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Study Booklet

Year 7: Unit 1

Origins of Literature



Name	
Class	
Teacher	

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Key Vocabulary	
Aetiological <i>derived from the Greek αἰτιολογία (aitiología)</i> <i>"giving a reason for"</i>	To explain or give reasons for something in order to make sense of it
Allusion from French, or from late Latin <i>allusio(n-)</i> , from the verb <i>alludere</i>	An expression or phrase that refers to a well-known story or idea without naming it explicitly
Anthropomorphism From Greek <i>anthrōpomorphos</i> (from <i>anthrōpos</i> 'human being' + <i>morphē</i> 'form')	A god, animal or object with human characteristics
Archetypal <i>from Greek arkhētipon 'something moulded first as a model'</i>	Typical of a certain person or thing
Epic From Greek <i>epos</i> meaning 'word, song.'	A long poem, typically from ancient tradition, narrating the deeds and adventures of heroic figures
Heroism <i>comes from the Greek ἥρωες (hērōs), "hero"</i> <i>(literally "protector" or "defender"</i>	Bravery or courage; to live by the heroic code
Hubris <i>From ancient Greek.</i>	Excessive pride towards or defiance of the gods, leading to nemesis
Metamorphosis <i>from metamorphoun 'transform, change shape'.</i>	To undergo a change of some kind
Moral <i>From moralia, matters relating to customs and mores</i>	A lesson learned as a result of a story or experience
Mortal <i>from Latin mortalis, from mors, mort- 'death'.</i>	A living human being, often in contrast to a divine being or gods
Myth <i>From mythos, to report, tale, story</i>	A traditional story that explains, provides a moral, or marks a historical event
Nemesis <i>from nemein 'give what is due'.</i>	Consequences to actions, usually final or fatal
Psychological <i>from Renaissance Latin psychologia, the study of the soul</i>	Affecting the mind; related to the mental or emotional state of someone
Stereotypical <i>from Greek stereos "solid") + French type "type"</i>	A fixed idea about a particular type of person or thing
Vengeance <i>from Latin vindicare 'vindicate'</i>	An act of revenge for an injury or wrong carried out.

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Vocabulary Check

1. Connect



Have I heard this word before? Can I make connections between this word and others that I already understand?

2. Define



What does the word mean? Can I re-write the definition in my own words?

3. Say



Can I confidently say the word on its own, and in a sentence?

4. Use



Can I write the word and use it to explain my own ideas?

Analytical verbs

1. Connotes



What does the word make me think of? What connections or associations do I make?

2. Suggests



What further ideas does the word conjure up? What does it lead us to believe?

3. Implies



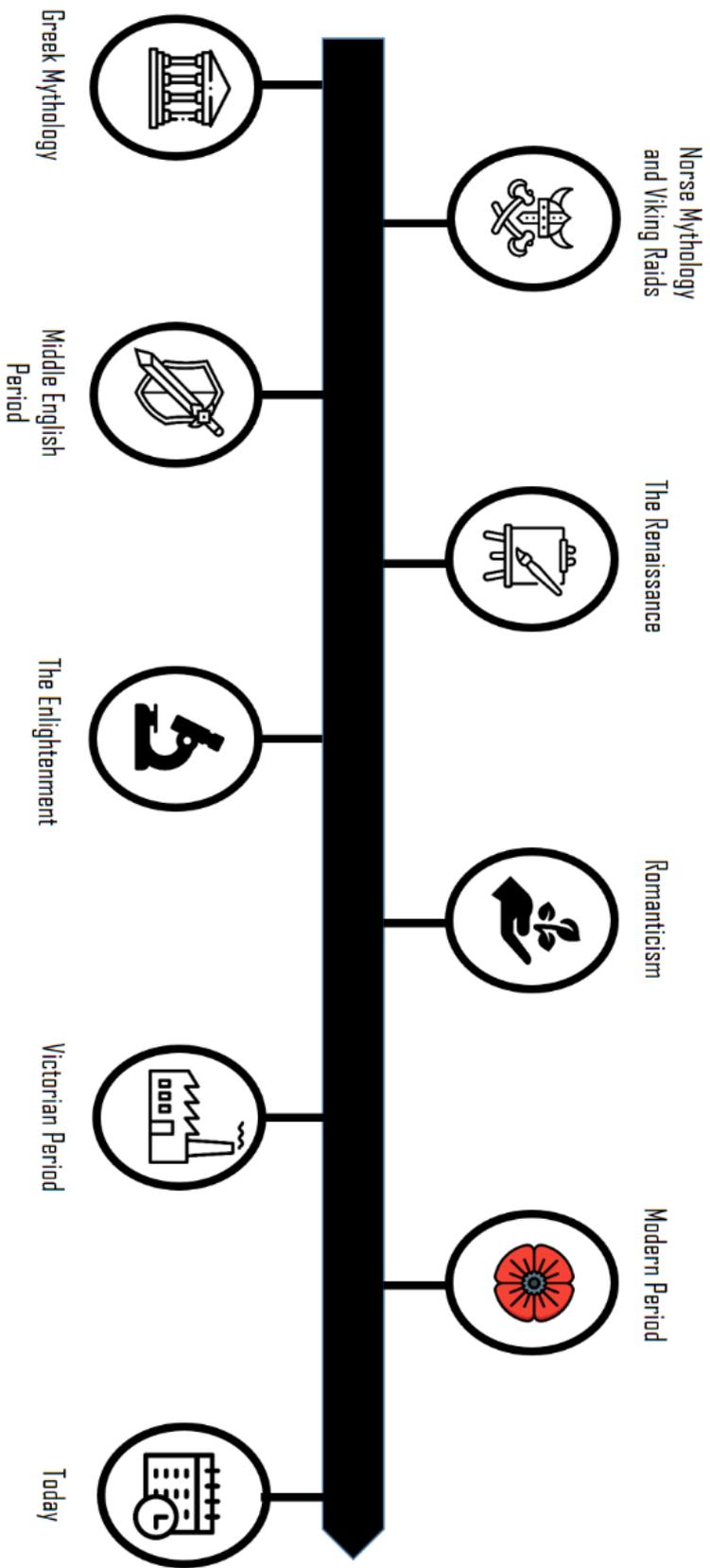
By using that word, what does the writer want us to think?

4. Highlights



What does the writer want to emphasise by using that word?

Literary Timeline



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The First Order

1 These days the origin of the universe is explained by proposing a Big Bang, a single event
3 that instantly brought into being all the matter from which everything and everyone is
made.

5 The ancient Greeks had a different idea. They said that it all started not with a bang, but
with CHAOS.

7 Was Chaos a god – a divine being – or simply a state of nothingness? Or was Chaos, just as
we would use the word today, a kind of terrible mess, like a teenager's bedroom only
worse?

9 Think of Chaos perhaps as a kind of grand cosmic yawn. As in yawning chasm or yawning
void.

11 Whether Chaos brought life and substance out of nothing or whether Chaos yawned life up
or dreamed it up, or conjured it up in some other way I don't know. I wasn't there. Nor
13 were you. And yet in a way we were, because all the bits that make us were there. It is
enough to say that the Greeks thought it was Chaos who, with a massive heave, or a great
15 shrug, or hiccup, vomit or cough, began the long chain of creation that has ended with
pelicans and penicillin and toad-stools and toads, sea-lions, seals, lions, human beings and
17 daffodils and murder and art and love and confusion and death and madness and biscuits.

19 Whatever the truth, from formless Chaos sprang two creations: EREBUS and NYX. Erebus,
he was darkness, and Nyx, she was night. The coupled at once and the flashing fruits of
their union were HEMERA, day, and AETHER, light.

21 At the same time – because everything must happen simultaneously until Time is there to
separate events – Chaos brought forth two more entities: GAIA, the earth, and TARTARUS,
23 the depths and caves beneath the earth.

25 I can guess what you might be thinking. These creations sound charming enough – Day,
Night, Light, Depths and Caves. But these were not gods and goddesses, they were not
even personalities. And it may have struck you also that since there was no time there could
27 be no dramatic narrative, no stories, for stories depend on Once Upon a Time and What
happened Next.

29 You would be right to think this. What first emerged from Chaos were primal, elemental
principles that were devoid of any real colour, characters or interest. These were the
31 PRIMORDIAL DEITIES, the First Order of divine beings from whom all the gods, heroes and
monsters of Greek myth spring. They brooded over and lay beneath everything... waiting.

33 The silent emptiness of this world was filled when Gaia bore two sons all on her own. The
first was PONTUS, the sea, and the second was OURANOS, the sky – better known to us
35 as Uranus, the sound of whose name has ever been the cause of great delight to children
from nine to ninety. Hemera and Aether bred too and from their union came THALASSA,
37 the female counterpart of PONTUS the sea.

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Tales from Ovid: Lycaon

Ted Hughes bases his poems on stories from the Roman poet Ovid. Ovid wrote down a collection of Roman (originally Greek) myths that became the basis for the stories we know today.

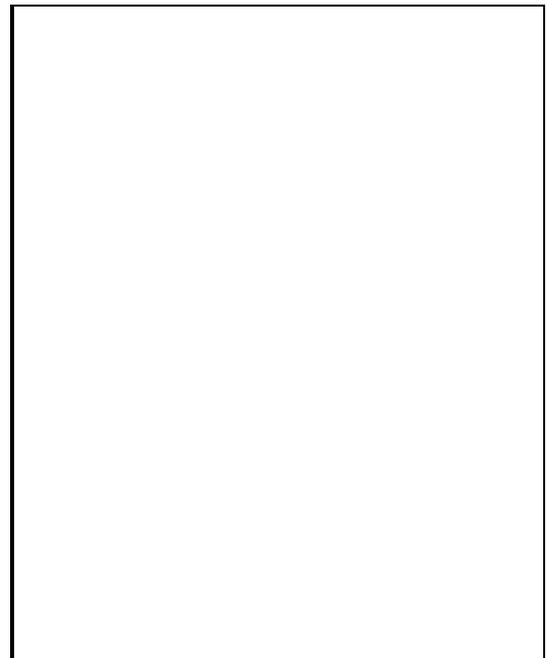
The word **metamorphosis** means 'change'. The myths usually involve a god or human changing into something else, either willingly or unwillingly. They are sometimes romantic, often violent, but always exciting.

The myth of Lycaon is one of the first stories about Jove, the king of the Gods. Lycaon, to test Zeus' power, killed and roasted the flesh of his own son, which he then served to a god who had come to feast at his home. Zeus (Jove) is so disgusted by this act of hubris (pride), he punishes Lycaon and turns him into a wolf.

The passage below shows Lycaon's punishment for his pride. Do we think this is a justified punishment?

- 1 From that moment
- 2 The Lord of Arcadia
- 3 Runs after sheep. He rejoices
- 4 As a wolf starved near death
- 5 In a frenzy of slaughter.
- 6 His royal garments, formerly half his wealth,
- 7 Are a pelt of jagged hair.
- 8 His arms are lean legs.
- 9 He has become a wolf.

- 10 But still his humanity clings to him
- 11 And suffers in him.
- 12 The same grizzly mane,
- 13 The same black-ringed, yellow,
- 14 Pinpoint-pupilled eyes, the same
- 15 Demented grimace. His every movement possessed
- 16 By the same rabid self.



Rejoice to feel great joy or happiness	Frenzy uncontrolled excitement or wild behavior	Humanity: to be human, or the whole of mankind	Grimace: a twisted expression of disgust or pain
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Do now task



Zeus' Warning

At the end of the tale, Ovid has Zeus' remark:

'Thus fell one house, but not one house alone deserved to perish; over all the earth ferocious deeds prevail, - all men conspire in evil. Let them therefore feel the weight of dreadful penalties so justly earned, for such hath my unchanging will ordained.'

No doubt Ovid intended to warn his readers against committing evil, lest they suffer divine justice.

Perish: suffer death	Ferocious: fierce or violent	Penalties: punishment	Justice: fair treatment
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The story is told from the perspective of Zeus (Jove) so that we take a moral message from the tale. This choice of narration means that we are more likely to take the warning from the story.

What about Lycaon? How might he feel as a result of this change? Note down your ideas, with reasons as to why he might feel particular emotions.

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BQ 3: How do Greek myths act as warnings for human behaviour?

Do now task



Prometheus

Prometheus is one of the most famous aetiological myths, and a character who suffers a terrible punishment as a result of his actions.

However, his crime is on behalf of all humanity, so you could argue he doesn't deserve it.

Have you ever been punished unfairly, or suffered for helping others?

Ingri and Edgar Parin D'Aulaire: *Prometheus and Pandora*

Look at this painting of the Prometheus myth by Theodor Rombouts (16th century).



1. What do you think is happening here?

2. Does this look like punishment, torture or accident? _____

3. Do you notice any unusual details about the image?

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1 Prometheus could not bear to see his people suffer and he decided to steal fire, though he
knew that Zeus would punish him severely. He went up to Olympus, took a glowing ember
3 from the sacred hearth, and hid it in a hollow stalk of fennel. He carried it down to earth,
gave it to mankind, and told them never to let the fire from Olympus die out. No longer did
5 men shiver in the cold of the night, and the beasts feared the light of the fire and did not
dare attack them.

7 A strange thing happened; as men lifted their eyes from the ground and watched the
smoke from their fires spiralling upwards, their thoughts rose with it up to the heavens.
9 They began to wonder and think, and were no longer earth-bound clods. They built
temples to honour the gods and, wanting to share what they had with them, they burned
11 the best pieces of meat on their altars.

Zeus was furious when he first saw the fires flickering on earth, but he was appeased when
13 the savoury scent of roast meat reached his nostrils. All the gods loved the smell of the
burnt offerings; it spiced their daily food of ambrosia and nectar. But Prometheus knew how
15 hard men worked to make a living and thought it a pity that they burned up the best parts
of their food. He told them to butcher an ox and divide the meat in two equal heaps. In
17 one were the chops and roasts hidden under sinews and bones. In the other were scraps
and entrails, covered with snow-white fat. Prometheus then invited Zeus to come down to
19 earth and choose for himself which pile he wanted for his burnt offerings. Zeus, of course,
chose the best-looking heap, but when he discovered that he had been tricked he grew
21 very angry. Not only had Prometheus stolen the sacred fire and given it to men, he also
had taught them to cheat the gods. He resolved to punish both Prometheus and his
23 creations.

Cast in unbreakable irons, Prometheus was chained to the top of the Caucasus Mountains.
25 Every day an eagle swooped out of the sky and ate his liver. At night his immortal liver
grew anew, but every day the eagle returned and he had to suffer again.
27 Thus was Prometheus punished. But Zeus found a more subtle way to punish the mortals.
He sent to earth a beautiful but silly woman. Her name was Pandora.

29 Pandora was modelled by Hephaestus, god of the Smiths, in the likeness of Aphrodite,
goddess of beauty and love. He carved her out of a block of white marble, made her lips of
31 red rubies and her eyes of sparkling sapphires. Athena breathed life into her and dressed
her in elegant garments. Aphrodite decked her with jewels and fixed her red mouth into a
33 winning smile. Into the mind of this beautiful creature, Zeus put insatiable curiosity, and
then he gave her a sealed jar and warned her never to open it.

35 Hermes brought Pandora down to earth and offered her in marriage to Epimetheus, who
lived among the mortals. Epimetheus, a Titan, had been warned by the prophetic
37 Prometheus never to accept a gift from Zeus, but he could not resist the beautiful woman.
Thus Pandora came to live among mortals and men came from near and far to stand
39 awestruck by her wondrous beauty.

But Pandora was not perfectly happy, for she did not know what was in the jar that Zeus
41 had given her. It was not long before her curiosity got the better of her and she had to take
a quick peek.

43 The moment she opened the lid, out swarmed a horde of miseries: Greed, Vanity, Slander,
Envy, and all the evils that until then had been unknown to mankind. Horrified at what she

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- 45 had done, Pandora clapped the lid on just in time to keep Hope from flying away too. Zeus
had put Hope at the bottom of the jar and the unleashed miseries would quickly have put
47 an end to it. They stung and bit the mortals as Zeus had planned but their sufferings made
them wicked instead of good, as Zeus had hoped. They lied, they stole, and they killed each
49 other and became so evil that Zeus in disgust decided to drown them all in a flood.

Ambrosia: food of the gods	Nectar: sweet drink of the gods	Entrails: intestines and internal organs	Insatiable: unable to be satisfied
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Pen to Paper

1. How does the stealing of fire benefit mankind?

2. What makes Zeus so angry about Prometheus?

3. Where is sensory imagery used and why?

4. What does this aetiological myth suggest about how Ancient Greeks view the Gods?

Why?

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Do now task



Pandora's Box

- 1 Thus was Prometheus punished. But Zeus found a more subtle way to punish the mortals. He sent to earth a beautiful but silly woman. Her name was Pandora.

- 3 Pandora was modelled by Hephaestus, god of the Smiths, in the likeness of Aphrodite, goddess of beauty and love. He carved her out of a block of white marble, made her lips of
- 5 red rubies and her eyes of sparkling sapphires. Athena breathed life into her and dressed her in elegant garments. Aphrodite decked her with jewels and fixed her red mouth into a
- 7 winning smile. Into the mind of this beautiful creature, Zeus put insatiable curiosity, and then he gave her a sealed jar and warned her never to open it.

- 9 But Pandora was not perfectly happy, for she did not know what was in the jar that Zeus had given her. It was not long before her curiosity got the better of her and she had to take
- 11 a quick peek.

Pen to Paper

1. Find three quotations that suggest Pandora is beautiful.

2. What does the narrative suggest about Ancient Greek stereotypes of women?

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Midas

King Midas of Phygia is another example of what happens to a mortal who is guilty of hubris. Have you heard of *the Midas touch*? What is this an allusion to?

As we listen to the story of Midas, think about what the moral of the story might be.

<http://classictales.educ.cam.ac.uk/stories/metamorphoses/kingmidas1/index.html>

1 And then, suddenly, an idea came into his mind, beautiful in its simplicity. He said, 'What I
2 want is this: that everything I touch be turned into shining gold.' And the great god
3 Dionysus looked at the king, and he smiled, and he bowed his head, and he vanished into
4 the light. And King Midas turned to walk home, and, as he turned, he felt a stiffening about
5 himself. And he looked down, and his clothes and his robes had hardened into gold. He
6 crouched down. He touched the tip of a blade of grass. And there it was like a little golden
7 dagger, jutting out of the ground. He ran and plucked an apple from a tree, and it was
8 heavy, yellow gold, cold against the palm of his hand. He touched the trunk of another
9 tree, and there it was, a golden tree stretching high above his head, the leaves no longer
10 whispering and rustling, but clinking and clanking like golden chime

11 And King Midas ran this way and that way, touching this and touching that. And when he
12 came to his palace, he stretched out his hands on the doorway of the palace, and there was
13 a golden portal reflecting the light of the sun. He strode inside. He told his servants to
14 prepare a great feast, so that he could celebrate his golden gift. And meat and bread and
15 wine and honeycakes were served; and King Midas sat down, picked up a piece of bread,
16 put it into his mouth and bit. And his teeth scraped across rough gold. He grabbed a cup;
17 he lifted it to his mouth. At the touch of his lips the wine hardened into gold and he was
18 spitting out little golden shards. Suddenly, he understood his mistake, he understood his
19 terrible mistake.

Pen to Paper

Midas' one wish to something that excites him at first. What makes him realise that his wish isn't quite as 'beautiful in simplicity' as he imagined?

1. Which verbs suggest Midas is excited?

2. Which verbs highlight that Midas is beginning to realise his mistake?

3. Does Dionysus know that Midas has made a foolish wish?

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Feedback and Response

Homework Quiz:

	Answers	✓✗
1		
2		
3		
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5		
6		
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10		
TOTAL		

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Whole Class Feedback sheet:

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BQ 4: How do Greek myths present the ideas of love and jealousy?

Do now task



Daedalus and Icarus



Minotaur surprised whilst eating, Maggi Hambling.

Icarus was the young son of Daedalus and Nafsicrate, one of King Minos' servants. King Minos had commanded Daedalus to create a Labyrinth to imprison the Minotaur, a creature half bull, half man. Daedalus was way too smart and inventive, thus, he started thinking how he and Icarus would escape the Labyrinth.

Geraldine McCaughrean, *Daedalus and Icarus*

- 1 The king of Crete was ruled by King Minos, whose reputation for wickedness had spread to every shore. One day he summoned to his country a famous inventor named Daedalus.
- 3 "Come Daedalus, and bring your son, Icarus too. I have a job for you, and I pay well."
- 5 King Minos wanted Daedalus to build him a palace, with soaring towers and a high, curved roof. In the cellars there was to be a maze of many corridors – so twisting and dark that any man who once ventured in there would never find his way out again. "What is it for?" asked
- 7 Daedalus. "Is it a treasure vault? Is it a prison to hold criminals?" But Minos only replied, "Build my labyrinth as I told you. I ask you to build, not to ask questions."
- 9 So Daedalus held his tongue and set to work. When the palace was finished, he looked at it with pride, for there was nowhere in the world so fine. But when he found out the purpose
- 11 of the maze in the basement, he shuddered with horror. For at the heart of the maze, King Minos put a beast – a thing too horrible to describe. He called it the Minotaur, and he fed it
- 13 on men and women!
- 15 The Daedalus wanted to leave Crete at once, and forget both maze and Minotaur. So he went to King Minos to ask for his money.

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17 "I regret," said King Minos, "I cannot let you leave Crete, Daedalus. You are the only man
19 who knows the secret of the maze and how to escape from it. The secret must never leave
this island. So I'm afraid I must keep you and Icarus here a while longer." "How much
longer?" gasped Daedalus. "Oh just until you die," replied Minos cheerfully. "But never mind.
I have plenty of work for a man as clever as you."

21 Daedalus and Icarus lived in great comfort in King Minos' palace. But they lived the life of
23 prisoners. Their rooms were in the tallest palace tower, with beautiful views across the
island. They ate delectable food and wore expensive clothes. But at night the door of their
fine apartment was locked, and a guard stood aside. It was a comfortable prison, but it was a
prison even so. Daedalus was deeply unhappy.

25 Every day he put seed out on the window sill, for the birds. He liked to study their brilliant
27 colours, the clever overlapping of their feathers, the way they soared on the sea wind. It
comforted him to think that they at least were free to come and go. The birds had only to
spread their wings and they could leave Crete behind them, whereas Daedalus and Icarus
29 must stay for ever in their luxurious cage.

31 Young Icarus could not understand his father's unhappiness. "But I like it here," he said. "The
king gives us gold and this tall tower to live in." Daedalus groaned. "But to work for such a
33 wicked man, Icarus! And to be prisoners all our days...We shan't stay. We shan't." "But we
can't get away, can we!" said Icarus. "How can anybody escape from an island? Fly?" He
snorted with laughter. Daedalus did not answer. He scratched his head and stared out of the
35 window at the birds pecking seed on the sill.

37 From that day onwards, he got up early each morning and stood at the open window. When
a bird came for the seed, Daedalus begged it to spare him one feather. Then each night,
when everyone else had gone to bed, Daedalus worked by candlelight on his greatest
39 invention of all.

41 Early mornings. Late nights. A whole year went by. Then one morning Icarus was woken by
his father shaking his shoulder. "Get up, Icarus, and don't make a sound. We are leaving
Crete." "But how? It's impossible!" cried Icarus.

43 Daedalus pulled out a bundle from under his bed. "I've been making something, Icarus."
45 Inside were four great folded fans of feathers. He stretched them out on the bed. They were
wings! "I sewed the feathers together with strands of wool from my blanket. Now hold still."

47 Daedalus melted down a candle and daubed his son's shoulders with sticky wax. "Yes, I know
it's hot, but it will cool soon." While the wax was still soft, he stuck two of the wings to
Icarus' shoulder blades.

49 "Now you must help me put on my wings, Son. When the wax sets hard, you and I will fly
51 away from here, as free as birds." "I'm scared!" whispered Icarus as he stood on the narrow
window ledge, his knees knocking and his huge wings drooping down behind. The lawns and
courtyards of the palace lay far below. The royal guards looked as small as ants. "This won't
53 work."

55 "Courage, son!" said Daedalus. "Keep your arms out wide and fly close to me. Above all – are
you listening, Icarus." "Y-y-yes, Father." "Above all, don't fly too close to the sun!" "Don't fly

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57 too close to the sun," Icarus repeated, with his eyes shut tight. Then he gave a cry as his father nudged him off the window sill.

59 He plunged downwards. With a crack, the feathers behind him filled with wind, and Icarus found himself flying. Flying! "I'm flying!" he crowed. The little guards looked up in astonishment, and wagged their swords and pointed and shouted, "Tell the king! Daedalus and Icarus are..are...flying away!"

63 By dipping first one wing and then the other, Icarus found that he could turn from left to right. The wind tugged at his hair. His legs trailed out behind him. He saw the fields and streams as he had never seen them before!

65 Then they were out over the sea. The seagulls pecked at him angrily, so Icarus flew higher, where they could not reach him. He copied their shrill cry and taunted them: "You can't catch me!" "Now remember, don't fly too high!" called Daedalus, but his words were drowned out by the screaming of the gulls. "I'm the first boy ever to fly! I'm making history! I shall be famous!" thought Icarus, as he flew up and up, higher and higher.

81 At last Icarus was looking the sun itself in the face. "Think you're the highest thing in the sky, do you?" he jeered. "I can fly just as high as you!" Higher even!" He did not notice the drips of sweat on his forehead: he was so determined to out-fly the sun.

83 Soon its vast heat beat on his face and on his back and on the great wings stuck on with wax. The wax softened. The wax trickled. The wax dripped. One feather came unstuck. Then a plume of feathers fluttered slowly down.

87 Icarus stopped flapping his wings. His father's words came back to him clearly now: "Don't fly too close to the sun!" With a great sucking noise, the wax on his shoulders came unstuck. Icarus tried to catch hold of the wings, but they just folded up in his hands. He plunged down, his two fists full of feathers- down and down and down.

91 The clouds did not stop his fall. The seagulls did not catch him in their beaks. His own father could only watch as Icarus hurtled head first into the glittering sea and sank deep down among the sharks and the eels and the squid. And all that was left of proud Icarus was a litter of waxy feathers floating in the sea.

Venture: to attempt something new or visit a new place	Delectable: delicious or tasty	Daub: to paint	Hubris: too much pride or self-confidence.
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Do now task



Daedalus and Icarus

1 The seagulls pecked at him angrily, so Icarus flew higher, where they could not reach him. He copied their shrill cry and taunted them: “You can’t catch me!”

3 “Now remember, don’t fly too high!” called Daedalus, but his words were drowned out by the screaming of the gulls. “I’m the first boy ever to fly! I’m making history! I shall be famous!” thought Icarus, as he flew up and up, higher and higher.

7 At last, Icarus was looking the sun itself in the face. “Think you’re the highest thing in the sky, do you?” he jeered. “I can fly just as high as you! Higher even” He did not notice the drips of sweat on his forehead: he was so determined to out-fly the sun.

9 Soon its vast heat beat on his face and on his back and on the great wings stuck on with wax. The wax softened. The wax tricked. The wax dropped. One feather came unstuck. Then a plume of feathers fluttered slowly down.

13 Icarus stopped flapping his wings. His father’s words came back to him clearly now: “Don’t fly too close to the sun!” With a great sucking noise, the wax on his shoulders came unstuck. Icarus tried to catch hold of the wings, but they just folded up in his hands. He plunged down, his two fists full of feathers – down and down and down.

Taunted: to mock	Jeered: to mock or taunt verbally	Vast: huge and significant
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Pen to Paper

How does the writer use language to present the danger of Icarus’s situation?

Exemplar:

The writer creates a deep sense of danger as Icarus flies too close to the sun. For example, the first thing we notice is ‘his voice was drowned out by the screaming of the gulls.’ This foreshadows that Icarus will soon drown himself.

The second use of language is sensory imagery, when the writer mentions ‘the drips of sweat on his forehead.’ The sweat suggests that Icarus feels worried as well as hot. This makes us anxious as we know the heat will melt his wings. The writer uses heat to highlight that the danger Icarus is in is urgent and immediate.

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Medusa



Perseus holding head of Medusa, bronze statue created by Benvenuto Cellini in 1554 and exposed beneath the Loggia de Lanz in Florence.

Medusa was one of three sisters. The three sisters, Sthenno, Euryale, and Medusa, were the children of Phorcys and Ceto and lived “beyond famed Oceanus at the world’s edge hard by Night” Medusa’s beauty caught the eye of Poseidon, who desired her and proceeded to ravage her in Athena’s shrine. When Athena discovered the sea god had ravaged Medusa in her shrine she sought vengeance by transforming Medusa’s hair into snakes, so that anyone who gazed at her directly would be turned into stone.

There are several versions of the story of Medusa: some say that Medusa boasted that Athene punished her by turning her into a snake-headed gorgon (monster) whose gaze could turn you to stone. (This is where we get the word ‘petrified’).

Was it fair that Medusa was punished? How does this fit with the stereotypical views of women in Greek mythology that we have seen so far?

We’re going to read this re-telling of the Medusa myth and consider how the telling is both formal and informal. We call this mixed mode writing and it is a very common style of story writing.

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Perseus and Medusa by Joel Skidmore

1 King Acrisius of Argos was warned by an oracle that he would be killed in time by a son
born to his daughter Danae. So he promptly locked Danae up in a tower and threw away
3 the key. But the god Zeus got in, disguised as a shower of gold, with the result that Perseus
was born. So Acrisius straightaway stuck daughter and infant into a brazen chest and
5 pushed it out to sea. Perhaps he expected it to sink like a stone, but instead it floated quite
nicely, fetching up on a beach on the island of Seriphos. Here a fisherman named Dictys
7 came upon the unusual bit of flotsam and adopted a protective attitude toward its
contents. Thus Perseus had the advantage of a pure and simple role model as he grew to
9 young manhood. Then one day Dictys's brother, who happened to be king in those parts,
took a fancy to Danae and pressed his attentions upon her.

11 "You leave my mother alone," insisted Perseus, clenching a not-insubstantial fist. And the
king, Polydectes by name, had no choice but to desist. Or, rather, he grew subtle in the
13 means of achieving his desires.

"Okay, okay, don't get yourself into an uproar," he said to Perseus, though not perhaps in
15 those exact words. He put it out that, instead, he planned to seek the hand of another
maiden, one Hippodameia.

17 "And I expect every one of my loyal subjects to contribute a gift to the bride price," he said,
looking meaningfully at Perseus. "What have you to offer?"

19 When Perseus did not answer right away, Polydectes went on: "A team of horses? A chariot
of intricate devising? Or a coffer of gems perhaps?"

21 Perseus fidgeted uncomfortably. "If it meant you'd leave my mother alone, I'd gladly give
you anything I owned - which unfortunately is precious little. Horses, chariot, gems, you
23 name it - if I had 'em, they'd be yours. The sweat of my brow, the gain of my strong right
arm, whatever. I'd go out and run the marathon if they were holding the Olympics this
25 year. I'd scour the seas for treasure, I'd quest to the ends of the earth. Why, I'd even bring
back the head of Medusa herself if I had it in my power."

27 Pausing for a breath against the pitch to which he'd worked himself up, Perseus was
shocked to hear the silence snapped by a single "Done!"

29 "Come again?" he queried.

"You said you'd bring me Medusa's head," Polydectes replied. "Well, I say fine - go do it."

31 And so it was that Perseus set out one bright October morn in quest of the snake-infested,
lolling-tongued, boar's-tusked noggin of a Gorgon whose very glance had the power to turn
33 the person glanced upon to stone.

35 Clearly, then, Perseus had his work cut out for him. Fortunately he had an ally in Athena.
The goddess of crafts and war had her own reasons for wishing to see the Gorgon
37 vanquished, so she was eager to advise Perseus. Why, exactly, Athena had it in for Medusa
is not entirely clear. The likeliest explanation is that the Gorgon, while still a beautiful young
39 maiden, had profaned one of Athena's temples. For this sacrilege Athena turned her into a
monster, but apparently this wasn't punishment enough. Now Athena wanted Medusa's

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41 head to decorate her own shield, to magnify its power by the Gorgon's terrible gaze.
Athena told Perseus where he could find the special equipment needed for his task.

43 "Seek ye the nymphs who guard the helmet of invisibility," she counseled the young hero.

And where, Perseus inquired, might he find these nymphs?

45 "Ask the Gray Sisters, the Graeae, born hags with but a single eye in common. They know -
if they'll tell you."

47 And where were the Graeae?

49 "Ask him who holds the heavens on his back - Atlas, renegade Titan, who pays eternally the
price of defying Zeus almighty."

Okay, okay, and where's this Atlas?

51 "Why, that's simple enough - at the very western edge of the world."

53 Before sending him off on this tangled path, Athena lent Perseus her mirrored shield and
suggested how he make use of it. And while her directions were somewhat deficient as to
55 particulars, Perseus did indeed track down Atlas, who grudgingly nodded in the direction of
a nearby cave where, sure enough, he found the Graeae. Perseus had heard the version of
57 the myth whereby these Sisters, though grey-haired from infancy and sadly lacking in the
eyeball department, were as lovely as young swans. But he was disappointed to find
59 himself taking part in the version that had them as ugly as ogres. Nor was their disposition
any cause for delight.

61 Sure, they knew where the nymphs did dwell, but that was, in a manner of speaking, theirs
to know and his to find out. With cranky cackles and venomous vim, they told him just
63 what he could do with his quest. But the hero had a trick or two up his sleeve, and by
seizing that which by virtue of its scarcity and indispensability they valued above all else, he
made them tell him what he wanted to know about the location of the water nymphs.

65 At this point Perseus might have paused to consider the extent to which his quest was akin
to computer adventure gaming. For starters, there was the essential business of bringing
67 back - as in Jason "bringing back" the Golden Fleece to Colchis where, in the form of a flying
ram, it had carted off a young maiden and her brother on the point of sacrifice. How
69 remarkably similar to a gamer acquiring a particularly hard-sought icon for his or her
inventory. Or so Perseus might have reflected had he been born in the era of compact discs
71 and read-only memory. And then, in furtherance of his Medusa quest, there was the
laundry list of other "inventory" that had to be acquired first, beginning with the shield with
73 the mirrored surface and the helmet of invisibility.

75 Some versions of the myth have it that the water nymphs in question were pretty much
garden variety. Properly referred to as naiads, they were minor deities of a far-less-than
77 Olympian order, mildly powerful in their own limited way, but not even immortal, and
confined in their scope of operation to a given body of water. For just as dryads are fairy
creatures attached to trees, and Nereids are ocean-going, naiads are nymphs that live in
79 ponds and pools.

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81 Thus when the handsome youth Narcissus fell in love with his own reflection in the surface
of a pool, he broke the heart of the nymph who dwelled therein, who was condemned only
83 to repeat Narcissus's sighs and murmurs like an echo. In fact, Echo was her name. And thus
when the handsome youth Hylas strayed while fetching water for his shipmates on the
Argo, some nymphs at the water hole were so smitten that they yanked him beneath the
85 surface to dwell with them forever - much to the despair of Heracles, whose squire he was.

87 One version of the Perseus myth holds that the naiads he sought were special indeed,
having as their domain the dark and lifeless waters of the river Styx, in the deepest
Underworld. They were also reputed to have such bad personal habits that they could be
89 smelled from a great distance. Such is perhaps understandable given the dubious cleansing
powers of a river in Hell.

91 At length Perseus found the nymphs and got the gear. This consisted of the helmet of
invisibility, winged sandals and a special pouch for carrying Medusa's head once he'd
93 chopped it off. Medusa would retain the power of her gaze even in death, and it was vital
to hide the head unless occasion called for whipping it out and using it on some enemy.

95 The god Hermes also helped out at this point, providing Perseus with a special cutting
implement, a sword or sickle of adamant. Some add that it was Hermes, not the nymphs,
97 who provided the winged sandals. Thus Perseus was equipped - one might even say
overequipped - for his task. In fact, a careful examination of the hero's inventory leads to
99 the suspicion that we are presented here with a case of mythological overkill.

101 A quick escape would be essential after slaying Medusa, since she had two equally
monstrous sisters who would be sure to avenge her murder, and they had wings of gold or
103 brass which would bear them in swift pursuit of the killer. So at least the winged sandals
were a good idea. But if this supernatural appliance guaranteed the swiftest of escapes,
105 why bother with a helmet of invisibility, which made it just about impossible for the
Gorgons to find you even if you didn't deign to hurry away? Because it makes for a better
myth, that's why.

107 And so Perseus sought out Medusa's lair, surrounded as it was by the petrified remains of
previous visitors, and he found the Gorgon sleeping; Yes, even though he had the good old
109 magic arsenal, Perseus was not so foolhardy as to wake Medusa. And even though her gaze
could hardly be expected to turn anyone to stone while her eyes were closed, he used the
111 device provided by Athena to avoid looking at Medusa directly. (This suggests that you
could be turned to stone just by gazing at Medusa, though most versions of the myth have
113 it that it was the power of her gaze that counted.)

115 Entering, then, somewhat unglamorously into the fray - if "fray" is the right word to
describe a battle against a sleeping opponent - Perseus whacked Medusa's head off. At just
117 that instant, the winged horse Pegasus, offspring of Medusa and the god Poseidon, was
born from the bleeding neck. Then Perseus donned his special getaway gear and departed
victoriously before Medusa's sisters could take their revenge. Though these sisters were
119 immortal, Medusa clearly was not. She died when her head was severed, which required
the special cutting implement given to Perseus by Hermes.

121 Even in death Medusa's gaze could turn things to stone, so Perseus quickly stored his
trophy in the special sack provided by the water nymphs. Returning to Seriphos, he put it to
123 good use on King Polydectes, who had gone back to pestering the hero's mother just as
soon as Perseus was out of sight. Polydectes made the mistake of being sarcastic about

Date:

125 Perseus's conquest of the Gorgon. And since he took this truly heroic accomplishment for granted, he himself was ever afterwards taken for granite.

Oracle: someone who seeks advice or prophecies from the gods	Renegade: a traitor or rebel	Avenge: to inflict harm as a way of taking revenge	Opponent: a rival or someone who competes against another
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Do now task



Pen to Paper

1. How might this experience have left Medusa feeling?

2. Hermes equips Perseus with tools to help kill Medusa, and Athena is described as an 'ally'. Why might they do this?

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Look at the line, 'And so Perseus sought out Medusa's lair, surrounded as it was by the petrified remains of previous visitors, and he found the Gorgon sleeping' (line 117-118). The word 'petrified' means to be so terrified you cannot move, and originates from this story.

3. Medusa is mortal, unlike her sisters. What does this imply to readers about what happens to those that wrong the Gods?

Look at the passage, 'Even in death Medusa's gaze could turn things to stone, so Perseus quickly stored his trophy in the special sack provided by the water nymphs.' (line 133 to 134)

4. In what way is Medusa's head a trophy?

5. Why is Medusa punished but Poseidon is not? Do you think this is fair? Think back to your reading of Pandora to help you.

Date:

BQ 5: What is an archetypal hero?

Do now task



The Iliad by Homer: The War of Troy



Tapestry of the War of Troy from the Victoria and Albert Museum, London.

The *Iliad* and the *Odyssey* are ancient poems composed nearly 3000 years ago in what we now call Greece. We think they were created over time and sung to music before they were written down.

They are what we call **epic** poems, i.e. poems about heroes and gods from a mythical past. They contain characters and events that are still referenced in literature and daily life today.

The *Iliad* focuses on the last year in the ten-year-long Trojan War between the Greeks and the Trojans. The character of Odysseus comes up with a clever plan to get behind the walls of the city.

<https://www.youtube.com/watch?v=TOAraSlCkgU>

1. Why can't we know what really happened in the Trojan War?

2. What does the Trojan Prince Paris ask Aphrodite for?

Date:

3. Why is this a problem?

4. How long does the war last?

The Tale of Troy by Roger Lancelyn Green

1 Whether or not the loss of the Palladium made any difference to Troy, it was immediately
2 after its theft that Odysseus suggested the plan of the Wooden Horse. He went off to Mount
3 Ida with Epeius the skilled ship-wright and a band of men to fell trees, and brought back the
4 timber to the Greek camp. Here a high wall was built to hide from the Trojans what was
5 going on, and Epeius set to work, using all his skill to build the Horse according to the plans
6 prepared by Odysseus.

7 First he made the hollow body of the horse, in size like a curved ship; and then he fitted a
8 neck to the front of it with a purple fringed mane sprinkled with gold. The man fell below the
9 cunningly fashioned head which had eyes of blood-red amethyst surrounded with gems of
10 sea-green beryl. In the mouth he set rows of jagged white teeth, and a golden bit with a
11 jewelled bridle. And he made secret air-holes in the nostrils and the wide mouth and the
12 high priced ears.

13 Then he fitted legs to the Horse, and a flowing tail twisted with gold and hung with tassels.
14 The hooves were shod with bronze and mounted with polished tortoise-shell, and under
15 them were set wheels so that the Horse might move easily over the ground.

16 Under the Horse there was a secret trap-door so cunningly hidden that no one looking at the
17 Horse from the outside, could suspect it; and the door fastened from within with a special
18 clasp that only Epeius could undo.

19 So high and so wide was the Horse that it could not pass through any gate of Troy, and the
20 secret hollow inside it was big enough for thirty men to enter and lie concealed with all their
21 armour and weapons.

22 When all was ready, Odysseus begged Agamemnon to summon all the Kings and Princes of
23 the Greek force, and he rose up in the assembly and said:

24 'My friends, now is the secret ambush prepared – thanks be to Athena my Immortal
25 councillor and protector. Let us set all upon the hazard of a single exploit – an exploit that

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27 will live forever on the lips of men. Let those of you who dare follow me into the Horse: for
29 my plans are all laid, and my cousin Sinon is instructed how to beguile the Trojans. You, my
31 lord Agamemnon, when we are safely in the Horse, must wait until darkness, then pull down
33 the wall surrounding it and destroy the camp. Afterwards sail away with all our ships – but
wait in hiding beyond the island of Tenedos. On the following night, if all is well, Sinon will
kindle a fire on the grave of Achilles as a signal. Come all of you then back to land, and in
darkness and silence speed to Troy town and lay it low! For the gates will be open and Helen
will set a lamp in her window to guide you.'

35 Then all the Greeks cried out in praise of Odysseus and the greatness of his scheme – and all
37 wished to accompany him into the Horse. But besides himself and Epeius he chose out no
more than twenty-eight. The thirty climbed up the ladder into the Horse, drew it up after
them and closed the door, which Epeius then sat upon, while Odysseus settled himself in the
Horse's neck to look out through the hidden holes.

39 Then Agamemnon caused the walls to be levelled, the camp to be torn down and the whole
army embarked in the ships.

41 When day dawned the plain of Troy lay empty and deserted except for the great Horse
towering there alone. And on the wide sea not a ship was to be seen.

43 Morning dawned over the windy plain of Troy, and the Trojans looked out towards the great
camp of the Greeks which had store there so long – looked, and rubbed their eyes again.

45 The camp was a deserted ruin of tumbled stone, and charred huts and palisades; and there
were no ships to be seen drawn up on the shore, nor upon the sea.

47 While they were wondering at this and hardly able to believe their eyes, scouts came
hastening to King Priam. 'The Greeks have indeed gone!' they cried. 'The camp lies in ashes;
49 there is not a man, not a ship to be seen. But there stands in the midst of the ruins a great
Wooden Horse the like of which we have never seen.'

51 Then the gates of Troy were flung open and out poured young and old, laughing and
shouting in their joy that the Greeks were gone at last. Priam led the way with Queen
53 Hecuba and their only surviving son Polites and their daughters Cassandra and Polyxena; and
they came to the ruins and stood staring at the great Wooden Horse. And now they could
55 see letters of gold inscribed on the horse's side:

For their return home, the Greeks dedicate this thank-offering to Athena.

57 At once a great argument broke out among the Trojans as to what should be done with the
Horse. 'It's a gift to Athena,' cried one chief, 'so let us take it into Troy and place it in her
59 temple!' 'No, no!' cried another, 'rather, let us throw it into the sea!'

The arguments grew fierce: many wished to destroy it, but more to keep it as a memorial of
61 the war – and Priam favoured this course.

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63 Then Laocoon the priest, a man of violent temper who had already insulted Poseidon the
Immortal Lord of the Sea by failing to offer him his due sacrifices, rushed up crying:
65 'Wretched men, are you mad? Do you not realise that the Greeks have made this? May it not
be some cunning engine devised by that evil creature Odysseus to break down our walls or
spy into our houses? There is something guileful about it, I am certain, and I warn you,
67 Trojans, not to trust this Horse. Whatever it is, I fear the Greeks most when they bring us
gifts.'

69 So saying Laocoon hurled his spear at the Horse, and there came from it a strange clash and
clang of metal. Then indeed the Trojans might have grown suspicious, and broken open the
71 Horse with axes as some suggested; but at that moment several shepherds appeared,
leading between them the wretched figure of a man who was caked from head to foot with
73 mud and filth and dried blood; and his hands were fastened together with fetters of bronze.

'Great King of Troy!' he gasped. 'Save me! Pity me! I am a Greek, I confess it, but no man
75 among you can hate the Greeks as I do – and it is within my power to make Troy safe for
ever.'

77 'Speak,' said Priam briefly. 'Who are you, and what can you tell us.'

'My name is Sinon,' was the answer, 'and I am a cousin of Odysseus – of that most hateful
79 and fiendish among men. Listen to what chanced. You have all heard of Palamedes? He was
a Greek, and your enemy, but his gifts to mankind, and his wondrous inventions benefit you
81 and all men. Odysseus hated him, for he it was who saw through his feigned madness and
forced him to come to the war. At length that hatred could be endured no longer, and
83 Odysseus of the many wiles devised a hideous plot whereby Palamedes was accused of
betraying the Greek army to you Trojans. On the evidence of a forged letter he was
85 convicted and stoned to death – and I alone knew that Odysseus wrote the letter and
arranged the plot. Alas, I reproached my cousin with what he had done, and ever after he
87 sought to have me slain.

'At length the time came when the Greeks despaired of conquering Troy: for it was revealed
89 that never could they do so during this invasion. But our Immortal Lady Athena made it
known to us that if we returned to Greece and set out afresh we should conquer Troy. But
91 first we must make this monstrous Horse as an offering to her – and make it so large that it
could never be drawn into Troy: for *whatever city contains this Horse can never be*
93 *conquered.*

'So the Horse was made. But Odysseus beguiled Calchas the prophet into declaring that,
95 even as the Greek forces could not leave Aulis until the innocent maiden Iphigenia was
sacrificed, so they could not leave Troy without the sacrifice of a noble warrior: and by the
97 evil workings of Odysseus, I was chosen as the victim.

'Last night they would have sacrificed me: but rendered desperate I broke away, and fled to
99 hide myself in the foul mud of a noisome marsh that drains all Troy. Then the wind rose
suddenly and the Greeks sailed away; but whether another was sacrificed instead of me, I
101 cannot say. Only this can I tell you, noble Priam: this Horse is sacred to Athena and – since
they have treated me so cruelly I can betray their secrets without incurring the anger of the
103 Immortals – if you take it into Troy, the Greeks will never conquer you. Instead, you will be
sailing to Greece, to sack rich Mycenae and proud Athens, Argos of the many horses and
105 windy Iolcus and Sparta in the fertile plain of hollow Lacedaemon.'

Date:

107 Then Priam and the other Trojan lords consulted together, and many of them were minded
to believe Sinon; but others still doubted. While fate hung in the balance, there came two
serpents out of the sea and made for the alter where Laocoon had retired with his two sons
to offer up a sacrifice to the Sealord Poseidon. Straight to the place they went, terrible to be
109 seen, and seized upon the two boys and began to crush them in their deadly coils.

111 Laocoon strove to save his sons; but the serpents seized upon him too, and in a little while all
three lay dead beside the alter of Poseidon.

113 Now all the Trojans cried out that Laocoon had been justly rewarded by the angry Immortals
for casting his spear at the glorious offering made to Athena. Without further ado they
twined the Horse about with garlands of flowers, and dragged it across the plain toward the
115 city.

117 When they reached the gate, the Horse proved too big to enter by it: but the Trojans gaily
pulled down a section of the wall, and brought it through in triumph, right to the courtyard
of Athena's temple from which the Palladium, the Luck of Troy, had been stolen.

119 As evening fell, Cassandra came and stood beside the Horse: 'Cry, Trojans, Cry!' she
screamed. 'Your doom is upon you! I see warriors come from their hollow abode! I see Troy
121 burning, her sons slaughtered and her daughters carried away to slavery! Cry, Trojans, cry!
For madness has come upon you, and your doom is here!'

123 But no one would believe here, for still the curse was upon her that she must speak the truth
and never be believed; and presently she went into the temple of Athena and knelt in prayer
125 before the statue of the Immortal whom she worshipped.

127 Night fell and the Trojans feasted and revelled in their joy that the Great War was over and
the Greeks had gone. At last worn out with excitement and celebration, they fell asleep,
leaving a few guards by the walls and the gates – and few indeed that were sober.

129 Inside the Horse the heroes were sitting trembling and alert while a great silence lay upon
the doomed city of Troy. Not a sound of song or of revelry broke the stillness of the night,
131 not even the baying of a dog was to be heard, but perfect silence reigned as if Night held her
breath, awaiting the sudden outbreak of the noise of war and death.

133 Through that silence the Greek fleet stole back to the beaches; for on the mound which
marked Achilles's tomb a great fire burned, kindled by Sinon. And from Helen's window the
135 light shone out so that the Greeks drew nearer and nearer to Troy, silent and sure, stealing
through the early night to be there before the moon rose.

137 And when the first silvery beams came stealing over the black shape of the distant Ida,
Odysseus gave his word, and Epeius undid the bolt and opened the door beneath the belly of
139 the Wooden Horse. In his eager haste Echion sprang out before the ladder was ready, and
the fall killed him. But the other heroes climbed down in safety, stole through the silent
141 streets, killed what sleepy sentinels there were on watch and opening the gates of Troy to
Agamemnon and the armies of Greece.

Palisade: a wooden fence built for defence	Guileful: deceitful and dishonest	Feigned: pretended to
--	---	---------------------------------

Date:

Do now task



How does the writer use language to suggest that the city is doomed?

Metaphor: _____

Sibilance: _____

Imagery: _____

Date:

1 Night fell and the Trojans feasted and revelled in their joy that the Great War
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19 climbed down in safety, stole through the silent streets, killed what sleepy
sentinels there were on watch and opened the gates of Troy to Agamemnon
21 and the armies of Greece.

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then have rounded the southern cape and made for home had not a new gale driven us across seventeen days of open sea.

11

We found ourselves at last in the land of the Lotus-eaters. These folk are harmless enough, but the plant on which they feast is insidious. Three of my men tasted it and all they wanted was more. They lost all desire for home. I had to force them back to the ships and tie them down while we made our getaway.

15

Next we beached in the land of the Cyclopes. We'd put in at a little island off their coast. And since they don't know the first thing about sailing they'd left it uninhabited, though it teemed with wildlife.

17

19

We made a pleasant meal of wild goat, then next day I left everyone else behind and took my own crew over to the mainland. The first thing we saw was a big cave overlooking the beach. Inside were milking pens for goats and big cheeses aging on racks. My men were for making off with the cheeses and the lambs that we found in the cave, but I wanted to see what manner of being made this his lair.

21

23

When the Cyclops -- Polyphemus was his name -- came home that afternoon, he blotted out the light in the doorway. He was as tall and rugged as an alp. One huge eye glared out of the centre of his forehead.

25

27

He didn't see us at first, but went about his business. The first thing he did was drag a huge boulder into the mouth of the cave. Twenty teams of horses couldn't have budged it. Then he milked his ewes, separating out the curds and setting the whey aside to drink with his dinner. It was when he stoked his fire for the meal that he saw us.

29

31

'Who are you?' asked a voice like thunder. 'We are Greeks, blown off course on our way home from Troy,' I explained. 'We assume you'll extend hospitality or suffer the wrath of Zeus, protector of guests.' 'Zeus? We Cyclopes are stronger than Zeus. I'll show you hospitality.' With that he snatched up two of my men and bashed their brains out on the floor. Then he ate them raw, picking them apart and poking them in his mouth, bones and guts and all.

33

35

37

We cried aloud to Zeus, for all the good it did our comrades. The Cyclops washed them down with great slurps of milk, smacked his lips in satisfaction and went to sleep. My hand was on my sword, eager to stab some vital spot. But I realized that only he could unstopper the mouth of the cave.

39

41

We passed a miserable night and then watched the Cyclops make breakfast of two more of our companions. When he went out to pasture his flock, he pulled the boulder closed behind him.

43

It was up to me to make a plan. I found a tree trunk that the Cyclops intended for a walking stick. We cut off a six-foot section, skinned it, put a sharp point on one end and hardened it in the fire. Then we hid it under a pile of manure.

45

47

When the Cyclops came home and made his usual meal, I spoke to him. 'Cyclops, you might as well take some of our liquor to savour with your barbarous feast.' I'd brought along a skin of wine that we'd been given as a gift. It was so strong that we usually diluted it in water twenty to one. The Cyclops tossed it back and then demanded more. 'I like you,

49

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51 Greek,' he said. 'I'm going to do you a favour. What's your name?' 'My name is Nobody,' I
told him.

53 It turned out that the favour he intended was to eat me last. But when the wine had
knocked him out, I put my plan into effect. Heating the end of the pole until it was glowing
55 red, we ran it toward the Cyclops like a battering ram, aiming it for his eye and driving it
deep. The thing sizzled like hot metal dropped in water while I twisted it like an auger.

57 Polyphemus came awake with a roar, tore the spike from his eye and began groping for us
in his blindness. His screams of frustration and rage brought the neighbouring Cyclopes to
59 the mouth of the cave. 'What is it, brother?' they called inside. 'Is someone harming you?'
'It's Nobody !' bellowed Polyphemus. 'Then for the love of Poseidon pipe down in there!'
61 They went away, and Polyphemus heaved the boulder aside and spent the night by the
open door, hoping we'd be stupid enough to try to sneak past him. Getting past him was
the problem alright, but by morning I'd worked out a solution.

63
65 Tying goats together with ropes of willow, I hid a man under each group of three. When it
was time to let them out to pasture, the Cyclops ran his hands over their backs but did not
notice the men underneath. Myself, I clutched to the underbelly of the biggest ram. 'Why
67 aren't you leading the flock as usual?' asked Polyphemus, detaining this beast at the door
and stroking its fleece. 'I wish you could talk, so you could point out those Greeks.'

69 He let the ram go, and we beat it down to the ship as fast as our legs would carry us. When
we were a good way out to sea, I could not resist a taunt. I called out, and Polyphemus
71 came to the edge of the seaside cliff. In his fury he tore up a huge boulder and flung it at
us. It landed in front of our bow, and the splash almost drove us back onto the beach. This
73 time I waited until my panicked men had rowed a good bit further before I put my hands to
my mouth to call out again. The men tried to hush me, but I was aquiver with triumph. 'If
someone asks who did this, the name is Odysseus!'

75
77 That brought another boulder hurtling our way, but this one landed astern and only
hastened our departure. The Cyclops was left howling on the cliff, calling out to his father
Poseidon for vengeance.

Date:

Do now task



The Cyclopes

A cyclops (meaning 'circle-eyed') is a one-eyed giant first appearing in the mythology of ancient Greece. The Greeks believed that there was an entire race of cyclopes who lived in a faraway land without law and order. The cyclopes were not viewed with the same status as the gods, due to their chaotic and monstrous existence. They had great skill, and were responsible for construction and craftsmanship. They symbolised the other societies that Greeks did not view as civilized as they were.

Task: We are going to annotate the description of the Cyclops; how is he presented to the reader?

Consider:

- Language that emphasises his size or strength
- Imagery that suggests that he is savage

- 1 When the Cyclops -- Polyphemus was his name -- came home that afternoon, he blotted out the light in the doorway. He was as tall
- 3 and rugged as an alp. One huge eye glared out of the centre of his forehead.
- 5 He didn't see us at first, but went about his business. The first thing he did was drag a huge boulder into the mouth of the cave. Twenty
- 7 teams of horses couldn't have budged it. Then he milked his ewes, separating out the curds and setting the whey aside to drink with
- 9 his dinner. It was when he stoked his fire for the meal that he saw us.

11

Date:

Feedback and Response

Homework Quiz:

	Answers	✓✗
1		
2		
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TOTAL		

Date:

Whole Class Feedback sheet:

Date:

Do now task



This extract from Geraldine McCaughrean’s version of the *Odyssey* starts with Odysseus on the island of Circe, a beautiful witch who gives him and his crew advice on how to get home. First they have to avoid the sirens – mermaids who aren’t quite what they seem.

The Sirens were hybrid creatures with the body of a bird and the head of a woman, sometimes also with human arms. One tale of their origin is that they were women who were transformed as punishment for not defending one of the Greek goddesses, Persephone. The Sirens had beautiful singing voices and played the lyre. So wonderful was their musical talent, that it was said they could even calm the winds.



Sirens tempting Odysseus, detail of a storage jar by the Siren Painter, 480–470 BCE; in the collection of the British Museum, London.

- 1 Odysseus repeated the directions he had been given in Hades, carefully omitting certain details in case his men refused to go on. Circe listened and bit her lip and nodded unhappily.
- 3 ‘If you must go, you must.’ But since your course lies past the hideous Siren Singers, take beeswax from my hives and stop up your ears before ever you get close to the sound. Once a
- 5 man has heard the song of the Sirens, his wits fly overboard and nothing can save his soul from shipwreck. Believe me, Odysseus, not even your wisdom could save you.’
- 7 Odysseus took the wax. He also promised himself in his heart of hearts to hear the Siren song. So when they had put to sea and ploughed a white furrow to the very brink of the
- 9 horizon, he plugged each man’s ears with beeswax and stood beside the mast.
- ‘Polites! Tie me to the mast with rope. And if I ask you to set me free, tie me tighter still.’
- 11 ‘Pardon?’ said Polites.

Date:

13 So Odysseus took the wax out of Polites' ears and repeated his instructions. Polites bound him to the mast with a coil of strong hemp, resealed his own ears, and bent over his oar once more.

15 Across the water came a chirruping like birdsong – an intriguing but not yet a very beautiful sound. Odysseus strained his ears to hear more. There was no need: the ship passed close by the bald and barnacled rocks where the Sirens sat singing. As it came closer, the singing grew more distinct. It was a song written in an unnameable key and sung in notes which never climbed the rungs of a musical stave:

21 *'Odysseus, see what flowers we have bound*
Into a crown for you upon this mound
23 *A flask of wine and pomegranate sweet*
Are waiting here for you to drink and eat.'

25 It was true. He could see them. Three women glistening from head to toe with oily balm were beckoning him to come ashore. Their unplaited hair reached as far as the water where it spread out in a fringe of gold around the flowery islet.

27 'Quick, Polites!' Circe was lying! She was jealous that's all. Just look at those sweet faces. How could they do a man any harm? Put in, Polites! The orders are changed. Put in!

29 But Polites did not lift his eyes from the deck, and although he cast a quick glance over the rail, his face showed nothing but disgust.

31 'Polites! I forbid you to row past! Unplug your ears, you fool!' The boat was drawing now level with the island.

33 *'Look, look, my sisters! See his twining curls –*
A snare to snare the hearts of us poor girls.
35 *Oh pity us who love you, glorious man!*
Put in now! Swim now! Jump now! Come! You can!'

37 'Polites, cut me free, you fool!' Odysseus writhed until he worked one hand free and could scrabble at the knot binding him. In an instant, Polites and Palmides leapt up from their oars and bound him round, from heels to throat, with a second length of rope. He was all but choking, but he used what breath he had to curse them, to offer them bribes, to threaten them with direct punishments unless they did as he ordered.

43 The red-prowed boat swept on past the island. Its smell of flowers made Odysseus' head reel. His crew too put their hands to their noses as if the smell was making them dizzy. The sweet song of the Siren became indistinct and sobbing. 'Ah, let me go, for sweet pity's sake!' groaned Odysseus, straining against the ropes. 'Those poor ladies will be heartbroken if I leave them now!' As the sea fell silent, he slumped exhausted in the cords.

47 One by one, the rowers unplugged their ears and turned to one another, pulling faces.

'The stench!'

49 'Those vile creatures!'

Date:

'All those bones!'

51 'All those good men lost!'

'The gods bless Circe for saving us.'

53 Muttering a thousand apologies, Polites unbound his captain, who was dazed and tearful.
'What do they mean, friend? What stench? What creatures? What bones?'

55 'Forgive me, my lord Odysseus, but I don't believe you saw those three screeching, scrawny
57 vultures pecking on the bones of a thousand dead and dying sailors. Ah those poor men – all
stretched out like worshippers at a shrine. What a fearful way to die!'

Odysseus nodded, but said nothing. A sprinkling of spray wetted his face, and a noise like
59 distant thunder set the surface a shivering.

Except that it was not thunder at all. It was the Clashing Rocks.

61 To the port side of the ship, two ridges of rock, razor sharp at the peak, ground together
their granite faces like cymbals clashing. The cliff-faces gouged and clawed from each other
63 great gouts of spewing fire, boulders and shards which hurtled into the sea below. The sight
and sound was so alarming that the rowers dropped their oars and leapt off their benches to
65 say prayers in the bottom of the boat.

It was all Odysseus could do to remind them, 'You are soldiers and heroes of the Trojan
67 Wars! Pull yourselves together!' Besides, if you don't row,' he said calmly, buckling on his
sword and setting his brass helmet on his head, 'we may well drift in under those cliffs. Do
69 show some backbone now, or I shall be ashamed to call you men of Ithaca.'

Shame-faced and sheepish, they clambered back to their oars and rowed on. The water
71 bubbled and boiled with the heap of the lava bleeding from the Clashing Rocks. But though it
buckled and bleached the boards of the ship, they were not engulfed by any of the tumbling
73 rockslides as they raced on, muscles straining and eyes fixed on the plume of Odysseus'
shining helmet.

75 He was proud of them – proud till his heart beat fast in his chest. (But he was still careful not
to mention what lay beyond the Clashing Rocks.)

77 The broad ocean was narrowing, narrowing into straits bounded on both sides now by cliffs.
To the starboard side a sheer, beetling wall, smooth as alabaster, rose as tall as one of the
79 pillars which hold up Heaven. High up in it, as high as the highest window in King Lamus'
palace, a single dark cave overlooked the straits. No path led to it, no Cyclops could come
81 and go with his herd of sheep, the cliff face was so sheer and smooth.

Of all the men aboard, only Odysseus kept his eyes on that cave. Teiresias' words were
83 branded on his brain: 'Do not struggle, but row quickly by.' All the rest were looking to the
other side where, gaping as wide as a harbour and spinning as fast as a chariot wheel, a circle
85 of water whirled in a welter of mist and spray. At the rim, the water heaped itself up, and at
the centre it dipped into a spiral, glassy funnel.

Date:

87 Caught up in the maelstrom were the bits and bones of broken boats which had been sucked
89 into the whirlpool, spun to its base, and cracked like eggs against the rocky seabed. The noise
was like a long open-mouthed scream, as if all the hurts done to the ocean were being felt in
one place.

91 Twice each day the whirlpool spun to the left; twice each day it spun to the right. Between
93 times, the shining ocean levelled and the whirlpool Charybdis was no more than a clutter of
wreckage spinning on the surface. But as the tide ebbed or flowed, the monstrous Charybdis
95 screwed itself, twisted and knotted itself, into a skein of spinning destruction and sucked in
everything that floated on the sea's surface for seven miles around.

As they watched, the whirlpool slowed, slowed and grew shallow. The laughing men shouted
97 their thanks up to Heaven, for surely there would be time to row safely by before Charybdis
again breathed in.

99 Suddenly Odysseus cried: 'Lean on your oars, men! Let me hear your sinews crack! Bend
your foreheads to your knees and pull with all your might! And pray men! Pray as though this
101 were your last day on Earth! Let each man call his name loud enough to be heard in the
Underworld!'

103 Instantly obedient, his men began to call:

'Palamides!'

105

'Polybus!'

107 'Eurylochus!'

'Polites!'

109 'Icmali – ahhh! Oh save us, Odysseus!'

No sooner had they called their names, than Icmalius, Eurybates and four more besides were
111 snatched from their benches by the hinged jaws of six serpents.

No, not six serpents but one serpent with six heads – a lizard backed and scaly beast whose
113 haunches squirmed in its high cavernous den, while its clawed feet scabbled down the cliff
face and its six heads weaved over the speeding ship. Scylla the monster fed rarely, but well,
115 from the ships which slipped hard by her cliff-top cave intent on avoiding the whirlpool.
Sometimes when two or more ships were sailing in single file, those following would try to
turn back, pushing with all their might against the oars, wrenching aside the tillar. But the
117 draw of Charybdis would still drag them forwards, draw them beneath Scylla's cave, so that
she could come a second time and gorge on men or store away future meals in her bone-
119 littered den.

Odysseus knew that only by braving the Scylla's den could those who survived reach home
121 and family: that was why he did not warn the rowers of what was to come. But now he saw
hatred in their eyes, because he had steered them close to the monster's cave. Scylla
123 withdrew into her den, and with her went the terrible screams of their six comrades. The
rowers had no breath to curse their captain: they were racing against time.

125

Date:

127 As the six-headed lizard stowed her food, the red-prowed ship leapt forwards – painfully
slowly it seemed to claw and wallow its way past the cliff. In panicky fear, the rhythm of the
129 oars was lost and they clattered together and flailed at the air. Scylla re-emerged – each
mouth empty, each of her twelve eyes fixed on the little ship. Charybdis, too, began to coil
and roar and suck.

131 With his clenched fist, Odysseus began to beat out on the prow a rhythm to row by:
'Pull...and pulland pull!' The sweat ran down; the groans flew up. The Scylla's forepaws
133 scabbled down the cliff. Her teeth snapped shut – her jaws snatched – and the tillerman felt
the breath from two of her twelve nostrils hot on his neck. But they went past her – and past
135 Charybdis, too, though the monstrous whirl of water was gaping wider and wider with every
beat of Odysseus' fist on the prow.

How does McCaughrean present Charybdis as terrifying?

McCaughrean keeps the reader engaged with a range of structural techniques. These are different to language techniques, which are at word level. Key structural techniques include:

Foreshadowing, dialogue, a shift in focus, repetition

Or the whole story uses a cyclical structure; things return to the way they were before.

Where have we seen at least one of these before?

Pen to Paper

Choose the structure technique that is most effective, in your opinion to answer the questions below:

1. Where is this technique used in the story? Why do you think it was at that point and not earlier or later on?

Date:

Do now task



Achilles, the son of **Peleus** and **Thetis**, was the greatest of all Greek **heroes** who took part in the **Trojan War**. Knowing that her child was destined to either die the death of a glorious warrior or live a long life in obscurity, **Thetis** bathed **Achilles** as an infant in the waters of the River **Styx**, thus making him all but immortal: only the heel by which she held him remained vulnerable. However, as prophesized, this proved costly, because **Achilles** eventually died from an arrow wound in that heel. Guided by **Apollo**, the fateful arrow was shot by **Paris**, the brother of **Troy's** most celebrated **hero Hector**, whom **Achilles** had previously killed in a face to face duel, in an attempt to avenge the death of his closest friend, **Patroclus**.

The Heroic Code

The goal of Homeric heroes is to achieve honour. Honour is essential if one wants to be a hero

- Honour is gained through engagement in life-threatening activities (a hero cannot avoid threatening situations and maintain his honour).
- Heroes value honour above life.
- Honour is determined by a number of things:
 - the courage he displays,
 - the difficulty of the test he faces (battle brings the highest honour while hunting and athletics garner lesser degrees of honour, and offering sage advice in council--as the aged Nestor does--brings even less honour),
 - the physical abilities he possesses,
 - his social status, and the possessions that he acquires, i.e., the spoils of his victories

Thetis, Achilles' Mother was afraid that he may be harmed and so when he was a child, she did everything she could to make him immortal: She burned him over a fire every night, then dressed his wounds with ambrosial ointment; and she dunked him into the River Styx, whose waters were said to confer the invulnerability of the gods. Then, she dressed him as a woman and hid him on the island of Skyros.

Date:

1 King Odysseus was sent to find this hidden Achilles. Odysseus disguised himself and his ship as
though he was a merchant and then he sailed across the sea to the little island of Skyros.
3 Odysseus, in his disguise, searched the court of the king of Skyros, with no success. Then he
went down to the harbour, to his crew in his ship. And he said, "My friends, I go now to the
5 palace of the princess of Skyros. Give me the morning and then I need you to make a great
commotion. I want swords clashed against shields. I want the sound of bronze trumpets, as
7 though you are attacking, as though you are invading." Then Odysseus went to the palace of
the princess of Skyros. He asked for an empty room and he covered the floor of that room
9 with things a merchant might bring, things a merchant might sell – bolts of embroidered cloth,
beautiful rugs, mirrors, jewels, food, wine. Under one of those rugs he slipped a battered, rusty
11 old sword. Then he told the servants to fetch the princess and her friends. In came the women.
They fell upon the merchant's wares. They wondered at these beautiful things that had been
13 brought from so far away. They were surprised to see among them a battered old sword. They
paid it no heed. They tasted the food and the wine. Odysseus looked from one woman to the
15 next. Surely none of these was Achilles in disguise – they were all so beautiful. Each one was
beautiful in her own way.

17 Then there came a great commotion, the sounds of swords clashed against shields. The sound
of bronze trumpets. The women stood. They looked at one another in horror. Except for one.
19 One knelt. She peeled back the corner of a rug, grabbed that battered, rusty old sword and
bounded out of the palace to attack the invaders. Odysseus rushed outside. He put his hand
21 upon her shoulder. She turned and looked at him, her eyes blazing. Odysseus said, "You can
languish here no longer. Your disguise has failed. I know who you are. You're the son of warlike
23 Peleus and the sea-nymph Thetis. You are Achilles. Listen to me! I have been sent to find you.
You know who needs your help? The great king, the high king of all Greece – Agamemnon
25 needs you to help him. There's a war coming. A great wrong has been done us Greeks and we
need you to help us. We need you to fight against the Trojans. If you come with us, I promise
27 you, you will be the greatest warrior in the greatest army in the history of the world. If you
come with us and fight alongside us Greeks, I promise you, your name will be synonymous
29 with ferocity for as long as men and women speak!"

Pen to Paper

To what extent is Achilles a follower of the heroic code?

Date:

1 Paris lifted his head. He peered over the trunk of a fallen tree.
He could see Achilles. He could see the back of his head, his
3 shoulders, the small of his back, the backs of his legs, his heels.
And then he heard Polyxena say, "My lover, I don't
5 understand. You have been fighting in this war for as long as I
can remember, since I was five years old. And yet you're
7 unscratched. There's no mark, no bruise, no scar on your body.
Why?" And Achilles said, "Polyxena, when I was a baby my
9 mother, Thetis, carried me down to the dark waters of the
river Styx. She lowered me into the river. Wherever the water
11 touched I am invulnerable. I cannot be harmed. The only place
I can be harmed is where she held me, my heel." Paris drew an
13 arrow from the quiver. He fitted the arrow to the bowstring.
He drew the bowstring back. He loosed the arrow. And it
15 would have gone wide, wide of its mark, if golden Apollo had
not been watching and waiting. He seized it as it flew through
17 the air. He ran across and he plunged the point of it into
Achilles' heel. And a great shudder went through Achilles' body
19 and the life went out of him in one breath. And Paris leapt to
his feet. "Achilles is dead! Achilles is dead!"

Pen to Paper

To have an 'Achilles' Heel' is to suffer from a small but crucial weakness; what is this an example of?

Date:

BQ 6: What can we learn from Norse mythology?

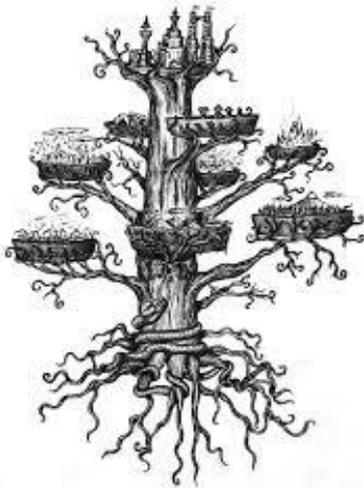
Do now task



Norse mythology

Norse mythology are a collection of tales from the times of the Vikings, a time when the Scandinavian and Norwegian tribes of Vikings invaded new regions for riches and land, including Anglo-Saxon England, when the Vikings invaded the abbey of Lindisfarne, off the northeast coast of England. Their mythology tales included their own Gods, who were heroes and warriors. Several words originate from the Vikings, including:

- Husband: this came from the word for 'house' and 'bond' meaning 'house owner'
- Troll/elf: Norse myths often contained different kinds of monsters
- Thursday/Wednesday: days of the week names after Viking Gods Thor and (W) Odin



The Vikings believed the universe was organised into nine worlds surrounding the tree of life, Yggdrasil. Yggdrasil (Old Norse *Yggdrasil* or *Askr Yggdrils*) is the mighty tree whose trunk rises at the geographical centre of the Norse spiritual cosmos. The rest of that cosmos, including the Nine Worlds, is arrayed around it and held together by its branches and roots, which context the various parts of the cosmos to one another. Because of this, the well-being of the cosmos depends on the well-being of Yggdrasil. When the tree trembles, it signals the arrival of Ragnarok, the destruction of the universe. Humans occupied the 'Middle Earth', or Midgard. Gods lived above in Asgard, where they had splendid Meadhalls including Valhalla, reserved for great warriors. Creatures like elves, giants and dwarves occupied the rest of the universe. Like the Greek gods, the Norse gods were anthropomorphic, i.e. behaved like humans.

Date:

Neil Gaiman: *Norse Mythology*, Odin, Thor and Loki

The great Norse myths, which have inspired so much modern fiction are retold here by Neil Gaiman. In this chapter, Gaiman introduces the main players of Norse Mythology: Odin, Thor and Loki.

1 Many gods and goddesses are named in Norse mythology. Most of the stories we have
3 however, concern two gods, Odin and his son, Thor, and Odin's blood brother, a giant's son
called Loki who lives with the Aesir in Asgard.

Odin

5 The highest and the oldest of all the gods is Odin. Odin knows many secrets. He gave an
7 eye for wisdom. More than that, for knowledge of runes and for power, he sacrificed
himself to himself.

9 He hung from the world-tree, Yggdrasil, hung there for nine nights. His side was pierced by
the point of a spear which wounded him gravely. The winds clutched at him, buffeting his
11 body as it hung. Nothing did he eat for nine days or nine nights, nothing did he drink. He
was alone there, in pain, the light of his life slowly going out. He was cold, in agony, and on
13 the point of death when his sacrifice bore dark fruit: in the ecstasy of his agony he looked
down and the runes were revealed to him. He knew them, and understood them and their
power. The rope broke then, and he fell screaming from the tree.

15 Now he understood magic. Now the world was his to control.

17 Odin has many names. He is the all-father, the lord of the slain, the gallows god. He is the
god of cargoes and of prisoners. He is called Grimnir and Third. He has different names in
every country (for he is worshipped in different forms and in many tongues, but it is always
19 Odin that they worship).

21 He travels from place to place in disguise, to see the world as we see it. When he walks
among us, he does so as a tall man, wearing a cloak and a hat. He has two ravens, whom he
23 calls Huginn and Muninn, which mean thought and memory. These birds fly back and forth
across the world, seeking news and bringing Odin all the knowledge of things. They perch
on his shoulders and whisper into his ears. When he sits on his high throne at Hlidskjalf, he
25 observes all things, wherever they may be. Nothing can be hidden from him. He brought
war into the world: battles are begun by throwing a spear at the hostile army, dedicating
27 the battle and its deaths to Odin. If you survive in battle, it is with Odin's grace, and if you
fall it is because he has betrayed you. If you fall bravely in war the Valkyries, beautiful
29 battle maidens who collect the souls of the noble dead, will take you and bring you to the
hall known as Valhalla. He will be waiting for you in Valhalla, and there you will drink and
31 fight and feast and battle, with Odin as your leader.

Thor

33 Thor, Odin's son is the thunderer. He is straightforward where his father is cunning, good-
natured where his father is devious. Huge he is, and red-bearded, and strong, by far the
35 strongest of all the gods. His might is increased by his belt of strength, Megingjord: when
he wears it, his strength is doubled. Thor's weapon is Mjollnir, a remarkable hammer,
37 forged for him by dwarfs. Its story you will learn. Trolls and frost giants and mountain giants

Date:

all tremble when they see Mjollnir, for it has killed so many of their brothers and friends.
39 Thor wears iron gloves which help him to grip the hammer's shaft. Thor's mother was Jord,
the earth goddess. Thor's sons are Modi, the angry and Magni, the strong. Thor's daughter
41 is Thrud, the powerful. His wife is Sif, of the golden hair. She had a son, Ullr, before she
married Thor, and Thor is Ullr's step-father. Ullr is a god who hunts with bow and with
43 arrows, and he is the god with skis. Thor is the defender of Asgard and of Midgard. There
are many stories about Thor and his adventures. You will hear them.

45 **Loki**

Loki is very handsome. He is plausible, convincing, likeable, and far and away the most wily,
47 subtle and shrewd of all the inhabitants of Asgard. It is a pity then, that there is so much
darkness in Loki: so much anger, so much envy, so much lust. Loki is the son of Laufey, who
49 was also known as Nal, or needle, because she was so slim and beautiful and sharp. His
father was said to be Farbauti, a giant; his name means 'he who strikes dangerous blows',
51 and Fabauti was as dangerous as his name.

Loki walks in the sky with shoes that fly, and he can transform his shape so he looks like
53 other people, or change into animal form, but his real weapon is his mind. He is more
cunning, subtler, trickier than any god or giant. Not even Odin is as cunning as Loki.

55 Loki is Odin's blood brother. The other gods do not know when Loki came to Asgard, or
how. He is Thor's friend and Thor's betrayer. He is tolerated by the gods, perhaps because
57 his stratagems and plans save them as often as they get them into trouble.

Loki makes the world more interesting but less safe. He is the father of monsters, the
59 author of woes, the sly god.

Loki drinks too much, and he cannot guard his words or thoughts when he drinks. Loki and
61 his children will be there for Ragnarok, the end of everything, and it will not be on the side
of the gods or Asgard that they will fight.

Date:

Do now task



Thor

As we re-read Thor's introductory paragraphs, consider the way in which Nail Gaiman structures the piece of writing to make the character intriguing and interesting.

Thor	
1 Thor, Odin's son is the thunderer. He is straightforward where his father is cunning, 3 good-natured where his father is devious.	<i>Opens with a statement that clearly identifies that the character is the focus and tells us 2 brief bits of information about them.</i>
5 Huge he is, and red-bearded, and strong, by far the strongest of all the gods. His might is increased by 7 his belt of strength, Megingjord: when he wears it, his strength is doubled.	<i>Now starts to describe his physical appearance. Starts with an adjective, adds another, then comes to an <u>attribute</u> which it then elaborates on for emphasis. Then includes a second sentence telling us more about this particular key attribute by linking it to a physical object or symbol associated with him.</i>
9 Thor's weapon is Mjollnir, a remarkable hammer, forged for him by dwarfs. Its story you will learn. 11 Trolls and frost giants and mountain giants all tremble when they see Mjollnir, for it has killed so 13 many of their brothers and friends. Thor wears iron gloves which help him to grip the hammer's shaft.	<i>The next paragraph describes a symbol associated with the character. In Thor's case this is a weapon. It may well not be in your character's case. Follow the pattern of this paragraph, keeping in the line 'Its story you will learn' where it is.</i>
15 Thor's mother was Jord, the earth goddess. Thor's sons are Modi, the angry and Magni, the strong. 17 Thor's daughter is Thrud, the powerful.	<i>Now go on to write the next two parts. In the first briefly describe your character's significant family or friends. In the second, briefly describe key</i>

Date:

Feedback and Response

Homework Quiz:

	Answers	✓✗
1		
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TOTAL		

Date:

Whole Class Feedback sheet:

Date:

Do now task



The Treasures of the Gods and The Creation of Thor's Hammer

Loki travelled to Níðavellir, the land of the dwarves, where he found the two dwarf sons of Ivaldi. They agreed to fabricate hair from gold, as fine as Sif's own hair, and with the magical ability to grow on her head. Once completed, they decided to make additional gifts to please and placate the gods. Thor's hammer was the third gift, preceded by a golden ship that could sail on air, and a golden arm ring.

As we read, consider the way in which Loki manipulates the dwarves, particularly when it looks as though his life is under threat.

1 One day, Loki the trickster found himself in an especially mischievous mood and cut off the
gorgeous golden hair of Sif, the wife of Thor. When Thor learned of this, his quick temper was
3 enraged, and he seized Loki and threatened to break every bone in his body. Loki pleaded
with the thunder god to let him go down to Svartalfheim, the cavernous home of
5 the dwarves, and see if those master craftspeople could fashion a new head of hair for Sif,
this one even more beautiful than the original. Thor allowed this, and off Loki went to
7 Svartalfheim.

There he was able to obtain what he desired. The sons of the dwarf Ivaldi forged not only a
9 new head of hair for Sif, but also two other marvels: Skidbladnir ("Assembled from Thin
Pieces of Wood", the best of all ships, which always has a favorable wind and can be folded
11 up and put into one's pocket, and Gungnir ("Swaying", the deadliest of all spears.

Having accomplished his task, Loki was overcome by an urge to remain in the caves of the
13 dwarves and revel in more recklessness. He approached the brothers Brokkr and Sindri
("Metalworker" and "Spark-sprayer," respectively) and taunted them, saying that he was sure
15 the brothers could never forge three new creations equal to those the sons of Ivaldi had
fashioned. In fact, he even bet his head on their lack of ability. Brokkr and Sindri, however,
17 accepted the wager.

As they worked, a fly (who, of course, was none other than Loki in disguise) stung Sindri's
19 hand. When the dwarf pulled his creation out of the fire, it was a living boar with golden hair.
This was Gullinbursti ("Golden-bristled"), who gave off light in the dark and could run better
than any horse, even through water or air.

Date:

21 Sindri then set another piece of gold on the fire as Brokkr worked the bellows. The fly bit
Brokkr on the neck, and Sindri drew out a magnificent ring, Draupnir (“Dripper”. From this
ring, every ninth night, fall eight new golden rings of equal weight.

23

Sindri then put iron on the hearth, and told Brokkr that, for this next working, they must be
especially meticulous, for a mistake would be more costly than with the previous two
25 projects. Loki immediately stung Brokkr’s eyelid, and the blood blocked the dwarf’s eye,
preventing him from properly seeing his work. Sindri produced a hammer of unsurpassed
27 quality, which never missed its mark and would boomerang back to its owner after being
thrown, but it had one flaw: the handle was short. Sindri lamented that this had almost
29 ruined the piece, which was called Mjollnir (“Lightning”. Nevertheless, sure of the great
worth of their three treasures, Sindri and Brokkr made their way to Asgard to claim the
31 wages that were due to them.

33 Loki made it to the halls of the gods before the dwarves and presented the marvels he had
acquired. To Thor he gave Sif’s new hair and the hammer Mjollnir. To Odin went the ring
35 Draupnir and the spear Gungnir. And Freyr was the happy recipient of Skidbladnir and
Gullinbursti.

37 As grateful as the gods were to receive these gifts – especially Mjollnir, which they foresaw
would be of inestimable help in their battles against the giants – they nevertheless concluded
39 that Loki still owed the dwarves his head. When the dwarves approached Loki with knives,
the cunning god pointed out that he had promised them his head, but not his neck. Brokkr
and Sindri contented themselves with sewing Loki’s mouth shut, and returned to their forge.

Pen to Paper: Unit Assessment

Task:

Write Loki’s final speech, before his mouth is sewn up.

We will look at an example together before we write, and use the different techniques used
by the writer we have studied to create writing of a high quality.

Consider:

- The purpose of Loki’s speech
- Who he may direct the speech to or directly address
- The excuses he may make for his behaviour
- What he may promise to avoid his punishment

Date:

Exemplar

1 Before you put me to death, I beg of you: hear my predicament. I am
still Loki, son of Odin, and therefore, I do think I deserve to have my
3 voice heard. It is vital to me that you understand the reasons behind
my actions, and that I thought everything I did was for the best. If
5 nothing else

Let me start by reminding you that I only fled as a result of Thor's
7 threats and cruelty. What started out as a light-hearted joke quickly
turned into something more. I feared for my life! Thor's fury is
9 uncontrollable and terrifying, and I was forced into leaving my home
for my own safety. Could you imagine, having to leave everything
11 that's important to you because of your own brother? He left me with
no choice, and I sought refuge with the Dwarves, thinking that they
13 would take care of me. I was wrong.

15 Originally there to make amends for my errors, I asked the dwarves to
make a headscarf that I intended to present as a gift to Sif, my dear
17 sister-in-law, as a way to apologise. However, my good intentions have
been re-told as making mischief and trouble, and that simply isn't the
19 truth. I have been ridiculed, shunned and exiled, and now I am the one
in the wrong? Shocked, I feel that this needs further attention.

21 Whilst some may argue that I am only remorseful now because I know
my punishment will be fatal, I would say that my behaviour to date
23 says the very opposite. I appreciate that I joke around, and at times,
can be thoughtless when it comes to people's feelings. However, it is
25 never to upset or offend anyone. I am nothing but loyal to you,
Father. I am nothing but true to you, Father. I am nothing but genuine,
27

Date:

BQ 7: What can the similarities and differences between different mythologies teach us?

Do now task



Reappearing characters in literature

The concept of myths and gods has been used throughout many different religions, countries, cultures and periods of history to explain the different aspects of human behaviour and ideas in society.

What can we recognise from the myths that we have studied, and more recent stories?

Where do the same characters repeatedly appear?

Think about heroes, heroines, villains, monsters, gods and creatures.

Date:

Characters in literature: a comparison

In pairs, write two characters that fall into the categories and think about what they have in common. What characteristics do they share?

The Warrior	Women	The Gods
<ul style="list-style-type: none"> • Commit to the heroic code • Morally good 	<ul style="list-style-type: none"> • Taunt or tempt male characters • Fought over like possessions 	<ul style="list-style-type: none"> • Have ultimate control over mortals • Cause deliberate upset to mortals for their own entertainment

Atalanta	Freyja
<p>The great hero Atalanta had a most royal pedigree: her mother was Clymene of the royal Minyad clan and her father was an Archadian king and the kind of ruler who had no use for female offspring. When his first born by Clymene proved to be a girl, he had the child taken from the palace and exposed on a mountainside to die.</p> <p>The baby was abandoned in a high cranny on Mount Parthenion where she would soon surely die. Indeed, only half an hour after the palace guard laid her down a bear, attracted by the cries lumbered up to investigate. A maternal instinct drove the bear and instead of eating the infant, she suckled her.</p> <p>The human baby girl grew to by a sly, wild and swift forest creature. One day she was seen and taken by a group of hunters. They named her Atalanta and taught her the secrets of trapping and killing, of shooting with arrows, spears and slings, coursing, hunting, tracking and all the arts of ventry and the chase. She quickly equalled and surpassed their skill, combining as she did human subtlety with the ferocity and speed of the bear that brought her up.</p>	<p>Freyja, (Old Norse for “Lady”), most renowned of the Norse goddesses, who was in charge of love, fertility, battle, and death. Her father was Njörd, the sea god. Pigs were sacred to her, and she rode a boar with golden bristles. A chariot drawn by cats was another of her vehicles. It was Freyja’s privilege to choose one-half of the heroes slain in battle for her great hall in the Fólkvangar (the god Odin took the other half to Valhalla). She possessed a famous necklace called <i>Brísinga men</i>, which the trickster god Loki stole and Heimdall, the gods’ watchman, recovered. Greedy and lascivious, Freyja was also credited with the evil act of teaching witchcraft to the Aesir (a tribe of gods). Like the Egyptian goddess Isis and the Greek Aphrodite, Freyja traveled through the world seeking a lost husband and weeping tears of gold. She was also known by four nicknames—Mardöll, Hörn, Gefn, and Syr.</p>

Date:

1. Write two similarities between the characters of Atalanta and Freyja.

2. How would you describe their personalities and why?

3. Do these female characters fit or rebel against gender stereotypes that we saw before?

4. Who is more powerful and how?

5. Who is more resilient and how?

6. What do we learn from characters like these?

Date:

Do now task



Comparison debate

Structure your argument	Give developed reasons including statistics, expert opinion or evidence	Anticipate the opposition and be prepared with a counterargument
Firstly, to follow, furthermore...	As a result of, subsequently, to support this argument...	Whilst some may argue, I would dispute, I will have to disagree with you...

Choice of character:

3 reasons for your choice:

3 counter arguments that the opposition may use:

Date:

Feedback and response

Knowledge Quiz

1	What type of myth helps to explain the cause or reason for something?			
	Psychological	Aetiological	Physiological	Mythological

2	Why is Lycaon transformed into a wolf?			
	His greed	His deceit	His selfishness	His cruelty

3	Why is Prometheus punished?			
	He steals fire	He steals gold	He steals power	He steals secrets

4	Prometheus is punished because every day an eagle eats his:			
	Tongue	Lungs	Heart	Liver

5	How is Pandora described?			
	Beautiful and clever	Beautiful and witty	Beautiful and silly	Beautiful and powerful

6	Why is Pandora put on Earth?			
	A punishment	A gift	A reminder	A spy for the gods

7	What does having a 'Midas' touch' mean?			
	Good style	Good natured	Good fortune	Good heart

8	What does it mean to have hubris?			
	Secrecy and defiance	Ego or deceit	Pride or deceit	Pride or defiance

Date:

9	Who grants Mida' wish?			
	Zeus	Dionysus	Athena	Apollo

10	Who built the labyrinth and for who?			
	Daedalus for Midas	Daedalus for Minos	Icarus for Minos	Icarus for Midas

11	What is a minotaur?			
	Half man, half cow	Half man, half goat	Half man, half bull	Half man, half wolf

12	What was Medusa once punished?			
	A ghoul	A goat	A gargoyle	A gorgon

13	Who transformed and punished Medusa?			
	Athena	Athens	Aphrodite	Artemis

14	Who tells Perseus to slay Medusa?			
	Poseidon	Polydectes	Prometheus	Pandora

15	Which war features in the Odyssey?			
	Tron	Trod	Torl	Troy

16	How would you describe Odysseus?			
	Cunning and clumsy	Cunning and shy	Cunning and clever	Cunning and secretive

17	How long ago were tales like the Iliad and Odyssey told?			
	3000 years	30000 years	300 years	3300 years

Date:

18	What are long, hero-centred storytelling poems called?			
	Epitaph	Epic	Elegy	Epigram

19	Who was the horse of Troy dedicated to?			
	Athens	Artemis	Athena	Ares

20	How are the heroes described as they sit inside the horse?			
	Alert and ready	Alert and trembling	Shaking and trembling	Crying and trembling

21	Where was Achilles' weakness?			
	Foot	Toes	Wrist	Heel

22	Who makes men's 'wits fly overboard'?			
	The cyclopes	The gorgons	The sirens	The muses

23	What relation is Loki to Odin?			
	His Mother	His Brother	His Father	His Son

24	Which days of the week are named after Odin and Thor?			
	Tuesday and Wednesday	Tuesday and Thursday	Wednesday and Thursday	Thursday and Friday

25	What did the dwarves craft their gifts out of?			
	Gold	Unknown metal	Steel	Silver

Total:				
				/25

Date:

Whole Class Feedback sheet:

Date:

BQ 8: What is the purpose of an epic?

Do now task



Beowulf

Beowulf is the most important work of medieval literature that exists in Britain. It is approximately 1000 years old and written in Old English, a language related to Old German and Norse. More than 3,000 lines long and originally brought to Britain by Danish Viking tribes, the story is set in Scandinavia *Beowulf* tells the story of the lead protagonist Beowulf, and his battles with a monster named Grendel, with Grendel's revengeful mother, and with a dragon which was guarding a hoard of treasure. This epic poem, like the Iliad and the Odyssey, would have been sung and recited, not written down until later; and like the Odyssey, there is magic and monsters.

We only have one surviving manuscript copy, that was almost destroyed in a fire in London in the 1700s. You can see the manuscript (and its burn marks) in the British Library today.

Epics focus on a key hero of indescribable strength, feature a feat that others would never be able to complete, and use an omniscient (all-knowing) narrator to create a formal epic poem.

What other epics have we studied that had a similar purpose? What do listeners learn from epics?



Date:

Beowulf

In this extract from the epic poem, Beowulf and Grendel the dragon fight.

- 1 His talon was raised to attack Beowulf
Where he lay on the bed; he was bearing in
With open claw when the alert hero's
Comeback and armlock forestalled him utterly.
- 5 The captain of evil discovered himself
In a handgrip harder than anything
He had ever encountered in any man
On the face of the earth. Every bone in his body
- 10 Quailed and recoiled, but he could not escape.
He was desperate to flee to his den and hide
With the devil's litter, for in all his days
He had never been clamped or cornered like this.
- 15 Then Hygelac's trusty retainer recalled
His bedtime speech, sprang to his feet
And got a firm hold. Fingers were bursting,
The monster back-tracking, the man overpowering.
- 20 The dread of the land was desperate to escape,
To take a roundabout road and flee
To his lair in the fens. The latching power
In his fingers weakened; it was the worst trip
The terror-monger had taken to Heorot.
- 25 And now the timbers trembled and sang,
A hall-session that harrowed every Dane
Inside the stockade: stumbling in fury,
The two contenders crashed through the building.
- 30 The hall clattered and hammered, but somehow
Survived the onslaught and kept standing:
It was handsomely structured, a sturdy frame
Braced with the best of blacksmith's work
Inside and out. The story goes
- 35 That as the pair struggled, mead-benches were smashed
And sprung off the floor, gold fittings and all.
Before then, no Shielding elder would believe
There was any power of person upon earth
- 40 Capable of wrecking their horn-rigged hall
Unless the burning embrace of a fire
Engulf it in flame. Then an extraordinary
Wail arose, and bewildering fear
- 45 Came over the Danes. Everyone felt it
Who heard that cry as it echoed off the wall,

What does this surprise attack suggest about Grendel?

Who is winning the battle at this stage? How do you know?

What almost gets broken in the fray?

How is Grendel's wail presented as dramatic?

Date:

A God-cursed scream and strain of catastrophe,
The howl of the loss, the lament of the hell-serf
Keening his wound. He was overwhelmed,
50 Manacled tight by the man who of all men
Was foremost and strongest in the days of this life.
But the earl-troop's leader was not inclined
To allow his caller to depart alive:
He did not consider that life of much account
55 To anyone anywhere. Time and again,
Beowulf's warriors worked to defend
Their lord's life, laying about them
As best they could with their ancestral blades.
60 Stalwart in action, they kept striking out
On every side, seeking to cut
Straight to the soul. When they joined the struggle
There was something that could not have known at the time,
65 That no blade on earth, no blacksmith's art
Could ever damage their demon opponent.
He had conjured the harm from the cutting edge
Of every weapon. But his going away
Out of this world and the days of his life
70 Would be agony to him, and his alien spirit
Would travel far into fiend's keeping.
Then he who had harrowed the hearts of men
With pain and affliction in former times
75 And had given offence also to God
Found that his bodily powers failed him.
Hygelac's kinsman kept him helplessly
Locked in a handgrip. As long as either lived,
80 He was hateful to the other. The monster's whole
body was in pain, a tremendous wound
Appeared on his shoulder. Sinews split
And the bone-lappings burst. Beowulf was granted
The glory of winning; Grendel was driven
85 Under the fen-banks, fatally hurt,
To his desolate lair. His days were numbered,
The end of his life was coming over him,
He knew it for certain; and one bloody clash
90 Had fulfilled the dearest wish of the Danes.

Manacles are iron chains- how does this make us imagine Beowulf's power?

What do we discover about Grendel? How has Beowulf got around this problem?

Where does Grendel retreat to? How is it described and how does that reflect her retreat?

