

MOT Charter School – 9<sup>th</sup> grade ELA Overview

Unit /Title	Time Frame	Primary Reading Standards Focus	Primary Writing Standards Focus	Extended Texts	Abridged Text/Excerpts	Performance Tasks/Outcomes
1) Charting the Unknown – What do we do when everything seems new?	August/Sept	Finding evidence/drawing inferences Literary vocabulary Central ideas/themes	Informative/explanatory texts Strengthen writing	Jon Krakauer’s <i>Into The Wild</i>  William Golding’s <i>Lord of the Flies</i>	(NF) Sir Ernest Shackleton’s <i>South: The Endurance Expedition</i> (Preface and Chapter One)  (NF) Rosemary Neering’s <i>Wild West Women: Chapter One</i> “Our Hearts Are Set on Adventure”  (F) Robinson Crusoe Chapter One  First page of Homer’s <i>The Odyssey</i> (“Tell of the storm-tossed man, O Muse”)	Vocabulary acquisition from novels (with goal of students using their newly discovered words in their writing). A vocabulary journal will be kept; absorption will be assessed through quizzes.  Daily Task: Reading Response Journal with student’s perspective of the reading for that lesson.  Project: Me vs. Them. Analysis of several situations (within any of the readings) of what the characters/personas in the works did in that situation and what the student might do instead.  Project: Students will create a timeline of events from <i>Lord of the Flies</i> .  Unit Assessment:

<p>2) What a Character: Building Someone Unforgettable</p>	<p>October</p>	<p>Character development Point of view Interaction</p>	<p>Narratives Clear and coherent writing</p>	<p>T. H. White's <i>The Sword in the Stone</i></p>	<p>Edith Hamilton's <i>Mythology</i>: "Cupid &amp; Psyche," "The Trojan War," "The Fall of Troy," Shakespeare's <i>Witches from Macbeth</i> (Act IV, sc. i) Bram Stoker's <i>Dracula</i> (description of The Count and Lucy – Chapter 16)</p>	<p>Students will create their own society suspended from traditional civilization (as evidenced in both extended readings). Students will create a written constitution for their new societies, including their justification for each element within their constitution. This writing assessment will be evaluated using the Argumentative Rubric (Grades 9-10).</p> <p>Literary and textual vocabulary acquisition; vocabulary assessment via quiz. Content assessment via quiz for Mythology. Student research: WebQuest on King Arthur. Activity: Character Trait tracking using <i>The Sword in the Stone</i>. Activity: compare and contrast written characters with their onscreen/onstage</p>
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						<p>counterparts.</p> <p><b>One-Page Written Assessment:</b> Students use reasoning to defend <b>WHY</b> they picked a particular side to support in The Trojan War. Students <b>must</b> show evidence from the text, with citation, to bolster their arguments. Assessed using the <b>Argumentation/Opinion Text-Based Writing Rubric (Grades 9-10).</b></p> <p><b>Unit Assessment:</b>  <b>Narrative writing.</b>  Students will choose one character from among the many studied throughout the unit and write the first chapter of a new book based on that character. Student focus will be on word choice, introducing a complex character, and providing the backdrop for character motivation and interaction. These 4-10 page submissions will be assessed using the <b>Narrative Text-Based Writing Rubric (Grades 9-10).</b></p>
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<p>3) Stage Fright: Learning to Love Shakespeare's <i>Romeo &amp; Juliet</i></p>	<p>Nov</p>	<p>Central ideas/themes</p> <p>Character interaction</p> <p>Dramatic elements</p> <p>(Literary Terminology: aside, soliloquy, iambic pentameter, sonnet, rhyming couplets, review general drama terms)</p>	<p>Argumentative</p> <p>Expository</p>	<p>William Shakespeare's <i>Romeo &amp; Juliet</i></p>	<p>Film versions of <i>Romeo and Juliet</i>: Zeffirelli's <i>Romeo and Juliet</i> (1968), Luhrmann's <i>Romeo + Juliet</i>(1997)</p> <p>Film snippets from <i>Gnomeo and Juliet</i> (2011 Touchstone), <i>West Side Story</i> (1961)</p>	<p>Project: Create a fan page for an R&amp;J character using Glogster. What would their favorite movies, TV shows, and music be today? How would they dress? What would they "like"?</p> <p>Activity: Small Groups create an original shield and motto for the House of Montague or Capulet.</p> <p>Creation of their own characters to be inserted somewhere within <i>R&amp;J</i>, with a minimum of one line per character.</p> <p>Argumentative Written Assessment: Who is to blame for the deaths of Romeo and Juliet? Assessed using the Argumentation/Opinion Text-Based Writing Rubric (Grades 9-10).</p> <p>Expository Writing Assessment: Choose a theme in <i>R&amp;J</i> and trace it from the beginning of the play to the end. Why is this theme significant? Assessed using the</p>
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<p>4) The Tall &amp; Short of It- Unbelievable stuff in 30 pages or less.</p>	<p>Dec</p>	<p>Character development Text structure</p>	<p>Narratives</p>		<p>Information/Explanatory Text-Based Writing Rubric (Grades 9-10).</p>
<p>Project: create a visual representation (collage, poster, artwork, etc.) of one of the works (preferably from Dickinson, Kafka, or Yeats) to communicate your perception of that work.</p> <p>Narrative Writing Assessment: Write own short stories (8-16 pages) with an emphasis on developed characters, plot details, and text structure that contributes to the story's purpose and meaning. These submissions will be assessed using the Narrative Text-Based Writing Rubric (Grades 9-10).</p> <p>(F) Richard Connell's <i>The Most Dangerous Game</i></p> <p>(F) E.A. Poe's <i>The Fall of the House of Usher</i></p> <p>(F) Franz Kafka's <i>The Metamorphosis</i></p> <p>(F) Jorge Luis Borges' <i>The Death and the Compass</i></p> <p>(P) Emily Dickinson's poems 465 "I heard a Fly buzz" and 1670 "In Winter in my Room"</p> <p>(F) Grimm's <i>The Frog Prince</i> and <i>The Two Brothers</i></p> <p>(F) Anton Chekhov's <i>The Lady with the Dog</i></p> <p>(P) W.B. Yeats' <i>The Trooping Fairies</i></p>					

5) Are You Who You Say You Are?	Jan	Multi-media Evidence/Inferences Multiple texts	Informative/explanatory text Use of technology	(F) Orwell's <i>Animal Farm</i>	Facebook Instagram Twitter Your iPod playlist (P) Walt Whitman's <i>Song of Myself</i> Sections One and Forty Six (D) William Shakespeare's <i>Hamlet</i> ("To be or not to be" soliloquy) (NF) Various short articles, clips, photos, etc. of celebrities, politicians, and athletes	Project: Create a mock-Facebook page for one of the characters in <i>Animal Farm</i> . Pages should reveal multiple components of the character's personality. Is the created page a true representation of that character, or is it an image they wish to project? Activity: examine multiple ideas about images, including the use of photographs, social media, printed media, and visual media. How has technology altered how we view celebrities? Choose one famous figure and compare/contrast their image using all available materials. Expository Writing Assessment: How does the image of a celebrated figure compare and contrast with the actual personality of that person? Assessed using the Informational/Explanatory Text-Based
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6) Life in the Bubble: Can It Work When Arts & Sciences Collide?	Feb/March	Text structure Multiple texts	Arguments to support claims Clear and coherent writing	<p><i>National Geographic</i> April 2013: "Reviving Extinct Species: We Can, But Should We?"</p> <p>(F) Ray Bradbury's short story <i>A Sound of Thunder</i></p> <p>Film: <i>Jurassic Park</i></p> <p>Excerpt from Shelley's <i>Frankenstein</i>: Chapters Three, Four, and Five</p> <p>Robert Louis Stevenson's <i>Dr. Jekyll and Mr. Hyde</i>: Chapters Two and Five</p>	Writing Rubric (Grades 9-10). Expository and Argumentative Writing Assessment: Students will create a newspaper feature section (modeled after the "Did You Know?" features in <i>The News Journal</i> ) on an issue of their choice. Once complete, students will be asked to write a rebuttal (in the form of an op/ed piece) to the newspaper making the counter-argument for the issue. Assessed using the Information/Explanatory Text-Based Writing Rubric (Grades 9-10).  Narrative Assessment: students will write their own fictional stories in the science fiction genre, with an emphasis on some period details to be included within the exploration of an art/science conflict. These submissions will be assessed using the Narrative Text-Based Writing Rubric (Grades 9-10).
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7) Designing the Future by Researching our Past: Being the Best of Ourselves	April/May	Central ideas/themes	Clear and coherent writing  Polishing!	(F) Charles Dickens' <i>Great Expectations</i>	Dr. Suess's <i>Oh, The Places You'll Go!</i>  O. Henry's "The Gift of the Magi"  Shakespeare's "Sonnet 73"  James Weldon Johnson's "Lift Every Voice and Sing"  Patrick Henry's "Speech to the Second Virginia Convention"  Martin Luther King, Jr.'s "Letter from a Birmingham Jail" and "I Have a Dream" speech  Ronald Reagan's "Address to Students at Moscow State University"  Margaret Chase Smith's "Remarks to the Senate in Support of a Declaration of Conscience"  Excerpts from the	<p>Debate Activity: You are Pip or Miss Havisham. What choices did he/she make with which you agree? Disagree? What might you have done in his/her shoes?</p> <p>Project: Where Do I Go From Here? Students will examine their options regarding the selection of a Pathway for their high school experience.</p> <p>Examination of the pros and cons of each program that will lead eventually to the selection of their Pathway.</p> <p>Argumentative Writing: students will use their project research data to compose a one-page essay outlining their argument for their chosen HS Pathway.</p> <p>Assessed using the Argumentation/Opinion Text-Based Writing Rubric (Grades 9-10).</p> <p>Expository Writing: research an idea, product, or concept that failed, and then write an</p>
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					<p>many texts studied throughout the year.</p>	<p>expository paper on the topic. Was it an idea ahead of its time? Was the technology not yet advanced enough to produce the item? Was there a societal barrier to success? Assessed using the Information/Explanatory Text-Based Writing Rubric (Grades 9-10).</p>
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## MOT Charter School

### 9<sup>th</sup> Grade ELA October Unit

# What a Character: Building Someone Unforgettable

**Unit Length:** eleven classroom lessons at 75 minutes each. This is an aggressively-paced unit; additional lesson time may be needed depending on student ability and depth of engagement.

**Lesson One:** Is Chivalry Dead? Wait, what *is* chivalry? How can it die?

**Lesson Two:** Being a Wart

**Lesson Three:** The Crown in Camelot

**Lesson Four:** Oh, to Be a God

**Lesson Five:** To Greek or Not Greek

**Lesson Six:** Writing My Reasons

**Lesson Seven:** Winners and Losers

**Lesson Eight:** A Witch by Any Other Name

**Lesson Nine:** So Bad It's Good

**Lesson Ten:** Take a Guy or Gal and Run with Them

**Lesson Eleven:** Take a Guy or Gal and Run with Them (continued)

**Anticipated homework load for unit:** 30-60 minutes per lesson; perhaps additional for writing assignments, depending upon the amount of time given within class time for each assignment.

**Essential Questions:** Why do these characters stick with us? How does an author use words to build a character that is unforgettable? Why do different presentations of the same character occur? How are they different? How can I prove the "traits" of a character? How can reading closely impact my absorption and appreciation of the text? How do I write using descriptive language?

**Texts utilized:**

T. H. White's *The Sword in the Stone*

Edith Hamilton's *Mythology*: "The Gods" (12 pages), "Cupid & Psyche" (8 pages), "The Trojan War" (14

pages), "The Fall of Troy" (7 pages)

William Shakespeare's Witches from *Macbeth* (Act IV, sc. i)

Bram Stoker's *Dracula* (descriptions of The Count and Lucy, Chapter 16)

Article: "Titans clash when pairing Top 25 teams, figures in Greek Mythology" *Sports Illustrated*  
September 20, 2011

Text Complexity:

T.H. White's *The Sword in the Stone* (Lexile = 1080)

Edith Hamilton's *Mythology* (Lexile = 1040)

William Shakespeare's *Macbeth* (Lexile = 1390)

Bram Stoker's *Dracula* (Lexile = 1070)

Helpful Resources:

Oracle *ThinkQuest*

[www.literacyta.com](http://www.literacyta.com)

H:\Mythology\FactualInformationAboutAncientGreece.mht

King Arthur: History & Legend – Britannia.com ([www.britannia.com/history/h12.html](http://www.britannia.com/history/h12.html))

[www.theunquietlibrary.libguides.com/archetypes](http://www.theunquietlibrary.libguides.com/archetypes)

Vocabulary Acquisition:

The Sword in the Stone (27 words)

Mythology (30 words)

Literary Vocabulary:

archetype, legends, character motivation, classical, modern, protagonist, antagonist, theme, tone, mood, literal/denotative/connotative/figurative meaning, fatal flaw, character types (flat/round), simile, metaphor, personification, hyperbole

Vocabulary Assessments:

The Sword in the Stone Vocabulary Quiz

Mythology Vocabulary Quiz

Written Summative Assessments:

(Argumentative) *Picking a Side: Predicting the Winner of the Trojan War*

(Narrative) *Take a Guy or Gal and Run with Them*

Standards Addressed:

**CC9-10RL1** (cite strong and thorough textual evidence of what the text says explicitly/inferences drawn)

**CC9-10RL3** (how characters develop, interact with other characters, and advance plot/theme)

**CC9-10RL4** (analyze the impact of specific word choices on meaning and tone)

**CC9-10RL6** (analyze a point of view/ cultural experience reflected in a work of world literature)

**CC9-10RL7** (analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).

**CC9-10RL9** (analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare)

**CC9-10W1a** (introduce precise claims, distinguish opposing claims)

**CC9-10W1c** (use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims)

**CC9-10W1d** (establish/ maintain a formal style and objective tone/conventions)

**CC9-10W1e** (provide a concluding statement that follows from/supports the argument presented)

**CC9-10W3** (write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences)

**CC9-10W3a** (engage/orient the reader by setting out a problem, situation, or observation, establishing point(s) of view, and introducing a narrator/characters)

**CC9-10W3b** (use narrative techniques - dialogue, pacing, description- to develop experiences, events, and/or characters)

**CC9-10W3c** (use a variety of techniques to sequence events so that they build on one another to create a coherent whole)

**CC9-10W3d** (use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters)

**CC9-10W4** (produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience)

**CC9-10W5** (develop writing as needed by planning, revising, editing, and rewriting)

**CC9-10W8** (gather relevant information from multiple authoritative print and digital sources)

**CC9-10W9** (draw evidence from texts to support analysis, reflection, and research)

**At the conclusion of the What a Character unit, students will:**

KNOW	UNDERSTAND	DO
<ul style="list-style-type: none"> <li>• Textual evidence/text support</li> <li>• Author’s decisions (e.g., word choice, point of view, literary elements, tone, style)</li> <li>• Critical/analytical judgments</li> <li>• Background knowledge</li> <li>• Explicitly stated information</li> <li>• Literary texts</li> <li>• How to analyze Story Elements               <ul style="list-style-type: none"> <li>○ Plot (e.g., rising action, falling action, flashback, foreshadowing, climax/turning point, resolution, denouement)</li> <li>○ Conflicts (e.g., man vs. man, man vs. nature)</li> <li>○ Character types (e.g., flat/round, static/dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero/villain, foil, archetype)</li> <li>○ Setting (time, place, context)</li> <li>○ Mood and tone</li> <li>○ Theme</li> </ul> </li> <li>• Context clues</li> <li>• Literal/ Denotative meaning</li> <li>• Connotative meaning</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Author’s purpose (e.g., to inform, to persuade, to entertain, to describe, to explain how) for writing a text</li> <li>• Point of view (omniscient, first-person, third-person limited)</li> <li>• Author’s view point, perspective, focus, attitude, bias</li> <li>• Speaker/Narrator</li> <li>• Cultural experiences and influences</li> </ul>	<ul style="list-style-type: none"> <li>• Authors include key details in literary texts which can help a reader ask and answer questions.</li> <li>• Good readers use strong textual evidence, connections to their own lives, and their background knowledge to make inferences about what they read and to draw conclusions.</li> <li>• Good readers respond to a variety of texts by drawing conclusions and citing textual evidence to <i>show</i> an understanding of what they read and how it connects to their lives.</li> <li>• Authors create complex literary characters to advance the plot or develop the theme of a text.</li> <li>• Rich and complex literary themes result from authors’ purposeful choices for literary elements</li> <li>• Good readers understand how characters evolve over the course of a text.</li> <li>• An author’s decisions about developing a perspective/point of view are influenced by both the readers and author’s background knowledge and experience, including cultural differences.</li> <li>• Good readers identify point of view or cultural experience that is reflected in literary text(s).</li> <li>• Authors make choices that create mood and tone (e.g., how to structure a text, order events within it, and</li> </ul>	<ul style="list-style-type: none"> <li>• Make, test and revise predictions as they read</li> <li>• Make inferences about content, concrete ideas and author’s decisions in a text</li> <li>• Identify/cite appropriate text support for inferences about content, concrete ideas and author’s decisions in a text</li> <li>• Use the combination of explicitly stated information, background knowledge, and connections to the text to answer questions they have as they read</li> <li>• Make critical or analytical judgments to make generalizations</li> <li>• Draw conclusions about characters and events in a text</li> <li>• Identify how author’s choices affect central ideas</li> <li>• Analyze what text says explicitly as well as inferentially and cite textual evidence to support that analysis</li> <li>• Differentiate among complex or multi-dimensional character types and roles within a story or drama</li> <li>• Identify multiple and/or conflicting motivations of complex characters</li> <li>• Explain what specific lines of dialogue reveal about characters</li> <li>• Identify various types of conflict (man vs. man, man vs. nature, man vs. self, man vs. society)</li> <li>• Explain (tell, write, or graphically represent) how characters, events, setting, and plot elements interact</li> </ul>

<ul style="list-style-type: none"> <li>• Audience</li> <li>• Patterns of organization (e.g., sequence, chronological order, description, comparison, problem/solution, simple cause/effect, conflict/resolution)</li> <li>• Ordering events (e.g., parallel plots)</li> <li>• Manipulating time (e.g., pacing, flashbacks)</li> </ul>	<p>manipulate time)</p> <p>Authors make purposeful choices to achieve an intended effect within text(s).</p> <p>Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</p>	<p>to create/ show mood and tone and theme</p> <ul style="list-style-type: none"> <li>• Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme</li> <li>• Read and reread other sentences, paragraphs, and non-linguistic images in the text to identify context clues</li> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Determine the appropriate definition of words that have more than one meaning</li> <li>• Differentiate between literal and non-literal meaning</li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• Explain the impact of specific language choices by the author</li> <li>• Explain how authors use language choices to create an effect</li> <li>• Identify particular view points or cultural experiences reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</li> <li>• Identify the text details that reflect cultural experiences and perspectives</li> <li>• Analyze the author's overall purpose for writing a text</li> <li>• Analyze how the author's purposes shape the content</li> </ul>
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		<ul style="list-style-type: none"><li>• Analyze how point of view affects a literary text</li><li>• Evaluate the impact of an author's use of point of view (e.g.; first vs. third, limited vs. omniscient) on the reader.</li><li>• Differentiate among complex or multi-dimensional character types and roles within a story or drama</li><li>• Identify multiple and/or conflicting motivations of complex characters</li><li>• Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme</li><li>• Identify organizational structures (e.g., flashback, foreshadowing, pacing)<ul style="list-style-type: none"><li>• Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</li></ul></li></ul>
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## Lesson One: Is Chivalry Dead? Wait, what *is* chivalry? How can it die?

1. Introduction of unit on Character. Overview of the extended text and the unit objectives and timeline. What is chivalry? Where did it come from?
2. What do you know before you pick up the book? Discussion on students' prior knowledge of King Arthur and associated legends.
3. WebQuest (25 minutes): research on King Arthur. Students will be given twenty-five minutes to research King Arthur on the internet, completing a graphic organizer to record information gleaned from this search.
  - i. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation. **CC9-10W8**
4. Students will share what they view as the most interesting fact from their WebQuest with the group/class.
5. Fun words that we use from Arthurian legends: quest, chivalry, knight, maiden, jousting.
6. Define literary terminology: denotative, connotative, figurative (*as in, how can a non-living noun die?*)
  - i. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
7. Distribute *The Sword in the Stone* vocabulary list. Review all the words on the list, pronouncing them clearly and effectively so that students may absorb their correct pronunciation. Students will define using a dictionary (emphasis on one-word definitions or synonyms to increase retention/recall rate).
8. Homework: read through Chapter Two of *The Sword in the Stone* for the next class.

### Materials:

T. H. White's *The Sword in the Stone*

WebQuest Graphic Organizer on King Arthur

*The Sword in the Stone* Vocabulary List





## King Arthur WEBQUEST: Who was he?

Gather relevant information from multiple (3 minimum) digital sources, using advanced searches effectively; follow a standard format for citation.

FACT(S) and cool stuff	SOURCE (include entire URL)



## T. H. White's **Sword in the Stone**

# Vocabulary

1. bedraggle
2. undulate
3. vacuous
4. seethe
5. arbitrate
6. amble
7. swelter
8. convex/concave
9. translucent
10. malevolent
11. despondent
12. revere
13. girth
14. incantation
15. errant
16. apex
17. cower
18. mar/marred
19. bolster
20. ravage
21. covert
22. feign
23. helm
24. vex
25. plague
26. confound



## T. H. White's **Sword in the Stone**

# Vocabulary

1. bedraggle: get wet or dirty
2. undulate: wavy pattern or motion
3. vacuous: empty or stupid
4. seethe: boil (emotionally)
5. arbitrate: middleman in argument
6. amble: walk leisurely
7. swelter: hot
8. convex/concave: bulge outward/curve inward
9. translucent: allows light to pass through
10. malevolent: evil intent
11. despondent: without hope
12. revere: greatly respect
13. girth: distance around someone's waist
14. incantation: chanting (spell)
15. errant: incorrect
16. apex: the highest point
17. cower: crouch in fear
18. mar/marred: injured/blemished
19. bolster: support
20. ravage: destroy
21. covert: secret or hidden
22. feign: pretend
23. helm: in charge or a helmet
24. vex: trouble or worry
25. plague: illness or curse
26. confound: confuse

## Lesson Two: Being a Wart

1. Lesson Opening (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters One and Two. What did we notice? Like? Dislike?
2. Identifying descriptive words (15 minutes): Begin discussion of how authors actually use words to build characters. Start with The Wart from *TSIS*. WHAT do we know about him? HOW do we know each thing? Have students go through the first two chapters in their novel to identify a character to study for today.
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
  - iii. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. **CC9-10RL6**
3. Student Independent Activity (30 minutes): Have students complete a Character Trait Graphic Organizer for their chosen character. A good choice for average students is King Pellinore; more advanced students might choose Kay or Sir Ector.
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  - iii. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
4. Group Activity (15 minutes): Using their graphic organizers, have students complete a list by character on the whiteboard/smartboard or within their groups. Continue with the list for each character until no additional trait remains. Compare and contrast these lists. Discussion: Why might T.H. White build these characters this way? Can you predict what they might do later in the novel? Are they harmonious with The Wart, this novel's protagonist? Why or why not?
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters,

and advance the plot or develop the theme. **CC9-10RL3**

5. Review of TSIS vocabulary terms (10 minutes).
6. Homework: read through Chapter Four of *The Sword in the Stone* for the next class.

**Materials:**

T. H. White's *The Sword in the Stone*

Character Trait Graphic Organizer

*The Sword in the Stone* Vocabulary List



## The Sword in the Stone: CHARACTER TRAITS of \_\_\_\_\_

Use this chart to find strong and thorough textual evidence to support what the text says outright AND inferences you can make from the text. Consider the meaning of words and phrases as they are used in the text to describe your chosen character, including figurative and connotative meanings.

Character trait	Specific evidence from text (cite page number in parentheses)

### Lesson Three: The Crown in Camelot

1. Lesson Opening (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Three and Four. What did we notice? Like? Dislike?
2. Identifying descriptive words (10 minutes): TSIS has introduced a major new character: Merlyn. WHAT do we know about him? HOW do we know each thing? Have students go through Chapters 3 and 4 identifying descriptive words that White uses for Merlyn.
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  - iii. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
  - iv. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. **CC9-10RL6**
3. Class Activity (45 minutes): Review various short video clips of renditions of King Arthur. Have students complete a Compare and Contrast Graphic Organizer for each rendition.
  - i. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*). **CC9-10RL7**
4. Group Discussion (15 minutes): Using their graphic organizers, have students compare their notes about the different renditions for King Arthur. Why might the differing directors build the King Arthur characters this way? Do they draw from original source materials? What might influence the directors to alter the character traits in each depiction? How do those character trait choices impact the outcome/how might they impact the plot?
5. Reminder: TSIS vocabulary quiz next class.
6. Homework: read through Chapter Six of *The Sword in the Stone* for the next class.

**Materials:**

T. H. White's *The Sword in the Stone*

Compare and Contrast Graphic Organizer

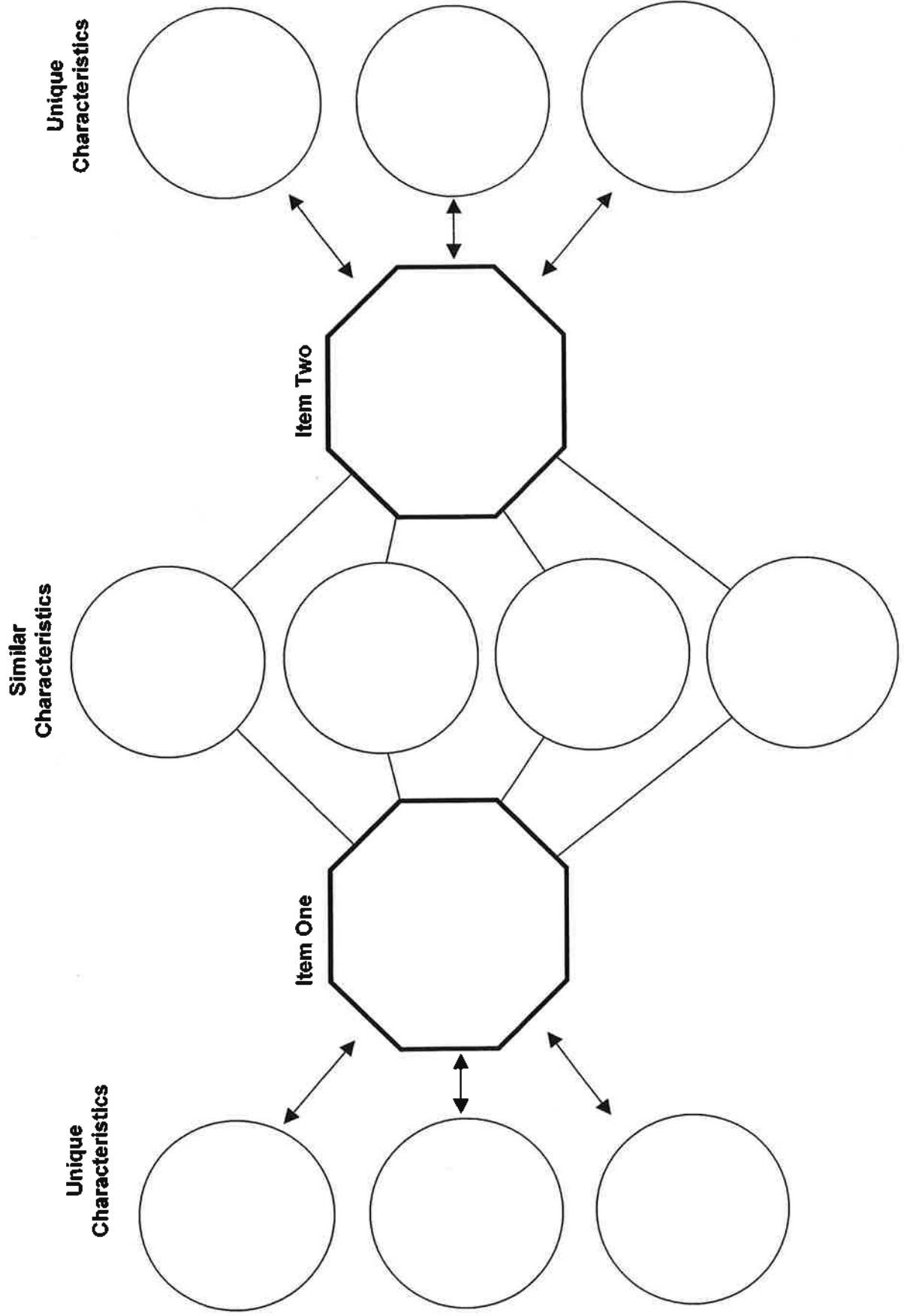
*The Sword in the Stone* Vocabulary List

Video Clips of King Arthur, including: Disney's *The Sword in the Stone* (1963), *Camelot* (stage-to-movie starring Richard Harris, 1967), *First Knight* (1995), *King Arthur* (2004)



## Comparison and Contrast Web

Purpose: To compare and contrast attributes of two items, characters, events, people, or concepts.



## Lesson Four: Oh, to Be a God

1. Assessment (15 minutes): *TSIS* vocabulary quiz.
2. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Five and Six. What did we notice? Like? Dislike?
3. Lesson Introduction (20 minutes): The Greek Olympian Gods. What do we already know about them? How do we know them? Introduce terms: ARCHETYPE and CLASSICAL.
4. Class Activity (15 minutes): Read Edith Hamilton's *Mythology* ("The Gods") pages 24-35.
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
5. Small Group Discussion (20 minutes): Distribute Handout on The Gods of Olympus. Have students compare the gods and goddesses to one another and assign each group 2-3 gods to each group. Groups should make a "baseball trading card" with a picture, symbols, and fun facts for each of their assigned gods/goddesses.

OR

Whole Group Discussion: Identifying ARCHETYPES in modern culture. Discussion can be started by using a current Young Adult popular series that students are likely to know. In *The Hunger Games*, there are several archetypes represented:

Katniss = Artemis  
Peeta = Athena  
Cato = Ares  
President Snow = Hades  
Beetee = Haephestus  
Effie = Aphrodite

Ask students to review the character traits of each *Hunger Games* persona and have them match that to the traits of their archetype gods and goddesses. The broaden the discussion to include other literature, film, and nonfiction works (for example, the Sports Illustrated article "Titans clash when pairing Top 25 teams, figures in Greek Mythology" from September 20, 2011). What about Harry Potter? Star Wars? Comic book icons and characters and their situations? Use the "It Came from Greek Mythology" graphic organizer if students need structure.

6. Homework: read through Chapter Eight of *The Sword in the Stone* for the next class.

**Materials:**

T. H. White's *The Sword in the Stone*

Edith Hamilton's *Mythology*

"The Gods and Goddesses of Olympus" handout

"It Came from Greek Mythology" graphic organizer

*The Sword in the Stone* Vocabulary Assessment

Article: "Titans clash when pairing Top 25 teams, figures in Greek Mythology" *Sports Illustrated*  
September 20, 2011

Zeus, ascended the throne, Saturn fled to Italy and brought in the Golden Age, a time of perfect peace and happiness, which lasted as long as he reigned.

The other notable Titans were OCEAN, the river that was supposed to encircle the earth; his wife TETHYS; HYPERION, the father of the sun, the moon and the dawn; MNEMOSYNE, which means Memory; THEMIS, usually translated by Justice; and LAPETUS, important because of his sons, ATLAS, who bore the world on his shoulders, and PROMETHEUS, who was the savior of mankind. These alone among the older gods were not banished with the coming of Zeus, but they took a lower place.

The twelve great Olympians were supreme among the gods who succeeded to the Titans. They were called the Olympians because Olympus was their home. What Olympus was, however, is not easy to say. There is no doubt that at first it was held to be a mountain top, and generally identified with Greece's highest mountain, Mt. Olympus in Thessaly, in the northeast of Greece. But even in the earliest Greek poem, the *Iliad*, this idea is beginning to give way to the idea of an Olympus in some mysterious region far above all the mountains of the earth. In one passage of the *Iliad* Zeus talks to the gods from "the topmost peak of many-ridged Olympus," clearly a mountain. But only a little further on he says that if he willed he could hang earth and sea from a pinnacle of Olympus, clearly no longer a mountain. Even so, it is not heaven. Homer makes Poseidon say that he rules the sea, Hades the dead, Zeus the heavens, but Olympus is common to all three.

Wherever it was, the entrance to it was a great gate of clouds kept by the Seasons. Within were the gods' dwellings, where they lived and slept and feasted on ambrosia and nectar and listened to Apollo's lyre. It was an abode of perfect blessedness. No wind, Homer says, ever shakes the troubled peace of Olympus; no rain ever falls there or snow; but the cloudless firmament stretches around it on all sides and the white glory of sunshine is diffused upon its walls.

The twelve Olympians made up a divine family:—

(1) ZEUS (JUPITER), the chief; his two brothers next, (2) POSEIDON (NEPTUNE), and (3) HADES, also called PLUTO; (4) HESTIA (VESTA), their sister; (5) HERA (JUNO), Zeus's wife, and (6) ARES (MARS), their son; Zeus's children: (7) ATHENA (MINERVA), (8) APOLLO, (9) APHRODITE (VENUS), (10) HERMES (MERCURY), and (11) ARTEMIS (DIANA); and Hera's son (12) HEPHAESTUS (VULCAN), sometimes said to be the son of Zeus too.

## PART ONE

# The Gods, The Creation, and the Earliest Heroes



## 1 The Gods

*Strange clouded fragments of an ancient glory,  
Late lingerers of the company divine,  
They breathe of that far world wherefrom they come,  
Lost halls of heaven and Olympian air.*

The Greeks did not believe that the gods created the universe. It was the other way about: the universe created the gods. Before there were gods heaven and earth had been formed. They were the first parents. The Titans were their children, and the gods were their grandchildren.

### THE TITANS AND THE TWELVE GREAT OLYMPIANS

The Titans, often called the Elder Gods, were for untold ages supreme in the universe. They were of enormous size and of incredible strength. There were many of them, but only a few appear in the stories of mythology. The most important was CRONUS, in Latin SATURN. He ruled over the other Titans until his son Zeus dethroned him and seized the power for himself. The Romans said that when Jupiter, their name for

## ZEUS (JUPITER)

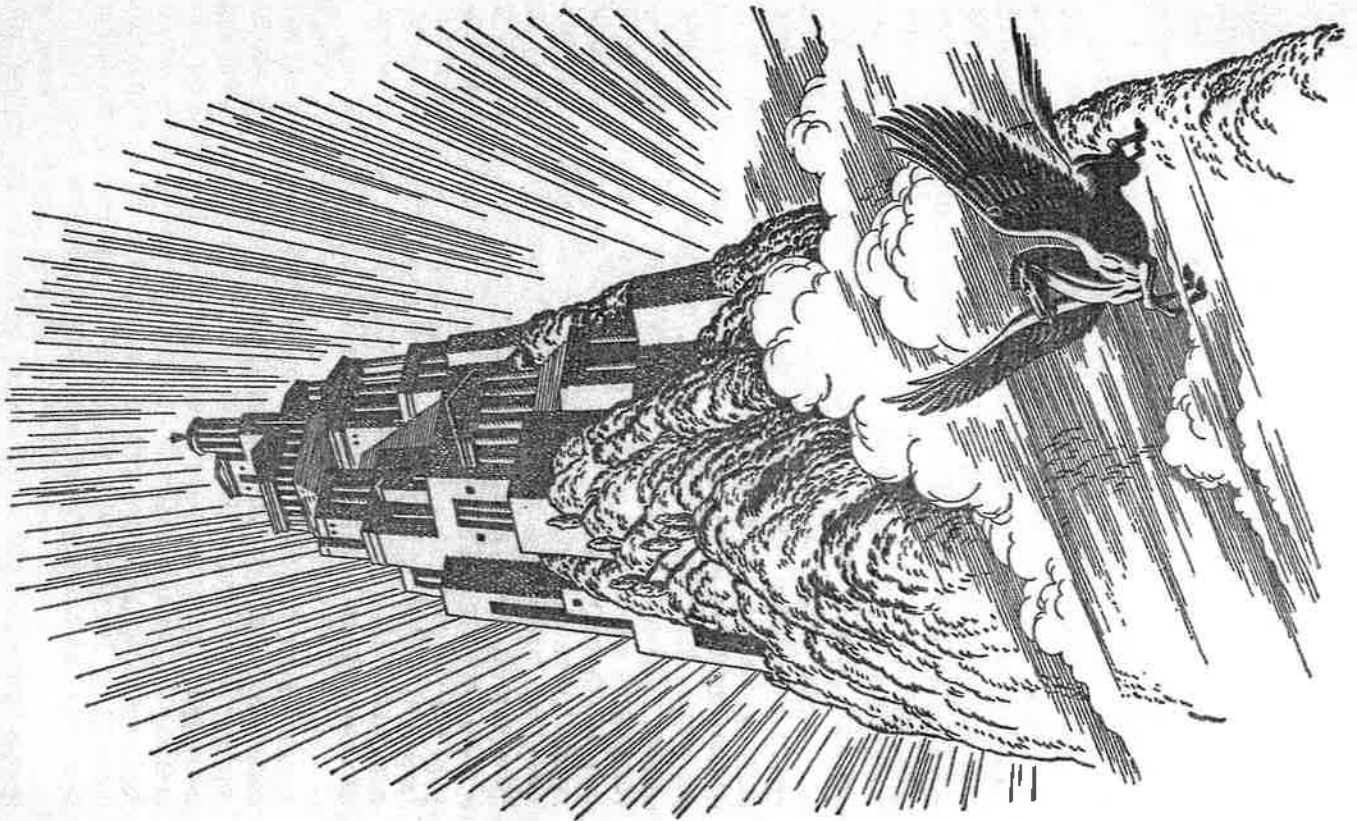
Zeus and his brothers drew lots for their share of the universe. The sea fell to Poseidon, and the underworld to Hades. Zeus became the supreme ruler. He was Lord of the Sky, the Rain-god and the Cloud-gatherer, who wielded the awful thunderbolt. His power was greater than that of all the other divinities together. In the *Iliad* he tells his family, "I am mightiest of all. Make trial that you may know. Fasten a rope of gold to heaven and lay hold, every god and goddess. You could not drag down Zeus. But if I wished to drag you down, then I would. The rope I would bind to a pinnacle of Olympus and all would hang in air, yes, the very earth and the sea too."

Nevertheless he was not omnipotent or omniscient, either. He could be opposed and deceived. Poseidon dupes him in the *Iliad* and so does Hera. Sometimes, too, the mysterious power, Fate, is spoken of as stronger than he. Homer makes Hera ask him scornfully if he proposes to deliver from death a man Fate has doomed.

He is represented as falling in love with one woman after another and descending to all manner of tricks to hide his infidelity from his wife. The explanation why such actions were ascribed to the most majestic of the gods is, the scholars say, that the Zeus of song and story has been made by combining many gods. When his worship spread to a town where there was already a divine ruler the two were slowly fused into one. The wife of the early god was then transferred to Zeus. The result, however, was unfortunate and the later Greeks did not like these endless love affairs.

Still, even in the earliest records Zeus had grandeur. In the *Iliad* Agamemnon prays: "Zeus, most glorious, most great, God of the storm-cloud, thou that dwellest in the heavens." He demanded, too, not only sacrifices from men, but right action. The Greek Army at Troy is told "Father Zeus never helps liars or those who break their oaths." The two ideas of him, the low and the high, persisted side by side for a long time.

His breastplate was the aegis, awful to behold; his bird was the eagle, his tree the oak. His oracle was Dodona in the land of oak trees. The god's will was revealed by the rustling of the oak leaves which the priests interpreted.



**HERA (JUNO)**

She was Zeus's wife and sister. The Titans Ocean and Tethys brought her up. She was the protector of marriage, and married women were her peculiar care. There is very little that is attractive in the portrait the poets draw of her. She is called, indeed, in an early poem,

Golden-throned Hera, among immortals the queen.  
Chief among them in beauty, the glorious lady  
All the blessed in high Olympus reverse,  
Honor even as Zeus, the lord of the thunder.

But when any account of her gets down to details, it shows her chiefly engaged in punishing the many women Zeus fell in love with, even when they yielded only because he coerced or tricked them. It made no difference to Hera how reluctant any of them were or how innocent; the goddess treated them all alike. Her implacable anger followed them and their children too. She never forgot an injury. The Trojan War would have ended in an honorable peace, leaving both sides unconquered, if it had not been for her hatred of a Trojan who had judged another goddess lovelier than she. The wrong of her slighted beauty remained with her until Troy fell in ruins.

In one important story, the Quest of the Golden Fleece, she is the gracious protector of heroes and the inspirer of heroic deeds, but not in any other. Nevertheless she was venerated in every home. She was the goddess married women turned to for help. Ilithyia (or Eileithyia), who helped women in childbirth, was her daughter.

The cow and the peacock were sacred to her. Argos was her favorite city.

**POSEIDON (NEPTUNE)**

He was the ruler of the sea, Zeus's brother and second only to him in eminence. The Greeks on both sides of the Aegean were seamen and the God of the Sea was all-important to them. His wife was Amphitrite, a granddaughter of the Titan, Ocean. Poseidon had a splendid palace beneath the sea, but he was oftener to be found in Olympus.

Besides being Lord of the Sea he gave the first horse to man, and he was honored as much for the one as for the other.

Lord Poseidon, from you this pride is ours,  
The strong horses, the young horses, and also the rule  
of the deep.

**Storm and calm were under his control:—**

He commanded and the storm wind rose  
And the surges of the sea.

But when he drove in his golden car over the waters, the thunder of the waves sank into stillness, and tranquil peace followed his smooth-rolling wheels.

He was commonly called "Earth-shaker" and was always shown carrying his trident, a three-pronged spear, with which he would shake and shatter whatever he pleased.

He had some connection with bulls as well as with horses, but the bull was connected with many other gods too.

**HADES (PLUTO)**

He was the third brother among the Olympians, who drew for his share the underworld and the rule over the dead. He was also called Pluto, the God of Wealth, of the precious metals hidden in the earth. The Romans as well as the Greeks called him by this name, but often they translated it into *Dis*, the Latin word for rich. He had a far-famed cap or helmet which made whoever wore it invisible. It was rare that he left his dark realm to visit Olympus or the earth, nor was he urged to do so. He was not a welcome visitor. He was un pitying, inexorable, but just; a terrible, not an evil god.

His wife was Persephone (Proserpine) whom he carried away from the earth and made Queen of the Lower World.

He was King of the Dead—not Death himself, whom the Greeks called Thanatos and the Romans, Orcus.

**PALLAS ATHENA (MINERVA)**

She was the daughter of Zeus alone. No mother bore her. Full-grown and in full armor, she sprang from his head. In the earliest account of her, the *Iliad*, she is a fierce and ruthless battle-goddess, but elsewhere she is warlike only to defend the State and the home from outside enemies. She was pre-eminently the Goddess of the City, the protector of civilized life, of handicrafts and agriculture; the inventor of the bridle, who first tamed horses for men to use.

She was Zeus's favorite child. He trusted her to carry the awful aegis, his buckler, and his devastating weapon, the thunderbolt.

The word oftener used to describe her is "gray-eyed," or, as it is sometimes translated, "flashing-eyed." Of the three

virgin goddesses she was the chief and was called the Maiden, Parthenos, and her temple the Parthenon. In later poetry she is the embodiment of wisdom, reason, purity.

Athens was her special city; the olive created by her was her tree; the owl her bird.

### PHOEBUS APOLLO

The son of Zeus and Leto (Latona), born in the little island of Delos. He has been called "the most Greek of all the gods." He is a beautiful figure in Greek poetry, the master musician who delights Olympus as he plays on his golden lyre; the lord too of the silver bow, the Archer-god, far-shooting; the Healer, as well, who first taught men the healing art. Even more than of these good and lovely endowments, he is the God of Light, in whom is no darkness at all, and so he is the God of Truth. No false word ever falls from his lips.

O Phoebus, from your throne of truth,  
From your dwelling-place at the heart of the world,  
You speak to men.

By Zeus's decree no lie comes there,  
No shadow to darken the word of truth.  
Zeus sealed by an everlasting right  
Apollo's honour, that all may trust  
With unshaken faith when he speaks.

Delphi under towering Parnassus, where Apollo's oracle was, plays an important part in mythology. Castalia was its sacred spring; Cephissus its river. It was held to be the center of the world, so many pilgrims came to it, from foreign countries as well as Greece. No other shrine rivaled it. The answers to the questions asked by the anxious seekers for Truth were delivered by a priestess who went into a trance before she spoke. The trance was supposed to be caused by a vapor rising from a deep cleft in the rock over which her seat was placed, a three-legged stool, the tripod.

Apollo was called Delian from Delos, the island of his birth, and Pythian from his killing of a serpent, Python, which once lived in the caves of Parnassus. It was a frightful monster and the contest was severe, but in the end the god's unerring arrows won the victory. Another name often given him was "the Lycian," variously explained as meaning Wolf-god, God of Light, and God of Lycia. In the *Iliad* he is called "the Sminthian," the Mouse-god, but whether because he protected mice or destroyed them no one knows. Often he was the Sun-god too. His name Phoebus means "brilliant" or

"shining." Accurately, however, the Sun-god was Helios, child of the Titan Hyperion.

Apollo at Delphi was a purely beneficent power, a direct link between gods and men, guiding men to know the divine will, showing them how to make peace with the gods; the purifier, too, able to cleanse even those stained with the blood of their kindred. Nevertheless, there are a few tales told of him which show him pitiless and cruel. Two ideas were fighting in him as in all the gods: a primitive, crude idea and one that was beautiful and poetic. In him only a little of the primitive is left.

The laurel was his tree. Many creatures were sacred to him, chief among them the dolphin and the crow.

### ARTEMIS (DIANA)

Also called *Cynthia*, from her birthplace, *Mount Cynthus in Delos*.

Apollo's twin sister, daughter of Zeus and Leto. She was one of the three maiden goddesses of Olympus:—

Golden Aphrodite who stirs with love all creation,  
Cannot bend nor ensnare three hearts: the pure maiden Vesta,  
Gray-eyed Athena who cares but for war and the arts of the  
craftsmen,

Artemis, lover of woods and the wild chase over the mountain.

She was the Lady of Wild Things, Huntsman-in-chief to the gods, an odd office for a woman. Like a good huntsman, she was careful to preserve the young; she was "the protectress of dewy youth" everywhere. Nevertheless, with one of those startling contradictions so common in mythology, she kept the Greek Fleet from sailing to Troy until they sacrificed a maiden to her. In many another story, too, she is fierce and revengeful. On the other hand, when women died a swift and painless death, they were held to have been slain by her silver arrows.

As Phoebus was the Sun, she was the Moon, called Phoebe and Selene (Luna in Latin). Neither name originally belonged to her. Phoebe was a Titan, one of the older gods. So too was Selene—a moon-goddess, indeed, but not connected with Apollo. She was the sister of Helios, the sun-god with whom Apollo was confused.

In the later poets, Artemis is identified with Hecate. She is "the goddess with three forms," Selene in the sky, Artemis on earth, Hecate in the lower world and in the world above when it is wrapped in darkness. Hecate was the Goddess of the Dark

of the Moon, the black nights when the moon is hidden. She was associated with deeds of darkness, the Goddess of the Crossways, which were held to be ghostly places of evil magic. An awful divinity,

Hecate of hell,  
Mighty to shatter every stubborn thing,  
Hark! Hark! her hounds are baying through the town,  
Where three roads meet, there she is standing.

It is a strange transformation from the lovely Huntress flashing through the forest, from the Moon making all beautiful with her light, from the pure Maiden-Goddess for whom

Whoso is chaste of spirit utterly  
May gather leaves and fruits and flowers.  
The unchaste never.

In her is shown most vividly the uncertainty between good and evil which is apparent in every one of the divinities.

The cypress was sacred to her; and all wild animals, but especially the deer.

### APHRODITE (VENUS)

The Goddess of Love and Beauty, who beguiled all, gods and men alike; the laughter-loving goddess, who laughed sweetly or mockingly at those her wiles had conquered; the irresistible goddess who stole away even the wits of the wise.

She is the daughter of Zeus and Dione in the *Iliad*, but in the later poems she is said to have sprung from the foam of the sea, and her name was explained as meaning "the foamed-risen." *Aphros* is foam in Greek. This sea-birth took place near Cythera, from where she was wafted to Cyprus. Both islands were ever after sacred to her, and she was called Cytherea or the Cyprian as often as by her proper name.

One of the Homeric Hymns, calling her "Beautiful, golden goddess," says of her:—

The breath of the west wind bore her  
Over the sounding sea,  
Up from the delicate foam,  
To wave-ringed Cyprus, her isle,  
And the Hours golden-wreathed  
Welcomed her joyously.  
They clad her in raiment immortal,  
And brought her to the gods.  
Wonder seized them all as they saw  
Violet-crowned Cytherea.

The Romans wrote of her in the same way. With her, beauty comes. The winds flee before her and the storm clouds; sweet flowers embroider the earth; the waves of the sea laugh; she moves in radiant light. Without her there is no joy nor loveliness anywhere. This is the picture the poets like best to paint of her.

But she had another side too. It was natural that she should cut a poor figure in the *Iliad*, where the battle of heroes is the theme. She is a soft, weak creature there, whom a mortal need not fear to attack. In later poems she is usually shown as treacherous and malicious, exerting a deadly and destructive power over men.

In most of the stories she is the wife of Hephaestus (Vulcan), the lame and ugly god of the forge.

The myrtle was her tree; the dove her bird—sometimes, too, the sparrow and the swan.

### HERMES (MERCURY)

Zeus was his father and Maia, daughter of Atlas, his mother. Because of a very popular statue his appearance is more familiar to us than that of any other god. He was graceful and swift of motion. On his feet were winged sandals; wings were on his low-crowned hat, too, and on his magic wand, the Caduceus. He was Zeus's Messenger, who "flies as fleet as thought to do his bidding."

Of all the gods he was the shrewdest and most cunning; in fact he was the Master Thief, who started upon his career before he was a day old.

The babe was born at the break of day,  
And ere the night fell he had stolen away  
Apollo's herds.

Zeus made him give them back, and he won Apollo's forgiveness by presenting him with the lyre which he had just invented, making it out of a tortoise's shell. Perhaps there was some connection between that very early story of him and the fact that he was God of Commerce and the Market, protector of traders.

In odd contrast to this idea of him, he was also the solemn guide of the dead, the Divine Herald who led the souls down to their last home.

He appears oftener in the tales of mythology than any other god.



## ARES (MARS)

The God of War, son of Zeus and Hera, both of whom, Homer says, detested him. Indeed, he is hateful throughout the *Iliad*, poem of war though it is. Occasionally the heroes "rejoice in the delight of Ares' battle," but far oftener in having escaped "the fury of the ruthless god." Homer calls him murderous, bloodstained, the incarnate curse of mortals; and, strangely, a coward, too, who bellows with pain and runs away when he is wounded. Yet he has a train of attendants on the battlefield which should inspire anyone with confidence. His sister is there, Eris, which means Discord, and Strife, her son. The Goddess of War, Enyo,—in Latin Bellona,—walks beside him, and with her are Terror and Trembling and Panic. As they move, the voice of groaning arises behind them and the earth streams with blood.

The Romans liked Mars better than the Greeks liked Ares. He never was to them the mean whining deity of the *Iliad*, but magnificent in shining armor, redoubtable, invincible. The warriors of the great Latin heroic poem, the *Aeneid*, far from rejoicing to escape from him, rejoice when they see that they are to fall "on Mars' field of renown." They "rush on glorious death" and find it "sweet to die in battle."

Ares figures little in mythology. In one story he is the lover of Aphrodite and held up to the contempt of the Olympians by Aphrodite's husband, Hephaestus; but for the most part he is little more than a symbol of war. He is not a distinct personality, like Hermes or Hera or Apollo.

He had no cities where he was worshiped. The Greeks said vaguely that he came from Thrace, home of a rude, fierce people in the northeast of Greece.

Appropriately, his bird was the vulture. The dog was wronged by being chosen as his animal.

## HEPHAESTUS (VULCAN AND MULCIBER)

The God of Fire, sometimes said to be the son of Zeus and Hera, sometimes of Hera alone, who bore him in retaliation for Zeus's having brought forth Athena. Among the perfectly beautiful immortals he only was ugly. He was lame as well. In one place in the *Iliad* he says that his shameless mother, when she saw that he was born deformed, cast him out of heaven; in another place he declares that Zeus did this, angry with him for trying to defend Hera. This second story is the better known, because of Milton's familiar lines: Mulciber was

## Thrown by angry Jove

Sheer o'er the crystal battlements; from morn  
To noon he fell, from noon to dewy eve,  
A summer's day, and with the setting sun  
Dropt from the zenith like a falling star,  
On Lemnos, the Aegean isle.

These events, however, were supposed to have taken place in the far-distant past. In Homer he is in no danger of being driven from Olympus; he is highly honored there, the workman of the immortals, their armorer and smith, who makes their dwellings and their furnishings as well as their weapons. In his workshop he has handmaidens he has forged out of gold who can move and who help him in his work.

In the later poets his forge is often said to be under this or that volcano, and to cause eruptions.

His wife is one of the three Graces in the *Iliad*, called Aglaia in Hesiod; in the *Odyssey* she is Aphrodite.

He was a kindly, peace-loving god, popular on earth as in heaven. With Athena, he was important in the life of the city. The two were the patrons of handicrafts, the arts which along with agriculture are the support of civilization; he the protector of the smiths as she of the weavers. When children were formally admitted to the city organization, the god of the ceremony was Hephaestus.

## HESTIA (VESTA)

She was Zeus's sister, and like Athena and Artemis a virgin goddess. She has no distinct personality and she plays no part in the myths. She was the Goddess of the Hearth, the symbol of the home, around which the newborn child must be carried before it could be received into the family. Every meal began and ended with an offering to her.

Hestia, in all dwellings of men and immortals

Yours is the highest honor, the sweet wine offered

First and last at the feast, poured out to you duly.

Never without you can gods or mortals hold banquet.

Each city too had a public hearth sacred to Hestia, where the fire was never allowed to go out. If a colony was to be founded, the colonists carried with them coals from the hearth of the mother-city with which to kindle the fire on the new city's hearth.

In Rome her fire was cared for by six virgin priestesses, called Vestals.

# The Olympian Gods and Goddesses

In Greek mythology, twelve gods and goddesses ruled the universe from atop Greece's Mount Olympus. These Olympians had come to power after their leader, Zeus, overthrew his father, Kronos, leader of the Titans. All the Olympians are related to one another. The Romans adopted most of these Greek gods and goddesses, but with new names.

## **Zeus (Roman name: Jupiter)**

The most powerful of all, Zeus was god of the sky and the king of Olympus. His temper affected the weather, and he threw thunderbolts when he was unhappy. He was married to Hera but had many other lovers. His symbols include the oak and the thunderbolt.

## **Hera (Roman name: Juno)**

Hera was goddess of marriage and the queen of Olympus. She was Zeus's wife and sister; many myths tell of how she sought revenge when Zeus betrayed her with his lovers. Her symbols include the peacock and the cow.

## **Poseidon (Roman name: Neptune)**

Poseidon was god of the sea. He was the most powerful god except for his brother, Zeus. He lived in a beautiful palace under the sea and caused earthquakes when he was in a temper. His symbols include the horse and the trident (a three-pronged pitchfork).

## **Hades (Roman name: Pluto)**

Hades was king of the dead. He lived in the underworld, the heavily guarded land where he ruled over the dead. He was the brother of Zeus and the husband of Persephone, Demeter's daughter, whom he kidnapped.

### **Aphrodite (Roman name: Venus)**

Aphrodite was the goddess of love and beauty, and the protector of sailors. She may have been the daughter of Zeus and the Titan Dione, or she may have risen from the sea on a shell. Her symbols include the myrtle tree and the dove.

### **Apollo**

Apollo was the god of music and healing. He was also an archer, and hunted with a silver bow. Apollo was the son of Zeus and the Titan Leto, and the twin of Artemis. His symbols include the laurel tree, the crow, and the dolphin.

### **Ares (Roman name: Mars)**

Ares was the god of war. He was both cruel and a coward. Ares was the son of Zeus and Hera, but neither of his parents liked him. His symbols include the vulture and the dog, and he often carried a bloody spear.

### **Artemis (Roman name: Diana)**

Artemis was the goddess of the hunt and the protector of women in childbirth. She hunted with silver arrows and loved all wild animals. Artemis was the daughter of Zeus and Leto, and the twin of Apollo. Her symbols include the cypress tree and the deer.

### **Athena (Roman name: Minerva)**

Athena was the goddess of wisdom. She was also skilled in the art of war, and helped heroes such as Odysseus and Hercules. Athena sprang full-grown from the forehead of Zeus, and became his favorite child. Her symbols include the owl and the olive tree.

### **Hephaestus (Roman name: Vulcan)**

Hephaestus was the god of fire and the forge (a furnace in which metal is heated). Although he made armor and weapons for the gods, he loved peace. He was the son of Zeus and Hera and married Aphrodite. His symbols include the anvil and the forge.

### **Hestia (Roman name: Vesta)**

Hestia was the goddess of the hearth (a fireplace at the center of the home). She was the most gentle of the gods, and does not play a role in many myths. Hestia was the sister of Zeus and the oldest of the Olympians. Fire is among her symbols.

### **Hermes (Roman name: Mercury)**

Hermes was the messenger god, a trickster, and a friend to thieves. He was said to have invented boxing and gymnastics. He was the son of Zeus and the constellation Maia. The speediest of all, he wore winged sandals and a winged hat and carried a magic wand.

### **Demeter (Roman name: Ceres)**

Demeter was the goddess of the harvest. The word "cereal" comes from her Roman name. She was the sister of Zeus. Her daughter, Persephone, was forced to live with Hades each winter; at this time Demeter let no crops grow. Her symbols include wheat.

### **Dionysus (Roman name: Bacchus)**

Dionysus was the god of wine, which he invented. In ancient Greece Dionysus was honored with springtime festivals that centered on theater. Dionysus was the son of Zeus and Semele, a mortal. His symbols include ivy, the snake, and grapes.

# It Came From Greek Mythology



<b>Characteristic</b>	<b>Contemporary Hero</b>	<b>Contemporary Behavior</b>	<b>Greek Hero</b>	<b>Greek Behavior</b>

# It Came From Greek Mythology



<b>Term from Mythology</b>	<b>Use Today</b>	<b>About the Mythological Character</b>	<b>Why does the term fit?</b>
<b>1. Amazon</b>			
<b>2. Arcadia</b>			
<b>3. Atlas</b>			
<b>4. Calliope</b>			
<b>5. Chaos</b>			
<b>6. Gemini</b>			
<b>7. Harpy</b>			
<b>8. Iris</b>			
<b>9. Nike</b>			
<b>10. Oracle</b>			
<b>11. Phoenix</b>			
<b>12. Psyche</b>			
<b>13. Python</b>			
<b>14. Sirens</b>			
<b>15. Styx</b>			
<b>16. Titans</b>			

Name \_\_\_\_\_ Date \_\_\_\_\_ Class \_\_\_\_\_



T. H. White's **Sword in the Stone**

## Vocabulary Quiz

Match the vocabulary word in the word bank to its definition:

1. walk leisurely \_\_\_\_\_
2. the highest point \_\_\_\_\_
3. secret or hidden \_\_\_\_\_
4. trouble or worry \_\_\_\_\_
5. wavy pattern or motion \_\_\_\_\_
6. allows light to pass through \_\_\_\_\_
7. get wet or dirty \_\_\_\_\_
8. pretend \_\_\_\_\_
9. greatly respect \_\_\_\_\_
10. boil (emotionally) \_\_\_\_\_
11. support \_\_\_\_\_
12. incorrect \_\_\_\_\_

bedraggle  
seethe  
translucent  
amble  
revere  
errant  
bolster  
apex  
covert  
feign  
vex  
undulate

Provide a definition for the following words:

13. arbitrate \_\_\_\_\_
14. swelter \_\_\_\_\_
15. convex \_\_\_\_\_
16. malevolent \_\_\_\_\_
17. despondent \_\_\_\_\_
18. girth \_\_\_\_\_
19. incantation \_\_\_\_\_
20. cower \_\_\_\_\_

Use the following words in a sentence: mar, ravage, plague, confound, vacuous

- 21.
- 22.
- 23.
- 24.
- 25.



T. H. White's **Sword in the Stone**

**Vocabulary Quiz KEY**

Match the vocabulary word in the word bank to its definition:

1. walk leisurely \_\_\_\_\_ *amble* \_\_\_\_\_
2. the highest point \_\_\_\_\_ *apex* \_\_\_\_\_
3. secret or hidden \_\_\_\_\_ *covert* \_\_\_\_\_
4. trouble or worry \_\_\_\_\_ *vex* \_\_\_\_\_
5. wavy pattern or motion \_\_\_\_\_ *undulate* \_\_\_\_\_
6. allows light to pass through \_\_\_\_\_ *translucent* \_\_\_\_\_
7. get wet or dirty \_\_\_\_\_ *bedraggle* \_\_\_\_\_
8. pretend \_\_\_\_\_ *feign* \_\_\_\_\_
9. greatly respect \_\_\_\_\_ *revere* \_\_\_\_\_
10. boil (emotionally) \_\_\_\_\_ *seethe* \_\_\_\_\_
11. support \_\_\_\_\_ *bolster* \_\_\_\_\_
12. incorrect \_\_\_\_\_ *errant* \_\_\_\_\_

- |             |
|-------------|
| bedraggle   |
| seethe      |
| translucent |
| amble       |
| revere      |
| errant      |
| bolster     |
| apex        |
| covert      |
| feign       |
| vex         |
| undulate    |

Provide a definition for the following words:

- |   |  |
|---|--|
| 13. arbitrate <i>middleman in an argument</i> | 14. swelter <i>hot</i>                 |
| 15. convex <i>bulge outward</i>               | 16. malevolent <i>evil intent</i>      |
| 17. despondent <i>without hope</i>            | 18. girth <i>distance around waist</i> |
| 19. incantation <i>chanting a spell</i>       | 20. cower <i>crouch in fear</i>        |

Use the following words in a sentence: mar, ravage, plague, confound, vacuous

- 21.
- 22.
- 23.
- 24.
- 25.



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Posted: Tuesday September 20, 2011 12:13PM ; Updated: Tuesday September 20, 2011 6:41PM



## Andy Staples > COLLEGE FOOTBALL POWER RANKINGS

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### Titans clash when pairing Top 25 teams, figures in Greek mythology

#### Story Highlights

- Zeus is the king of the gods;
- South Carolina's reliance on
- Miami needs to keep playing

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If ESPN can come up with theme weeks for college football games (*Road Test Saturday*, *Separation Saturday*, *Saturday Night Fever*), so can I. With four matchups of ranked teams, including two top 10 teams in College Station and a game in Morgantown that has Big Brother rigging up Dumpsters in case of burning living room furniture, we should promote this as -- say it in your best monster-truck show announcer voice -- CLASH OF THE TITANS SATURDAY.

Any mention of Titans makes me harken back to high school, when I carried a dog-eared copy of *Edith Hamilton's Mythology* to read between classes. (I didn't go on many dates in high school.) So I took a perverse pleasure this week in pairing the members of my Top 25 with figures from Greek mythology.

### NCAA Football Power Rankings

1



Last Week: 1

#### Oklahoma Sooners (2-0)

**Zeus:** The king of the gods is also the king of college football at the moment. Having seen Oklahoma, LSU and Alabama in person the past two weekends, it's clear the key difference between the three is that Oklahoma has the most polished offense to go along with its nasty, playmaking defense. LSU and Alabama defend as well as Oklahoma, and maybe better; but thunderbolt-hurler Landry Jones and a seriously up-tempo offense give the Sooners the first pick of the nectar and ambrosia.

**Last game:** Beat Florida State, 23-13

**Next game:** Saturday vs. Missouri

2



Last Week: 2

**LSU Tigers (3-0)**

**The Titans:** LSU's defensive line is a bunch of giants who just might help the Tigers rule all of college football. When a freshman stud like Anthony Johnson is a situational player, you know the line is deep. Last week in Starkville, starter Michael Brockers and reserve Bennie Logan accounted for six of LSU's 15 tackles for loss from one defensive tackle position. No other team in the nation has that kind of depth in the position group that has played an outsized role in deciding each of the past five BCS title games. Sure, the Titans eventually lost control of the world to the Olympians, but they ruled for a long time.

**Last game:** Beat Mississippi State, 19-6

**Next game:** Saturday at West Virginia

3



Last Week: 3

**Alabama Crimson Tide (3-0)**

**Hercules:** The Crimson Tide have already handled three of their 12 labors. They've killed the Nittany -- I mean Nemean -- Lion, killed the Hydra and captured the Cerynian Hind. Hercules' fourth labor? Capture the Erymanthian Boar, a fearsome hog that savaged entire towns with its tusks. Alabama's fourth labor? Beat the Fayettevillian Boars, who gore their opponents with touchdown passes. After that, it's on to Gainesville to muck out the Muschampion Stables.

**Last game:** Beat North Texas, 41-0

**Next game:** Saturday vs. Arkansas

4



Last Week: 4

**Wisconsin Badgers (3-0)**

**Scylla and Charybdis:** Like the monsters who threatened sailors from either side of the strait of Messina, Wisconsin's offense leaves opponents with few palatable defensive options. Those who load the box to stop tailbacks James White and Montee Ball will get picked apart by quarterback Russell Wilson, who has a 213.4 efficiency rating so far this season. Try too hard to rush Wilson or smother his receivers, and the Badgers will simply ram White and Ball down a defense's throat. Wisconsin won't face any decent opposition until Nebraska comes to Madison on Oct. 1, but even excellent defenses will struggle to negotiate Wisconsin's proverbial rock and a hard place.

**Last game:** Beat Northern Illinois, 49-7

**Next game:** Saturday vs. South Dakota

5



Last Week: 5

**Stanford Cardinal (3-0)**

**Asclepius:** Few teams need the god of medicine and healing more than the Cardinal, who had three key players knocked out of the game in Saturday's win against Arizona. Tight end Coby Fleener (head) and receiver Chris Owusu (shoulder) will have an open date to recover. Unfortunately, Asclepius can't help linebacker Shayne Skov this season. The junior injured his left leg Saturday and will miss the remainder of the year. That's a big blow to the Cardinal, who now must move on without their top tackler and emotional leader on defense.

**Last game:** Beat Arizona, 37-10

**Next game:** Oct. 1 vs. UCLA

6



Last Week: 7

**Boise St. Broncos (2-0)**

**Perseus:** If all goes according to coach Chris Petersen's plan, the Broncos will be the Perseus of college football. By ripping through its schedule and hoping for chaos elsewhere, Boise State can reach the national title game and slay Medusa (the BCS). Because once Boise State gets a crack at the title -- which

it very well might win -- the powers that be in college football will change the system for crowning a champion. Boise State also bears another similarity to Perseus. In Greek mythology, Perseus is the son of Zeus, who entered a locked tower from above to romance Perseus' mom. Boise State's current place in the college football world has its roots in the Broncos' Fiesta Bowl win against Oklahoma, which, for the purposes of this week's Power Rankings, is Zeus.

**Last game:** Beat Toledo, 40-15

**Next game:** Saturday vs. Tulsa

7



Last Week: 6

#### Florida St. Seminoles (2-1)

**Hebe:** It's the goddess of youth for the Seminoles, who will only go as far as their youngsters can take them. With starting quarterback E.J. Manuel nursing a sore shoulder, redshirt freshman Clint Trickett may have to step in again as he did against Oklahoma. With receiver Bert Reed trying to come back from an ankle injury, freshman Rashad Greene -- who caught a 56-yard touchdown pass from Trickett against Oklahoma -- will have to keep contributing. The FSU defense also must worry about youth in the form of Clemson freshman receiver Sammy Watkins, who gained 199 yards from scrimmage and scored two touchdowns in Saturday's win against Auburn.

**Last game:** Lost to Oklahoma, 23-13

**Next game:** Saturday at Clemson

8



Last Week: 8

#### Texas A&M Aggies (2-0)

**Nemesis:** This week the Aggies should embrace Nemesis, the Greek goddess of vengeance. Texas A&M has lost three consecutive games to Oklahoma State, but the Aggies have gotten closer to victory each year. (Beat writer Brent Zwerneman can help A&M fans relive the horrors here.) With the crowd rocking for the third meeting of top 10 teams in Kyle Field history -- and with an official new conference home possible -- Texas A&M can solidify its top 10 bona fides by beating Oklahoma State in what should be a shootout.

**Last game:** Beat Idaho, 37-7

**Next game:** Saturday vs. Oklahoma State

9



Last Week: 9

#### Oregon Ducks (2-1)

**Nike:** The company founded by Oregon graduate Phil Knight is named after the Greek goddess of victory, and there is no doubt that Nike rules the football program at Oregon. But the goddess Nike didn't go through nearly as many wardrobe changes as the Ducks.

**Last game:** Beat Missouri State, 56-7

**Next game:** Saturday at Arizona

10



Last Week: 10

#### Oklahoma St. Cowboys (3-0)

**Poseldon:** A storm delayed the Week 3 kickoff at Tulsa for three hours, but the Cowboys ruled the wet stuff like the god of the sea deep into the night. Midway through the third quarter, Oklahoma State led 45-6. Saturday, the Cowboys will begin a rough four-game stretch that includes visits to Texas A&M, Texas and Missouri. If they're still swimming after that, this team can accomplish some great things. Now, please pause for a moment and send a prayer or kind thought to Oklahoma State assistant Glenn Spencer, whose wife, Angela, died early Sunday morning.

**Last game:** Beat Tulsa, 59-33

**Next game:** Saturday at Texas A&M

11



Last Week: 11

### South Carolina Gamecocks (3-0)

**Achilles:** During his junior and senior years at Tampa's Jefferson High, future Gamecocks quarterback Stephen Garcia penned a diary for the website of *The Tampa Tribune*. He signed each post "Stephen Achilles Garcia." He earned the nickname because his flowing locks reminded teammates of Brad Pitt's character in *Troy*. Five years later, Garcia will have to be careful to make sure his play isn't South Carolina's Achilles' heel as it tries to go 2-0 in SEC East play against a surprisingly feisty Vanderbilt. Another potential heel for the Gamecocks? Their reliance on tailback Marcus Lattimore. The sophomore carried 37 times for 246 yards and three touchdowns against Navy, and he has averaged 29 carries a game this season. His odometer is awfully high with a long way to go.

**Last game:** Beat Navy, 24-21

**Next game:** Saturday vs. Vanderbilt

### Virginia Tech Hokies (3-0)

**The Fates:** Any quarterback who throws in the general vicinity of Hokies cornerback Jayron Hosley relinquishes his team's fate. The three Fates determined a man's destiny by spinning, measuring and cutting the thread of life. Hosley determines an offense's fate by whether he decides to snatch yet another pass out of the air. Hosley, who led the nation in interceptions last year with nine, picked off two Arkansas State passes on Saturday. It's better to just avoid his side of the field, which unfortunately makes it much easier for the Hokies to defend the remainder of the field.

**Last game:** Beat Arkansas State, 26-7

**Next game:** Saturday at Marshall

12



Last Week: 12



Northwestern Mutual

13



Last Week: 13

### Arkansas Razorbacks (3-0)

**Cerberus:** Cerberus was a ferocious three-headed dog who guarded the entrance to the underworld. Arkansas has its own three-headed monster at receiver, and as we learned Saturday when two heads didn't play and Troy got way too close, the Razorbacks need all three. With Greg Childs and Jarius Wright both out, Joe Adams caught eight passes for 109 yards and a touchdown against Troy. Childs, who missed the Troy game following the

death of his grandmother, should be back for the trip to Tuscaloosa. So too should Wright, who missed the Troy game with a strained knee. Should any of the trio falter, the Razorbacks are deep enough to add another head to the monster. Junior Cobi Hamilton is good enough to be the No. 1 receiver in a lot of places.

**Last game:** Beat Troy, 38-28

**Next game:** Saturday at Alabama

# 14 N

Last Week: 15

### Nebraska Cornhuskers (3-0)

**Prometheus:** Best known for giving fire to man, the Titan Prometheus spent much of his time protecting man from the gods and from himself. It is in the spirit of protection that we note that against Washington on Saturday, Nebraska started three offensive linemen who joined the program as walk-ons. Center Mike Caputo, right guard Spencer Long and left guard Seung Hoon Choi all came up the hard way. Choi was born in Seoul, South Korea, and his parents still live there.

**Last game:** Beat Washington, 51-38

**Next game:** Saturday at Wyoming

# 15

Last Week: 20

### Florida Gators (3-0)

**Narcissus:** In the myth, hunter Narcissus couldn't stop staring at his own reflection in a pool of water. Florida coach Will Muschamp isn't the type to stare at his own reflection -- he would eat that type of person with a healthy dollop of Heinz 57 -- but heaven help the fool whose lack of intensity draws Muschamp's stare in his general direction. Also, if you're feeling particularly enraged and have a camera handy, feel free to submit a shot to the Muschamp Stare site.

**Last game:** Beat Tennessee, 33-23

**Next game:** Saturday at Kentucky

# 16

Last Week: 17

### West Virginia Mountaineers (3-0)

**Dionysus:** The god of drink would have been proud of the Mountaineers, who in the offseason legalized beer sales at Milan Puskar Stadium. Now, the LSU fan base is headed to Morgantown. Of his team's fans, Tigers coach Les Miles said this Monday: "If they [sold beer] in Tiger Stadium, I fear the upper decks might not hold it." I'm quite jealous of SI.com's Holly Anderson, who will witness Saturday's bacchanal in person. There aren't many offenses that look capable of moving the ball against LSU. West Virginia's is one of them. And when quarterback Geno Smith and company find the end zone, Dionysus would recommend drinking deep. It's no easy feat, and it's worth celebrating.

**Last game:** Beat Maryland, 37-31

**Next game:** Saturday vs. LSU

# 17

Last Week: 18

### Baylor Bears (2-0)

**Apollo:** The ancient Greeks considered Apollo a god-of-all-trades. He was a healer, a protector, a musician and an oracle. He basically was a one-stop deity shop. He was the Olympian version of Baylor quarterback Robert Griffin III, who, when his running ability is taken into account, might have the most complete skill set of any signal-caller in America.

**Last game:** Beat Stephen F. Austin, 48-0

**Next game:** Saturday vs. Rice

18



Last Week: --

**USC Trojans (3-0)**

**Atlas:** After the Titans lost their war against the Olympians, Zeus punished Atlas for his role in the war by forcing him to hold up the sky. The current Trojans had no part in the largesse Reggie Bush took from wannabe agents, but the NCAA has forced them to shoulder the weight of the punishment anyway. Which is too bad, because this team -- which isn't allowed to play in the Pac-12 title game or in a bowl game -- has great potential. We'll find out a lot more about how good the Trojans are Saturday in Tempe.

**Last game:** Beat Syracuse, 38-17

**Next game:** Saturday at Arizona State

19



Last Week: 22

**South Florida Bulls (3-0)**

**The Minotaur:** The half-man, half-bull creature represents this group of Bulls nicely. USF's season-opening win at Notre Dame looked even better after the Fighting Irish beat Michigan State on Saturday. After another tuneup against UTEP, USF opens conference play Sept. 29 at Pittsburgh. Here's guessing the rest of the remaining Big East members pull for the Bulls to beat the ACC-bound defectors by 100. Another mythological figure in the Minotaur's story relates to the Bulls. Daedalus was the master craftsman who built the labyrinth that imprisoned the Minotaur. As punishment for helping Theseus negotiate the labyrinth and kill the Minotaur, King Minos imprisoned Daedalus and his son, Icarus. They escaped by using wings made of feathers and wax, but Icarus flew too close to the sun, which melted the wax and caused him to plunge to his death. In past years, when the Bulls have tasted success, they too have plunged before realizing their full potential. In his second year in Tampa, coach Skip Holtz will have to make sure his players don't let success go to their heads and lead them to fly too close to the sun.

**Last game:** Beat Florida A&M, 70-17

**Next game:** Saturday vs. UTEP

20



Last Week: 23

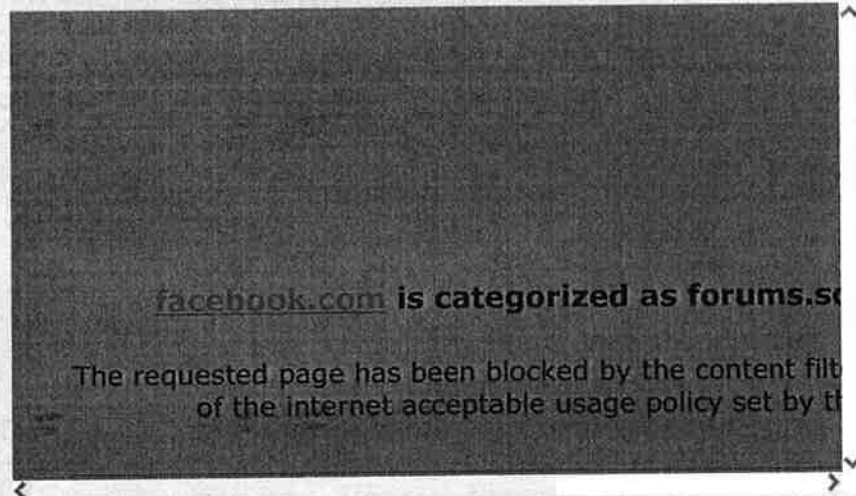
**TCU Horned Frogs (2-1)**

**Andromeda:** Through no fault of her own -- actually, it was her mother, Cassiopeia, bragging too much of her beauty -- Andromeda was chained to a rock as a sacrifice to a sea monster. Through no fault of its own, TCU now finds itself scrambling to figure out whether it still has a place waiting at college football's big-boy table. The ACC has raided the Big East and may come back raiding again. So the Horned Frogs, who did nothing but win to earn their way into a BCS automatic-qualifying conference, now must wait to find out if the Big East can remain a viable AQ football league. Also, the

mention of Andromeda gives me an excuse to embed the trailer for the 1981 version of *Clash of the Titans*, which features a very different Andromeda story and a bunch of stop-motion fantastic monsters.

**Last game:** Beat Louisiana-Monroe, 38-17

**Next game:** Saturday vs. Portland State



21



Last Week: --

### Maryland Terrapins (1-1)

**Hephaestus:** The god of the forge was not known for his good looks. In fact, he was considered the ugliest dude on Mount Olympus. Thanks to their new uniform combinations -- which include a bizarre state flag helmet and a turtle shell helmet -- the Terrapins might be the most hideously dressed outfit in college football. The good news is the players love the unis, and recruits probably do, too. Besides, Hephaestus wound up marrying Aphrodite, the most beautiful creature on earth or Olympus. Even among the immortals, there was no accounting for taste.

**Last game:** Lost to West Virginia, 37-31

**Next game:** Saturday vs. Temple

22 U

Last Week: --

### Miami (Fla.) Hurricanes (1-1)

**The Furies:** The Hurricanes who sat out the season opener at Maryland because of the Nevin Shapiro scandal seemed determined to take out their vengeance against Ohio State, and the result was a bloodbath that sent the Buckeyes tumbling from the Top 25. Even at partial strength, Miami almost beat a good Maryland team. At close to full strength, the Hurricanes crushed Ohio State. If this team continues to play with the Furies' unshakeable sense of purpose, it could make the ACC title race quite interesting.

**Last game:** Beat Ohio State, 24-6

**Next game:** Saturday vs. Kansas State

23 M

Last Week: --

### Michigan Wolverines (3-0)

**Cupid and Psyche:** After some interference from psycho mother-in-law Aphrodite and Psyche's equally psycho sisters, lovers Cupid and Psyche were eventually reunited on Mount Olympus. This week, Michigan coach Brady Hoke will be reunited with his former team, San Diego State. Hoke may have trained the Aztecs too well. Tailback Ronnie Hillman averages 6.5 yards per carry and 165.7 yards per game. Hillman could have a banner day against a Michigan defense that has allowed its three opponents -- two of which weren't very good -- to average 4.8 yards per carry. First-year Michigan defensive coordinator Greg Mattison is one of the best in the business. Now would be the week to

whip his group into shape, or the Aztecs might spoil their reunion with their former coach.

**Last game:** Beat Eastern Michigan, 31-3

**Next game:** Saturday vs. San Diego State

24



Last Week: --

#### Illinois Fighting Illini (3-0)

**Athena:** Athena sprung from the head of her father, Zeus, fully formed and clad in armor. Last week, Big Ten Network host Mike Hall told the world that Illinois coach Ron Zook flew a plane before he could drive a car. That is the mark of a man fully formed at a young age. Zook also explained that if he wasn't a football coach, he'd be a dentist. Enjoy that terrifying thought as you watch him coach a team that could make noise in the Big Ten.

**Last game:** Beat Arizona State, 17-14

**Next game:** Saturday vs. Western Michigan

25



Last Week: --

#### Iowa St. Cyclones (3-0)

**Boreas:** The ancient Greek embodiment of the cold north wind is perfect for the Cyclones, who have blown away expectations so far this season. After a triple-overtime win against Iowa, Iowa State went to East Hartford and beat Connecticut on national television. Now the world knows what only we nameriks knew before: that Cyclones quarterback Steele Jantz can play. The Cyclones get a week off before they face Texas, which also has a week off. The winner of that matchup will be ranked. The loser probably will not.

**Last game:** Beat Connecticut, 24-20

**Next game:** Oct. 1 vs. Texas

**Next five:** Texas, Ohio State, Arizona State, Notre Dame, Michigan State

*Andy Staples' Power Rankings also serve as his ballot in the Associated Press Top 25 poll.*

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## Lesson Five: To Greek or Not Greek

1. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Seven and Eight. What did we notice? Like? Dislike?
2. Group Activity (60 minutes): Read Hamilton's "The Trojan War" in small groups. Each group should make a chart listing the characters fighting for The Greeks and those fighting for The Trojans. Lists should include the Olympian gods and goddesses as well. How does Hamilton make the characters have such vivid presences? Read closely to appreciate the use of extremely active verbs, descriptive and figurative language.
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  - iii. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. **CC9-10RL6**
3. Individual Activity (10 minutes): Students should choose one side to support in The Trojan War: Greek or Trojan. Students should assemble their reasons for choosing a particular side and utilize those notes during the next lesson's activity.
4. Homework: read through Chapter Ten of *The Sword in the Stone* for the next class.

### Materials:

T. H. White's *The Sword in the Stone*  
The Gods and Goddesses of Olympus handout  
Edith Hamilton's *Mythology*  
*Mythology* Vocabulary List

Name \_\_\_\_\_ Date \_\_\_\_\_

# CUPID & PSYCHE VOCABULARY

1. maiden
2. contradictory
3. bestow
4. bliss
5. scornfully
6. lamentable
7. homage
8. diligent
9. summit
10. mere
11. languor
12. prudence
13. consorting
14. mourn
15. shun
16. fragrant
17. thronged
18. inferior

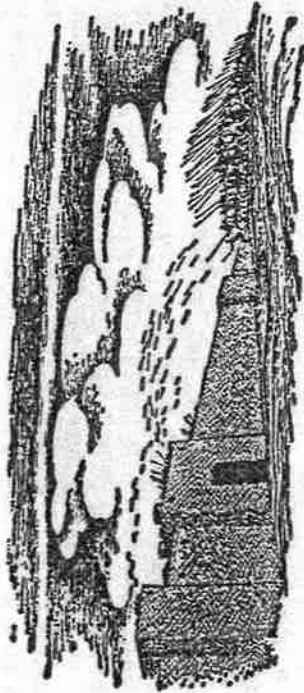
Name \_\_\_\_\_ Date \_\_\_\_\_

# THE TROJAN WAR

## VOCABULARY

1. dubious
2. discord
3. embark
4. shrewd
5. soothsayer
6. oracle
7. anguish
8. sullenly
9. tidings
10. covenants
11. corpse
12. dissention

## PART FOUR

*The Heroes of the Trojan War*

## 13 The Trojan War

*This story, of course, is taken almost entirely from Homer. The Iliad, however, begins after the Greeks have reached Troy, when Apollo sends the pestilence upon them. It does not mention the sacrifice of Iphigenia, and makes only a dubious allusion to the Judgment of Paris. I have taken Iphigenia's story from a play by the fifth-century tragic poet Aeschylus, the Agamemnon, and the Judgment of Paris from the Trojan Woman, a play by his contemporary, Euripides, adding a few details, such as the tale of Oenone, from the prose-writer Apollodorus, who wrote probably in the first or second century A.D. He is usually very uninteresting, but in treating the events leading up to the Iliad he was apparently inspired by touching so great a subject and he is less dull than in almost any other part of his book.*

More than a thousand years before Christ, near the eastern end of the Mediterranean was a great city very rich and powerful, second to none on earth. The name of it was Troy and even today no city is more famous. The cause of this long-lasting fame was a war told of in one of the world's greatest poems, the *Iliad*, and the cause of the war went back to a dispute between three jealous goddesses.

*Prologue: THE JUDGMENT OF PARIS*

The evil goddess of Discord, Eris, was naturally not popular in Olympus, and when the gods gave a banquet they were apt to leave her out. Resenting this deeply, she determined to make trouble—and she succeeded very well indeed. At an important marriage, that of King Peleus and the sea nymph Thetis, to which she alone of all the divinities was not invited, she threw into the banquet hall a golden apple marked *For the Fairest*. Of course all the goddesses wanted it, but in the end the choice was narrowed down to three: Aphrodite, Hera and Pallas Athena. They asked Zeus to judge between them, but very wisely he refused to have anything to do with the matter. He told them to go to Mount Ida, near Troy, where the young prince Paris, also called Alexander, was keeping his father's sheep. He was an excellent judge of beauty, Zeus told them. Paris, though a royal prince, was doing shepherd's work because his father Priam, the King of Troy, had been warned that this prince would some day be the ruin of his country, and so had sent him away. At the moment Paris was living with a lovely nymph named Oenone.

His amazement can be imagined when there appeared before him the wondrous forms of the three great goddesses. He was not asked, however, to gaze at the radiant divinities and choose which of them seemed to him the fairest, but only to consider the bribes each offered and choose which seemed to him best worth taking. Nevertheless, the choice was not easy. What men care for most was set before him. Hera promised to make him Lord of Europe and Asia; Athena, that he would lead the Trojans to victory against the Greeks and lay Greece in ruins; Aphrodite, that the fairest woman in all the world should be his. Paris, a weakling and something of a coward, too, as later events showed, chose the last. He gave Aphrodite the golden apple.

That was the Judgment of Paris, famed everywhere as the real reason why the Trojan War was fought.

**THE TROJAN WAR**

The fairest woman in the world was Helen, the daughter of Zeus and Leda and the sister of Castor and Pollux. Such was the report of her beauty that not a young prince in Greece but wanted to marry her. When her suitors assembled in her home to make a formal proposal for her hand they were so many and from such powerful families that her reputed father, King

Tyndareus, her mother's husband, was afraid to select one among them, fearing that the others would unite against him. He therefore exacted first a solemn oath from all that they would champion the cause of Helen's husband, whoever he might be, if any wrong was done to him through his marriage. It was, after all, to each man's advantage to take the oath, since each was hoping he would be the person chosen, so they all bound themselves to punish to the uttermost anyone who carried or tried to carry Helen away. Then Tyndareus chose Menelaus, the brother of Agamemnon, and made him King of Sparta as well.

So matters stood when Paris gave the golden apple to Aphrodite. The Goddess of Love and Beauty knew very well where the most beautiful woman on earth was to be found. She led the young shepherd, with never a thought of Oenone left forlorn, straight to Sparta, where Menelaus and Helen received him graciously as their guest. The ties between guest and host were strong. Each was bound to help and never harm the other. But Paris broke that sacred bond. Menelaus trusting completely to it left Paris in his home and went off to Crete. Then,

Paris who coming

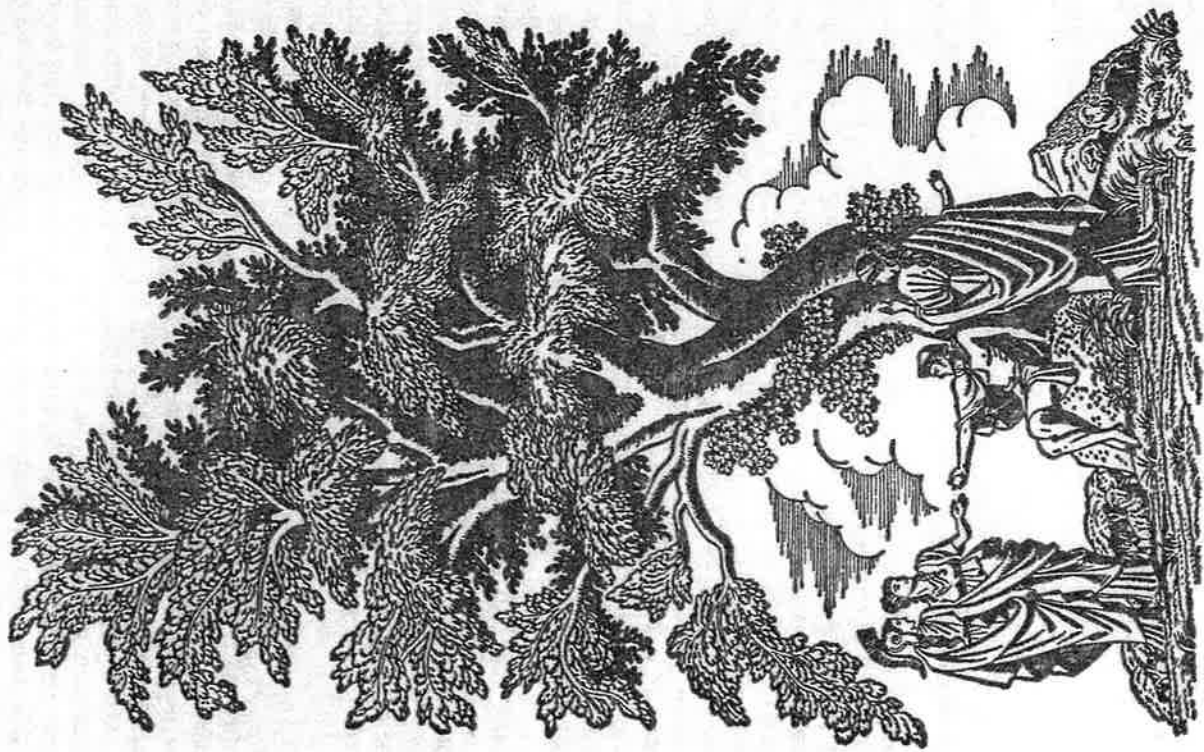
Entered a friend's kind dwelling,

Shamed the hand there that gave him food,

Stealing away a woman.

Menelaus got back to find Helen gone, and he called upon all Greece to help him. The chieftains responded, as they were bound to do. They came eager for the great enterprise, to cross the sea and lay mighty Troy in ashes. Two, however, of the first rank, were missing: Odysseus, King of the Island of Ithaca, and Achilles, the son of Peleus and the sea nymph Thetis. Odysseus, who was one of the shrewdest and most sensible men in Greece, did not want to leave his house and family to embark on a romantic adventure overseas for the sake of a faithless woman. He pretended, therefore, that he had gone mad, and when a messenger from the Greek Army arrived, the King was plowing a field and sowing it with salt instead of seed. But the messenger was shrewd too. He seized Odysseus' little son and put him directly in the way of the plow. Instantly the father turned the plow aside, thus proving that he had all his wits about him. However reluctant, he had to join the Army.

Achilles was kept back by his mother. The sea nymph knew that if he went to Troy he was fated to die there. She sent him to the court of Lycomedes, the king who had treacherously killed Theseus, and made him wear women's clothes and hide among the maidens. Odysseus was dispatched by the chieftains



The judgment of Paris

to find him out. Disguised as a pedlar he went to the court where the lad was said to be, with gay ornaments in his pack such as women love, and also some fine weapons. While the girls flocked around the trinkets, Achilles fingered the swords and daggers. Odysseus knew him then, and he had no trouble at all in making him disregard what his mother had said and go to the Greek camp with him.

So the great fleet made ready. A thousand ships carried the Greek host. They met at Aulis, a place of strong winds and dangerous tides, impossible to sail from as long as the north wind blew. And it kept on blowing, day after day.

It broke men's heart,

Spared not ship nor cable.

The time dragged,

Doubling itself in passing.

The Army was desperate. At last the soothsayer, Calchas, declared that the gods had spoken to him: Artemis was angry. One of her beloved wild creatures, a hare, had been slain by the Greeks, together with her young, and the only way to calm the wind and ensure a safe voyage to Troy was to appease her by sacrificing to her a royal maiden, Iphigenia, the eldest daughter of the Commander in Chief, Agamemnon. This was terrible to all, but to her father hardly bearable.

If I must slay

The joy of my house, my daughter.

A father's hands

Stained with dark streams flowing

From blood of a girl

Slaughtered before the altar.

Nevertheless he yielded. His reputation with the Army was at stake, and his ambition to conquer Troy and exalt Greece.

He dared the deed,

Slaying his child to help a war.

He sent home for her, writing his wife that he had arranged a great marriage for her, to Achilles, who had already shown himself the best and greatest of all chieftains. But when she came to her wedding she was carried to the altar to be killed.

And all her prayers—cries of Father, Father,

Her maiden life,

These they held as nothing,

The savage warriors, battle-mad.

She died and the north wind ceased to blow and the Greek ships sailed out over a quiet sea, but the evil price they had paid was bound some day to bring evil down upon them.

When they reached the mouth of the Simois, one of the rivers of Troy, the first man to leap ashore was Protesilaus. It was a brave deed, for the oracle had said that he who landed first would be the first to die. Therefore when he had fallen by a Trojan spear the Greeks paid him honors as though he were divine and the gods, too, greatly distinguished him. They had Hermes bring him up from the dead to see once again his deeply mourning wife, Laodamia. She would not give him up a second time, however. When he went back to the underworld she went with him; she killed herself.

The thousand ships carried a great host of fighting men and the Greek Army was very strong, but the Trojan City was strong, too. Priam, the King, and his Queen, Hecuba, had many brave sons to lead the attack and to defend the walls, one above all, Hector, than whom no man anywhere was nobler or more brave, and only one a greater warrior, the champion of the Greeks, Achilles. Each knew that he would die before Troy was taken. Achilles had been told by his mother: "Very brief is your lot. Would that you could be free now from tears and troubles, for you shall not long endure, my child, short-lived beyond all men and to be pitied." No divinity had told Hector, but he was equally sure. "I know well in my heart and in my soul," he said to his wife Andromache, "the day shall come when holy Troy will be laid low and Priam and Priam's people." Both heroes fought under the shadow of certain death.

For nine years victory wavered, now to this side, now to that. Neither was ever able to gain any decided advantage. Then a quarrel flared up between two Greeks, Achilles and Agamemnon, and for a time it turned the tide in favor of the Trojans. Again a woman was the reason, Chryseis, daughter of Apollo's priest, whom the Greeks had carried off and given to Agamemnon. Her father came to beg for her release, but Agamemnon would not let her go. Then the priest prayed to the mighty god he served and Phoebus Apollo heard him. From his sun-chariot he shot fiery arrows down upon the Greek Army, and men sickened and died so that the funeral pyres were burning continually.

At last Achilles called an assembly of the chieftains. He told them that they could not hold out against both the pestilence and the Trojans, and that they must either find a way to appease Apollo or else sail home. Then the prophet Calchas stood up and said he knew why the god was angry, but that he was afraid to speak unless Achilles would guarantee his safety. "I do so," Achilles answered, "even if you accuse Agamemnon himself." Every man there understood what that meant; they knew how Apollo's priest had been treated. When Calchas declared that Chryseis must be given back to her father, he had

all the chiefs behind him and Agamemnon, greatly angered, was obliged to agree. "But if I lose her who was my prize of honor," he told Achilles, "I will have another in her stead."

Therefore when Chryseis had been returned to her father, Agamemnon sent two of his squires to Achilles' tent to take his prize of honor away from him, the maiden Briseis. Most unwillingly they went and stood before the hero in heavy silence. But he knowing their errand told them it was not they who were wronging him. Let them take the girl without fear for themselves, but hear him first while he swore before gods and men that Agamemnon would pay dearly for the deed.

That night Achilles' mother, silver-footed Thetis the sea nymph, came to him. She was as angry as he. She told him to have nothing more to do with the Greeks, and with that she went up to heaven and asked Zeus to give success to the Trojans. Zeus was very reluctant. The war by now had reached Olympus—the gods were ranged against each other. Aphrodite, of course, was on the side of Paris. Equally, of course, Hera and Athena were against him. Ares, God of War, always took sides with Aphrodite; while Poseidon, Lord of the Sea, favored the Greeks, a sea people, always great sailors. Apollo cared for Hector and for his sake helped the Trojans, and Artemis, as his sister, did so too. Zeus liked the Trojans best, on the whole, but he wanted to be neutral because Hera was so disagreeable whenever he opposed her openly. However, he could not resist Thetis. He had a hard time with Hera, who guessed, as she usually did, what he was about. He was driven finally into telling her that he would lay hands upon her if she did not stop talking. Hera kept silence then, but her thoughts were busy as to how she might help the Greeks and circumvent Zeus.

The plan Zeus made was simple. He knew that the Greeks without Achilles were inferior to the Trojans, and he sent a lying dream to Agamemnon promising him victory if he attacked. While Achilles stayed in his tent a fierce battle followed, the hardest yet fought. Up on the wall of Troy the old King Priam and the other old men, wise in the ways of war, sat watching the contest. To them came Helen, the cause of all that agony and death, yet as they looked at her, they could not feel any blame. "Men must fight for such as she," they said to each other. "For her face was like to that of an immortal spirit." She stayed by them, telling them the names of this and that Greek hero, until to their astonishment the battle ceased. The armies drew back on either side and in the space between, Paris and Menelaus faced each other. It was evident that the sensible decision had been reached to let the two most concerned fight it out alone.

Paris struck first, but Menelaus caught the swift spear on his

shield, then hurled his own. It rent Paris' tunic, but did not wound him. Menelaus drew his sword, his only weapon now, but as he did so it fell from his hand broken. Undaunted though unarmed he leaped upon Paris and seizing him by his helmet's crest swung him off his feet. He would have dragged him to the Greeks victoriously if it had not been for Aphrodite. She tore away the strap that kept the helmet on so that it came away in Menelaus' hand. Paris himself, who had not fought at all except to throw his spear, she caught up in a cloud and took back to Troy.

Furiously Menelaus went through the Trojan ranks seeking Paris, and not a man there but would have helped him for they all hated Paris, but he was gone, no one knew how or where. So Agamemnon spoke to both armies, declaring that Menelaus was victor and bidding the Trojans give Helen back. This was just, and the Trojans would have agreed if Athena, at Hera's prompting, had not interfered. Hera was determined that the war should not end until Troy was ruined. Athena, sweeping down to the battlefield, persuaded the foolish heart of Pandarus, a Trojan, to break the truce and shoot an arrow at Menelaus. He did so and wounded him, only slightly, but the Greeks in rage at the treachery turned upon the Trojans and the battle was on again. Terror and Destruction and Strife, whose fury never slackens, all friends of the murderous War-god, were there to urge men on to slaughter each other. Then the voice of groaning was heard and the voice of triumph from slayer and from slain and the earth streamed with blood.

On the Greek side, with Achilles gone, the two greatest champions were Ajax and Diomedes. They fought gloriously that day and many a Trojan lay on his face in the dust before them. The best and bravest next to Hector, the Prince Aeneas, came near to death at Diomedes' hands. He was of more than royal blood; his mother was Aphrodite herself, and when Diomedes wounded him she hastened down to the battlefield to save him. She lifted him in her soft arms, but Diomedes, knowing she was a coward goddess, not one of those who like Athena are masters where warriors fight, leaped toward her and wounded her hand. Crying out she let Aeneas fall, and weeping for pain made her way to Olympus, where Zeus smiling to see the laughter-loving goddess in tears bade her stay away from battle and remember hers were the works of love and not of war. But although his mother failed him Aeneas was not killed. Apollo enveloped him in a cloud and carried him to sacred Pergamos, the holy place of Troy, where Artemis healed him of his wound.

But Diomedes raged on, working havoc in the Trojan ranks until he came face to face with Hector. There to his dismay

he saw Ares too. The bloodstained murderous god of war was fighting for Hector. At the sight Diomedes shuddered and cried to the Greeks to fall back, slowly, however, and with their faces toward the Trojans. Then Hera was angry. She urged her horses to Olympus and asked Zeus if she might drive that bane of men, Ares, from the battlefield. Zeus who loved him no more than Hera did even though he was their son, willingly gave her leave. She hastened down to stand beside Diomedes and urge him to smite the terrible god and have no fear. At that, joy filled the hero's heart. He rushed at Ares and hurled his spear at him. Athena drove it home, and it entered Ares' body. The War-god bellowed as loud as ten thousand cry in battle, and at the awful sound trembling seized the whole host, Greeks and Trojans alike.

Ares, really a bully at heart and unable to bear what he brought upon unnumbered multitudes of men, fled up to Zeus in Olympus and complained bitterly of Athena's violence. But Zeus looked at him sternly and told him he was as intolerable as his mother, and bade him cease his whining. With Ares gone, however, the Trojans were forced to fall back. At this crisis a brother of Hector's, wise in discerning the will of the gods, urged Hector to go with all speed to the city and tell the Queen, his mother, to offer to Athena the most beautiful robe she owned and pray her to have mercy. Hector felt the wisdom of the advice and sped through the gates to the palace, where his mother did all as he said. She took a robe so precious that it shone like a star, and laying it on the goddess's knees she besought her: "Lady Athena, spare the city and the wives of the Trojans and the little children." But Pallas Athena denied the prayer.

As Hector went back to the battle he turned aside to see once more, perhaps for the last time, the wife he tenderly loved, Andromache, and his son Astyanax. He met her on the wall where she had gone in terror to watch the fighting when she heard the Trojans were in retreat. With her was a handmaid carrying the little boy. Hector smiled and looked at them silently, but Andromache took his hand in hers and wept. "My dear lord," she said, "you who are father and mother and brother unto me as well as husband, stay here with us. Do not make me a widow and your child an orphan." He refused her gently. He could not be a coward, he said. It was for him to fight always in the forefront of the battle. Yet she could know that he never forgot what her anguish would be when he died. That was the thought that troubled him above all else, more than his many other cares. He turned to leave her, but first he held out his arms to his son. Terrified the little boy shrank back, afraid of the helmet and its fierce nodding crest. Hector

laughed and took the shining helmet from his head. Then holding the child in his arms he caressed him and prayed, "O Zeus, in after years may men say of this my son when he returns from battle, 'Far greater is he than his father was.'"

So he laid the boy in his wife's arms and she took him, smiling, yet with tears. And Hector pitied her and touched her tenderly with his hand and spoke to her: "Dear one, be not so sorrowful. That which is fated must come to pass, but against my fate no man can kill me." Then taking up his helmet he left her and she went to her house, often looking back at him and weeping bitterly.

Once again on the battlefield he was eager for the fight, and better fortune for a time lay before him. Zeus had by now remembered his promise to Thetis to avenge Achilles' wrong. He ordered all the other immortals to stay in Olympus; he himself went down to earth to help the Trojans. Then it went hard with the Greeks. Their great champion was far away. Achilles sat alone in his tent, brooding over his wrongs. The great Trojan champion had never before shown himself so brilliant and so brave. Hector seemed irresistible. Tamer of horses, the Trojans always called him, and he drove his car through the Greek ranks as if the same spirit animated steeds and driver. His glancing helm was everywhere and one gallant warrior after another fell beneath his terrible bronze spear. When evening ended the battle, the Trojans had driven the Greeks back almost to their ships.

There was rejoicing in Troy that night, but grief and despair in the Greek camp. Agamemnon himself was all for giving up and sailing back to Greece. Nestor, however, who was the oldest among the chieftains and therefore the wisest, wiser even than the shrewd Odysseus, spoke out boldly and told Agamemnon that if he had not angered Achilles they would not have been defeated. "Try to find some way of appeasing him," he said, "instead of going home disgraced." All applauded the advice and Agamemnon confessed that he had acted like a fool. He would send Briseis back, he promised them, and with her many other splendid gifts, and he begged Odysseus to take his offer to Achilles.

Odysseus and the two chieftains chosen to accompany him found the hero with his friend Patroclus, who of all men on earth was dearest to him. Achilles welcomed them courteously and set food and drink before them, but when they told him why they had come and all the rich gifts that would be his if he would yield, and begged him to have pity on his hard-pressed countrymen, they received an absolute refusal. Not all the treasures of Egypt could buy him, he told them. He was sailing home and they would be wise to do the same.



But all rejected that counsel when Odysseus brought back the answer. The next day they went into battle with the desperate courage of brave men cornered. Again they were driven back, until they stood fighting on the beach where their ships were drawn up. But help was at hand. Hera had laid her plans. She saw Zeus sitting on Mount Ida watching the Trojans conquer, and she thought how she detested him. But she knew well that she could get the better of him only in one way. She must go to him looking so lovely that he could not resist her. When he took her in his arms she would pour sweet sleep upon him and he would forget the Trojans. So she did. She went to her chamber and used every art she knew to make herself beautiful beyond compare. Last of all she borrowed Aphrodite's girdle wherein were all her enchantments, and with this added charm she appeared before Zeus. As he saw her, love overcame his heart so that he thought no more of his promise to Thetis.

At once the battle turned in favor of the Greeks. Ajax hurled Hector to the ground, although before he could wound him Aeneas lifted him and bore him away. With Hector gone, the Greeks were able to drive the Trojans far back from the ships and Troy might have been sacked that very day if Zeus had not awakened. He leaped up and saw the Trojans in flight and Hector lying gasping on the plain. All was clear to him and he turned fiercely to Hera. This was her doing, he said, her crafty, crooked ways. He was half-minded to give her then and there a beating. When it came to that kind of fighting Hera knew she was helpless. She promptly denied that she had had anything to do with the Trojans' defeat. It was all Poseidon, she said, and indeed the Sea-god had been helping the Greeks contrary to Zeus's orders, but only because she had begged him. However, Zeus was glad enough of an excuse not to lay hands on her. He sent her back to Olympus and summoned Iris, the rainbow messenger, to carry his command to Poseidon to withdraw from the field. Sullenly the Sea-god obeyed and once more the tide of battle turned against the Greeks.

Apollo had revived the fainting Hector and breathed into him surpassing power. Before the two, the god and the hero, the Greeks were like a flock of frightened sheep driven by mountain lions. They fled in confusion to the ships, and the wall they had built to defend them went down like a sand wall children heap up on the shore and then scatter in their play. The Trojans were almost near enough to set the ships on fire. The Greeks, hopeless, thought only of dying bravely.

Patroclus, Achilles' beloved friend, saw the rout with horror. Not even for Achilles' sake could he stay longer away

from the battle. "You can keep your wrath while your countrymen go down in ruin," he cried to Achilles. "I cannot. Give me your armor. If they think I am you, the Trojans may pause and the worn-out Greeks have a breathing space. You and I are fresh. We might yet drive back the enemy. But if you will sit nursing your anger, at least let me have the armor." As he spoke one of the Greek ships burst into flame. "That way they can cut off the Army's retreat," Achilles said. "Go. Take my armor, my men too, and defend the ships. I cannot go. I am a man dishonored. For my own ships, if the battle comes near them, I will fight. I will not fight for men who have disgraced me."

So Patroclus put on the splendid armor all the Trojans knew and feared, and led the Myrmidons, Achilles' men, to the battle. At the first onset of this new band of warriors the Trojans wavered; they thought Achilles led them on. And indeed for a time Patroclus fought as gloriously as that great hero himself could have done. But at last he met Hector face to face and his doom was sealed as surely as a boar is doomed when he faces a lion. Hector's spear gave him a mortal wound and his soul fled from his body down to the house of Hades. Then Hector stripped his armor from him and casting his own aside, put it on. It seemed as though he had taken on, too, Achilles' strength, and no man of the Greeks could stand before him.

Evening came that puts an end to battle. Achilles sat by his tent waiting for Patroclus to return. But instead he saw old Nestor's son running toward him, fleet-footed Antilochus. He was weeping hot tears as he ran. "Bitter tidings," he cried out. "Patroclus is fallen and Hector has his armor." Grief took hold of Achilles, so black that those around him feared for his life. Down in the sea caves his mother knew his sorrow and came up to try to comfort him. "I will no longer live among men," he told her, "if I do not make Hector pay with his death for Patroclus dead." Then Thetis weeping bade him remember that he himself was fated to die straightway after Hector. "So may I do," Achilles answered, "I who did not help my comrade in his sore need. I will kill the destroyer of him I loved; then I will accept death when it comes."

Thetis did not attempt to hold him back. "Only wait until morning," she said, "and you will not go unarmed to battle. I will bring you arms fashioned by the divine armorer, the god Hephaestus himself."

Marvelous arms they were when Thetis brought them, worthy of their maker, such as no man on earth had ever borne. The Myrmidons gazed at them with awe and a flame of fierce joy blazed in Achilles' eyes as he put them on. Then at last

he left the tent in which he had sat so long, and went down to where the Greeks were gathered, a wretched company, Diomedes grievously wounded, Odysseus, Agamemnon, and many another. He felt shame before them and he told them he saw his own exceeding folly in allowing the loss of a mere girl to make him forget everything else. But that was over; he was ready to lead them as before. Let them prepare at once for the battle. The chieftains applauded joyfully, but Odysseus spoke for all when he said they must first take their fill of food and wine, for fasting men made poor fighters. "Our comrades lie dead on the field and you call to food," Achilles answered scornfully. "Down my throat shall go neither bite nor sup until my dear comrade is avenged." And to himself he said, "O dearest of friends, for want of you I cannot eat, I cannot drink."

When the others had satisfied their hunger he led the attack. This was the last fight between the two great champions, as all the immortals knew. They also knew how it would turn out. Father Zeus hung his golden balances and set in one the lot of Hector's death and in the other that of Achilles. Hector's lot sank down. It was appointed that he should die.

Nevertheless, the victory was long in doubt. The Trojans under Hector fought as brave men fight before the walls of their home. Even the great river of Troy, which the gods call Xanthus and men Scamander, took part and strove to drown Achilles as he crossed its waters. In vain, for nothing could check him as he rushed on slaughtering all in his path and seeking everywhere for Hector. The gods by now were fighting, too, as hotly as the men, and Zeus sitting apart in Olympus laughed pleasantly to himself when he saw god matched against god: Athena felling Ares to the ground; Hera seizing the bow of Artemis from her shoulders and boxing her ears with it this way and that; Poseidon provoking Apollo with taunting words to strike him first. The Sun-god refused the challenge. He knew it was of no use now to fight for Hector.

By this time the gates, the great Scaean gates of Troy, had been flung wide, for the Trojans at last were in full flight and were crowding into the town. Only Hector stood immovable before the wall. From the gates old Priam, his father, and his mother Hecuba cried to him to come within and save himself, but he did not heed. He was thinking, "I led the Trojans. Their defeat is my fault. Then am I to spare myself? And yet—what if I were to lay down shield and spear and go tell Achilles that we will give Helen back and half of Troy's treasures with her? Useless. He would but kill me unarmed as if I were a woman. Better to join battle with him now even if I die."

On came Achilles, glorious as the sun when he rises. Beside him was Athena, but Hector was alone. Apollo had left him to his fate. As the pair drew near he turned and fled. Three times around the wall of Troy pursued and pursuer ran with flying feet. It was Athena who made Hector halt. She appeared beside him in the shape of his brother, Deiphobus, and with this ally as he thought, Hector faced Achilles. He cried out to him, "If I kill you I will give back your body to your friends and do you do the same to me." But Achilles answered, "Madman. There are no covenants between sheep and wolves, nor between you and me." So saying he hurled his spear. It missed its aim, but Athena brought it back. Then Hector struck with a true aim; the spear hit the center of Achilles' shield. But to what good? That armor was magical and could not be pierced. He turned quickly to Deiphobus to get his spear, but he was not there. Then Hector knew the truth. Athena had tricked him and there was no way of escape. "The gods have summoned me to death," he thought. "At least I will not die without a struggle, but in some great deed of arms which men yet to be born will tell each other." He drew his sword, his only weapon now, and rushed upon his enemy. But Achilles had a spear, the one Athena had recovered for him. Before Hector could approach, he who knew well that armor taken by Hector from the dead Patroclus aimed at an opening in it near the throat, and drove the spearpoint in. Hector fell, dying at last. With his last breath he prayed, "Give back my body to my father and my mother." "No prayer from you to me, you dog," Achilles answered. "I would that I could make myself devour raw your flesh for the evil you have brought upon me." Then Hector's soul flew forth from his body and was gone to Hades, bewailing his fate, leaving vigor and youth behind.

Achilles stripped the bloody armor from the corpse while the Greeks ran up to wonder how tall he was as he lay there and how noble to look upon. But Achilles' mind was on other matters. He pierced the feet of the dead man and fastened them with thongs to the back of his chariot, letting the head trail. Then he lashed his horses and round and round the walls of Troy he dragged all that was left of glorious Hector.

At last when his fierce soul was satisfied with vengeance he stood beside the body of Patroclus and said, "Hear me even in the house of Hades. I have dragged Hector behind my chariot and I will give him to the dogs to devour beside your funeral pyre."

Up in Olympus there was dissension. This abuse of the dead displeased all the immortals except Hera and Athena and Poseidon. Especially it displeased Zeus. He sent Iris to Priam,

to order him to go without fear to Achilles to redeem Hector's body, bearing a rich ransom. She was to tell him that violent as Achilles was, he was not really evil, but one who would treat properly a suppliant.

Then the aged King heaped a car with splendid treasures, the best in Troy, and went over the plain to the Greek camp. Hermes met him, looking like a Greek youth and offering himself as a guide to Achilles' tent. So accompanied the old man passed the guards and came into the presence of the man who had killed and maltreated his son. He clasped his knees and kissed his hands and as he did so Achilles felt awe and so did all the others there, looking strangely upon one another. "Remember, Achilles," Priam said, "your own father, of like years with me and like me wretched for want of a son. Yet I am by far more to be pitied who have braved what no man on earth ever did before, to stretch out my hand to the slayer of my son."

Grief stirred within Achilles' heart as he listened. Gently he raised the old man. "Sit by me here," he said, "and let our sorrow lie quiet in our hearts. Evil is all men's lot, but yet we must keep courage." Then he bade his servants wash and anoint Hector's body and cover it with a soft robe, so that Priam should not see it, frightfully mangled as it was, and be unable to keep back his wrath. He feared for his own self-control if Priam vexed him. "How many days do you desire to make his funeral?" he asked. "For so long I will keep the Greeks back from battle." Then Priam brought Hector home, mourned in Troy as never another. Even Helen wept. "The other Trojans upbraid me," she said, "but always I had comfort from you through the gentleness of your spirit and your gentle words. You only were my friend."

Nine days they lamented him; then they laid him on a lofty pyre and set fire to it. When all was burned they quenched the flame with wine and gathered the bones into a golden urn, shrouding them in soft purple. They set the urn in a hollow grave and piled great stones over it.

This was the funeral of Hector, tamer of horses.  
And with it the *Iliad* ends.



## 14 The Fall of Troy

*The greater part of this story comes from Virgil. The capture of Troy is the subject of the second book of the Aeneid, and it is one of the best, if not the best, story Virgil ever told—concise, pointed, vivid. The beginning and the end of my account are not in Virgil. I have taken the story of Philoctetes and the death of Ajax from two plays of the fifth-century tragic poet Sophocles. The end, the tale of what happened to the Trojan women when Troy fell, comes from a play by Sophocles' fellow playwright, Euripides. It is a curious contrast to the martial spirit of the Aeneid. To Virgil as to all Roman poets, war was the noblest and most glorious of human activities. Four hundred years before Virgil a Greek poet looked at it differently. What was the end of that far-famed war? Euripides seems to ask. Just this, a ruined town, a dead baby, a few wretched women.*

With Hector dead, Achilles knew, as his mother had told him, that his own death was near. One more great feat of arms he did before his fighting ended forever. Prince Memnon of Ethiopia, the son of the Goddess of the Dawn, came to the assistance of Troy with a large army and for a time, even though Hector was gone, the Greeks were hard-pressed and lost many a gallant warrior, including swift-footed Antiochus, old Nestor's son. Finally, Achilles killed Memnon in a glorious combat, the Greek hero's last battle. Then he himself fell beside the Scaean gates. He had driven the Trojans before him up to the wall of Troy. There Paris shot an arrow at him and Apollo guided it so that it struck his foot in the one spot where he could be wounded, his heel. His mother Thetis when he was born had intended to make him invulnerable by dipping him into the

River Styx, but she was careless and did not see to it that the water covered the part of the foot by which she was holding him. He died, and Ajax carried his body out of the battle while Odysseus held the Trojans back. It is said that after he had been burned on the funeral pyre his bones were placed in the same urn that held those of his friend Patroclus.

His arms, those marvelous arms Thetis had brought him from Hephaestus, caused the death of Ajax. It was decided in full assembly that the heroes who best deserved them were Ajax and Odysseus. A secret vote was then taken between the two, and Odysseus got the arms. Such a decision was a very serious matter in those days. It was not only that the man who won was honored; the man who was defeated was held to be dishonored. Ajax saw himself disgraced and in a fit of furious anger he determined to kill Agamemnon and Menelaus. He believed and with reason that they had turned the vote against him. At nightfall he went to find them and he had reached their quarters when Athena struck him with madness. He thought the flocks and herds of the Greeks were the Army, and rushed to kill them, believing that he was slaying now this chieftain, now that. Finally he dragged to his tent a huge ram which to his distracted mind was Odysseus, bound him to the tent-pole and beat him savagely. Then his frenzy left him. He regained his reason and saw that his disgrace in not winning the arms had been but a shadow as compared with the shame his own deeds had drawn down upon him. His rage, his folly, his madness, would be apparent to everyone. The slaughtered animals were lying all over the field. "The poor cattle," he said to himself, "killed to no purpose by my hand! And I stand here alone, hateful to men and to gods. In such a state can die nobly." He drew his sword and killed himself. The Greeks would not burn his body; they buried him. They held that a suicide should not be honored with a funeral pyre and urn-burial.

His death following so soon upon Achilles' dismayed the Greeks. Victory seemed as far off as ever. Their prophet Calchas told them that he had no message from the gods for them, but that there was a man among the Trojans who knew the future, the prophet Helenus. If they captured him they could learn from him what they should do. Odysseus succeeded in making him a prisoner, and he told the Greeks Troy would not fall until some one fought against the Trojans with the bow and arrows of Hercules. These had been given when Hercules died to the Prince Philoctetes, the man who had fired his funeral pyre and who later had joined the Greek host when they sailed to Troy. On the voyage the Greeks stopped at an island

to offer a sacrifice and Philoctetes was bitten by a serpent, a most frightful wound. It would not heal; it was impossible to carry him to Troy as he was; the Army could not wait. They left him finally at Lemnos, then an uninhabited island although once the heroes of the Quest of the Golden Fleece had found plenty of women there.

It was cruel to desert the helpless sufferer, but they were desperate to get on to Troy, and with his bow and arrows he would at least never lack for food. When Helenus spoke, however, the Greeks knew well that it would be hard to persuade him whom they had so wronged, to give his precious weapons to them. So they sent Odysseus, the master of crafty cunning, to get them by trickery. Some say that Diomedes went with him and others Neoptolemus, also called Pyrrhus, the young son of Achilles. They succeeded in stealing the bow and arrows, but when it came to leaving the poor wretch alone there deprived of them, they could not do it. In the end they persuaded him to go with them. Back at Troy the wise physician of the Greeks healed him, and when at last he went joyfully once again into battle the first man he wounded with his arrows was Paris. As he fell Paris begged to be carried to Oenone, the nymph he had lived with on Mount Ida before the three goddesses came to him. She had told him that she knew a magic drug to cure any ailment. They took him to her and he asked her for his life, but she refused. His desertion of her, his long forgetfulness, could not be forgiven in a moment because of his need. She watched him die; then she went away and killed herself.

Troy did not fall because Paris was dead. He was, indeed, no great loss. At last the Greeks learned that there was a most sacred image of Pallas Athena in the city, called the Palladium, and that as long as the Trojans had it Troy could not be taken. Accordingly, the two greatest of the chieftains left alive by then, Odysseus and Diomedes, determined to try to steal it. Diomedes was the one who bore the image off. In a dark night he climbed the wall with Odysseus' help, found the Palladium and took it to the camp. With this great encouragement the Greeks determined to wait no longer, but devise some way to put an end to the endless war.

They saw clearly by now that unless they could get their Army into the city and take the Trojans by surprise, they would never conquer. Almost ten years had passed since they had first laid siege to the town, and it seemed as strong as ever. The walls stood uninjured. They had never suffered a real attack. The fighting had taken place, for the most part, at a distance from them. The Greeks must find a secret way of entering the city, or accept defeat. The result of this new determina-

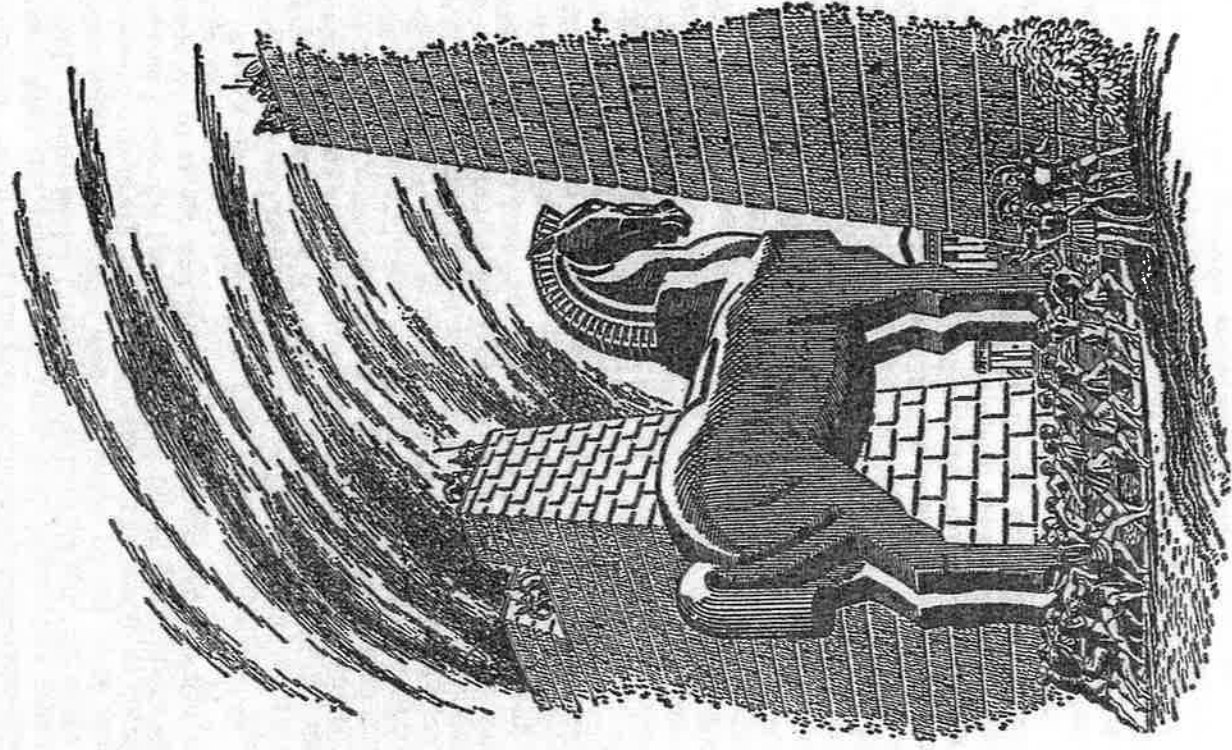
tion and new vision was the stratagem of the wooden horse. It was, as anyone would guess, the creation of Odysseus' wily mind.

He had a skillful worker in wood make a huge wooden horse which was hollow and so big that it could hold a number of men. Then he persuaded—and had a great deal of difficulty in doing so—certain of the chieftains to hide inside it, along with himself, of course. They were all terror-stricken except Achilles' son Neoptolemus, and indeed what they faced was no slight danger. The idea was that all the other Greeks should strike camp, and apparently put out to sea, but they would really hide beyond the nearest island where they could not be seen by the Trojans. Whatever happened they would be safe; they could sail home if anything went wrong. But in that case the men inside the wooden horse would surely die.

Odysseus, as can be readily believed, had not overlooked this fact. His plan was to leave a single Greek behind in the deserted camp, primed with a tale calculated to make the Trojans draw the horse into the city—and without investigating it. Then, when night was darkest, the Greeks inside were to leave their wooden prison and open the city gates to the Army, which by that time would have sailed back, and be waiting before the wall.

A night came when the plan was carried out. Then the last day of Troy dawned. On the wall the Trojan watchers saw with astonishment two sights, each as startling as the other. In front of the Scaean gates stood an enormous figure of a horse, such a thing as no one had ever seen, an apparition so strange that it was vaguely terrifying, even though there was no sound or movement coming from it. No sound or movement anywhere, indeed. The noisy Greek camp was hushed; nothing was stirring there. And the ships were gone. Only one conclusion seemed possible: The Greeks had given up. They had sailed for Greece; they had accepted defeat. All Troy exulted. Her long warfare was over; her sufferings lay behind her.

The people flocked to the abandoned Greek camp to see the sights: here Achilles had sulked so long; there Agamemnon's tent had stood; this was the quarters of the trickster, Odysseus. What rapture to see the places empty, nothing in them now to fear. At last they drifted back to where that monstrosity, the wooden horse, stood, and they gathered around it, puzzled what to do with it. Then the Greek who had been left behind in the camp discovered himself to them. His name was Sinon, and he was a most plausible speaker. He was seized and dragged to Priam, weeping and protesting that he no longer wished to be a Greek. The story he told was one of Odysseus' master-



The wooden horse

pieces. Pallas Athena had been exceedingly angry, Sinon said, at the theft of the Palladium, and the Greeks in terror had sent to the oracle to ask how they could appease her. The oracle answered: "With blood and with a maiden slain you calmed the winds when first you came to Troy. With blood must your return be sought. With a Greek life make expiation." He himself, Sinon told Priam, was the wretched victim chosen to be sacrificed. All was ready for the awful rite, which was to be carried out just before the Greeks' departure, but in the night he had managed to escape and hidden in a swamp had watched the ships sail away.

It was a good tale and the Trojans never questioned it. They pitied Sinon and assured him that he should henceforth live as one of themselves. So it befell that by false cunning and pretended tears those were conquered whom great Diomedes had never overcome, nor savage Achilles, nor ten years of warfare, nor a thousand ships. For Sinon did not forget the second part of his story. The wooden horse had been made, he said, as a votive offering to Athena, and the reason for its immense size was to discourage the Trojans from taking it into the city. What the Greeks hoped for was that the Trojans would destroy it and so draw down upon them Athena's anger. Placed in the city, it would turn her favor to them and away from the Greeks. The story was clever enough to have had by itself, in all probability, the desired effect; but Poseidon, the most bitter of all the gods against Troy, contrived an addition which made the issue certain. The priest Laocoön, when the horse was first discovered, had been urgent with the Trojans to destroy it. "I fear the Greeks even when they bear gifts," he said. Cassandra, Priam's daughter, had echoed his warning, but no one ever listened to her and she had gone back to the palace before Sinon appeared. Laocoön and his two sons heard his story with suspicion, the only doubters there. As Sinon finished, suddenly over the sea came two fearful serpents swimming to the land. Once there, they glided straight to Laocoön. They wrapped their huge coils around him and the two lads and they crushed the life out of them. Then they disappeared within Athena's temple.

There could be no further hesitation. To the horrified spectators Laocoön had been punished for opposing the entry of the horse which most certainly no one else would now do. All the people cried,

"Bring the carven image in.

Bear it to Athena,

Fit gift for the child of Zeus."

Who of the young but hurried forth?  
Who of the old would stay at home?  
With song and rejoicing they brought death in,  
Treachery and destruction.

They dragged the horse through the gate and up to the temple of Athena. Then, rejoicing in their good fortune, believing the war ended and Athena's favor restored to them, they went to their houses in peace as they had not for ten years.

In the middle of the night the door in the horse opened. One by one the chieftains let themselves down. They stole to the gates and threw them wide, and into the sleeping town marched the Greek Army. What they had first to do could be carried out silently. Fires were started in buildings throughout the city. By the time the Trojans were awake, before they realized what had happened, while they were struggling into their armor, Troy was burning. Bands of soldiers out to the street one by one in confusion. Bands of soldiers were waiting there to strike each man down before he could join himself to others. It was not fighting, it was butchery. Very many died without ever a chance of dealing a blow in return. In the more distant parts of the town the Trojans were able to gather together here and there and then it was the Greeks who suffered. They were borne down by desperate men who wanted only to kill before they were killed. They knew that the one safety for the conquered was to hope for no safety. This spirit often turned the victors into the vanquished. The quickest-witted Trojans tore off their own armor and put on that of the dead Greeks, and many and many a Greek thinking he was joining friends discovered too late that they were enemies and paid for his error with his life.

On top of the houses they tore up the roofs and hurled the beams down upon the Greeks. An entire tower standings on the roof of Priam's palace was lifted from its foundations and toppled over. Exulting the defenders saw it fall and annihilate a great band who were forcing the palace doors. But the success brought only a short respite. Others rushed up carrying a huge beam. Over the debris of the tower and the crushed bodies they battered the doors with it. It crashed through and the Greeks were in the palace before the Trojans could leave the roof. In the inner courtyard around the altar were the women and children and one man, the old King. Achilles had spared Priam, but Achilles' son struck him down before the eyes of his wife and daughters.

By now the end was near. The contest from the first had been unequal. Too many Trojans had been slaughtered in the

first surprise. The Greeks could not be beaten back anywhere. Slowly the defense ceased. Before morning all the leaders were dead, except one. Aphrodite's son Aeneas alone among the Trojan chiefs escaped. He fought the Greeks as long as he could find a living Trojan to stand with him, but as the slaughter spread and death came near he thought of his home, the helpless people he had left there. He could do nothing more for Troy, but perhaps something could be done for them. He hurried to them, his old father, his little son, his wife, and as he went his mother Aphrodite appeared to him, urging him on and keeping him safe from the flames and from the Greeks. Even with the goddess's help he could not save his wife. When they left the house she got separated from him and was killed. But the other two he brought away, through the enemy, past the city gates, out into the country, his father on his shoulders, his son clinging to his hand. No one but a divinity could have saved them, and Aphrodite was the only one of the gods that day who helped a Trojan. She helped Helen too. She got her out of the city and took her to Menelaus. He received her gladly, and as he sailed for Greece she was with him.

When morning came what had been the proudest city in Asia was a fiery ruin. All that was left of Troy was a band of helpless captive women, whose husbands were dead, whose children had been taken from them. They were waiting for their masters to carry them overseas to slavery.

Chief among the captives was the old Queen, Hecuba, and her daughter-in-law, Hector's wife Andromache. For Hecuba all was ended. Crouched on the ground, she saw the Greek ships getting ready and she watched the city burn. Troy is no longer, she told herself, and I—who am I? A slave men drive like cattle. An old gray woman that has no home.

What sorrow is there that is not mine?  
Country lost and husband and children.  
Glory of all my house brought low.

And the women around her answered:—

We stand at the same point of pain.  
We too are slaves.  
Our children are crying, call to us with tears,  
"Mother, I am all alone.  
To the dark ships now they drive me,  
And I cannot see you, Mother."

One woman still had her child. Andromache held in her arms her son Astyanax, the little boy who had once shrunk

back from his father's high-crested helmet. "He is so young," she thought. "They will let me take him with me." But from the Greek camp a herald came to her and spoke faltering words. He told her that she must not hate him for the news he brought to her against his will. Her son . . . She broke in,

Not that he does not go with me?

He answered,

The boy must die—be thrown  
Down from the towering wall of Troy.  
Now—now—let it be done. Endure  
Like a brave woman. Think. You are alone.  
One woman and a slave and no help anywhere.

She knew what he said was true. There was no help. She said good-by to her child.

Weeping, my little one? There, there.  
You cannot know what waits for you.  
—How will it be? Falling down—down—all broken—  
And none to pity.  
Kiss me. Never again. Come closer, closer.  
Your mother who bore you—put your arms around my neck.  
Now kiss me, lips to lips.

The soldiers carried him away. Just before they threw him from the wall they had killed on Achilles' grave a young girl, Hecuba's daughter Polyxena. With the death of Hector's son, Troy's last sacrifice was accomplished. The women waiting for the ships watched the end.

Troy has perished, the great city.  
Only the red flame now lives there.

The dust is rising, spreading out like a great wing of smoke,  
And all is hidden.  
We now are gone, one here, one there.  
And Troy is gone forever.

Farewell, dear city.  
Farewell, my country, where my children lived.  
There below, the Greek ships wait.

## Lesson Six: Writing My Reasons

1. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Nine and Ten. What did we notice? Like? Dislike?
2. One-Page Written Assessment (60 minutes): Students use their reasoning to defend WHY they picked a particular side to support in The Trojan War. Students write a one-page essay describing the merits of their argument in favor of their chosen side. Students **must** show evidence from the text, with citation, to bolster their arguments. Students will be assessed using the four-point DEDOE-Argumentation/Opinion Text-Based Writing Rubric (Grades 9-10).
  - i. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  - ii. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
  - iii. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. **CC9-10RL6**
  - iv. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. **CC9-10W1**
  - v. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) **CC9-10W4**
  - vi. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. **CC9-10W1a**
  - vii. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. **CC9-10W1b**
  - viii. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. **CC9-10W1c**
  - ix. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. **CC9-10W1d**
  - x. Provide a concluding statement or section that follows from and supports the argument presented. **CC9-10W1e**
  - xi. Draw evidence from literary or informational texts to support analysis, reflection, and research. **CC9-10W9**



3. Self-editing (10 minutes): After a teacher-led review of items to consider, students will proofread their own work and self-edit. Final copies of their written assessment will be due the following class.
  - i. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 on page 54.) **CC9-10W5**
4. Homework: read through Chapter Twelve of *The Sword in the Stone* for the next class. Complete the written assessment to be submitted next class.

Materials:

T. H. White's *The Sword in the Stone*

The Gods and Goddesses of Olympus handout

Edith Hamilton's *Mythology*

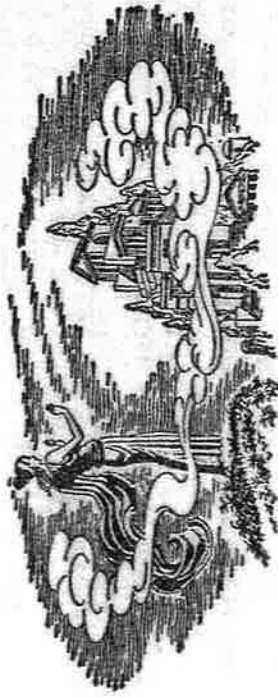
*Mythology* Vocabulary List

## Argumentation/Opinion Text-Based Writing Rubric Grades 9–10

	Score of 4	Score of 3	Score of 2	Score of 1
<b>Reading/Research</b> 2 x 1 x 1 x	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ makes effective use of available resources</li> <li>▪ skillfully/effectively supports an opinion with relevant and sufficient facts and details from resources with accuracy</li> <li>▪ uses credible sources*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ makes adequate use of available resources</li> <li>▪ supports an opinion with relevant and sufficient facts and details from resources with accuracy</li> <li>▪ uses credible sources*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ makes limited use of available resources</li> <li>▪ inconsistently supports an opinion with relevant and sufficient facts and details from resources with accuracy</li> <li>▪ inconsistently uses credible sources*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ makes inadequate use of available resources</li> <li>▪ fails to support an opinion with relevant and sufficient facts and details from resources with accuracy</li> <li>▪ attempts to use credible sources*</li> </ul>
<b>Development</b> 2 x 1 x 1 x	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ addresses all aspects of the writing task with a tightly focused response</li> <li>▪ skillfully develops the claim(s) and counterclaims fairly, supplying sufficient and relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ addresses the writing task with a focused response</li> <li>▪ develops the claim(s) and counterclaims fairly, supplying sufficient and relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ addresses the writing task with an inconsistent focus</li> <li>▪ inconsistently develops the claim(s) and counterclaims fairly, supplying sufficient and relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ attempts to address the writing task but lacks focus</li> <li>▪ attempts to establish a claim or proposal</li> <li>▪ supports claim(s) using evidence that is insufficient and/or irrelevant</li> </ul>
<b>Organization</b> 2 x 1 x 1 x	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ effectively introduces precise claim(s); distinguishes the claim(s) from alternate or opposing claims</li> <li>▪ effectively creates an organization that establishes clear relationships among claim(s), counterclaim(s), reasons, and evidence</li> <li>▪ skillfully uses words, phrases, and/or clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims</li> <li>▪ provides an effective concluding statement or section that follows from and skillfully supports the argument presented</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ introduces precise claim(s); distinguishes the claim(s) from alternate or opposing claims</li> <li>▪ creates an organization that establishes clear relationships among claim(s), counterclaim(s), reasons, and evidence</li> <li>▪ uses words, phrases, and/or clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims</li> <li>▪ provides a concluding statement or section that follows from and supports the argument presented</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ introduces the claim(s); however, may fail to distinguish the claim(s) from alternate or opposing claim(s)</li> <li>▪ has a progression of ideas that may lack cohesion (ideas may be rambling and/or repetitive)</li> <li>▪ inconsistently uses words, phrases, and/or clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims</li> <li>▪ provides a sense of closure</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ identifies the claim(s)</li> <li>▪ has little or no evidence of purposeful organization</li> </ul>

Language/Conventions	Score of 4	Score of 3	Score of 2	Score of 1
<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ demonstrates an exemplary command of standard English conventions</li> <li>▪ skillfully employs language and tone appropriate to audience and purpose</li> <li>▪ has sentences that are skillfully constructed with appropriate variety in length and structure</li> <li>▪ follows standard format for citation with few errors*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ demonstrates a command of standard English conventions; errors do not interfere with understanding</li> <li>▪ employs language and tone appropriate to audience and purpose</li> <li>▪ has sentences that are generally complete with sufficient variety in length and structure</li> <li>▪ follows standard format for citation with few errors*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ demonstrates a limited and/or inconsistent command of standard English conventions; errors may interfere with understanding</li> <li>▪ inconsistently employs language and tone appropriate to audience and purpose</li> <li>▪ has some sentence formation errors and/or a lack of sentence variety</li> <li>▪ follows standard format for citation with several errors*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>▪ demonstrates a weak command of standard English conventions; errors interfere with understanding</li> <li>▪ employs language and tone that are inappropriate to audience and purpose</li> <li>▪ has frequent and severe sentence formation errors and/or a lack of sentence variety</li> <li>▪ follows standard format for citation with significant errors*</li> </ul>	

\* If applicable



## 5 Cupid and Psyche

*This story is told only by Apuleius, a Latin writer of the second century A.D. The Latin names of the gods are therefore used. It is a prettily told tale, after the manner of Ovid. The writer is entertained by what he writes; he believes none of it.*

There was once a king who had three daughters, all lovely maidens, but the youngest, Psyche, excelled her sisters so greatly that beside them she seemed a very goddess consorting with mere mortals. The fame of her surpassing beauty spread over the earth, and everywhere men journeyed to gaze upon her with wonder and adoration and to do her homage as though she were in truth one of the immortals. They would even say that Venus herself could not equal this mortal. As they thronged in ever-growing numbers to worship her loveliness no one any more gave a thought to Venus herself. Her temples were neglected; her altars foul with cold ashes; her favorite towns deserted and falling in ruins. All the honors once hers were now given to a mere girl destined some day to die.

It may well be believed that the goddess would not put up with this treatment. As always when she was in trouble she turned for help to her son, that beautiful winged youth whom some call Cupid and others Love, against whose arrows there is no defense, neither in heaven nor on the earth. She told him her wrongs and as always he was ready to do her bidding. "Use your power," she said, "and make the hussy fall madly in love with the vilest and most despicable creature there is in the whole world." And so no doubt he would have done, if Venus had not first shown him Psyche, never think-

ing in her jealous rage what such beauty might do even to the God of Love himself. As he looked upon her it was as if he had shot one of his arrows into his own heart. He said nothing to his mother, indeed he had no power to utter a word, and Venus left him with the happy confidence that he would swiftly bring about Psyche's ruin.

What happened, however, was not what she had counted on. Psyche did not fall in love with a horrible wretch, she did not fall in love at all. Still more strange, no one fell in love with her. Men were content to look and wonder and worship—and then pass on to marry someone else. Both her sisters, inexpressibly inferior to her, were splendidly married, each to a king. Psyche, the all-beautiful, sat sad and solitary, only admired, never loved. It seemed that no man wanted her.

This was, of course, most disturbing to her parents. Her father finally traveled to an oracle of Apollo to ask his advice on how to get her a good husband. The god answered him, but his words were terrible. Cupid had told him the whole story and had begged for his help. Accordingly Apollo said that Psyche, dressed in deepest mourning, must be set on the summit of a rocky hill and left alone, and that there her destined husband, a fearful winged serpent, stronger than the gods themselves, would come to her and make her his wife.

The misery of all when Psyche's father brought back this lamentable news can be imagined. They dressed the maiden as though for her death and carried her to the hill with greater sorrowing than if it had been to her tomb. But Psyche herself kept her courage. "You should have wept for me before," she told them, "because of the beauty that has drawn down upon me the jealousy of Heaven. Now go, knowing that I am glad the end has come." They went in despairing grief, leaving the lovely helpless creature to meet her doom alone, and they shut themselves in their palace to mourn all their days for her.

On the high hilltop in the darkness Psyche sat, waiting for she knew not what terror. There, as she wept and trembled, a soft breath of air came through the stillness to her, the gentle breathing of Zephyr, sweetest and mildest of winds. She felt it lift her up. She was floating away from the rocky hill and down until she lay upon a grassy meadow soft as a bed and fragrant with flowers. It was so peaceful there, all her trouble left her and she slept. She woke beside a bright river; and on its bank was a mansion stately and beautiful as though built for a god, with pillars of gold and walls of silver and floors inlaid with precious stones. No sound was to be heard; the place seemed deserted and Psyche drew near, awestruck

at the sight of such splendor. As she hesitated on the threshold, voices sounded in her ear. She could see no one, but the words they spoke came clearly to her. The house was for her, they told her. She must enter without fear and bathe and refresh herself. Then a banquet table would be spread for her. "We are your servants," the voices said, "ready to do whatever you desire."

The bath was the most delightful, the food the most delicious, she had ever enjoyed. While she dined, sweet music breathed around her: a great choir seemed to sing to a harp, but she could only hear, not see, them. Throughout the day, except for the strange companionship of the voices, she was alone, but in some inexplicable way she felt sure that with the coming of the night her husband would be with her. And so it happened. When she felt him beside her and heard his voice softly murmuring in her ear, all her fears left her. She knew without seeing him that here was no monster or shape of terror, but the lover and husband she had longed and waited for.

This half-and-half companionship could not fully content her; still she was happy and the time passed swiftly. One night, however, her dear though unseen husband spoke gravely to her and warned her that danger in the shape of her two sisters was approaching. "They are coming to the hill where you disappeared, to weep for you," he said; "but you must not let them see you or you will bring great sorrow upon me and ruin to yourself." She promised him she would not, but all the next day she passed in weeping, thinking of her sisters and herself unable to comfort them. She was still in tears when her husband came and even his caresses could not check them. At last he yielded sorrowfully to her great desire. "Do what you will," he said, "but you are seeking your own destruction." Then he warned her solemnly not to be persuaded by anyone to try to see him, on pain of being separated from him forever. Psyche cried out that she would never do so. She would die a hundred times over rather than live without him. "But give me this joy," she said; "to see my sisters." Sadly he promised her that it should be so.

The next morning the two came, brought down from the mountain by Zephyr. Happy and excited, Psyche was waiting for them. It was long before the three could speak to each other; their joy was too great to be expressed except by tears and embraces. But when at last they entered the palace and the elder sisters saw its surpassing treasures; when they sat at the rich banquet and heard the marvelous music, bitter envy took possession of them and a devouring curiosity as to who was the lord of all this magnificence and their sister's hus-

band. But Psyche kept faith; she told them only that he was a young man, away now on a hunting expedition. Then filling their hands with gold and jewels, she had Zephyr bear them back to the hill. They went willingly enough, but their hearts were on fire with jealousy. All their own wealth and good fortune seemed to them as nothing compared with Psyche's, and their envious anger so worked in them that they came finally to plotting how to ruin her.

That very night Psyche's husband warned her once more. She would not listen when he begged her not to let them come again. She never could see him, she reminded him. Was she also to be forbidden to see all others, even her sisters so dear to her? He yielded as before, and very soon the two wicked women arrived, with their plot carefully worked out.

Already, because of Psyche's stumbling and contradictory answers when they asked her what her husband looked like, they had become convinced that she had never set eyes on him and did not really know what he was. They did not tell her this, but they reproached her for hiding her terrible state from them, her own sisters. They had learned, they said, and knew for a fact, that her husband was not a man, but the fearful serpent Apollo's oracle had declared he would be. He was kind now, no doubt, but he would certainly turn upon her some night and devour her.

Psyche, aghast, felt terror flooding her heart instead of love. She had wondered so often why he would never let her see him. There must be some dreadful reason. What did she really know about him? If he was not horrible to look at, then he was cruel to forbid her ever to behold him. In extreme misery, faltering and stammering, she gave her sisters to understand that she could not deny what they said, because she had been with him only in the dark. "There must be something very wrong," she sobbed, "for him so to shun the light of day." And she begged them to advise her.

They had their advice all prepared beforehand. That night she must hide a sharp knife and a lamp near her bed. When her husband was fast asleep she must leave the bed, light the lamp, and get the knife. She must steel herself to plunge it swiftly into the body of the frightful being the light would certainly show her. "We will be near," they said, "and carry you away with us when he is dead."

Then they left her torn by doubt and distracted what to do. She loved him; he was her dear husband. No; he was a horrible serpent and she loathed him. She would kill him—She would not. She must have certainty—She did not want certainty. So all day long her thoughts fought with each other. When evening came, however, she had given the struggle up.

One thing she was determined to do: she would see him.

When at last he lay sleeping quietly, she summoned all her courage and lit the lamp. She tiptoed to the bed and holding the light high above her she gazed at what lay there. Oh, the relief and the rapture that filled her heart. No monster was revealed, but the sweetest and fairest of all creatures, at whose sight the very lamp seemed to shine brighter. In her first shame at her folly and lack of faith, Psyche fell on her knees and would have plunged the knife into her own breast if it had not fallen from her trembling hands. But those same unsteady hands that saved her betrayed her, too, for as she hung over him, ravished at the sight of him and unable to deny herself the bliss of filling her eyes with his beauty, some hot oil fell from the lamp upon his shoulder. He started awake: he saw the light and knew her faithlessness, and without a word he fled from her.

She rushed out after him into the night. She could not see him, but she heard his voice speaking to her. He told her who he was, and sadly bade her farewell. "Love cannot live where there is no trust," he said, and flew away. "The God of Love!" she thought. "He was my husband, and I, wretch that I am, could not keep faith with him. Is he gone from me forever? . . . At any rate," she told herself with rising courage, "I can spend the rest of my life searching for him. If he has no more love left for me, at least I can show him how much I love him." And she started on her journey. She had no idea where to go; she knew only that she would never give up looking for him.

He meanwhile had gone to his mother's chamber to have his wound cared for, but when Venus heard his story and learned that it was Psyche whom he had chosen, she left him angrily alone in his pain, and went forth to find the girl of whom he had made her still more jealous. Venus was determined to show Psyche what it meant to draw down the displeasure of a goddess.

Poor Psyche in her despairing wanderings was trying to win the gods over to her side. She offered ardent prayers to them perpetually, but not one of them would do anything to make Venus their enemy. At last she perceived that there was no hope for her, either in heaven or on earth, and she took a desperate resolve. She would go straight to Venus; she would offer herself humbly to her as her servant, and try to soften her anger. "And who knows," she thought, "if he himself is not there in his mother's house." So she set forth to find the goddess who was looking everywhere for her.

When she came into Venus' presence the goddess laughed aloud and asked her scornfully if she was seeking a husband



Psyche gazed at the sleeping Cupid

since the one she had had would have nothing to do with her because he had almost died of the burning wound she had given him. "But really," she said, "you are so plain and ill-favored a girl that you will never be able to get you a lover except by the most diligent and painful service. I will therefore show my good will to you by training you in such ways." With that she took a great quantity of the smallest of the seeds, wheat and poppy and millet and so on, and mixed them all together in a heap. "By nightfall these must all be sorted," she said. "See to it for your own sake." And with that she departed.

Psyche, left alone, sat still and stared at the heap. Her mind was all in a maze because of the cruelty of the command; and, indeed, it was of no use to start a task so manifestly impossible. But at this direful moment she who had awakened no compassion in mortals or immortals was pitied by the tiniest creatures of the field, the little ants, the swift-runners. They cried to each other, "Come, have mercy on this poor maid and help her diligently." At once they came, waves of them, one after another, and they labored separating and dividing, until what had been a confused mass lay all ordered, every seed with its kind. This was what Venus found when she came back, and very angry she was to see it. "Your work is by no means over," she said. Then she gave Psyche a crust of bread and bade her sleep on the ground while she herself went off to her soft, fragrant couch. Surely if she could keep the girl at hard labor and half starve her, too, that hateful beauty of hers would soon be lost. Until then she must see that her son was securely guarded in his chamber where he was still suffering from his wound. Venus was pleased at the way matters were shaping.

The next morning she devised another task for Psyche, this time a dangerous one. "Down there near the riverbank," she said, "where the bushes grow thick, are sheep with fleeces of gold. Go fetch me some of their shining wool." When the worn girl reached the gently flowing stream, a great longing seized her to throw herself into it and end all her pain and despair. But as she was bending over the water she heard a little voice from near her feet, and looking down saw that it came from a green reed. She must not drown herself, it said. Things were not as bad as that. The sheep were indeed very fierce, but if Psyche would wait until they came out of the bushes toward evening to rest beside the river, she could go into the thicket and find plenty of the golden wool hanging on the sharp briars.

So spoke the kind and gentle reed, and Psyche, following the directions, was able to carry back to her cruel mistress a quantity of the shining fleece. Venus received it with an evil

smile. "Someone helped you," she said sharply. "Never did you do this by yourself. However, I will give you an opportunity to prove that you really have the stout heart and the singular prudence you make such a show of. Do you see that black water which falls from the hill yonder? It is the source of the terrible river which is called hateful, the river Styx. You are to fill this flask from it." That was the worst task yet, as Psyche saw when she approached the waterfall. Only a winged creature could reach it, so steep and slimy were the rocks on all sides, and so fearful the onrush of the descending waters. But by this time it must be evident to all the readers of this story (as, perhaps, deep in her heart it had become evident to Psyche herself) that although each of her trials seemed impossibly hard, an excellent way out would always be provided for her. This time her savior was an eagle, who poised on his great wings beside her, seized the flask from her with his beak and brought it back to her full of the black water.

But Venus kept on. One cannot but accuse her of some stupidity. The only effect of all that had happened was to make her try again. She gave Psyche a box which she was to carry to the underworld and ask Proserpine to fill with some of her beauty. She was to tell her that Venus really needed it, she was so worn-out from nursing her sick son. Obediently as always Psyche went forth to look for the road to Hades. She found her guide in a tower she passed. It gave her careful directions how to get to Proserpine's palace, first through a great hole in the earth, then down to the river of death, where she must give the ferryman, Charon, a penny to take her across. From there the road led straight to the palace. Cerberus, the three-headed dog, guarded the doors, but if she gave him a cake he would be friendly and let her pass.

All happened, of course, as the tower had foretold. Proserpine was willing to do Venus a service, and Psyche, greatly encouraged, bore back the box, returning far more quickly than she had gone down.

Her next trial she brought upon herself through her curiosity and, still more, her vanity. She felt that she must see what that beauty-charm in the box was; and, perhaps, use a little of it herself. She knew quite as well as Venus did that her looks were not improved by what she had gone through, and always in her mind was the thought that she might suddenly meet Cupid. If only she could make herself more lovely for him! She was unable to resist the temptation; she opened the box. To her sharp disappointment she saw nothing there; it seemed empty. Immediately, however, a deadly languor took possession of her and she fell into a heavy sleep.

At this juncture the God of Love himself stepped forward.

Cupid was healed of his wound by now and longing for Psyche. It is a difficult matter to keep Love imprisoned. Venus had locked the door, but there were the windows. All Cupid had to do was to fly out and start looking for his wife. She was lying almost beside the palace, and he found her at once. In a moment he had wiped the sleep from her eyes and put it back into the box. Then waking her with just a prick from one of his arrows, and scolding her a little for her curiosity, he bade her take Proserpine's box to his mother and he assured her that all thereafter would be well.

While the joyful Psyche hastened on her errand, the god flew up to Olympus. He wanted to make certain that Venus would give them no more trouble, so he went straight to Jupiter himself. The Father of Gods and Men consented at once to all that Cupid asked—"Even though," he said, "you have done me great harm in the past—seriously injured my good name and my dignity by making me change myself into a bull and a swan and so on. . . . However, I cannot refuse you."

Then he called a full assembly of the gods, and announced to all, including Venus, that Cupid and Psyche were formally married, and that he proposed to bestow immortality upon the bride. Mercury brought Psyche into the palace of the gods, and Jupiter himself gave her the ambrosia to taste which made her immortal. This, of course, completely changed the situation. Venus could not object to a goddess for her daughter-in-law; the alliance had become eminently suitable. No doubt she reflected also that Psyche, living up in heaven with a husband and children to care for, could not be much on the earth to turn men's heads and interfere with her own worship.

So all came to a most happy end. Love and the Soul (for that is what Psyche means) had sought and, after sore trials, found each other; and that union could never be broken.



## Lesson Seven: Winners and Losers

1. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Twelve and Thirteen. What did we notice? Like? Dislike?
2. Identifying descriptive words (30 minutes): Read Mythology's "The Fall of Troy." Take a poll of students, asking how many chose Troy to win and how many chose The Greeks. What are their feelings after the reading? Were they able to accurately predict the story's outcome based on their previous reading? Why or why not? What words does the myth use to describe the victors? The conquered?
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
3. Class Activity (40 minutes): Compare video clips depicting mythological heroes.
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  - iii. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*). **CC9-10RL7**
4. Reminder: *Mythology* vocabulary quiz next class.
5. Homework: read through Chapter Fourteen of *The Sword in the Stone* for the next class.

### Materials:

T. H. White's *The Sword in the Stone*

The Gods and Goddesses of Olympus handout

Edith Hamilton's *Mythology*

*Mythology* Vocabulary List

Video clips: *Clash of the Titans* (2010), *Percy Jackson and The Olympians: The Lightning Thief* (2010), *Troy* (2004), *The Odyssey* (1997 miniseries)

## Lesson Eight: A Witch by Any Other Name

1. Assessment (20 minutes): *Mythology* vocabulary quiz.
2. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Thirteen and Fourteen. What did we notice? Like? Dislike?
3. Lesson Opening (15 minutes): Where do witches come from? What do they look like? Sound like? Do? Love and hate? Have students make a list on the whiteboard/smartboard of all the witches with which they are familiar. Answers may include: Harry Potter characters, Wizard of Oz characters, popular TV show characters, and fairy tale characters.
4. Class Activity (35 minutes): Read Shakespeare's *Macbeth* Act IV, sc. i as a whole group, asking for volunteers to be the various cast members. Make a list of all the fun and crazy descriptive words the author uses to evoke a spooky, sinister image of witches. Then read the excerpt from *Mythology's* "Perseus" that describes "The Gray Women" (page 144). How are these characters alike? How are they different? Would you label both sets of characters "witches"? Why or why not?
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  - iii. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
  - iv. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. **CC9-10RL6**
  - v. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). **CC9-10RL9**
5. Homework: read through Chapter Sixteen of *The Sword in the Stone* for the next class.

### Materials:

T. H. White's *The Sword in the Stone*

The Gods and Goddesses of Olympus handout

Edith Hamilton's *Mythology*

William Shakespeare's Witches from *Macbeth* (Act IV, sc. i)

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## Reading Vocabulary QUIZ: Cupid & Psyche

Vocabulary: fill in the blank with the correct word from the word box.

1. A \_\_\_\_\_ student is always prepared and submits thorough work.
2. \_\_\_\_\_ with criminals means that you might become one yourself!
3. An old-fashioned word for an unmarried girl is \_\_\_\_\_.
4. A big mistake you made might be \_\_\_\_\_ for a lifetime.
5. The climbers hiked all day to reach the \_\_\_\_\_ of the mountain.
6. The crowd \_\_\_\_\_ forward to see the circus parade.
7. At a funeral you \_\_\_\_\_ the person who has passed.
8. \_\_\_\_\_ is what you do to someone to honor them.
9. He dragged me to the chair. "Go ahead and try to escape," he said \_\_\_\_\_.

maiden
scornfully
diligent
summit
consorting
mourn
homage
lamentable
thronged

Match the vocabulary word to its definition.

10. happiness; perfect joy \_\_\_\_\_
11. wisdom; cautious approach \_\_\_\_\_
12. smell; good scent \_\_\_\_\_
13. less than; not as good \_\_\_\_\_
14. only; simple; nothing but \_\_\_\_\_
15. to give; to award \_\_\_\_\_
16. argue against; opposite \_\_\_\_\_
17. idleness; lack of energy \_\_\_\_\_
18. to ostracize; to avoid \_\_\_\_\_

contradictory
mere
languor
shun
inferior
bliss
fragrant
prudence
bestow

Write two of your own sentences using the words MERE and BLISS.

19.

20.

## Macbeth – Quick Overview

Macbeth is coming home from battle when he comes across some witches muttering around a cauldron. They tell him of their prophecy-that he will become king, and that no man born of woman can kill him, unless the forest moves towards his castle. Soon after, the king and his sons happen to stay at Macbeth's place for a few days.

Macbeth tells Lady Macbeth about the prophecy, and she tells him to kill the king so he can be king. He eventually gives in and does it, the sons run away and Macbeth becomes king.

The sons return with an army that cuts up the forest and walks towards the castle holding the trees in front of them; it appears that the forest is moving.

There's a huge war and Macbeth faces a warrior, and the battle is fierce and even, then Macbeth finds out that the warrior wasn't born naturally 'of woman', but of a caesarian. The warrior kills Macbeth and all is well.

For a charm of pow'rful trouble,  
Like a hell-broth boil and bubble.

*All.* Double, double, toil and trouble;  
Fire burn and caldron bubble.

*Third Witch.* Scale of dragon, tooth of wolf,

Witch's mummy,<sup>o</sup> maw and gulf<sup>o</sup>  
Of the ravined<sup>o</sup> salt-sea shark,

Root of hemlock digg'd i' th' dark,

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Sliver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,

Finger of birth-strangled babe

Ditch-deliver'd by a drab,<sup>o</sup>

Make the gruel thick and slab:<sup>o</sup>

Add thereto a tiger's chaudron,<sup>o</sup>

For th' ingredience of our caldron.

*All.* Double, double, toil and trouble;  
Fire burn and caldron bubble.

*Second Witch.* Cool it with a baboon's blood,  
Then the charm is firm and good.

*Enter Hecate and the other Three Witches.*

*Hecate.* O, well done! I commend your pains;  
And every one shall share i' th' gains:

And now about the caldron sing,

Like elves and fairies in a ring,

Enchanting all that you put in.

*Music and a song: "Black Spirits," &c.*

[*Exeunt Hecate and the other Three Witches.*]

*Second Witch.* By the pricking of my thumbs,  
Something wicked this way comes:

Open, locks,

Whoever knocks!

<sup>28</sup> *Witch's mummy* mummified flesh of a witch <sup>29</sup> *maw and gulf* stomach and gullet <sup>30</sup> *ravined* ravenous <sup>31</sup> *Ditch-deliver'd* by a drab born in a ditch of a harlot <sup>32</sup> *slab* viscous <sup>33</sup> *chaudron* entrails

## ACT IV

Scene I. [*A Witches' haunt.*]

*Thunder. Enter the Three Witches.*

*First Witch.* Thrice the brinded<sup>o</sup> cat hath mew'd.

*Second Witch.* Thrice and once the hedge-pig<sup>o</sup>  
whin'd.

*Third Witch.* Harpier<sup>o</sup> cries. 'Tis time, 'tis time.

*First Witch.* Round about the caldron go;

In the poisoned entrails throw.

Toad, that under cold stone

Days and nights has thirty-one

Swelt<sup>o</sup> red venom sleeping got,<sup>o</sup>

Boil thou first i' th' charmed pot.

*All.* Double, double, toil and trouble;  
Fire burn and caldron bubble.

*Second Witch.* Fillet<sup>o</sup> of a fenny<sup>o</sup> snake,

In the caldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork<sup>o</sup> and blindworm's<sup>o</sup> sting,

Lizard's leg and howlet's<sup>o</sup> wing,

<sup>1</sup> *brinded* brindled <sup>2</sup> *hedge-pig* hedgehog <sup>3</sup> *Harpier* (an attendant spirit, like Graymalkin and Paddock in I.1) <sup>4</sup> *Swelt* red venom sleeping got venom sweated out while sleeping <sup>5</sup> *Fillet* slice <sup>6</sup> *fenny* from a swamp <sup>7</sup> *fork* forked tongue <sup>8</sup> *blindworm* (a legless lizard) <sup>9</sup> *howlet* owl

Enter Macbeth.

Macbeth. How now, you secret, black, and midnight hags!

What is 't you do?

All.

A deed without a name.

Macbeth. I conjure you, by that which you profess,

Howe'er you come to know it, answer me:

Though you untie the winds and let them fight

Against the churches; though the yesty waves

Confound<sup>54</sup> and swallow navigation up;

Though bladed corn be lodged<sup>55</sup> and trees blown down;

Though castles topple on their warders' heads;

Though palaces and pyramids do slope<sup>56</sup>

Their heads to their foundations; though the treasure

ure

Of nature's germens<sup>57</sup> tumble all together,

Even till destruction sicken,<sup>58</sup> answer me

To what I ask you.

First Witch. Speak.

Second Witch. Demand.

Third Witch. We'll answer.

First Witch. Say, if th' hadst rather hear it from our mouths,

Or from our masters?

Macbeth.

Call 'em, let me see 'em.

First Witch. Pour in sow's blood, that hath eaten

Her nine farrow;<sup>59</sup> grease that's sweaten<sup>60</sup>

From the murderer's gibbet throw

Into the flame.

All.

Come, high or low,

Thyself and office<sup>61</sup> deftly show!

<sup>54</sup> yesty foamy <sup>55</sup> Confound destroy <sup>56</sup> blatted corn be lodged grain in the ear be beaten down <sup>57</sup> slope bend <sup>58</sup> nature's germens seeds of all life <sup>59</sup> sicken i.e., sicken at its own work. <sup>60</sup> farrow young pigs <sup>61</sup> sweaten <sup>62</sup> office function

Thunder. First Apparition: an Armed Head. WAR

Macbeth. Tell me, thou unknown power-----

First Witch.

He knows thy thought:

Hear his speech, but say thou nought.

First Apparition. Macbeth! Macbeth! Macbeth! Beware Macduff!

Beware the Thane of Fife. Dismiss me: enough.

He descends.

Macbeth. Whate'er thou art, for thy good caution thanks:

Thou hast harped<sup>62</sup> my fear aright. But one word more-----

First Witch. He will not be commanded. Here's another,

More potent than the first.

Thunder. Second Apparition: a Bloody Child.

Second Apparition. Macbeth! Macbeth! Macbeth!

Macbeth. Had I three ears, I'd hear thee.

Second Apparition. Be bloody, bold, and resolute!

Laugh to scorn

The pow'r of man, for none of woman born

Shall harm Macbeth.

Descends.

Macbeth. Then live, Macduff: what need I fear of thee?

But yet I'll make assurance double sure,

And take a bond of fate.<sup>63</sup> Thou shalt not live;

That I may tell pale-hearted fear it lies,

And sleep in spite of thunder.

Thunder. Third Apparition: a Child Crowned, with a tree in his hand.

<sup>62</sup> harped hit upon, struck the note of <sup>63</sup> take a bond of fate get a guarantee from fate (i.e., he will kill Macduff and thus will compel fate to keep its word)

That rises like the issue<sup>97</sup> of a king,  
And wears upon his baby-brow the round  
And top of sovereignty?<sup>98</sup>

All.

Listen, but speak not to 't.

*Third Apparition.* Be lion-mettled, proud, and take  
no care

Who chafes, who frets, or where conspirers are:  
Macbeth shall never vanquished be until  
Great Birnam Wood to high Dunsinane Hill  
Shall come against him. *Descends.*

*Macbeth.*

That will never be.

Who can impress<sup>99</sup> the forest, bid the tree  
Unfix his earth-bound root? Sweet bodements,<sup>100</sup>  
good!

Rebellious dead,<sup>101</sup> rise never, till the Wood  
Of Birnam rise, and our high-placed Macbeth  
Shall live the lease of nature,<sup>102</sup> pay his breath  
To time and mortal custom.<sup>103</sup> Yet my heart  
Throbs to know one thing. Tell me, if your art  
Can tell so much: shall Banquo's issue ever  
Reign in this kingdom?

All.

Seek to know no more.

*Macbeth.* I will be satisfied.<sup>104</sup> Deny me this,

And an eternal curse fall on you! Let me know.  
Why sinks that caldron? And what noise<sup>105</sup> is this?

*Hautboys.*

*First Witch.* Show!

*Second Witch.* Show!

*Third Witch.* Show!

<sup>97</sup> issue offspring <sup>98-99</sup> round/And top of sovereignty i.e., crown  
<sup>99</sup> impress conscript <sup>100</sup> bodements prophecies <sup>101</sup> Rebellious dead  
(perhaps a reference to Banquo; but perhaps a misprint for "rebellion's  
head") <sup>102</sup> lease of nature natural lifespan <sup>103</sup> mortal custom natural  
death <sup>104</sup> satisfied i.e., fully informed <sup>105</sup> noise music

All. Show his eyes, and grieve his heart;  
Come like shadows, so depart!

*A show of eight Kings and Banquo, last [King]  
with a glass<sup>106</sup> in his hand.*

*Macbeth.* Thou art too like the spirit of Banquo.  
Down!

Thy crown does sear mine eyelids. And thy hair,  
Thou other gold-bound brow, is like the first.

A third is like the former. Filthy hags!

Why do you show me this? A fourth! Start,<sup>107</sup> eyes!  
What, will the line stretch out to th' crack of  
doom?<sup>108</sup>

Another yet! A seventh! I'll see no more.

And yet the eighth appears, who bears a glass  
Which shows me many more; and some I see  
That twofold balls and treble scepters<sup>109</sup> carry:  
Horrible sight! Now I see 'tis true;

For the blood-boltered<sup>110</sup> Banquo smiles upon me,  
And points at them for his. What, is this so?

*First Witch.* Ay, sir, all this is so. But why  
Stands Macbeth thus amazedly?

Come, sisters, cheer we up his sprites,<sup>111</sup>

And show the best of our delights:

I'll charm the air to give a sound,

While you perform your antic round,<sup>112</sup>

That this great king may kindly say

Our duties did his welcome pay.

*Music. The Witches dance, and vanish.*

*Macbeth.* Where are they? Gone? Let this pernicious  
hour

Stand aye accus'd in the calendar!

Come in, without there!

<sup>106</sup> i.e., glass mirror <sup>107</sup> Start i.e., from the sockets <sup>108</sup> crack of doom  
blast (of a trumpet?) at doomsday <sup>109</sup> twofold balls and treble  
scepters (coronation emblems) <sup>110</sup> blood-boltered matted with blood  
<sup>111</sup> sprites spirits <sup>112</sup> antic round grotesque circular dance

Enter Lennox.

135 Lennox.

What's your Grace's will?

Macbeth.

Saw you the weird sisters?

Lennox.

No, my lord.

Macbeth.

Came they not by you?

Lennox.

No indeed, my lord.

Macbeth.

Infected be the air whereon they ride,

And damned all those that trust them! I did hear

140 The galloping of horse.° Who was 't came by?

Lennox.

'Tis two or three, my lord, that bring you

word

Macduff is fled to England.

Macbeth.

Fled to England?

Lennox.

Ay, my good lord.

Macbeth.

[Aside] Time, thou anticipat'st° my

dread exploits.

145 The flighty purpose never is o'ertook

Unless the deed go with it.° From this moment

The very firstlings of my heart° shall be

The firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and

done:

150 The castle of Macduff I will surprise;°

Seize upon Fife; give to th' edge o' th' sword

His wife, his babes, and all unfortunate souls

That trace him in his line.° No boasting like a fool;

This deed I'll do before this purpose cool:

But no more sights!—Where are these gentlemen?

Come, bring me where they art.

Exit.

140 horse horses (or "horsemen") 144 anticipat'st foretold 146-47 The flighty . . . if the fleeting plan is never fulfilled unless an action accompanies it 147 firstlings of my heart i.e., first thoughts, impulses 150 surprise attack suddenly 153 trace him in his line are of his lineage

Scene II. [Macduff's castle.]

Enter Macduff's wife, her Son, and Ross.

Lady Macduff. What had be done, to make him fly the land?

Ross. You must have patience, madam.

Lady Macduff.

He had none:

His flight was madness. When our actions do not,

Our fears do make us traitors.

Ross.

You know not

Whether it was his wisdom or his fear.

Lady Macduff. Wisdom! To leave his wife, to leave his babes,

His mansion and his titles,° in a place

From whence himself does fly? He loves us not;

He wants the natural touch:° for the poor wren,

The most diminutive of birds, will fight,

Her young ones in her nest, against the owl.

All is the fear and nothing is the love;

As little is the wisdom, where the flight

So runs against all reason.

Ross.

My dearest coz,°

I pray you, school° yourself. But, for your husband,

He is noble, wise, judicious, and best knows

The fits o' th' season.° I dare not speak much

further:

But cruel are the times, when we are traitors

And do not know ourselves; when we hold rumor

From what we fear,° yet know not what we fear,

IV.ii. 7 titles possessions 9 wants the natural touch i.e., lacks natural affection for his wife and children 14 coz cousin 15 school control 17 fits o' th' season disorders of the time 19-20 hold rumor/From what we fear believe rumors because we fear



Son. Was my father a traitor, mother?  
*Lady Macduff.* Ay, that he was.

Son. What is a traitor?

*Lady Macduff.* Why, one that swears and lies.<sup>o</sup>

Son. And be all traitors that do so?

*Lady Macduff.* Every one that does so is a traitor, and must be hanged.

Son. And must they all be hanged that swear and lie? <sup>50</sup>

*Lady Macduff.* Every one.

Son. Who must hang them?

*Lady Macduff.* Why, the honest men.

Son. Then the liars and swearers are fools; for there are liars and swearers enow<sup>o</sup> to beat the honest men and hang up them. <sup>55</sup>

*Lady Macduff.* Now, God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you'd weep for him. If you would not, it were a good sign that I should quickly have a new father. <sup>60</sup>

*Lady Macduff.* Poor prattler, how thou talk'st!

*Enter a Messenger.*

*Messenger.* Bless you, fair dame! I am not to you known,

Though in your state of honor I am perfect.<sup>o</sup>

I doubt<sup>o</sup> some danger does approach you nearly:

If you will take a homely<sup>o</sup> man's advice,

Be not found here; hence, with your little ones.

To fright you thus, methinks I am too savage;

To do worse to you were fell<sup>o</sup> cruelty,

Which is too nigh your person. Heaven preserve you!

<sup>47</sup> swears and lies i.e., takes an oath and breaks it <sup>55</sup> enow enough  
<sup>54</sup> in . . . perfect I am fully informed of your honorable rank <sup>60</sup> doubt  
 fear <sup>60</sup> homely plain <sup>60</sup> fell fierce

But float upon a wild and violent sea  
 Each way and move. I take my leave of you.  
 Shall not be long but I'll be here again.  
 Things at the worst will cease,<sup>o</sup> or else climb upward

To what they were before. My pretty cousin,  
 Blessing upon you!

*Lady Macduff.* Fathered he is, and yet he's fatherless.

Ross. I am so much a fool, should I stay longer,  
 It would be my disgrace<sup>o</sup> and your discomfort.

I take my leave at once. *Exit Ross.*

*Lady Macduff.* Sirrah,<sup>o</sup> your father's dead:  
 And what will you do now? How will you live?

Son. As birds do, mother.

*Lady Macduff.* What, with worms and flies?

Son. With what I get, I mean; and so do they.

*Lady Macduff.* Poor bird! thou'dst never fear the net  
 nor lime,<sup>o</sup>

The pitfall nor the gin.<sup>o</sup>

Son. Why should I, mother? Poor birds they are not  
 set for.

My father is not dead, for all your saying.

*Lady Macduff.* Yes, he is dead: how wilt thou do for a  
 father?

Son. Nay, how will you do for a husband?

*Lady Macduff.* Why, I can buy me twenty at any  
 market.

Son. Then you'll buy 'em to sell<sup>o</sup> again.

*Lady Macduff.* Thou speak'st with all thy wit, and yet,  
 i' faith,

With wit enough for thee.<sup>o</sup>

<sup>24</sup> cease i.e., cease worsening <sup>29</sup> it would be my disgrace i.e., I would  
 weep <sup>30</sup> Sirrah (here an affectionate address to a child) <sup>30</sup> lime bird-  
 lime (smeared on branches to catch birds) <sup>35</sup> gin trap <sup>41</sup> sell betray  
<sup>48</sup> for thee i.e., for a child

I dare abide no longer.

*Exit Messenger.*

*Lady Macduff.*

Whither should I fly?

I have done no harm. But I remember now

I am in this earthly world, where to do harm

Is often laudable, to do good sometime

Accounted dangerous folly. Why then, alas,

Do I put up that womanly defense,

To say I have done no harm?—What are these faces?

*Enter Murderers.*

*Murderer.* Where is your husband?

*Lady Macduff.* I hope, in no place so unsanctified

Where such as thou mayst find him.

80 *Murderer.*

He's a traitor.

*Son.* Thou li'st, thou shag-eared<sup>61</sup> villain!

*Murderer.*

What, you egg!

[*Stabbing him.*]

Young fry<sup>62</sup> of treachery!

*Son.*

He has killed me, mother:

Run away, I pray you!

[*Dies.*]

*Exit* [*Lady Macduff*], crying "Murder!" [*followed by Murderers*].

*Turning Point*

Scene III. [England. Before the King's palace.]

*Enter Malcolm and Macduff.*

*Malcolm.* Let us seek out some desolate shade, and there

Weep our sad bosoms empty.

<sup>61</sup> shag-eared hairy-eared (?), with shaggy hair hanging over the ears  
 (?). <sup>62</sup> fry spawn

*Macduff.*

Let us rather

Hold fast the mortal<sup>7</sup> sword, and like good men

Bestride our down-fall'n birthdom.<sup>8</sup> Each new  
 morn

New widows howl, new orphans cry, new sorrows

Strike heaven on the face, that<sup>9</sup> it resounds

As if it felt with Scotland and yelled out

Like syllable of dolor.<sup>9</sup>

*Malcolm.*

What I believe, I'll wail;

What know, believe; and what I can redress,

As I shall find the time to friend,<sup>10</sup> I will.

What you have spoke, it may be so perchance.

This tyrant, whose sole<sup>11</sup> name blisters our tongues,

Was once thought honest:<sup>12</sup> you have loved him

well;

He hath not touched you yet. I am young; but

something

You may deserve of him through me;<sup>13</sup> and wisdom<sup>13</sup>

To offer up a weak, poor, innocent lamb

T' appease an angry god.

*Macduff.* I am not treacherous.

*Malcolm.*

But Macbeth is.

A good and virtuous nature may recoil

In<sup>14</sup> an imperial charge. But I shall crave your

pardon;

That which you are, my thoughts cannot

transpose:<sup>15</sup>

Angels are bright still, though the brightest<sup>16</sup> fell:

Though all things foul would wear<sup>17</sup> the brows of

grace,

Yet grace must still look so.<sup>18</sup>

IV.iii. 3 mortal deadly 4 Bestride our down-fall'n birthdom protectively stand over our native land 5 that so that 6 Like syllable of dolor similar sound of grief 7 to friend friendly, propitious 13 sole very 14 honest good 15 deserve of him through me i.e., earn by betraying me to Macbeth 16 wisdom it may be wise 17-20 recoil/in give way under 21 transpose transform 22 the brightest i.e., Lucifer 23 would wear desire to wear 24 so i.e., like itself

*Macduff.*

I have lost my hopes.

*Malcolm.* Perchance even there where I did find my doubts.

Why in that rawness<sup>20</sup> left you wife and child,  
Those precious motives, those strong knots of  
love,

Without leave-taking? I pray you,

Let not my jealousies<sup>21</sup> be your dishonours,  
But mine own safeties. You may be rightly just<sup>22</sup>  
Whatever I shall think.

*Macduff.*

Bleed, bleed, poor country:

Great tyranny, lay thou thy basis<sup>23</sup> sure,

For goodness dare not check<sup>24</sup> thee: wear thou thy  
wrongs;

The title is afferred.<sup>25</sup> Fare thee well, lord:

I would not be the villain that thou think'st

For the whole space that's in the tyrant's grasp

And the rich East to boot.

*Malcolm.*

Be not offended:

I speak not as in absolute fear of you.

I think our country sinks beneath the yoke;

It weeps, it bleeds, and each new day a gash

Is added to her wounds. I think withal<sup>26</sup>

There would be hands uplifted in my right;<sup>27</sup>

And here from gracious England<sup>28</sup> have I offer

Of goodly thousands: but, for<sup>29</sup> all this,

When I shall tread upon the tyrant's head,

Or wear it on my sword, yet my poor country

Shall have more vices than it had before,

More suffer, and more sundry ways than ever,

By him that shall succeed.

*Macduff.*

What should he be?

*Malcolm.* It is myself I mean, in whom I know

<sup>20</sup> rawness unprotected condition <sup>29</sup> jealousies suspicions <sup>30</sup> rightly just

perfectly honorable <sup>32</sup> basis foundation <sup>33</sup> check restrain <sup>34</sup> afferred

legally confirmed <sup>41</sup> withal moreover <sup>42</sup> be my right on behalf of my

claim <sup>43</sup> England i.e., the King of England <sup>44</sup> for despite

All the particulars<sup>51</sup> of vice so grafted<sup>52</sup>  
That, when they shall be opened,<sup>53</sup> black Macbeth  
Will seem as pure as snow, and the poor state  
Esteem him as a lamb, being compared  
With my confineless harms.<sup>54</sup>

*Macduff.*

Not in the legions

Of horrid hell can come a devil more damned

In evils to top Macbeth.

*Malcolm.*

I grant him bloody,

Luxurious,<sup>55</sup> avaricious, false, deceitful,

Sudden,<sup>56</sup> malicious, smacking of every sin

That has a name: but there's no bottom, none,

In my voluptuousness:<sup>57</sup> your wives, your daughters,

Your matrons and your maids, could not fill up

The cistern of my lust, and my desire

All continent<sup>58</sup> impediments would o'erbear,

That did oppose my will. Better Macbeth

Than such an one to reign.

*Macduff.*

Boundless intemperance

In nature<sup>59</sup> is a tyranny; it hath been

Th' untimely emptying of the happy throne,

And fall of many kings. But fear not yet

To take upon you what is yours: you may

Convey<sup>60</sup> your pleasures in a spacious plenty,

And yet seem cold, the time<sup>61</sup> you may so hoodwink.

We have willing dames enough. There cannot be

That vulture in you, to devour so many

As will to greatness dedicate themselves,

Finding it so inclined.

*Malcolm.*

With this there grows

In my most ill-composed affection<sup>62</sup> such

<sup>51</sup> particulars special kinds <sup>52</sup> grafted engrafted <sup>53</sup> opened in bloom,

i.e., revealed <sup>56</sup> confineless harms unbounded evils <sup>58</sup> Luxurious lech-

erous <sup>59</sup> Sudden violent <sup>61</sup> voluptuousness lust <sup>64</sup> continent restraining

<sup>67</sup> In nature in man's nature <sup>71</sup> Convey secretly manage <sup>72</sup> time ago,

i.e., people <sup>77</sup> ill-composed affection evilly compounded character

A stanchless<sup>78</sup> avarice that, were I King,  
I should cut off the nobles for their lands,  
Desire his jewels and this other's house:  
And my more-having would be as a sauce  
To make me hunger more, that I should forge  
Quarrels unjust against the good and loyal,  
Destroying them for wealth.

*Macduff.*

This avarice

Sticks deeper, grows with more pernicious root  
Than summer-seeming<sup>79</sup> lust, and it hath been  
The sword of our slain kings.<sup>80</sup> Yet do not fear.  
Scotland hath foisons to fill up your will  
Of your mere own.<sup>81</sup> All these are portable,<sup>82</sup>  
With other graces weigh'd.

*Malcolm.* But I have none: the king-becoming graces,  
As justice, verity, temp'rance, stableness,  
Bounty, perseverance, mercy, lowliness,  
Devotion, patience, courage, fortitude,  
I have no relish of<sup>83</sup> them, but abound  
In the division of each several crime,<sup>84</sup>  
Acting it many ways. Nay, had I pow'r, I should  
Pour the sweet milk of concord into hell,  
Uproar<sup>85</sup> the universal peace, confound  
All unity on earth.

*Macduff.* O Scotland, Scotland!

*Malcolm.* If such a one be fit to govern, speak:  
I am as I have spoken.

*Macduff.*

Fit to govern!

No, not to live. O nation miserable!  
With an untitled tyrant bloody-scepter'd,  
When shalt thou see thy wholesome days again,

<sup>78</sup> *stanchless* never-ending <sup>86</sup> *summer-seeming* befitting summer, i.e., youthful (?) <sup>79</sup> *transitory* (?) <sup>87</sup> *sword of our slain kings* i.e., the cause of death to our kings <sup>88-89</sup> *foisons* . . . own enough abundance of your own to satisfy your covetousness <sup>80</sup> *portable* bearable <sup>81</sup> *relish* of taste for (?) trace of (?) <sup>82</sup> *division of each several crime* variations of each kind of crime <sup>83</sup> *Uproar* put into a tumult

Since that the truest issue of thy throne  
By his own interdiction<sup>107</sup> stands accurs'd,  
And does blaspheme his breed?<sup>108</sup> Thy royal father  
Was a most sainted king: the queen that bore thee,  
Off'nur upon her knees than on her feet,  
Died<sup>109</sup> every day she lived. Fare thee well!  
These evils thou repeat'st upon thyself  
Hath banished me from Scotland. O my breast,  
Thy hope ends here!

*Malcolm.* Macduff, this noble passion,

Child of integrity, hath from my soul  
Wiped the black scruples,<sup>110</sup> reconciled my thoughts  
To thy good truth and honor. Devilish Macbeth  
By many of these trains<sup>111</sup> hath sought to win me  
Into his power; and modest wisdom<sup>112</sup> plucks me  
From over-credulous haste: but God above  
Deal between thee and me! For even now  
I put myself to<sup>113</sup> thy direction, and  
Unspeak mine own detraction; here abjure  
The taints and blames I laid upon myself,  
For<sup>114</sup> strangers to my nature. I am yet  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
At no time broke my faith, would not betray  
The devil to his fellow, and delight  
No less in truth than life. My first false speaking  
Was this upon myself. What I am truly,

Is thine and my poor country's to command:

Whither indeed, before thy here-approach,  
Old Siward, with ten thousand warlike men,  
Already at a point,<sup>115</sup> was setting forth.

Now we'll together, and the chance of goodness  
Be like our warranted quarrel!<sup>116</sup> Why are you  
silent?

<sup>107</sup> *interdiction* curse, exclusion <sup>108</sup> *breed* ancestry <sup>109</sup> *Died* i.e., prepared for heaven <sup>110</sup> *scruples* suspicions <sup>111</sup> *trains* plots <sup>112</sup> *modest wisdom* i.e., prudence <sup>113</sup> *to* under <sup>114</sup> *For* us <sup>115</sup> *at a point* prepared <sup>116</sup> *the chance* . . . quarrel i.e., may our chance of success equal the justice of our cause

*Macduff.* Such welcome and unwelcome things at once  
'Tis hard to reconcile.

*Enter a Doctor.*

*Malcolm.* Well, more anon. Comes the King forth, I  
pray you?

*Doctor.* Ay, sir. There are a crew of wretched souls  
That stay<sup>142</sup> his cure: their malady convinces  
The great assay of art;<sup>143</sup> but at his touch,  
Such sanctity hath heaven given his hand,  
They presently amend.<sup>144</sup>

*Malcolm.* I thank you, doctor.

*Exit [Doctor].*

*Macduff.* What's the disease he means?

*Malcolm.*

'Tis called the evil:<sup>145</sup>

A most miraculous work in this good King,  
Which often since my here-remain in England  
I have seen him do. How he solicits heaven,  
Himself best knows: but strangely-visited<sup>146</sup> people,  
All swoll'n and ulcerous, pitiful to the eye,  
The mere<sup>147</sup> despair of surgery, he cures,  
Hanging a golden stamp<sup>148</sup> about their necks,  
Put on with holy prayers: and 'tis spoken,  
To the succeeding royalty he leaves  
The healing benediction. With this strange virtue<sup>149</sup>  
He hath a heavenly gift of prophecy,  
And sundry blessings hang about his throne  
That speak<sup>150</sup> him full of grace.

*Enter Ross.*

*Macduff.* See, who comes here?

*Malcolm.* My countryman; but yet I know him not.

<sup>142</sup> stay await <sup>143-44</sup> convinces/The great assay of art i.e., defies the efforts of medical science <sup>145</sup> presently amend immediately recover <sup>146</sup> evil (serofula, called "the king's evil" because it could allegedly be cured by the king's touch) <sup>147</sup> strangely-visited oddly afflicted <sup>148</sup> mere utter <sup>149</sup> stamp coin <sup>150</sup> virtue power <sup>151</sup> speak proclaim

*Macduff.* My ever gentle<sup>152</sup> cousin, welcome hither.  
*Malcolm.* I know him now: good God, betimes<sup>153</sup>  
remove

The means that makes us strangers!

*Ross.* Sir, amen.

*Macduff.* Stands Scotland where it did?

*Ross.* Alas, poor country!  
<sup>163</sup>

Almost afraid to know itself! It cannot  
Be called our mother but our grave, where nothing<sup>154</sup>  
But who knows nothing is once seen to smile;  
Where sighs and groans, and shrieks that rent the

air,

Are made, not marked;<sup>155</sup> where violent sorrow seems

A modern ecstasy.<sup>156</sup> The dead man's knell

Is there scarce asked for who, and good men's lives  
Expire before the flowers in their caps,  
Dying or ere they sicken.

*Macduff.* O, relation

Too nice,<sup>157</sup> and yet too true!

*Malcolm.* What's the newest grief?

*Ross.* That of an hour's age doth hiss the speaker;<sup>158</sup>  
Each minute teems<sup>159</sup> a new one.

*Macduff.*

How does my wife?

*Ross.* Why, well.

*Macduff.* And all my children?

*Ross.* Well too.

*Macduff.* The tyrant has not battered at their peace?

*Ross.* No; they were well at peace when I did leave  
'em.

<sup>151</sup> gentle noble <sup>152</sup> betimes quickly <sup>153</sup> nothing no one <sup>154</sup> marked noticed <sup>155</sup> modern ecstasy i.e., ordinary emotion <sup>156-77</sup> relation/Too nice tale too accurate <sup>158</sup> That . . . speaker i.e., the report of the grief of an hour ago is hissed as stale news <sup>159</sup> teems gives birth to

180 *Macduff*. Be not a niggard of your speech: how goes 't?

*Ross*. When I came hither to transport the tidings,  
Which I have heavily<sup>o</sup> borne, there ran a rumor  
Of many worthy fellows that were out;<sup>o</sup>  
Which was to my belief witnessed<sup>o</sup> the rather,  
For that I saw the tyrant's power<sup>o</sup> afoot.  
Now is the time of help. Your eye in Scotland  
Would create soldiers, make our women fight,  
To doff their dire distresses.

*Malcolm*.  
Be 't their comfort  
We are coming thither. Gracious England hath  
Lent us good Siward and ten thousand men;  
An older and a better soldier none  
That Christendom gives out.<sup>o</sup>

*Ross*.  
Would I could answer  
This comfort with the like! But I have words  
That would<sup>o</sup> be howled out in the desert air,  
Where hearing should not latch<sup>o</sup> them.

195 *Macduff*.  
What concern they?  
The general cause or is it a fee-grief  
Due to some single breast?<sup>o</sup>

*Ross*.  
No mind that's honest  
But in it shares some woe, though the main part  
Pertains to you alone.

200 *Macduff*.  
If it be mine,  
Keep it not from me, quickly let me have it.  
*Ross*. Let not your ears despise my tongue for ever,  
Which shall possess them with the heaviest sound  
That ever yet they heard.

*Macduff*.  
Hm! I guess at it.

*Ross*. Your castle is surprised;<sup>o</sup> your wife and babes

182 heavily sadly 188 out i.e., up in arms 184 witnessed attested  
187 power army 192 gives out reports 194 would should 195 latch  
catch 196-97 fee-grief/Due to some single breast i.e., a personal grief  
belonging to an individual 204 surprised suddenly attacked

205  
Savagely slaughtered. To relate the manner,  
Were, on the quarry<sup>o</sup> of these murdered deer,  
To add the death of you.

*Malcolm*.  
Merciful heaven!  
What, man! Ne'er pull your hat upon your brows;  
Give sorrow words. The grief that does not speak  
Whispers the o'er-fraught heart,<sup>o</sup> and bids it break.

*Macduff*. My children too?

*Ross*.  
Wife, children, servants, all  
That could be found.

*Macduff*.  
And I must be from thence!  
My wife killed too?

*Ross*.  
I have said.

*Malcolm*.  
Be comforted.  
Let's make us med'cines of our great revenge,  
To cure this deadly grief.

*Macduff*. He has no children. All my pretty ones?  
Did you say all? O hell-kite!<sup>o</sup> All?  
What, all my pretty chickens and their dam  
At one fell swoop?

*Malcolm*. Dispute<sup>o</sup> it like a man.  
*Macduff*.  
I shall do so;  
But I must also feel it as a man.

I cannot but remember such things were,  
That were most precious to me. Did heaven look on,  
And would not take their part? Sinful Macduff,  
They were all struck for thee! Naught<sup>o</sup> that I am,  
Not for their own demerits but for mine  
Fell slaughter on their souls. Heaven rest them now!

*Malcolm*. Be this the whetstone of your sword. Let  
grief  
Convert to anger; blunt not the heart, enrage it.

200 quarry heap of slaughtered game 210 Whispers the o'er-fraught heart  
whispers to the overburdened heart 217 hell-kite hellish bird of prey  
220 Dispute counter 225 Naught wicked

230 *Macduff*. O, I could play the woman with mine eyes,  
 And braggart with my tongue! But, gentle heavens,  
 Cut short all intermission;<sup>o</sup> front to front<sup>o</sup>  
 Bring thou this fiend of Scotland and myself;  
 Within my sword's length set him. If he scape,  
 Heaven forgive him too!

235 *Malcolm*.

This time goes manly.  
 Come, go we to the King. Our power is ready;  
 Our lack is nothing but our leave.<sup>o</sup> Macbeth  
 Is ripe for shaking, and the pow'rs above  
 Put on their instruments.<sup>o</sup> Receive what cheer you  
 may.

240 The night is long that never finds the day. *Exeunt.*

232 *intermission interval* 233 *front to front forehead i.e.,*  
 face to face 237 *Our lack is nothing but our leave i.e., we need only*  
 to take our leave 239 *Put on their instruments arm themselves (?)*  
 urge us, their agents, onward (?)

## Lesson Nine: So Bad It's Good

1. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Fifteen and Sixteen. What did we notice? Like? Dislike?
2. Lesson Opening (5 minutes): Review of the witch archetype.
3. Class Activity (40 minutes): View video clips of witches from movies, television, and the stage. What similarities do they have, if any? What differences? Which witch portrayal stays more firmly in the mind --“unforgettable”?
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*). **CC9-10RL7**
4. Group Activity (20 minutes): Working in small groups, have students assemble notes on the descriptors used for Merlyn in *The Sword and the Stone* from Lesson Three. Does he share attributes with “typical” witches already studied? If so, which traits and which other characters? Can men be witches? Is the perception of females that do magic different from males that do the same? Why or why not? Why do students think that might be? Does Merlyn remind them of any other male characters? If so, whom? Read Stoker's descriptions of The Count and Lucy (two pages in Chapter 16) of *Dracula*. Does this characterization fit into the archetypes studies thus far? Why or why not?
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  - iii. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
  - iv. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. **CC9-10RL6**
5. Homework: read through Chapter Eighteen of *The Sword in the Stone* for the next class.  
Materials:  
T. H. White's *The Sword in the Stone*



**Edith Hamilton's *Mythology***

**William Shakespeare's Witches from *Macbeth* (Act I, sc. iii)**

**Video Clips: Witches in *Clash of the Titans* (1980), *Macbeth* (1971 film by Roman Polanski), *The Wizard of Oz* (1939) portrayals of both the Wicked Witch of the West and Glenda the Good Witch, *Harry Potter and the Order of the Phoenix* (Bellatrix Lestrange), *Narnia: The Lion, the Witch, and the Wardrobe's* Jadis of Charn (The White Witch), Disney's *Snow White***

## Lesson Ten: Take a Guy or Gal and Run with Them

1. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Nineteen, Twenty, and Twenty-One. What did we notice? Like? Dislike?
2. Independent Activity (70 minutes): Narrative writing assessment. Students will choose one character from among the many studied throughout the unit and write the first chapter of a new book based on that character. Student focus will be on word choice, introducing a complex character, and providing the backdrop for character motivation and interaction. Narrative will be assessed using the DEDOE Narrative Text-Based Writing Rubric (Grades 9-10).
  - i. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
  - ii. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. **CC9-10W3**
  - iii. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. **CC9-10W3a**
  - iv. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. **CC9-10W3b**
  - v. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. **CC9-10W3c**
  - vi. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
  - vii. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **CC9-10W4**
3. Reminder: Mythology Quiz next class.
4. Homework: finish *The Sword in the Stone* for the next class

### Materials:

T. H. White's *The Sword in the Stone*

The Gods and Goddesses of Olympus handout

Edith Hamilton's *Mythology*

*Take a Guy or Gal and Run with Them* Narrative Assignment handout

## Lesson Eleven: Take a Guy or Gal and Run with Them (continued)

1. Assessment (30 minutes): *Mythology* content quiz.
  - i. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **CC9-10RL4**
  - ii. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - iii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  
2. *TSIS* continuing strand (5 minutes): Five-minute review of *The Sword in the Stone*, Chapters Twenty-Two, Twenty-Three, and Twenty-Four. What did we notice? Like? Dislike?
  
3. Group Activity (40 minutes): Students will form small groups to discuss the character development through the entire novel. Groups will choose two characters to trace, and will make a collage of their development, interactions, motivations, triumphs, failures, and general growth throughout the novel. Groups will collaborate to find three defining words for their characters. Groups will present their findings in a whole-group roundtable at the end of the lesson. The teacher may take a vote on the favorite character within the novel.
  - i. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **CC9-10RL1**
  - ii. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. **CC9-10RL3**
  
4. Homework: *Take a Guy or Gal and Run with Them* Narrative is due in a week. Writing will be assessed using the DEDOE Narrative Text-Based Writing Rubric (Grades 9-10).

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## Final Mythology Assessment: The Olympians and The Trojan War

Match the god/goddess with his/her Roman name, symbol, or characteristic:

1. Zeus \_\_\_\_\_
2. Poseidon \_\_\_\_\_
3. Hades \_\_\_\_\_
4. Aphrodite \_\_\_\_\_
5. Apollo \_\_\_\_\_
6. Ares \_\_\_\_\_
7. Athena \_\_\_\_\_
8. Hermes \_\_\_\_\_
9. Demeter \_\_\_\_\_
10. Dionysus \_\_\_\_\_

Wheat or Corn
Venus
Neptune
Persephone's Husband
Hera's Husband
Bloody spear
Owl
Grapes & Wine
Caduceus (staff with snakes)
Twin of Artemis

Name the correct Mythology character:

11. Goddess of Love \_\_\_\_\_
12. God of War \_\_\_\_\_
13. Goddess of Wisdom \_\_\_\_\_
14. God of the Sky \_\_\_\_\_
15. God of the Sea \_\_\_\_\_
16. God of the Underworld \_\_\_\_\_
17. Gorgon killed by Perseus \_\_\_\_\_
18. "The face that launched a thousand ships" \_\_\_\_\_
19. God of Messages \_\_\_\_\_
20. Goddess of Marriage \_\_\_\_\_

Which side? Place a "G" for Greek or "T" for Trojan next to each character from The Trojan War:

21. Agamemnon \_\_\_\_\_

28. Apollo \_\_\_\_\_

22. Achilles \_\_\_\_\_

29. Athena \_\_\_\_\_

23. Hector \_\_\_\_\_

30. Diomedes \_\_\_\_\_

24. Paris \_\_\_\_\_

31. Hera \_\_\_\_\_

25. Menelaus \_\_\_\_\_

32. Odysseus \_\_\_\_\_

26. Artemis \_\_\_\_\_

33. King Priam \_\_\_\_\_

27. Aphrodite \_\_\_\_\_

34. Poseidon \_\_\_\_\_

35. Why did Agamemnon sacrifice his favorite daughter?

36. What are "arms" and what happened to Achilles' arms?

37. Describe two things that happen after a hero dies.

38. Who thought of using the horse to get inside Troy?

39. What happened to Hector's son and why?

40. And 41. *The Fall of Troy* ends with this quote. Who is speaking? What are they talking about?

*Farewell, dear city.  
Farewell, my country, where my children lived.  
There below, the Greek ships wait.*

Interpret figurative language: What do these phrases from *The Trojan War* mean?

42. *"so that funeral pyres were burning continually"*

43. *"many a Trojan lay on his face in the dust before them"*

44. *"his doom was sealed as surely as a boar is doomed when he faces a lion"*

45. *"Grief stirred within Achilles heart as he listened"*

46. Short Essay: Explain the myth of Cupid and Psyche. Please include details about Cupid's mother, the influence of Psyche's sisters, and the meaning of the word "psyche." Relevant myth details and meanings should be explored in your answer.

Name \_\_\_\_\_ KEY \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## (KEY) Final Mythology Assessment: The Olympians & The Trojan War

Match the god/goddess with his/her Roman name, symbol, or characteristic:

1. Zeus \_\_\_ *Hera's Husband* \_\_\_\_\_
2. Poseidon \_\_\_ *Neptune* \_\_\_\_\_
3. Hades \_\_\_ *Helm* \_\_\_\_\_
4. Aphrodite \_\_\_ *Venus* \_\_\_\_\_
5. Apollo \_\_\_ *Twin of Artemis* \_\_\_\_\_
6. Ares \_\_\_ *Bloody Spear* \_\_\_\_\_
7. Athena \_\_\_ *Owl* \_\_\_\_\_
8. Hermes \_\_\_ *Caduceus* \_\_\_\_\_
9. Demeter \_\_\_ *Wheat or Corn* \_\_\_\_\_
10. Dionysus \_\_\_ *Grapes & Wine* \_\_\_\_\_

Wheat or Corn
Venus
Neptune
Helm
Hera's Husband
Bloody spear
Owl
Grapes & Wine
Caduceus (staff with snakes)
Twin of Artemis

Name the correct Mythology character:

11. Goddess of Love \_\_\_ *Aphrodite* \_\_\_\_\_
12. God of War \_\_\_ *Ares* \_\_\_\_\_
13. Goddess of Wisdom \_\_\_ *Athena* \_\_\_\_\_
14. God of the Sky \_\_\_ *Zeus* \_\_\_\_\_
15. God of the Sea \_\_\_ *Poseidon* \_\_\_\_\_
16. God of the Underworld \_\_\_ *Hades* \_\_\_\_\_
17. Gorgon killed by Perseus \_\_\_ *Medusa* \_\_\_\_\_
18. "The face that launched a thousand ships" \_\_\_ *Helen* \_\_\_\_\_
19. God of Messages \_\_\_ *Hermes* \_\_\_\_\_
20. Goddess of Marriage \_\_\_ *Hera* \_\_\_\_\_

Which side? Place a "G" for Greek or "T" for Trojan next to each character from The Trojan War:

21. Agamemnon \_\_\_G\_\_\_\_\_

28. Apollo \_\_\_T\_\_\_\_\_

22. Achilles \_\_\_G\_\_\_\_\_

29. Athena \_\_\_G\_\_\_\_\_

23. Hector \_\_\_T\_\_\_\_\_

30. Diomedes \_\_\_G\_\_\_\_\_

24. Paris \_\_\_T\_\_\_\_\_

31. Hera \_\_\_G\_\_\_\_\_

25. Menelaus \_\_\_G\_\_\_\_\_

32. Odysseus \_\_\_G\_\_\_\_\_

26. Artemis \_\_\_T\_\_\_\_\_

33. King Priam \_\_\_T\_\_\_\_\_

27. Aphrodite \_\_\_T\_\_\_\_\_

34. Poseidon \_\_\_G\_\_\_\_\_

35. Why did Agamemnon sacrifice his favorite daughter?

*So that the winds would blow in the Greeks' favor for the attack.*

36. What are "arms" and what happened to Achilles' arms?

*Arms are weapons. Achilles' arms were given to Odysseus as a reward for his bravery and leadership.*

37. Describe two things that happen after a hero dies.

*He is placed on a pyre with two golden coins on his eyes. He is then burned, and often afterwards there are feast days to celebrate his life and his sacrifice.*

38. Who thought of the successful method to get inside Troy? What was the method?

*Odysseus thought of using the hollow horse to fool the Trojans and get inside the gates.*

39. What happened to Hector's son and why?

*He was thrown over the high walls of Troy to die, with all the other children, so they could not become future enemies against the Greeks.*



40. And 41. *The Fall of Troy* ends with this quote. Who is speaking? What are they talking about?

***Farewell, dear city.  
Farewell, my country, where my children lived.  
There below, the Greek ships wait.***

*Answer: The Queen Hecuba is speaking for all of the women of Troy. Their land is ruined, their city is sacked, their husbands, brothers, and children are dead, and they are being taken as slaves for the Greeks.*

Interpret figurative language: What do these phrases from *The Trojan War* mean?

42. ***“so that funeral pyres were burning continually”***

*So many men had died, the fires never stopped.*

43. ***“many a Trojan lay on his face in the dust before them”***

*The Trojan army had been decimated; there were almost no warriors left.*

44. ***“his doom was sealed as surely as a boar is doomed when he faces a lion”***

*This fighter was fated to die.*

45. Short Essay: Explain the myth of Cupid and Psyche. Please include details about Cupid's mother, the influence of Psyche's sisters, and the meaning of the word "psyche." Relevant myth details and meanings should be explored in your answer.

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

## Mythology Quiz: The Olympian Gods and Goddesses

Match the god/goddess with his/her Roman name:

- |                |         |
|----------------|---------|
| 1. Zeus        | Vesta   |
| 2. Hera        | Ceres   |
| 3. Poseidon    | Mars    |
| 4. Hades       | Venus   |
| 5. Aphrodite   | Diana   |
| 6. Apollo      | Jupiter |
| 7. Ares        | Juno    |
| 8. Artemis     | Neptune |
| 9. Athena      | Pluto   |
| 10. Hephaestus | Bacchus |
| 11. Hestia     | Mercury |
| 12. Hermes     | Minerva |
| 13. Demeter    | Vulcan  |
| 14. Dionysus   | Apollo  |

Name the correct god/goddess:

- Goddess of Love \_\_\_\_\_
- God of War \_\_\_\_\_
- Goddess of Wisdom \_\_\_\_\_
- God of the Sky \_\_\_\_\_
- God of the Sea \_\_\_\_\_
- God of the Underworld \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

# MYTHOLOGY QUIZ

1. As the Prologue to The Trojan War, The Judgment of Paris speaks about how the war began. It all had to do with a golden apple and three...
2. Please state the name of Menelaus' wife, whose abduction by Paris started the war. This woman was said to be the most beautiful woman in the world.
3. The Trojan War was a war between...
4. The climactic fight of The Trojan War was a one-on-one duel between Hector and...
5. Two Olympic gods/goddesses involved in the Trojan War were...
6. Eventually the walls of Troy were breached by...
7. Zeus has quite the reputation with the ladies. In order to seduce them, he...
8. In Cupid and Psyche, who is Cupid's mother?
9. Name one of the tasks which Cupid's mother gives to Psyche.

10. Perseus slays a famous Gorgon named...
11. Perseus forces the three women oracles to tell him a strategy for slaying the Gorgon by stealing...
12. Despite his grandfather's attempts to lock away his mother, Perseus' father is ...
13. Name one of the gifts that Perseus received from Olympus.
14. The grandfather of Perseus tried to get rid of Perseus and his mother by...
15. As a baby, the first time Hercules' strength was realized was when...
16. Hercules was advised to complete how many labors to atone for his sins?
17. Provide an example of one of Hercules' labors.
18. Midas was a foolish king and wished that everything he touches would turn to...
19. My favorite myth is...why?
20. My favorite Olympian is...why?

# Take a Guy or Gal and Run with Them...

## *Narrative writing assignment*

- a. Choose one character from among the many we have studied throughout the Character unit and write the first chapter of a new book based on that character.
- b. Narratives shall be a minimum of four and a maximum of ten pages long. All submissions must be typed in Times New Roman, 12-point font, double-spaced.
- c. An IDEA MAP of your chosen character's physical and emotional traits, motivations, interactions, relationships, setting, etc. must be included in your final submission.
- d. A rough draft, showing your own editing, must be included in your final submission.
- e. Remember to focus on word choice, introducing a complex character, and providing the backdrop for character motivation and interaction.
- f. Help your reader by using well-chosen details and well-structured event sequences.
- g. Engage your reader by setting out a problem, situation, or observation, and establishing a point of view.
- h. Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters
- i. Make sure that your narrative's organization and style are appropriate to your purpose and audience.
- j. Your narrative will be assessed using the DEDOE Narrative Text-Based Writing Rubric (Grades 9-10).

Narratives are due on \_\_\_\_\_!

*\*Be careful! Please save your work in two places...always save to your Student Work Folder on the H:drive as well as a back-up file on your flashdrive!*

## Narrative Text-Based Writing Rubric Grades 9–10

	Score of 4	Score of 3	Score of 2	Score of 1
<b>Reading/Research</b> 2 x       	<p>The writing –</p> <ul style="list-style-type: none"> <li>makes effective use of available resources</li> <li>effectively uses relevant and sufficient text support from the resources with accuracy</li> <li>effectively uses credible sources*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>makes adequate use of available resources</li> <li>uses relevant and sufficient text support from the resources with accuracy</li> <li>uses credible sources*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>makes limited use of available resources</li> <li>inconsistently uses relevant and sufficient text support from the resources with accuracy</li> <li>inconsistently uses credible sources*</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>makes inadequate use of available resources</li> <li>fails to use relevant and sufficient text support from the resources with accuracy</li> <li>attempts to use credible sources*</li> </ul>
<b>Development</b> 3 x       	<p>The writing –</p> <ul style="list-style-type: none"> <li>skillfully develops real or imagined experiences or events using well-chosen details</li> <li>skillfully uses narrative techniques (such as dialogue, pacing, description, reflection, and multiple plot lines) to develop experiences, events, and/or characters</li> <li>skillfully uses precise words and phrases, concrete details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>develops real or imagined experiences or events using well-chosen details</li> <li>uses narrative techniques (such as dialogue, pacing, description, reflection, and multiple plot lines) to develop experiences, events, and/or characters</li> <li>uses precise words and phrases, concrete details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>develops real or imagined experiences or events using little or no detail</li> <li>uses few, if any, narrative techniques (such as dialogue, pacing, description, reflection, and multiple plot lines) to develop experiences, events, and/or characters</li> <li>uses few, if any, precise words and phrases, concrete details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>develops real or imagined experiences or events using little or no detail</li> <li>uses few, if any, narrative techniques (such as dialogue, pacing, description, reflection, and multiple plot lines) to develop experiences, events, and/or characters</li> <li>uses few, if any, precise words and phrases, concrete details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters</li> </ul>
<b>Organization</b> 2 x       	<p>The writing –</p> <ul style="list-style-type: none"> <li>skillfully engages and orients the reader by setting out a situation or observation, establishing one or multiple point(s) of view, and, when appropriate, introducing a narrator and/or characters</li> <li>skillfully uses a variety of techniques to sequence events so that they build on one another to create a coherent whole</li> <li>skillfully creates a smooth progression of experiences or events</li> <li>skillfully provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>engages and orients the reader by setting out a situation or observation, establishing one or multiple point(s) of view, and, when appropriate, introducing a narrator and/or characters</li> <li>uses a variety of techniques to sequence events so that they build on one another to create a coherent whole</li> <li>creates a smooth progression of experiences or events</li> <li>provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>inconsistently engages and orients the reader by ineffectively setting out a situation or observation, establishing one or multiple point(s) of view, and, when appropriate, introducing a narrator and/or characters</li> <li>inconsistently uses a variety of techniques to sequence events so that they build on one another to create a coherent whole</li> <li>has a progression of experiences or events that may lack cohesion</li> <li>provides a conclusion that ineffectively follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</li> </ul>	<p>The writing –</p> <ul style="list-style-type: none"> <li>fails to engage and orient the reader by ineffectively setting out a situation or observation, establishing one or multiple point(s) of view, and, when appropriate, introducing a narrator and/or characters</li> <li>fails to sequence events so that they build on one another to create a coherent whole</li> <li>may lack a clear progression of experiences or events</li> <li>may lack a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</li> </ul>

Language/Conventions	Score of 4	Score of 3	Score of 2	Score of 1
<p>The writing --</p> <ul style="list-style-type: none"> <li>▪ demonstrates an exemplary command of standard English conventions</li> <li>▪ skillfully employs language and tone appropriate to audience and purpose</li> <li>▪ has sentences that are skillfully constructed with appropriate variety in length and structure</li> <li>▪ follows standard format for citation with few errors*</li> </ul>	<p>The writing --</p> <ul style="list-style-type: none"> <li>▪ demonstrates a command of standard English conventions; errors do not interfere with understanding</li> <li>▪ employs language and tone appropriate to audience and purpose</li> <li>▪ has sentences that are generally complete with sufficient variety in length and structure</li> <li>▪ follows standard format for citation with few errors*</li> </ul>	<p>The writing --</p> <ul style="list-style-type: none"> <li>▪ demonstrates a limited and/or inconsistent command of standard English conventions; errors may interfere with understanding</li> <li>▪ inconsistently employs language and tone appropriate to audience and purpose</li> <li>▪ has some sentence formation errors and/or a lack of sentence variety</li> <li>▪ follows standard format for citation with several errors*</li> </ul>	<p>The writing --</p> <ul style="list-style-type: none"> <li>▪ demonstrates a weak command of standard English conventions; errors interfere with understanding</li> <li>▪ employs language and tone that are inappropriate to audience and purpose</li> <li>▪ has frequent and severe sentence formation errors and/or a lack of sentence variety</li> <li>▪ follows standard format for citation with significant errors*</li> </ul>	

\* If applicable