INTRODUCTION TO *THE ODYSSEY:* A READER'S JOURNEY

HANDOUTS
TABLE OF CONTENTS:

STUDENT CALENDAR

November 14 Heroism in Literature and Life	**November 15** Marlin's Heroic Journey	**November 18** The Trojan War Stories
Learning Objectives: • Argue a point of view about heroism • Analyze a text's explicit and inferred meaning about heroism HW: - <u>Journal Entry:</u> Who is your personal hero and why?	Learning Objectives: • Define the 12 steps in the Hero's Journey and the 8 Archetypal Characters • Apply the steps and archetypes to the book *To Kill a Mockingbird* HW: - <u>Journal Entry:</u> Which step do you think is the hardest to overcome? Tell a time when you faced something similar.	Learning Objectives: • Define key points and summarize the parts of the Trojan War • Analyze media that depict people/characters from the Trojan War HW: - Work on Final Assessment → Movie/book should be chosen and plotting should have started.
November 19 The Trojan War Stories	**November 20** The Trojan War Patchwork	**November 21** Our Trojan War

Learning Objectives:
• Define key points and summarize the parts of the Trojan War
• Analyze media that depict people/characters from the Trojan War
 	
HW:
- <u>Journal Entry:</u> Which station was your favorite? Which station did you like the least? Why? What was your reaction to the materials presented there? Interesting? Boring? Unbelievable? Explain.
	Learning Objectives:
	• Recall the parts of the Trojan War
	• Explain/interpret poetry & art
	• Draw connections between the stories of the Trojan War & art/poetry
	• Analyze the similarities and difference between retellings of the same story
	
	HW:
	- Read the assigned news article.
	  ○ Underline or highlight as you read.
	- Complete the Dialectical Journal Worksheet: Quote the article at least 4 times and write responses to the author's quote.
		Learning Objectives:
		• Evaluate the reliability and validity of different news articles.
		• Compare/contrast the news articles to each other.
		
		HW:
		- Annotate the Leitch reading and fill in the graphic organizer.
		- Start reading "The Most Dangerous Game" and completing your literature circle role:
		  ○ **www.youtube.com /watch?v=Mfp04W jOv9A***
		- Work on Final Assessment → Around half of plotting should be completed.

STUDENT CALENDAR

November 22 Troy Story	**November 25** The Most Dangerous Discussion	**November 26** The Atypical Hero & Closure on Heroism
Learning Objectives: • Evaluate the retelling's reliability and validity • Explain the different forms of adaptation	Learning Objectives: • Summarize "The Most Dangerous Game" • Discuss key moments, characters, and dialogue from "TMDG" • Connect "TMDG" to other mediums and the students' lives • Define unfamiliar words and examine literary devices from "TMDG" • Analyze important passages • Illustrate a scene from "TMDG"	Learning Objectives: • Compare/contrast the characters and story of "TMDG" to the characters and its film adaptation • Apply the steps and archetypes to "TMDG" • Write reflections on opinions and perceptions about heroism over the course of the unit
HW: - Finish reading "The Most Dangerous Game" complete your literature circle role. - <u>Journal Entry:</u> What did you think about the ending? Are you happy with the outcome? Do you think Rainsford was justified?	HW: - Work on Final Assessment → Most of your work should be typed up.	HW: - Work on Final Assessment → Proofreading and finishing touches should be the only thing left.

***The link is for a reading of "The Most Dangerous Game" found on Youtube.

FINAL ASSESSMENT PROJECT
DUE NOVEMBER 27

<u>Overview:</u> During the course of this mini-unit, students are to gain a deeper understanding of heroes. One way we accomplish this task is by studying Campbell's "Monomyth" and Vogler's "Archetypes." Within this 2-week unit, we will apply the "Monomyth" and "Archetypes" to stories we are studying. Your goal is to demonstrate your understanding of these literary theories by applying the 12 steps in the Hero's Journey and the 8 Archetypal Characters to a book or movie that you are very familiar with.

NOTE: You may have to reread the book or rewatch the movie to refresh your memory in order to create a detailed project.

Steps:

1.) Choose a book or movie for the project. Make sure that the Hero's Journey can be applied. If you are unsure, feel free to ask. If you are having trouble thinking of some, I have a list from which to choose.

2.) Use your notes from the PowerPoint on November 15th and the *To Kill a Mockingbird* activity to help guide you. Use the blank "Your Turn" worksheet to help get your ideas written.

3.) Once you have completed the worksheet, the information must be typed, and then printed for submission. **You must also explain why that moment represents the step or why that character represents the archetype.** Students can submit in three formats: Word document, PowerPoint presentation, or poster.

4.) Choose a minimum of **six** images to represent six of the twelve steps. Place it along side of the description about that step. It can be an image directly from the movie, like the PowerPoint from class, or it can be an image that only describes the step.

Requirements:
- Must have all 12 steps and 8 archetypes with explanations.
  - Must be correctly applied.
- Must be written in complete sentences.
- Must be proofread for grammar and spelling mistakes.
- Must have an image for 6 steps.
  - Images must demonstrate the step.

Example for Word Document:

Ordinary World:

Marlin's wife had died many years ago because of an accident, which killed off most of their eggs. The only one that survived was Nemo, who has a damaged fin. Marlin is very protective of him because of these circumstances that surrounded his birth. It is Nemo's first day of school, but Marlin is apprehensive to let him go.

This establishes the ordinary world, because the audience learns about Marlin's background and day-to-day life before the start of any adventure. Also, the ordinary world establishes sympathy for the hero and the current stress he or she faces. Marlin is depicted as sympathetic when the audience is informed that his wife died and his son is deformed. He is also shown to be uneasy about Nemo starting school.

Hero:

Marlin is our hero, because he is the central figure the story revolves around.

Example for PowerPoint:

Ordinary World

- Marlin's wife had died many years ago because of an accident, which killed off most of their eggs. The only one that survived was Nemo, who has a damaged fin. Marlin is very protective of him because of these circumstances that surrounded his birth. It is Nemo's first day of school, but Marlin is apprehensive to let him go.

Explanation

- This establishes the ordinary world, because the audience learns about Marlin's background and day-to-day life before the start of any adventure. Also, the ordinary world establishes sympathy for the hero and the current stress he or she faces. Marlin is depicted as sympathetic when the audience is informed that his wife died and his son is deformed. He is also shown to be uneasy about Nemo starting school.

Hero

- Marlin is our hero, because he is the central figure the story revolves around.

RUBRIC

Name: **Total:**

	10-9 pts:	8-7 pts:	6-5 pts:	4-0 pts:
12 Steps	• All steps are present and applied correctly • Explained connections and story with great detail • Demonstrates understanding and application of all the steps	• Almost all steps are present and applied mostly correctly • Explained connections and story with some detail • Demonstrates some understanding	• Steps are missing or incorrectly applied • Generic or missing explanations and connections • Does not demonstrate complete understanding	• Many steps are missing, incorrectly applied, or incomplete • Incomplete or missing explanations and connections • Does not demonstrate any understanding • Did not submit
8 Archetypes	• All archetypes are present and applied correctly • Explained connections with great detail • Demonstrates understanding and application of all the archetypes	• Almost all archetypes are present and applied mostly correctly • Explained connections with some detail • Demonstrates some understanding	• Archetypes are missing or incorrectly applied • Generic or missing explanations and connections • Does not demonstrate complete understanding	• Many archetypes are missing, incorrectly applied, or incomplete • Incomplete or missing explanations and connections • Does not demonstrate any understanding • Did not submit

	5 pts:		3 pts:		1 pt:	
6 Images	• An image accompanies and demonstrates 6 steps		• An image accompanies 6 steps, but does not clearly demonstrate the steps		• An image does not accompanies all 6 steps, or none clearly demonstrate the steps	
Writing Require-ments	• Written in full sentences • No grammatical or spelling errors		• Written in mostly full sentences; includes fragments • Some grammatical and spelling errors		• Not written in complete sentences • Grammatical and spelling errors distract from content	

Journal Entry Assignment

Over the course of this mini-unit, students are required to reflect on the readings, art, music, videos about heroes, and relate the media to their experiences. They will be given journal prompts that ask open-ended questions. There is not **one** right answer. The purpose of this assignment is to show that you are reading and thinking about the materials.

Requirements:
- Must be at least a ½ page in length if handwritten. (You are welcome to type these, but that is not required.)
- Must be at least 1-2 meaty paragraphs.
  - I do not want a journal entry that has two paragraphs with three sentences in each. That does not demonstrate thought and engagement in the materials or prompt.
- Must be handed in on time. No late entries will be accepted.

Optional:
- → You can add pictures, newspaper clippings, or doodles into your entry if you find that it relates to the prompt or material you are reflecting on. However, you still need to write 1-2 paragraphs.
- → You can deviate from the prompt. Try to answer the prompt questions, but you are free to talk about something in the materials that particularly interested you, which was not addressed in the prompt.
  - If your deviation is unrelated to the materials presented that day in class or reading that night for homework, you will **not** get credit.

Grading: Each entry is worth 3 points.
③ - Discusses the material and prompt in a thoughtful way; meets writing requirements
② - Discusses the material and prompt; meets most writing requirements
① - Not does discuss material in a thoughtful way; meets few writing requirements
⓪ - Does not submit or completely disregards instructions

There are a total of four entries:

Due Nov. 15th: Who is your personal hero and why?

Due Nov. 18th: Which step do you think is the hardest to overcome? Tell a time when you faced something similar.

Due Nov. 20th: Which station was your favorite? Which station did you like the least? Why? What was your reaction to the materials presented there? Interesting? Boring? Unbelievable? Explain.

Due Nov. 25th: What did you think about the ending? Are you happy with the outcome? Do you think Rainsford was justified?

LITERATURE CIRCLE ROLES
DUE NOVEMBER 25

Students will be placed into small groups to discuss the short story "The Most Dangerous Game." Prior to this discussion, on November 19th, students will choose their roles and complete the corresponding Role Sheet. No roles can be held by more than one person within each group.

- **Summarizer** – summarize the text and find key points that demonstrate heroism
- **Discussion Director** – create discussion questions and your answer to those questions
- **Connector** – draw connections between the text and the new, other stories, and real life
- **Word Wizard** – define unfamiliar words and explain the significance of repeated words or interesting use of language
- **Passage Picker** – choose important or puzzling passages to reread and discuss
- **Illustrator** – create a model, image, or representation of a scene, idea, or feeling from the text.

Grading:
- Completion of the Role Sheet – 5 pts
  - Also based on quality of information on the sheet
- Participation in discussion – 5 pts
  - Based on self/peer evaluations and teacher observations

Name: _____   Date: _____

LIKERT SCALE

<u>Directions:</u> Read the following statements and circle the phrase that best captures your feelings about that statement. There are no right or wrong answers. These are your opinions.

1. All heroes are courageous.

   Strongly Disagree   Disagree   Agree   Strongly Agree

2. In order to be a hero, he or she must win; they cannot be defeated.

   Strongly Disagree   Disagree   Agree   Strongly Agree

3. A hero has to risk his or her own life.

   Strongly Disagree   Disagree   Agree   Strongly Agree

4. Heroes never return to a normal life.

   Strongly Disagree   Disagree   Agree   Strongly Agree

Name: _____   Date: _____

SUPERMAN *by Five for Fighting*

I can't stand to fly
I'm not that naive
I'm just out to find
The better part of me

I'm more than a bird
I'm more than a plane
More than some pretty face beside a train
It's not easy to be me

Wish that I could cry
Fall upon my knees
Find a way to lie
About a home I'll never see

It may sound absurd
But don't be naive
Even heroes have the right to bleed
I may be disturbed
But won't you concede
Even heroes have the right to dream
It's not easy to be me

Up, up and away, away from me
It's all right
You can all sleep sound tonight
I'm not crazy
or anything.

I can't stand to fly
I'm not that naive
Men weren't meant to ride
With clouds between their knees

I'm only a man in a silly red sheet
Digging for kryptonite
on this one way street
Only a man in a funny red sheet
Looking for special things inside of me

I'm only a man
In a funny red sheet.
I'm only a man
Looking for a dream

I'm only a man
In a funny red sheet
And it's not easy.

It's not easy to be me

INTRODUCTION TO *THE ODYSSEY*

Name: _____   Date: _____

Joseph Campbell's "Monomyth"

Definition	Significance

12 Steps in the Hero's Journey

STEP	DEFINITION	EXAMPLE
Ordinary World		
Call to Adventure		
Refusal of the Call		

Meeting the Mentor		
Crossing the First Threshold		
Tests, Allies, Enemies		
Approach		
Supreme Ordeal		

Reward		
The Road Back		
Resurrection		
Return with Elixir		

Definitions to Know:

Special World:

Threshold:

Elixir:

"Archetype"

Definition	Significance

Christopher Vogler's 8 Archetypal Characters

ARCHETYPE	DEFINITION	EXAMPLE
Hero		
Shadow		
Mentor		

Herald		
Threshold Guardian		
Shapeshifter		
Trickster		
Ally		

THE HERO'S JOURNEY

1. Ordinary World

2. Call to Adventure

3. Refusal of the Call

4. Meeting the Mentor

5. Crossing the Threshold

6. Tests, Allies, Enemies

7. Approach

8. Ordeal, Death & Rebirth

9. Reward, Seizing the Sword

10. The Road Back

11. Resurrection

12. Return with Elixir

ORDINARY WORLD

SPECIAL WORLD

THE HERO'S INNER JOURNEY

1. Limited awareness of problem

2. Increased awareness of need for change

3. Fear; Resistance to Change

4. Overcoming Fear

5. Committing to change

6. Experimenting with new conditions

7. Preparing for major change

8. Big change with feeling of life and death

9. Accepting consequences of new life

10. New challenge and Rededication

11. Final attempt(s) Last -minute dangers

12. Mastery

Your Turn!

You might want to brainstorm the characters and events on a separate sheet of paper before you put them into the graphic organizer below.

Title of Work:

The Hero's Journey

STEP	EXPLANATION
Ordinary World	
Call to Adventure	
Refusal of the Call	
Meeting with the Mentor	

Crossing the First Threshold	
Tests, Allies, Enemies	
Approach	
Supreme Ordeal	
Reward	
The Road Back	

Resurrection	
Return with Elixir	

Archetypal Characters

ARCHE-TYPE	CHARACTER	ARCHE-TYPE	CHARACTER
Hero		Threshold Guardian	
Shadow		Shapeshifter	
Mentor		Trickster	
Herald		Ally	

Name: _____   Date: _____

Directions: Read the following sections on pages 62-63 in *Annotated Guides: Myths and Legends* by Neil Philip.
1. "Paris, Spoiled for Choice" → pg. 63, center-right
2. "Eris, the Goddess of Strife" → pg. 63, top-center
3. "The Judgment of Paris" → pg. 62, top-left

As you read the sections, fill out the graphic organizers and answer the questions provided.
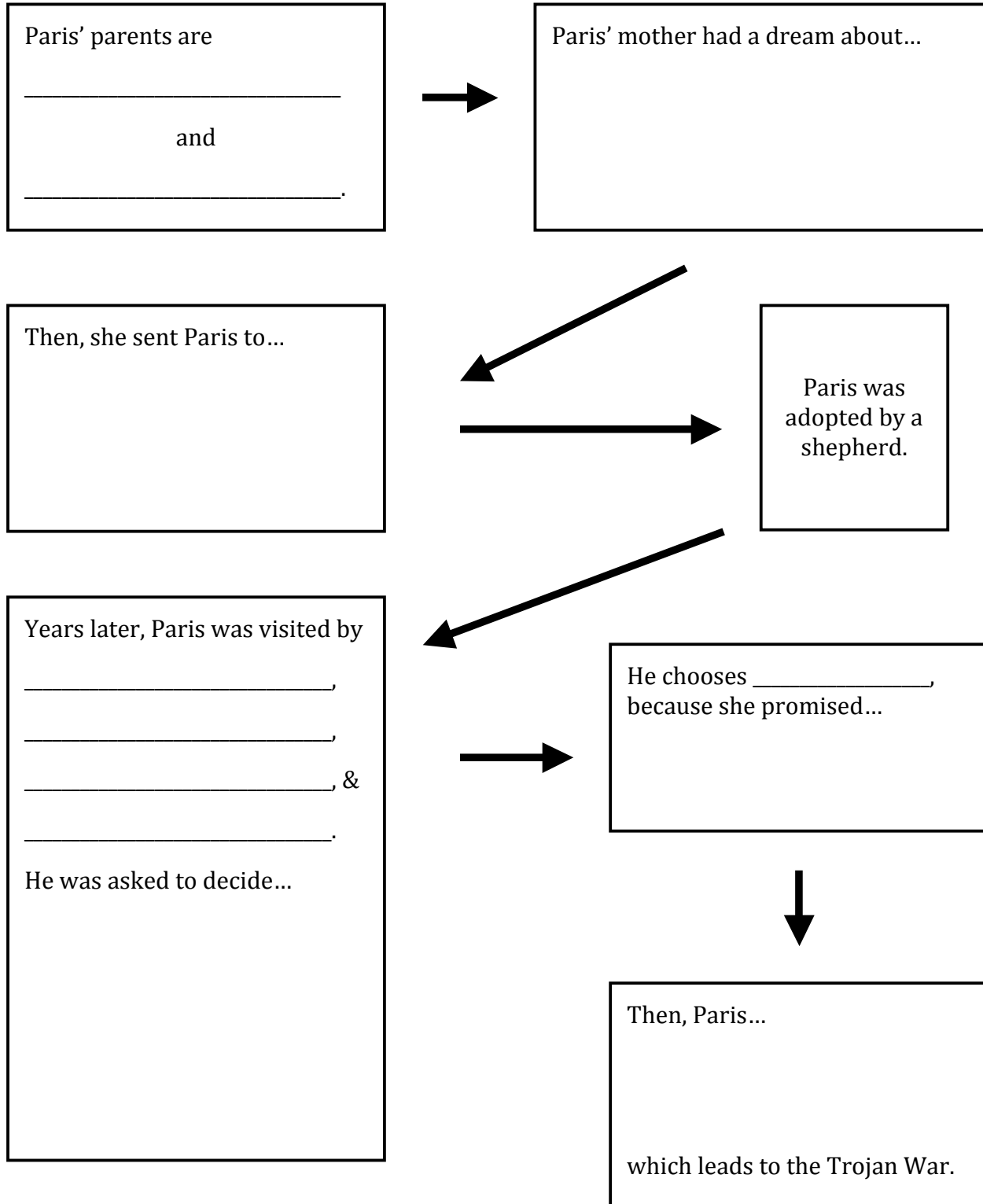
"Paris, Spoiled for Choice" (pg. 63)

Goddesses' Bribes

Hera	
Aphrodite	
Athena	

"Eris, the Goddess of Strife" (pg. 63)

- What did Eris do? Why?

- What is written on the apple?

Annotated Guides: Myths and Legends by Neil Philip
"The Judgment of Paris" (pg. 62)

Paris' parents are

_____

and

_____ .

Paris' mother had a dream about…

Then, she sent Paris to…

Paris was adopted by a shepherd.

Years later, Paris was visited by

_____ ,

_____ ,

_____ , &

_____ .

He was asked to decide…

He chooses _____ , because she promised…

Then, Paris…

which leads to the Trojan War.

Name: _____   Date: _____

Directions: Read the song "I Stole a Bride" by Hefner and the excerpt of the poem "Description of Helen" by Christopher Marlowe. Answer the following discussion questions.

"I Stole a Bride" by Hefner

1. This song is an **allusion** to what major historical event in literature? (Look at stanzas 1, 5, & 6)

    a. What specific stories is the song referencing?

2. Who is the speaker? Who is the girl he's talking about?

3. The line, "I've lived a lie" is repeated very frequently. What do you think the repetition signifies? What lie do you think he is living?

4. Do you think the girl willingly left her husband? Why? What lines lead you to believe that?

5. Look at the line, "Will she forget I'm ugly?" Do you think the speaker is talking about his physical unattractiveness? How might he be "ugly" in a different way than appearance?

6. The speaker feels the girl is taunting him. Do you agree? How might she be taunting him?

Challenge Questions:
7. Focus on the word "summertime" in the line, "I stole a pretty bride during the summertime." Summertime is being used as a **symbol**. What might its significance be beyond telling the season?

8. The swan mentioned in the first and fifth stanza is both an **allusion** and a **symbol**. Read the passage below.

> Leda was one of Zeus' human lovers. One day, she was overpowered by Zeus in the guise of a swan. As a result she laid two eggs, which gave birth to four children. Helen was one of these children and is considered to be Zeus' daughter. Leda later becomes a goddess named Nemesis. In some versions of this story, Nemesis shape-shifts to evade Zeus, but is unsuccessful. She turns into a goose and Zeus takes the form of a swan. Zeus inevitably takes advantage of her. (Philip 61).

   a. Explain how the first and fifth stanzas are allusions to this retelling.

   b. How is the swan an **ironic** symbol? (Hint: What is the significance of a swan beyond it being a bird? Then, how does the song or retelling display the opposite of that significance?)

9. How does this story **foreshadow** the events to come later in Helen's life?

"Description of Helen" by Christopher Marlowe

1. What does Helen look like? Is she actually described?

2. Does the poem show a realistic depiction or expectation of women's beauty?

Challenge Questions:

3. Marlowe uses **hyperboles** to describe Helen. Which two lines show this exaggeration?

4. Does the poem have a meter? If so, in which meter is it written?

Name: _____   Date: _____

Directions: Read pages 11-27 in *Tales from the Odyssey* by Mary Pop Osborne.

Fill in the "Fakebook" profile and create statuses for Odysseus based on key points in the reading. (Feel free to have other characters comment on or "like" the status. Also, you can "tag" other characters in the statuses and add "hashtags.")

Chapter 1: The Call to War & Chapter 2: The Wooden Horse

Name: Odysseus

Hometown: _____

Relationship Status:

    Married to _____

    Parent to _____

Status Updates

1. **Odysseus**
   Love this kid. Can't wait to teach him how to farm fields and sail ships. – with **Telemachus**

   #fatheroftheyear

       👍 Penelope and Telemachus like this.

---

2. **Odysseus**

3. **Odysseus**

---

4. **Odysseus**

---

5. **Odysseus**

---

6. **Odysseus**

---

7. **Odysseus**
   THE WAR IS FINALLY OVER! Time to celebrate with the family. Goodbye
   Troy. It's been real swell.
   > **Penelope** Can't wait to see you! You'll be back in no time! ☺

Name: _____   Date: _____

<u>Directions:</u> Look over the images carefully. Refer back to them as you answer the following questions.

Depictions of Helen

a. Helen of Troy is known as the most beautiful woman to have ever lived. Based on what you have already learned about Helen, is there one depiction of her in these images that you feel represents your vision of her? Which one? Why?

b. Look over the images again. Examine them very closely. What similarities and difference do you notice between them?

Challenge:

c. Choose one of the four images: B, C, G, or H. Find a **symbol** within the image (either in the background or something Helen is wearing) and discuss its significance or what it might mean.

Name: _____   Date: _____

<u>Directions:</u> Read pages 6-13 of *Black Ships Before Troy* by Rosemary Sutcliff. Fill in the graphic organizers, complete the statements, and answer the questions.

On Mt. Olympus

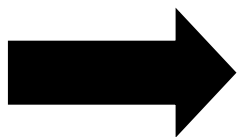You are cordially invited to the wedding of

_____ & _____

Except Eris, the goddess of _____, because…

Hera feels she deserves the Golden Apple because…

Athena feels she deserves the Golden Apple because…

Aphrodite feels she deserves the Golden Apple because…

This all leads to discord and argument, just like Eris intended.

The three goddesses asked _____ to judge, but they refused.

Then, they decide to visit Paris on Mt. Ida.

On Mt. Ida

1. Why is Paris abandoned in the wilderness? How does this **foreshadow** the events to occur later in his life?

2. What did each of the three goddesses promise Paris if she was chosen?

In Troy

3. How does Paris meet his biological parents?

4. What does Paris do that shows his poor treatment of Oenone?

In Sparta

5. What reason for his visit does Paris tell Menelaus? What is his real reason?

6. What does Paris notice about Helen? What does Helen notice about Paris?

7. Paris tells Helen to run away with him, "he urging and she holding back" (Sutcliff 13). Do you think she willingly left Sparta, or did Paris abduct her?

Family Tree

Mother:	Father:

Adoptive Parent:

		Husband:

Brother:
Agamemnon
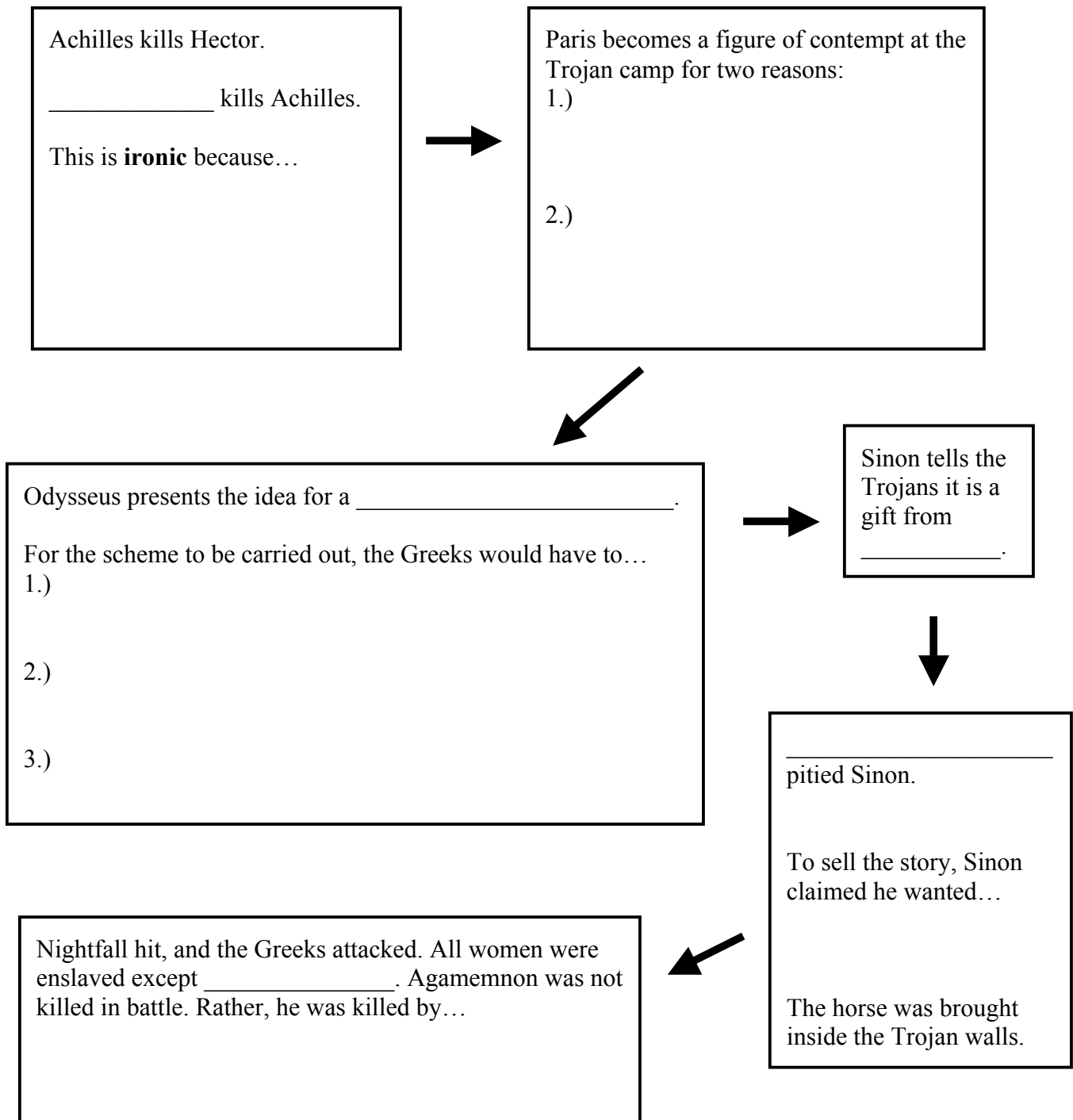
Mother:	Father:
Leda	Zeus
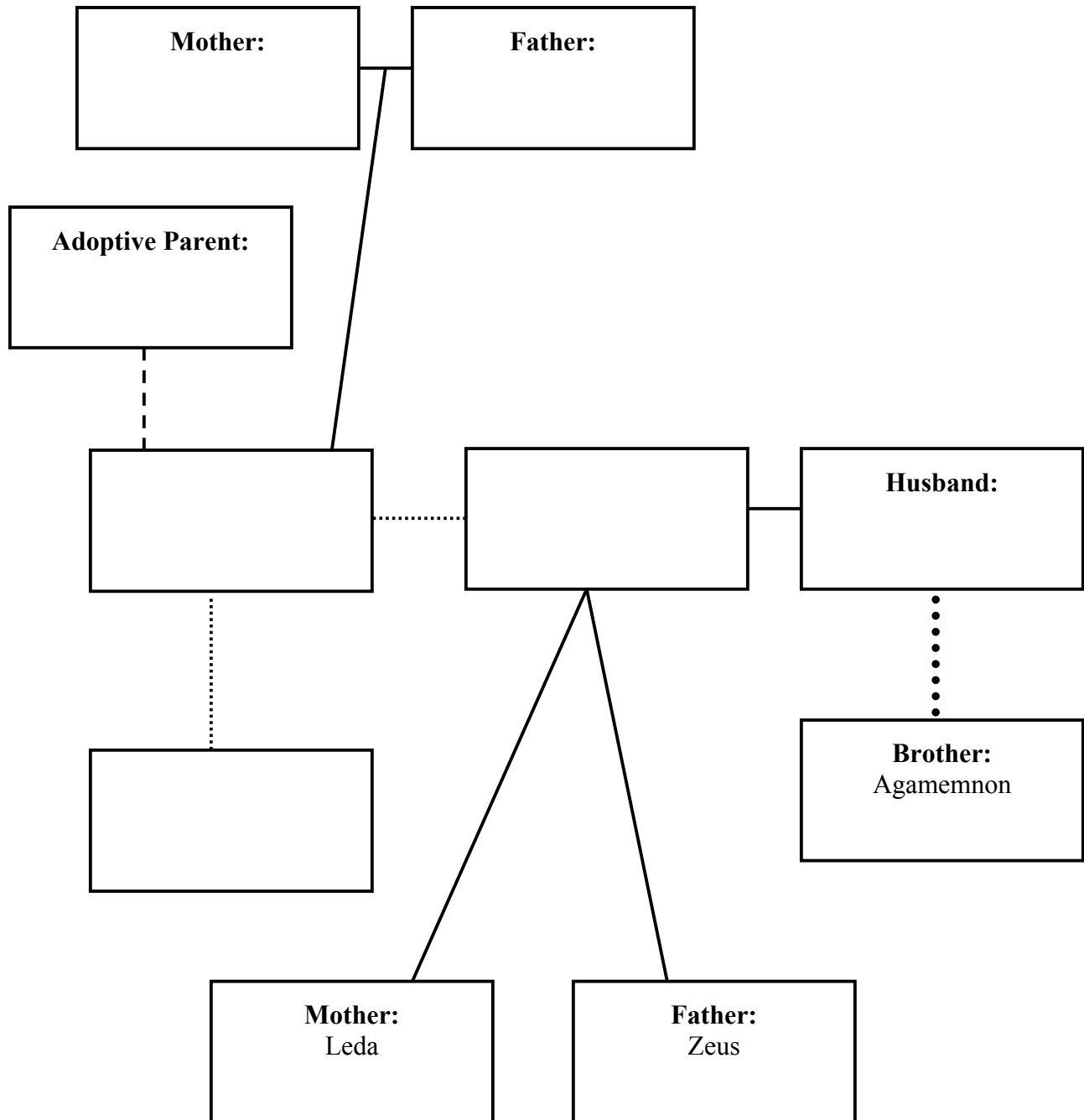
Fill in the remaining blanks in the family tree. Where do Odysseus and his wife fit into this family tree? Draw them in and label their familial relationship.

INTRODUCTION TO *THE ODYSSEY*

Name: _____   Date: _____

Directions: Read pages 77-82 in *A Fair Wind for Troy* by Doris Gates. Fill in the graphic organizer with information from the reading.

Achilles kills Hector. _____ kills Achilles. This is **ironic** because…

→

Paris becomes a figure of contempt at the Trojan camp for two reasons: 1.)   2.)

Odysseus presents the idea for a _____. For the scheme to be carried out, the Greeks would have to… 1.) 2.) 3.)

→

Sinon tells the Trojans it is a gift from _____.

↓

_____ pitied Sinon. To sell the story, Sinon claimed he wanted… The horse was brought inside the Trojan walls.

Nightfall hit, and the Greeks attacked. All women were enslaved except _____. Agamemnon was not killed in battle. Rather, he was killed by…

INTRODUCTION TO *THE ODYSSEY*

Name: _____   Date: _____

<u>Directions:</u> Read pages 21-24 of *The Trojan War* by Olivia E. Coolidge. Answer the following questions.

1. Who are Achilles' parents?

2. What is the prophecy that Thetis tries to thwart? How does she try to prevent it?

   a. What mistake does Thetis make?

3. What does Thetis do to protect Achilles from going off to war? Why is this kind of humorous?

4. What clever test does Odysseus perform to find Achilles?

Name: _____   Date: _____

Summarizer:

Your job is to prepare a brief summary of "The Most Dangerous Game." Your group discussion will start with your 1-2 minute statement that covers the key points, main highlights, and general idea of how this story displays heroism. [These would be places within the story that shows acts of a hero or a villain by the main characters.]

Summary:

Key Points:
   1.)

   2.)

   3.)

   4.)

   5.)

Name: _____   Date: _____

Discussion Director:

Your job is to develop a list of questions that your group might want to discuss about "The Most Dangerous Game." Your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. You can list them below during or after your reading. You must come up with at least 5 questions, with at least one pertaining to heroism.

Questions	Your Answer

Name: _____   Date: _____

Connector:

Your job is to find connections between "The Most Dangerous Game" and you, and between "The Most Dangerous Game" and the wider world. You must come up with at least 5 connections. Consider the list below when you make your connections.
- Your own past experiences
- Happenings at school, in the community, or in the news
- Similar events at other times and places
- Other people or problems that you are reminded of
- Between this story and other writings on the same topic or by the same author
- Heroes in this story compared to heroes in other stories we've read

"The Most Dangerous Game"	Connection

Name: _____   Date: _____

Word Wizard:

The words a writer chooses are an important ingredient of the author's craft. Your job is to be on the lookout for a few words that have special meaning in "The Most Dangerous Game."

- Jot down puzzling or unfamiliar words while you are reading. Later, look up the definitions in either a dictionary or some other source.
- You may also run across words that stand out somehow in the reading – words that are repeated a lot, used in an unusual way, or are crucial to the meaning of the text. Mark these special words, too, and be ready to share your ideas on their usage to the group.

Note: When discussing vocabulary, you should always refer back to the text in order to examine the word in context.

Unfamiliar Word (pg #)	Definition

Special Words (pg #)	Significance

Name: _____   Date: _____

Passage Picker:

Your job is to locate a few special sections or quotations in the text for your group to talk over. The idea is to help people go back to some especially interesting, powerful, funny, puzzling, or important sections of the reading and think about them more carefully. Also look for **literary devices**. As you decide which passages or paragraphs are worth going back to, make a note why you picked each one. Remember, the purpose is to suggest material for discussion. You do not need to write the whole passage below, just the first few words and the page it can be found on. You need at least 5 passages, and at least one passage needs to depict heroism.

Passages (pg #)	Why You Chose It

Name: _____   Date: _____

Illustrator:

Good readers make pictures in their minds as they read. This is a chance to share some of your own images and visions. Draw some kind of picture related to the reading you have just done. It can be a sketch, cartoon, diagram, flowchart, or stick-figure scene. You can draw a picture of something that happened in your book, or something that the reading reminded you of, or a picture that conveys any idea or feeling you got from the reading. Any kind of drawing or graphic is okay – you can even label things with words if that helps. Make your drawing(s) on any remaining space on this side and on the other side of this sheet. If you use a separate sheet of paper, be sure to staple it to this role sheet. If you would prefer to make or build a model, that is fine too.

Presentation Plan: Whenever it fits in the conversation, show your drawing to your group. You do not have to explain it immediately. You can let people speculate what your picture means, so they can connect your drawing to their own ideas about the reading. After everyone has had a say, you can always have the last word: tell them what your picture means, refer to the parts in the text that you used, and/or convey what it represents to you.
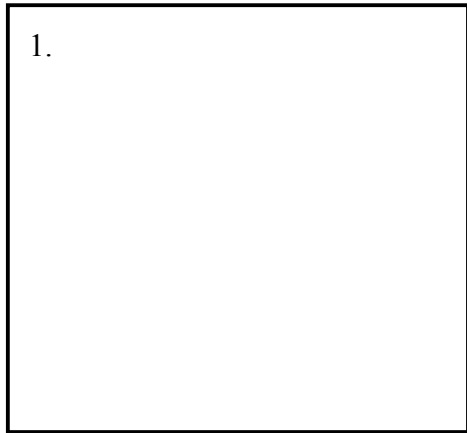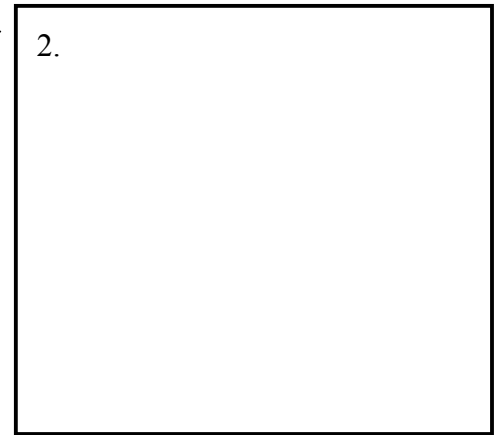
INTRODUCTION TO *THE ODYSSEY*

Name: _____   Date: _____
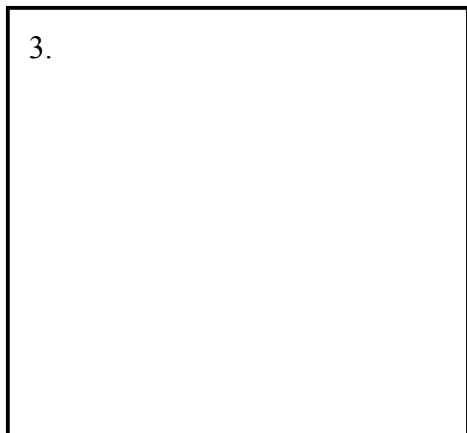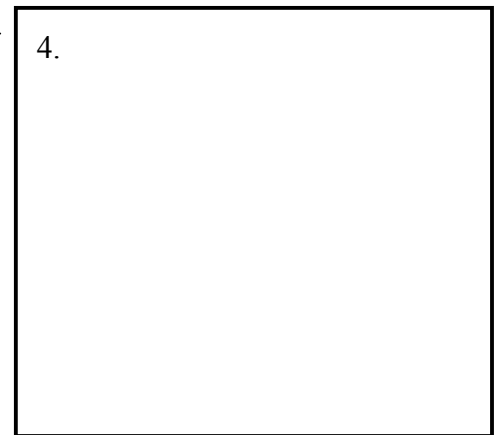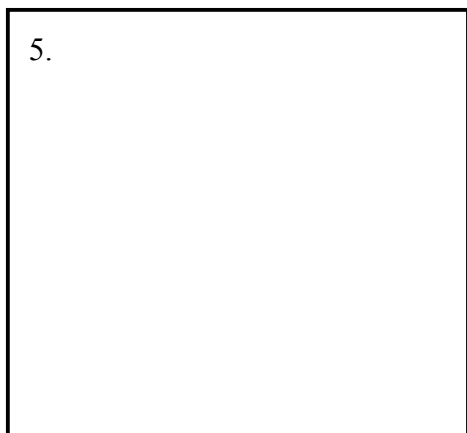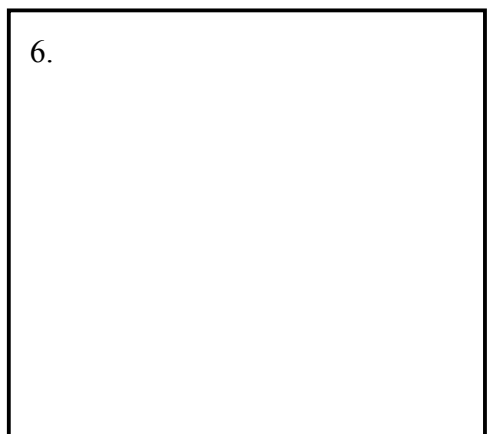
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Homer's Iliad, the Trojan War and Political Manipulation Today

Although Nearly 3000 Years Old, the Iliad Has a Lot to Say About How People's Beliefs Are Controlled Today

By Paul Fraleigh, Yahoo Contributor Network   **Dec 18, 2009**

When Homer wrote the *Iliad* somewhere around 900 BC, the civilization he was writing about no longer existed. This was the Mycenaean Civilization, a society ruled by warrior kings, which, at around the time of the Trojan War some 300 years earlier, was is the process of sliding into a dark age so abysmal that even the knowledge of how to read its writing system was entirely lost, the deciphering of it occurring only recently in 1953. Although archeologists and historians are unsure of why this civilization underwent such a collapse, a look at Homer's *Iliad* can shed some light on why, as well as what relevance this has for us today.

The *Iliad* is a story about a small segment late in the Trojan War, a ten-year battle fought to reclaim Helen, who was abducted to Troy by Paris, the son of the Trojan king, Priam, from her husband, King Menelaus of Sparta. It is a tragedy, in which, despite purported heroic deeds of warfare, there are no real heroes, but only fools being prodded on by the malicious gods from one senseless slaughter to the next. Every time in the *Iliad* it appears that the conflict is going to be ended, whether by an agreement between the two sides, or a decisive battle, the "whispering gods" intervene by either egging on the leading combatants, or by some other mischievous act to continue the war.

Near the beginning of the epic, Zeus sends a dream to Agamemnon, the leader the Achaeans, the warriors from mainland Greece, deceiving him into believing that if he took to fighting the Trojans that very day, he would be assured of victory. Little did he know that this was a set-up by Zeus to have the Achaeans driven back to their ships in order to fulfill a promise Zeus had made to Thetis, one of the sea goddesses, to avenge for the wrong done to Achilles. Agamemnon then gathers the troops together, and, in order to test their willingness to fight, announces that everyone will be immediately going home, expecting that the troops instead will demand to stay and fight. This, however, backfires, and the troops, wanting to get back to their homes and loved ones as soon a possible, make a mad dash for the ships. The goddess Athena, realizing this

would mean the end of the war quickly swoops down from Mount Olympus and incites Odysseus to organize the troops to stay. Soon, order is restored, but as the fighting is about to begin, a truce is established. To break the truce, Athena disguises herself as a soldier and incites Pandarus, a Trojan, to shoot an arrow at the Achaean Menelaus, by mentioning the honor he could gain for himself if he were to do so. This then gets the fighting going in earnest. The war now is on and continues from one bloody skirmish to the next, where in the course of it, gods from both sides intervene in one way or another to advance the fortunes of the side they favor. The gods themselves are divided into two factions: Hera, Athena, Poseidon, Hermes, and Hephaestus are on the side of the Achaeans, while Aphrodite, Ares, Apollo, and Artemis support the Trojans and their allies, with Zeus, to a certain degree, being neutral.

What are the "whispering gods" actually? First, let's consider the norms and mores of that society. Mycenaean Civilization's aristocratic warrior class, as Homer shows, was motivated to a large extent through the glory to be gained in deeds of war-winning fame through their killing exploits. Another is vengeance: if you had a family member killed by someone, prevailing custom of the time demanded that you avenge the murder. The *Oresteia Trilogy*, a play by Aeschylus, portrays a series of murders of revenge that occur over three generations in Agamemnon's family,

including the murder of Agamemnon himself. Such actions and beliefs, which, according to Homer and the other tragedians, must have been prevalent in the Mycenaean aristocracy, are not a very good thing for the continuance of one's civilization.

But let's also consider the belief that people of the time had in the deities and oracles. In addition to the Olympian gods, there was an abundance of other gods in everyday life, as each locality had its own local deities-river gods and other such gods-and people believed that they had to make sacrifices to these gods or else bad things would happen to them, this being obviously something fraught with all kinds of fallacies. Furthermore, there were the oracles, an obvious source of manipulation. Take the case of Agamemnon, who, on the advice of the soothsayer Calchas, and lusting for battle, in order to get a favorable wind to sail to Troy, sacrificed his own daughter, Iphigenia, thereby earning the enmity of his wife, who murdered him on his return to Sparta. Or, consider how Agamemnon was led by the dream sent by Zeus to believe that he would win the war that very day. A deluded general should never command in a war, but yet are there not political leaders, even today, that have been led into wars by similar delusions? And deluded by what? A deception run by some enemy? Some sort of intrigue from within their own ranks? Or perhaps by something entirely different?

Although not in the Iliad itself, there is the famous case of King Croesus of Lydia, as reported by Herodotus, occurring several hundred years later. King Croesus asked the "established authority" of the time, the oracle at Delphi, what would happen if he were to go to war with the Persian Empire. The oracle replied, "Croesus will destroy a great empire." And, the oracle was right, although the empire that Croesus destroyed was his own and not the Persians'. One might ask, who were the string pullers that ran these oracles, and to what purpose were they manipulating things?

And so, subtle manipulation by various means, bolstered by a social system of erroneous beliefs and foolish customs, constitute the "whispering gods" whose machinations so often produce wrong decisions and disastrous outcomes.

But how do the gods of Olympus go about orchestrating their wars today? Take for example how Margaret Thatcher manipulated George H. W. Bush into the first [Iraq war](#) in August 1990, almost certainly using an intelligence profile of Bush's internal psychology (Tarpley, Chaitkin, pp. 564-565), or how [Tony Blair](#) manipulated George W. Bush to launch the second one with his visit to Bush at Crawford farm in 2003, a Tony Blair who is presently under investigation for his role in using lies to start that war. Also, take the case of Barack Obama, whose habit of kowtowing to royalty may have a lot to do with

his escalation of the Afghanistan war-all three wars, arranged, as quite possibly the Trojan War was, by an oligarchy that has used wars since empires began to maintain their power by playing on the susceptibly of people and governments in their age-old policy of divide and rule.

But what about you, are you manipulated by the "whispering gods"? Do you succumb to popular fads, base at least part of what you think on gossip or rumors, or maybe sometimes take the insidious advice of a friend or neighbor? Do you go along, without questioning, with the beliefs and opinions of whatever peer group you are associated with? Do you lean heavily on some ideological political viewpoint, be it left wing or right wing? Do you readily take as truth anything the present-day oracle at Delphi, the news media, says? Do you think that anthropogenic [global warming](#) is real? If you've answered yes to one or more of these questions, you're probably being manipulated in some way or other by the "whispering gods."

The only real way, of course, to avoid such kind of manipulation is to base what you think on truth, not leaning on some ideology that someone or some group of people has prefabricated for you. One way (although certainly not the only way) is the study of classical literature like Homer's *Iliad* and its counterpart, the *Odyssey*. It is not for no reason

that these works of art have survived for nearly 3000 years.

Also, if you're skeptical about what I said about global warming, click here to read an article on why global warming is a hoax.

Sources:

(1) Webster B. Tarpley and Anton Chaitkin, *George Bush* *The Unauthorized Biography*. Executive Intelligence Review, Washington, D. C., 1992.

(2) Paul Davies, "Reporter's Podcast: Britain Launches Iraq War Inquiry." PBS Newshour.

http://voices.yahoo.com/homers-iliad-trojan-war-political-manipulation-5110537.html

Shifting Sands I:
The Prose of *The Iliad* and the Fall of Troy Offer Lessons for our war in Baghdad

By Barry Strauss, Fredricksburg.com

There's a war on in the Middle East. The struggle is long and frustrating. Although the Western coalition wins every battle, victory is elusive. The public is losing its patience. Prominent supporters have quit the war effort. The opposition demands withdrawal. The commander in chief turns to religion for comfort.

You know, of course, what war I am referring to. No, not that war: I mean the Trojan War. The mythical conflict between Greeks and Trojans over the most beautiful woman in the world, Helen, has a lot in common with the war in Iraq today.

And, as archaeology increasingly reveals, the Trojan War probably really did take place, around 1200 B.C., although there was a lot more at stake than a runaway bride. Freedom, security, and control of resources were all in the balance.

George Bush should brush up on his Homer. The blind bard knew all that a poem can say about a weary war. In "The Iliad," in fact, he founded western literature with the story of an army on the verge of a breakdown.

Homer is a classic poet. The epic sweep of the Trojan War flows in his words, just as the tragic grandeur of the heroes underlies his lines. But Homer's real greatness is something simpler: He is never wrong about suffering. The old masters never forgot to say how hard things once were and, in the cycle of human events, they will be again. All we have to do is read them.

Take the plot of "The Iliad." This epic poem begins after nine long years of war. For all this time the Greeks have camped at Troy, hoping to sack the city, loot its wealth, and bring back Helen, who had run off with a Trojan prince. In spite of various successes they seem no closer to their goal.

In a public argument, the Greeks' leader, Agamemnon, humiliates his best general, Achilles. The hotheaded hero comes close to killing Agamemnon in return. (Fortunately, American Gen. Eric Shinsekei went more quietly when his pre-war advice was derided.) Achilles deals Agamemnon a crushing blow nonetheless: He pulls himself and all his men out of the war. Today's defections from the war party by William F.

Buckley and George Will are nothing in comparison.

After Achilles storms out, Agamemnon decides to test his men. He expresses doubt about whether the gods are on the side of the Greeks after all; maybe it's time to give up and go home. He expects his men to shout "no!" but Agamemnon is in for a shock. The Greeks practically stampede each other in a rush to the ships.

By comparison, the president's current doldrums in the polls are minor. But his resources are less than Agamemnon's. The Greek king had the day saved by Odysseus (aka Ulysses), who represented a heroic triple-threat of cunning, eloquence, and prowess. Almost single-handedly the hero stems the tide of retreat.

Dick Cheney is a good man, but he is no Odysseus, and neither is Don Rumsfeld. Yet the president can learn lessons from Agamemnon's example even so. Two things stand out.

First, it is perfectly normal for a free people to feel frustrated by a long and indecisive war. What was true of the Greeks is even truer of Americans. The reason is that we look at war completely differently than the ancients did.

For the Greeks, war was a god. War was Ares (the Roman Mars). That is, war was personal and glorious. Nowadays, war has become business. We Americans in particular tend to approach war as a business problem, if a bloody and awful one. And that is why Americans are so good at war. We don't let glory, status, or grandeur get in the way. We prefer to operate like engineers, manufacturers, and accountants.

This approach worked brilliantly in such past conflicts as World War II or the Cold War. We out-produced Hitler and Tojo. We spent the Soviet Union out of existence. Suitably modified, it will, I think, work in the end in the current conflict as well. But it doesn't look that way in much of today's press. Signs of progress--democracy in Iraq, the rout of the Taliban in Afghanistan, the thwarting of major terror plots--are often overshadowed by the red ink in the ledger.

Which is the downside of our businesslike way of war. Business does not find it easy to think about the long term. Lengthy, frustrating campaigns without a quick, clear and profitable bottom line are a hard sell to the shareholders.

The same is true for Americans at war. We want a favorable bottom line and we want it fast. Both Vietnam and Korea lost popular support--and destroyed presidencies--because they were drawn out and inconclusive. The public was more steadfast during World War II, but Americans began winning big only six months after Pearl Harbor, at Midway in June 1942. The Civil War, with all its disappointments and slaughter, nearly lost the

support of the Northern public. For that matter, the Revolution itself brought Tom Paine's warning about "the summer soldier and the sunshine patriot" who might abandon the long, hard cause.

This brings us back to Homer and his second lesson for the Bush administration. The Greek generals did not restore the men's morale simply by preaching patience, recalling the enemy's crimes, or appealing to the national sense of honor. Instead, they did something else that was much more effective: They fought. Here is what happens:

Odysseus turns on the leading Greek dove. He is a man named Thersites, whom Homer calls "the ugliest man who came to Troy" (sorry, Jack Murtha). Odysseus tears him apart verbally and then beats him with the royal scepter. The Greek troops break up laughing.

Meanwhile, Agamemnon loses no time in taking advantage of his men's changed mood. He immediately calls them out to battle. Roaring approval, they rush to arm themselves and to march on the enemy. A hard day lies ahead for Troy.

Now, the Bush administration should not lay a glove on its domestic opponents. Rather, it should debate them with arguments, facts, and yes, with humor. As for the enemy, they require the same thing as the Trojans: a good fight.

If the American people are turning against the war in Iraq it is not from fear of fighting. It is because they know that counting the bomb victims in Baghdad is no way to win a war. Americans are willing to do battle. But if the government offers nothing but patience while the enemy is on the march, the public will call it quits.

To be sure, Agamemnon's offensive failed to take Troy. And a single American push is unlikely to yield victory in Iraq. But unless American troops take the offensive, public support will not be there when the day comes to build a Trojan Horse.

Name: _____   Date: _____

Directions: Quote the article **at least 4 times** and write responses to the author's quote. Things to think about when choosing quotes and responding or reflecting:

- Do I agree or disagree with the author of the article? Why?
- Do I think he or she is reliable?
- What are some similarities I notice the author pointing out between the Trojan War and the war we are fighting overseas?

The excerpt is taken from "Our Trojan War in Afghanistan Rages into a Second Decade," by Neil Steinberg.

DIALECTIACAL JOURNAL

Reading	Response
"In the thoughtful introduction to his sharp new translation of Homer's The Iliad, Stephen Mitchell lists some of the Greek words applied to war in the ancient epic poem: 'ainos (dreadful), argaleos (gruesome, cruel, bitter), deios (deadly), duseleges (bringing much grief), kakos (evil), leugaleos (wretched), lugros (miserable), oloos (ruinous) . . .'"	I think this is really interesting, because these words don't just apply to the Trojan War, but any war that we face. I like that the author is trying to **parallel** our war to the Trojan War.

Reading	Response

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<u>Directions:</u> Write down notes from your Expert Group discussion that is to be shared with your Jigsaw Group. Then, while in Jigsaw Group, add to these columns information from the other article. Make sure to write down the places in the articles that show Reliability and where Comparisons were made.

Main Points	Important Comparisons	Reliability

Main Points	Important Comparisons	Reliability

"Between Adaptation and Allusion."
By Thomas M. Leitch
Pgs 93-94 from *Film Adaptation and Its Discontents*

Not all adaptations are created equal. Geoffrey Wagner, writing in 1975, found it useful to distinguish three types of "transition of fiction into film": *transposition,* "in which a novel is given directly on the screen, with a minimum of apparent interference"; *commentary* (alternatively "re-emphasis or restructure"), "in which an original is taken and either purposely or inadvertently altered in some respect"; and *analogy,* "a fairly considerable departure for the sake of making *another* work of art."[1] A decade later Dudley Andrew, limiting himself "to those cases where the adaptation process is foregrounded, that is, where the original is held up as a worthy source or goal," defined three modes of adaptation: borrowing, in which "the artist employs, more or less extensively, the material, idea, or form of an earlier, generally successful text"; intersecting, in which "the uniqueness of the original text is preserved to such an extent that it is deliberately left unassimilated in adaptation"; and transforming, whose quest for fidelity of one kind or another inevitably "raises questions about the specificity of these two signifying systems" of literature and cinema.[2] More recently, Kamilla Elliott has posited six critical approaches to theorizing adaptation based on different ways of conceiving the relations between narrative form and content: the psychic concept, the ventriloquist concept, the genetic concept, the de(re)composing concept, the incarnational concept, and the trumping concept.[3] And Gérard Genette, in the second volume of his monumental trilogy on transtextuality—the term Genette uses to encompass "all that sets a text in a relationship, whether obvious or concealed, with other texts"—defines five modes of possible relations between one text and another. First is *intertextuality,* "the actual presence of one text within another" via quotation, plagiarism, or allusion. Second is *paratextuality,* which concerns elements that place the text "within the totality of the literary work": "a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets; and many other kinds of secondary signals, whether allographic or autographic." Third is *meta-*

textuality, a commentative mode like that of literary criticism in which one text refers to another "without necessarily citing it (without summoning it), in fact sometimes without even naming it." Fourth is *hypertextuality,* "any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall of course call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary." Fifth, finally, is *architextuality,* the "completely silent" directing of readers' expectations via generic cues or conventions "of a purely taxonomic nature."[4] Genette's classifications thus have the considerable merit of subsuming film adaptations, a phenomenon that he never discusses but that clearly fits into the category of hypertexts, into a larger matrix of intertextual (or, as Genette would say, transtextual) relations.

Vocabulary:
To Assist the Reading

Inadvertently – unintentional, not on purpose
Departure – deviation, divergence; change or move in different direction
Unassimilated – not absorb or conform
Fidelity – loyalty, adhere to facts
Inevitably – unavoidable
Specificity – being specific
Taxonomic – having qualities similar to a type of classification or ordered categories
Matrix – a point were something originates or develops

Name: _____   Date: _____

Directions: Read "Between Adaptation and Allusion" by Thomas M. Leitch and fill in the tables as you read. Write the definition in your own words as best as you can. Make sure to underline, circle or highlight any specific places in the reading that do not make sense to you, or you are uncertain about.

Wagner's Three Types of "Transition[s] of Fiction into Film"

Name	Definition
1.)	
2.)	
3.)	

Andrew's Three Modes of Adaptation

Name	Definition
1.)	
2.)	
3.)	

Elliot's Six Critical Approaches

1.)   4.)

2.)   5.)

3.)   6.)

Genette's Five Modes of Transtexuality [*Trans-* means across]

Prefix	Meaning	Definition
Inter-	between	
Para-	outside of	
Meta-	more, beyond	
Hyper-	super, excessive	
Archi-	original, primary	

INTRODUCTION TO *THE ODYSSEY*

Name: _____   Date: _____

Directions: Jot down adjectives and descriptions of these characters as you watch the movie.

Character	Description
Pest	
Gustav	
Leo	