MYTHOLOGY IN THE ENGLISH CLASSROOM

MYTHOLOGY IN THE ENGLISH CLASSROOM:

A CONTINUUM FOR SECONDARY SCHOOL ENGLISH STUDENTS

IN GRADES 9 TO 12

by

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ABSTRACT

This project is divided into two parts. It is argued in Part I that the teaching of mythology to students in English programs at the secondary level provides a foundation for their study of literature. The mythology of the ancient Greeks, the legends and myths of Europe, and native North American folklore are a rich source for students, both in the characters, plots and themes they present, and also for the structures that have become archetypes upon which much literature is based. In order to show that the mandate set out by the Ministry of Education for the development of curriculum is satisfied by this project, an examination of the relevant literature is presented. A critical analysis of the curriculum theories of Joseph Schwab is presented in some detail. The suitability of his theory of deliberation as the basis of the development of this curriculum project is explained. The implementation of these units in one particular school is recounted. The concluding chapter of Part I describes the data collection that has been used in evaluating and revising of these units.

Part II contains one unit of mythology for the advanced level English program in each of grades 9, 10, 11 and 12. These units reflect and contain the ideas developed and expanded upon in Part I. Each unit is the first one taught at that grade level and

informs the way in which the students read the other literature on the course. These units identify objectives, strategies and suggested evaluation procedures. Each of the units also includes a resource list, and a bibliography. In addition, each unit represents a balanced selection of literature, language and media, in keeping with the guidelines established by the Ministry of Education. Part II also presents specific lesson plans and activity sheets for individual lessons. The instruction strategies suggest a variety of pedagogical activities for individuals, pairs, small groups and whole class instruction. An independent study component is provided with each unit.

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INTRODUCTION

The curriculum at the advanced level for secondary school students of English in Ontario mandates the same learning outcomes for all students. Through a balanced selection of materials, both print and visual, the students will acquire the reading, writing, speaking, viewing and listening skills necessary to become literate members of society. Clear and specific objectives are outlined for curriculum designers and these are to be implemented in all curriculum delivered in the classroom. Unlike many other disciplines, however, the English curriculum is not governed by specifically identified content. The documents guiding curriculum selection discuss genres, fiction, non-fiction, poetry and such, but no specific texts, or body of literature. The school board or, in most cases, the individual school community is free to choose materials that are particularly suited to its needs and the needs of its students. This autonomy allowed me to introduce into the English programs at our school a study of mythology in each of the four grades preceding the OAC course. As seminal literature, its inclusion in a study of literature is essential.

Literature begins in myth, which is the imaginative

effort of men and women to explain the world in human terms. It is our attempt to feel at home in an alien and impersonal universe. The origins of myth in antiquity tell us much about our ancestors and ourselves. Thus it is a valid starting point for any serious student of literature. What are some of the benefits of beginning a study of literature for high school students by incorporating into the curriculum a careful study of myth? It is necessary, perhaps, to examine the power of myth as a medium for learning.

Literature, as we know it, has developed out of mythology. It began in an oral tradition where history, religion, politics and the law were all more or less united in a common mythology. The poets' responsibilities were to remember and to teach. They told about who their people were, who their enemies were, and who their heroes were. They told people what their duties were to the gods, what were good days for planting crops, and what way to conduct a battle. They preserved for that society, in narrative and in symbol, its vision of the future. Myths gradually evolved and preserved themselves in laws, in religion and in philosophy.

Later works of the imagination were seen as separate from reality, as fiction rather than fact. But the social function of literature descends from this function of its mythical antecedent. As civilization develops, people become more preoccupied with their lives and less conscious of their

relation to non-human nature. As civilization evolves, its literature seems to concern itself more and more with purely human problems and conflicts. The gods and heroes of the past fade away and are replaced with people like ourselves. Yet if one examines closely the images, symbols and even the figures of speech that writers use, one sees that under all that complexity of modern life, the same conflicts presented by an alien and threatening world are still facing us. Literature today still engages in the search to unite the outer world and the human one, the same job that mythology did earlier. Literature provides humankind with an imaginative vision of the entire human situation. The ability to see myth, and by extension other literature, in this way is a satisfactory accomplishment for a student.

Students in the senior grades approach literature from a more critical perspective. By examining the larger role of myth in human society, students can augment their knowledge and apply it to a variety of disciplines.[1] The interpretation of myth in the twentieth century moved from the external environment to the internal environment of the human psyche. Freud and his followers view myth as the expression of an individual's unconscious desires, fears and drives. One of these disciples, Otto Rank, explains the characteristics of the traditional hero in terms of infant hostility, childhood fantasies and rebellion against one's father.(World Mythology,

1990, xix)

Carl Jung and adherents to his views like Joseph
Campbell, see myths as the expression of a universal,
collective unconscious.

> In their theory, innate psychological characteristics,
> common to all human beings, determine how people
> throughout the world and throughout history experience
> and respond to the process of living. Thus, the fact
> that myths from around the world contain many similar
> themes reflects the existence of a common collective
> unconscious. The fact that they differ in their
> treatment of these themes reflects the influence of
> each culture's particular physical, social and
> economic and political environment.
> (World Mythology, xx)

Other scholars have looked at myth differently. Mircea
Eliade, an historian of religions, views myth as the essence
of religion, originating in authentic religious experience.
(World Mythology, 1990,xx) Anthropologist Paul Radin views
myth from an economic perspective. "The difficult struggle for
survival in early societies by individuals faced with economic
uncertainty due to insufficient food, shelter and poor
technology, creates fears that life will be unhappy and short.
In concert with political leaders, religious leaders
manipulate these fears for their own material benefit",
employing the medium of the myth.(World Mythology, 1990,
Another anthropologist Claude Levi-Strauss, a structuralist,
views myths as "abstract constructions rather than narrative
tales or symbols of experience".(World Mythology, 1990, xx)

To discover the meaning of a myth, one must focus on its underlying structure, rather than its narrative content or any symbolic meaning. The similar ways in which people from around the world solve their problems, like conflicts between life and death, or nature and culture, reveal the similar structures of their minds. These myths demonstrate that people possess the intellectual capacity to understand the world they live in. Part of the fascination of mythology involves its capacity to be examined from a variety of perspectives, enriching the student reader at every turn.

Apart from the Bible, the most frequently mentioned stories, characters, themes, plots and symbols are those found in mythology. Students find themselves far more capable of tackling a poem by T. S. Eliot, or uncovering the subtle shadings of significance in a Shakespearean soliloquy or decoding the richness of meaning in the works of that most modern short story writer and novelist, James Joyce, with the confidence that a study of mythology gives them. The work of writers like Yeats who makes use of a considerable stock of Celtic lore and legend, and William Blake who invented his own system akin to the traditional kind, using his visionary gleams with what he took from established mythologies, point to the inseparable nature of myth in our literature.

But what of the post modernists and post-structuralists who might decry this traditional material?

Much of the structuralists' and post-structuralists' concerns lie in the area of linguistics, grammar and rhetoric, the structure and meaning of the text. These methods of criticism and modes of analytical inquiry have much to do with textual analysis. The proponents of these approaches, diverse and divided themselves, are concerned with the interpretation of text, by the reader exclusive of outside influences. Much of this rather esoteric debate which rages in the halls of academia has had little impact on most grade 12 students. Nor is s/he capable , for the most part, of engaging in such debate. Reader response theories such as those presented by Fish,[2] however, do come into play in any reading of a text, as students are often encouraged to insert self into the text. It seems to me that the more *avant garde* and innovative approaches to literature can only come about from a solid grounding in the basics. It makes sense to understand the tradition out of which literature has emerged into its present form. This can be accomplished, in part, by grounding students' study in mythology.

Thus the units of study which follow in Part II are an attempt to reconcile the very real contributions of our literary past with the reality of the present.

CHAPTER ONE

THE LITERATURE

Every teacher of English has had to answer or attempt to answer the question, *Why do we study literature?* Any number of experts in various fields have attempted to examine this question in detail. It is an important question and one that is worthy of a careful examination by both the scholar and the teacher, and one that is frequently asked by the student.

On a more pragmatic level, however, our students, for the most part, want to see or feel or use the results of their studies. To some of our students, the study of literature is unproductive, because it is not seen as directly applicable to the real world, as is learning to operate a car or a computer. Why grapple with a poem dusted with classical allusions and references to gods who do not exist? Why confound the brain with plays about ambitious kings, written in blank verse? Why read stories about people who probably never lived and events that likely never happened? Even those students who come to the classroom as committed readers have an interest in these questions. In spite of this seemingly impossible task, to know why we study literature, and perhaps because of our

impulse to seek an answer or to rise to the challenge the question embodies, the teacher of literature strives for possible responses.

There is no simple answer, so it requires an examination of what literature is to see why it should be studied. Frye tells the questing reader that "literature belongs to the world man constructs and not to the world he sees." (The Educated Imagination,8) He goes on to explain that the world of literature is human in shape, is a "concrete human world of immediate experience." (EI,8)

An examination of any literature will show that it is indebted to what has preceded it. It has, in Frye's words, a "pedigree"(EI,14). Much popular fiction follows a conventional format: the currently fashionable adventure/thriller is a retelling of the Bluebeard and the Odyssey stories; some of this fiction, in the kinds of magazines that might appeal to a more traditional and stereotyped view of women, endlessly replays the Cinderella myth. Even some non-fiction articles, particularly those exhorting diet and advocating vitamins and cross-training, that appeal to the health conscious, are really a reiteration of the metamorphosis archetype that explains the transformation from one outward form to another as a kind of rebirth into a better life. The wily and lustful gods themselves re-emerge as characters like Iago in Othello. Frye contends that all the themes and plots and characters

that one confronts in literature "belong to one big interlocking family." (EI,18) Thus the more one reads, the more can be learned about literature.

The place to start is with myth. Frye suggests that there is one story that is the framework of all literature[3]. He sees this as the story of the loss and the later regaining of identity. Inside this broad frame comes the story of the hero of a thousand faces (as he is called by Joseph Campbell), whose many adventures and misadventures, whose death and disappearance, whose marriage or marriages and whose resurrection are the focal points of what later evolved into a number of other structures.(EI,21)

In order to understand what we call literature, Frye contends, it is necessary to examine the evolution of literature from myth to its present form. Indeed, in examining even so briefly the process of the development of literature, one will become aware that *plus ca change, plus c'est la meme chose.* In <u>Anatomy of Criticism: Four Essays</u>, Frye elucidates on the one story which he perceives as central to the growth of the literary tradition. He begins by defining myth. If in a story the hero is a divine being and he is superior both to other men and to his environment, then that story is a **myth** in the common sense of a story about a god. (AC,33) The next stage of that story is about the hero who is superior to other men and to his environment; his

actions are marvellous, but he himself is a human being. This then is the typical hero of the **romance**; who lives in a world in which the ordinary laws cease to control the environment. There are wondrous examples of courage and endurance, magic swords and talking animals, frightening ogres and wizards. This story now shows the movement from the myth to romance to folktale, to legend and to other literary divisions.(<u>AC</u>,33) There follows a natural evolution to the hero who is superior in degree to other men, but not to his environment. In this fiction, the hero is a leader with authority, with passions and with powers of expression far greater than ordinary men, but what he does and he himself are subject to the laws of nature and of society. Frye calls this the **high mimetic** mode, the mode of epic and tragedy. This is Aristotle's hero. (<u>AC</u>,34) If the hero is superior to neither his fellow man nor to his environment, he is one of us. This is the hero of the **low mimetic** mode, the hero of most comedy and realistic fiction. And if the hero is inferior to both man and environment, if the reader has the sense of looking down on a scene of bondage, frustration or absurdity, then this hero belongs to the **ironic** mode. (<u>AC</u>,34)

Primitive literature, engaged with myth, is often interwoven in religion and ritual, magic and ceremony. In a careful examination of myth, Frye asserts that one can see

literary expression taking shape... and

> forming an imaginative framework that
> contains the literature descending from it.
> Stories are told about gods and form a
> mythology. The gods take on certain
> characteristics; there is a trickster
> god, a mocking god, a boastful god: the
> same types of characters get into folktales
> and legends, and as literature develops,
> into fiction. (EI,13)

Frye contends that since the early centuries, European fiction has moved firmly from the hero of the myth through the other four modes of literature. In the many years preceding the medieval period, including the mis-labelled Dark Ages, fiction was closely allied to late Classical, Christian, Celtic or Teutonic myth. Frye notes that "if Christianity had not been both an importer of myth and a devourer of myth, this phase of western literature would have been easier to isolate." (AC,34) During the medieval period, the romance thrived in two forms. The first was secular, telling of the deeds of knights and of great accounts of chivalry and quests. The other was religious, dealing mostly with the lives of the saints. Both forms leaned heavily on the suspension of the natural laws. During the Renaissance, the high mimetic mode was most prevalent. This was the period of great tragedy and the emergence of the national epic, resembling closely the Greek forms that it copied. With the rise of the middle class and its attendant culture, from Defoe to the end of the nineteenth century, most fiction was written in the low mimetic mode. And in the last one hundred years or so, even a quick browse

through the titles that have become classics indicates that
most serious literature was increasingly ironic in tone.
(AC,35)

As man becomes even more distant from the past, his
connection to it through literature does not disappear.
Rather, says Frye:

> as civilization develops, we become more
> preoccupied with human life and distance
> ourselves from non-human life. Literature
> reflects this. The gods and heroes fade away
> and give place to people like ourselves. So
> now we have to look at the figures of
> speech a writer uses, his symbols and
> images, to realize that underneath the
> complexity of it all, is the alien nature
> still haunting us.(EI,22)

The literary expression that found its voice in myth, romance,
legend and folktale remains with us both in the patterns of
our fiction and the language that we use to describe our
shared questions and longings, now in the twentieth century.

So why study literature? Frye raised a number of
questions about the value and place of literature. "Does it
help us to think more clearly, feel more sensitively, or does
it help us live a better life than we could without it?"
(EI,2) One would hope to be able to answer "yes" to each of
those three questions, but it seems obvious that there is no
simple answer. Perhaps literature's greatest contribution, as
Frye contends, is that it can educate the imagination and help
inform every aspect of one's life. Literature, taken as a

whole body of work, can present readers with a social vision;
that is, the one experienced by Greeks or by Celts or by
contemporary writers through the stories they tell about their
heroes, their quests, their successes and their failures.
Too, it is the revelation that we as humankind make to
ourselves, our imaginative efforts to describe the human
condition, both as it is, as it should not be, and as it could
or should be. Literature, then,

> refines our sensibilities. No matter
> how much experience we may gain in life,
> we can never get the dimension of
> experience that the imagination gives
> us...literature gives us the whole sweep
> and range of the human imagination as
> it sees itself. (EI,42)

As Frye puts it, within all literature is an imaginative
structure, a structure that gives it unity and a structure
that is discoverable. Thus it would seem that students who
find it will get a chance to see how literary works relate,
not only to one another, but to their imaginations, and to the
world.

The final question to be addressed, then, is why
should students study mythology? One problem educators face
today is that students are not as well read as earlier, non-
video generations. Sociologists will provide many reasons for
this deficiency, but it is the responsibility of the educator
to help remedy the situation. Too many students, unfamiliar

with fairy tales, legends and nursery rhymes, who read at most the funnies or the sports pages, and having had little or no prior experience or opportunity to develop the imagination necessary to see literature as a whole, are faced with the awesome task of making sense of poems, plays, and stories, and of seeing literature as a unique reflection of human experience. A reading of the stories of myth, romance and legend, then, is a basic training for the imagination, for

> teaching is not simply the admiration of
> literature; it is something like the transfer
> of imaginative energy from the literature
> to the student. (EI, 55)

Frye reminds the reader that however useful literature may be in improving the imagination or the vocabulary, it is conceit to consider it as a guide to life.

In literary criticism (AC,341) myth means *mythos*,structural organizing principal of literary form. It is the shape of mythology that is useful to the student. The classical myths give us the story of the hero who from his mysterious birth through his adventures and quests, which can include triumph, marriage, betrayal and death, to his eventual rebirth. This provides the student with an imaginative framework. "Hercules and his twelve labours, Theseus emerging from the labyrinth, Perseus with the head of Medusa; these are the story themes that ought to get into the mind as soon as possible" (EI, 47) Any similarities that students observe

between classical literature and the Bible and other literature should not be regarded as coincidental. It is essential to acknowledge that the same literary patterns are repeated again and again and occur within a variety of different cultures and religions. Too, the literature of all modern Western languages, French, English, German and so on, is so full of references to classical mythology that it is hardly possible to understand the full meaning of the text and to see its richness without some knowledge of mythology. Thus the *stuff* of mythology, legend and romance provides students with a systematic and progressive study, rather than a series of unrelated encounters. Campbell states that "we tell stories to come to terms with the world, to harmonize our lives with reality."(The Power of Myth,4) The curriculum presented in Part II is based on the idea that archetypes⁴, recurring images, character types, symbols and narrative patterns, are the structural principles that give literature its unity.

> Archetypes are manifested in myths, in the Bible, in the texts called classics, in contemporary literature, in comics, and in film, in the stories of children, in songs and in advertisements. Their presence in literature makes it possible to connect one literary work with another and to literature as a whole. The ability to make such connections brings with it an awareness of literature as an expression of our imaginative attempt to bring shape and order and structure to all human experience.(Man the Mythmaker, manual,4)⁵

It seems then that mythology is a "treasure of realities, which, depending on the reader, reflects and illuminates his experiences." (<u>Mythology and You</u>,1) These ancient myths speak easily to all of us in the modern world, capturing our imagination, because they reveal and depict behaviour and problems common to us all, reminding us that we have not changed much over the long course of time. "Artists and writers and thinkers allude to them and recreate them as they explore the relationships between man and man, between man and society, and between man and his gods." (<u>MY</u>,4)

Northrop Frye sums up this important connection between literature and the imagination:

> the culture of the past is not only the
> memory of mankind, but our own buried life
> and the study of it leads to a recognition
> scene, a discovery in which we see, not only
> our past lives, but the cultural form of our
> present life. A liberal education must be
> deeply concerned with works of the
> imagination. The imaginative element in
> works of art lifts them clear of the bondage
> of history. (<u>AC</u>,346)

Certainly, these constitute good and powerful reasons to include in the study of literature the source of our literary tradition, mythology.

The curriculum described in the units that follow exposes students to the earliest extant stories which include myths, romances and legends. These stories can help students make connections between the real world and the world of the

imagination that are as valid for them as they were for those who preceded them. From our ancestors in the Mediterranean world, from the Europeans of the Middle Ages, and from the native North Americans, students will read of common experiences, interests and desires in a rich collection of stories, poems and dramas about ordinary and extraordinary people. From this experience, it is believed that students should acquire some understanding of the origins of language, culture and philosophy that shape our common experience. Ultimately, the hope is to inspire students to read more as they see the value of literature and of the imaginative experience in their lives.

CHAPTER TWO

THE MANDATE OF THE MINISTRY

The 1980's were a decade of change for secondary education in Ontario. The statement of these changes is embodied in a document entitled *Ontario Schools Intermediate and Senior Divisions: Program and Diploma Requirements*, better known by its acronym O.S.I.S.[6] This document makes very clear that one of the primary goals of education in the province is to help each student "develop resourcefulness, adaptability, and creativity in learning and living." (<u>O.S.I.S.</u>,3) The *English Curriculum Guideline 1987: Intermediate and Senior Divisions (Grades 9-12)* indicates how these qualities may be encouraged. The document discusses the centrality of literature:

> Literature has the power to shape thought and
> understanding...[it] celebrates the
> richness, complexity, and variety of language,
> and it stimulates the imagination.
> Literature is an inspiring record of what
> men and women have enjoyed or endured, have
> done and have dreamed of doing. (2)

The Ministry requires that each student in Ontario complete five compulsory credits in English in order to graduate. The student planning to study at a university in Ontario must include the English course OAC I, as one of the five English courses because it is a prerequisite for

admission at almost all Ontario universities. The specific content of these courses is not stipulated; however the intent is clear. "For the purpose of this guideline (English Curriculum Guideline 1987: Intermediate and Senior Divisions) there are three categories of content: I. **Language**, II. **Literature** A. Poetry, B. Prose Fiction C. Prose Non-Fiction D. Drama III. **Media**." (8) Among the requirements are that each genre of literature - both fiction, including short stories and novels, poetry, drama and a variety of non-fiction - should be included for study in at least four of these compulsory courses.

> Each type of literature should be included in the elementary school program and in at least four secondary school compulsory credits.(9)

In summary, the courses should use a variety of literature, language and media to achieve these goals. Likewise the document is specific about the thrust of the advanced level curricula of grades 9[7] through 12.

> Courses should offer students opportunities to understand the roles of language, literature and other media in learning and in personal well-being; and they should offer students opportunities to express this knowledge in a variety of oral and written forms. Students should, in addition to understanding themes, begin to understand structure and style through the study of literature drawn from various time periods. (15)

Among these stipulations about curricula, the guideline addresses specific issues. It speaks about the

development of oral language skills, about reading from a wide

variety of literature, including both traditional and

contemporary English literature, the rich mythology and

literature of our native peoples, the emotive literature that

arises from pioneer and immigrant experiences and the

enrichment of translations from the many cultures that make up

Canada

today. (2) It also addresses the development of suitable

writing skills through exposure to an assortment of writing

models.

> In at least four of the five compulsory
> credits, approximately one-third of the
> classroom time must be devoted to writing.
> All students continue to need frequent
> opportunities to write, spontaneously,in
> purely private ways, in order to develop
> thought, imagination and values.
> They should experiment with a variety of
> forms that allow them to express feelings, to
> speculate and to respond to the evocative
> language of literature- for example, diaries,
> logs, journals, lists dialogues, letters,
> poetry and narratives about events both
> remembered and invented. (18)

The document discusses the development of viewing skills that

encourage media literacy, so that "students should approach

viewing, like other forms of reading, using logical, critical

and creative thought. They should seek to understand,

appreciate, and make judgements about what they

perceive."(19). The guideline also addresses the question of

language study that includes formal instruction in grammar. "What is important is the way teachers approach grammar. They must present it not as a set of closed rules, but as a way of describing language and of understanding it as living patterns."(20) Too, these guidelines advocate curricula that make students accountable for some aspects of their own learning, such as small-group or collaborative learning. "Small group learning is a method that uses peer interaction and co-operation to help students learn collaboratively." (25) It is hoped that this emphasis on the students' responsibility for their learning will culminate in successful independent study, a series of activities through which students grow from teacher dependency to self-direction.

By using myth, the body of mythic literature drawn from a number of different cultures and eras, some possibilities emerge to assist in achieving a number of the goals set out by the Ministry of Education for English courses in Ontario schools. The first goal is that students develop a lifelong love of reading.(8) Myths were and are good stories about fascinating characters and wondrous deeds, full of vigour and the power to enthral readers as much today as they did their original audiences. Another aim is that students develop critical skills and use them to respond to ideas communicated.(8) A careful study of the conventional structures, characters and images of this literature, then,

can be the principal means one has for seeing how all of literature forms a related and interlocking whole. Too, the goal of an English program is to assist students to discuss ideas, attitudes and feelings expressed in literature, language and media in order to understand the contribution of a variety of individuals and communities and cultures to Canada's multicultural heritage.(8) As a subject worthy of study in itself, and as a foundation of much of the literature, the literary patterns and even as the origin of a good deal of our language, the stories and poems of mythology, legend and romance are eminently suitable. The fact that these stories, like the many French and German versions of the Arthur legend, are familiar to students from a number of different cultural and ethnic groups makes them even more universal and esteemed. Finally the document speaks about students understanding and enjoying literature, and appreciating its significance in the history of human experience and imagination. (8) As a vehicle for encouraging the development of imaginative expression, mythology is a rich source of learning and wisdom.

CHAPTER THREE

CURRICULUM DESIGN: THE THEORY AND ITS APPLICATION

Broadly defined, curriculum is the full range of experiences that a student encounters during his or her term in the classroom. The teacher develops the curriculum and, in developing it, uses the Ministry guidelines, course outlines and overviews, materials and resources that are available. This curriculum along with the interaction between the people in the classroom and the materials in use is the dynamic that stimulates learning in the student. In order to achieve a successful curriculum, one that is sensitive to the needs of all the players in the classroom and beyond, there are a number of elements that must come into play. One of the first to consider this responsive nature of curriculum was Joseph Schwab in a series of four articles published from 1969 to 1983. The ideas were introduced in an article on his research entitled "The Practical: A Language for Curriculum" published in School Review in the autumn of 1969.

Schwab suggested in this paper that the curriculum theorists were focusing on curriculum theory and overlooking the curriculum as it is practised in schools. This "flight upward" (3) moved the debate away from the subject,

curriculum, to debate about the theoretical nature of curriculum. In apparent resistance to the accepted approaches of his time, Schwab set out to be very practical, in contrast to the overly theoretical base of his colleagues. Schwab's opening remarks in "The Practical" throw down the gauntlet.

> The field of curriculum is moribund, unable
> by its present methods and principles to
> continue its work and desperately in search
> of new and more effective principles and
> methods. (1)

He follows that initial statement by rejecting the methods and principles by which the "curriculum field has reached this unhappy state [through] inveterate and unexamined reliance on theory". (1) He disagrees with the idea that curriculum ought to be in the hands of scholars and theorists. He proposes change.

> There will be a renaissance in the field
> of curriculum, a renewed capacity to
> contribute to the quality of American
> education, only if the bulk of curriculum
> energies are diverted from the
> theoretical to the practical, to the quasi-
> practical and to the eclectic." (1)

He sees the current state of curriculum development as one in which "reliance on theory in an area where theory is inappropriate ... and where theories extant, even where appropriate, are inadequate to the tasks which the curriculum field sets them". (1) Merely to criticize the status quo would be facile; Schwab outlines in a clear plan his scheme to

escape this moribund state.

Schwab believes that his vision of renewal in the field of curriculum would only occur when "the bulk of curriculum energies are diverted from the theoretic to the practical". (1) The *practical* to which he refers is not a superficial goal. He promotes a sincere philosophic commitment to "discipline concerned with choice and action, in contrast with the theoretic, which is concerned with knowledge". (2) The operative expression of his intent is *choice and action.* In a later paper entitled "The Practical 3: Translation into Curriculum", Schwab expands on this concept by stating that for curriculum to be accepted by all the stakeholders and to have an impact on the learners for whom it is designed, it has to be constructed on a framework that presents a series of choices and decisions made by an representative group of people.

Such a group would form Schwab's curriculum design group; their function would be to discuss and to deliberate upon all sides of the curriculum problem at hand and eventually, to make appropriate decisions. In discussing the curriculum design group and deliberation suggested by Schwab, Thomas Roby writing in an article entitled "Habits Impeding Deliberation", elaborates by stating that this process is not a lock-step one, "not a serial process which moves from stage to stage in a neat manner. Rather it is a spiral discovery of

meanings". (29) These deliberated-upon decisions would then become the framework or rationale of that curriculum for the specific group entertaining the discussion. Thus this representative group would translate the very real problems of the milieu into a practical curriculum. Addressing himself specifically to professors of curriculum, "The Practical 4: Something for curriculum Professors to Do" Schwab states that only then can curriculum be what is "successfully conveyed to differing degrees by committed teachers using appropriate materials and actions". (240) Curriculum is not then a series of objectives, but becomes a product only after "serious reflection and communal decision". (240) And who are these curriculum designers? A more careful look is required.

In this same article Schwab identifies five bodies of experience which must be represented in the task of curriculum revision or design. These include first and foremost THE TEACHER (the capitals are Schwab's), the person "who tries to teach them", the students, and "who lives with them for the better part of the day and the better part of the year". (245) He also recommends someone familiar with the *subject matter* and the scholarly materials under treatment, and someone familiar with the *students* who will be the recipients of the deliberations of the curricular operation. Too, someone is needed with experience of the *milieux* in which the learning will take place and where its consequences will be felt. And

finally, the fifth body of experience represented is the *curriculum* specialist.

Schwab spoke at length about this person in "The Practical: Arts of the Eclectic", whose role is to "function as a countervailing force. It is he [sic] who reminds all others of the importance of the experience of each representative to the enterprise as a whole". (505) Schwab talked also about the size of the planning group, stating that although the five bodies of experience must be brought together, the group itself may be smaller or larger than five members. He does insist that "defensible educational thought must take account of four commonplaces of equal rank: the learner, the teacher, the milieu and the subject matter."(508)

In the last paper in the series, "The Practical 4: Something for Curriculum Professors to Do", Schwab discusses the role of the curriculum design group and the role of the chairperson in greater detail. Not only does Schwab outline specifically who should be included in the deliberating group, but he also gives some very practical reasons for their inclusion. He feels that the "diversity of appropriate alternatives" (244) is best served by a group. The first to be included in the design group are teachers. Not only do they know the learners best, but as practitioners of the art of teaching, it is they who will implement the curriculum decided and deliberated upon. Without their involvement and their

commitment, even the best designed curriculum can be undone in the classroom. He also is specific about the kind of teachers that he sees as integral to this group. This should include teachers who enjoy problem-solving, who are willing to field-test the materials and who come from different disciplines, bringing with them a fresh eye with which to *see* the curriculum. Schwab also suggests that the principal be part of the group, for the very practical reason that the principal knows the particular milieu of the school and also plays a significant role in supervising the effective implementations of any curriculum, new or revised. On his design committee Schwab suggests employers, community members and school board members. One of the most innovative suggestions is that a student sit on the design committee, in order to bring the viewpoint and needs of the learner to the table. To this already large group, he suggests another layer of subject matter specialists; an academic familiar with the subject, a researcher, and a social scientist with expertise in behaviour and learning. As Schwab states this group "constitutes an explosive mixture". (252) The final member of this potentially unwieldy group is the chairperson. Schwab sees this person as one who exhibits strong leadership skills, although one who is committed to the philosophy of deliberation. The chair is seen as the one who can "move the group to effectiveness [while] evok[ing] and maintain[ing] an

appropriately deliberative mode of discussion". (254) It is
within this context that Schwab deals with the reality of the
situation created within this large and diverse group; that is
the difficulty of maintaining

> a deliberative process in which all pool
> their ingenuities, insights and perceptions
> in the interest of discovering the most
> promising possibilities for trial. (255)

This very human problem is the one that seems to be the
weakness in Schwab's practical and democratic plan to develop
and revise curriculum.

The demanding role of the curriculum chairperson is
one that seems impractical. This paragon would have to be an
exemplary leader, devoted to a belief in the deliberative
process and willing to withhold a personal vision and personal
reactions, feelings of delight, frustration or even anger.
Very few individuals would be able to do so. Even the most
solid grounding and practice in the arts of discourse and
group dynamics would not prevent the occasional failure.
Another possible problem with the group is the presence of the
principal. Certainly the principal has a significant role to
play in administering curriculum and is familiar in the
broadest sense with the milieu of the school, but as a
supervisor and chief administrator of the staff, that person
may be perceived as a threat to some teachers. Too, these
senior administrators are often drawn away from their day-to-
day tasks by the demands of their superiors, who have a number

of other priories more urgent than a specific curriculum. The student, too, may feel overwhelmed by the task; sitting patiently, listening and participating as an equal over a long period of time. If the student is wise enough to understand the significance of the deliberation and to contribute fully to it, that student is wise beyond his/her years and not particularly representative of the general run of students.[8] It might be more effective to survey the students concerned, perhaps in a questionnaire, and to interview a small sample of them. This might be more practical and effective and might provide a more candid response. Other members of the group such as employers, community and school board members should provide input; however, again these representatives might not be able to contribute fully because of the constraints of time and the demands of their own positions. This process, unfolding exactly as Schwab has designed it, might be bogged down continually in the deliberative process and never resolve the issues at hand. If one were to multiply that by the number of curricula provided by a medium sized high school, the number of deliberations about curriculum could match the number of actual curricula being taught! Surely this is not Schwab's intent.

Although it seems that Schwab's vision of deliberation is the best way to determine curriculum that is meaningful to the stakeholders, his curriculum committee is too complicated

and unwieldy. It is not the most efficient way to obtain the practical. A more streamlined approach is needed in the educational arena of today, beset as it is on all sides by cost-cutting measures, downsizing and accountability demands on a scale not seen in many years. Writing in an article entitled "The Reflective Deliberator: a Case Study of Curriculum Policymaking", Graham Orpwood commented on his observation of/participation in the deliberative process that he and his associate attended. "While those who make real curriculum decisions for actual schools - like Mr. Fleming- may never have heard about Schwab or 'the Practical', there is little doubt that they do conduct their own form of deliberation." (296) He concludes that

> it is important that 'deliberative theorists'
> not only reflect on and refine Schwab's (and
> others') conceptualizations of deliberation,
> but also conduct empirical studies of actual
> deliberations and develop empirically grounded
> conceptualizations of curriculum deliberations. (296)

In the case of this particular curriculum project on mythology, it was felt that Schwab's deliberative approach to developing curriculum presented the best methods and strategies possible to develop as meaningful a curriculum as possible for our stakeholders, given the real constraints of time and money and personnel. One of the most positive elements working in our favour was time. I was appointed head of the English department in 1989 at a school just under construction in February, and the school was to open with

grades 9 and 10 in the following September. This six month time frame may seem short but to teachers familiar with deadlines of yesterday, this six months seemed a luxury. The new school, built to ease overcrowding, would be taking about a third of the population of my present school, so the milieu was just about the same. Since I was familiar with the community and the school board, and the agenda that each represented, from having worked in that environment for twenty years, I felt I was well apprised of their views and needs. Then ensued a dialogue with my colleagues in the English department regarding what they perceived as the strengths and weaknesses of our current English program. A number of informal discussions took place in the staff room, at department meetings, whenever I could bend an ear, about what teachers would teach if they could design a curriculum to better meet our students', and by extension, the community's needs. Unsurprisingly, my colleagues were most forthcoming with their ideas and willing to share their experience, their observations and their vision. I knew where most parents in our community stood: they are vocal consumers of education and want what they perceive as full value for their educational dollar. This includes a solid grounding in the basic skills (visible manifestations of this seemed to be spelling and grammar!), an ability to think critically and creatively, a positive self-image for all students, and access to post

secondary education. Lastly I consulted my own students. A number of lively discussions followed. The tone of these discussions was different from level to level, changing quite a lot from the grade 10 to the OAC classes. Not surprisingly, I learned much about the students, the courses themselves and my teaching methods. These were informative and, on occasion, quite humbling discussions, allowing me some insight into the school system ("a necessary evil", "too hard", "uncaring", "a great place", "undemocratic") from their point of view. My version of Schwab's curriculum design committee had begun its work.

The curriculum emerged in written form in a number of versions. The first resembled more brainstorming, the written expression of my and my colleagues' ideas. Version two was reworked following a close look at the specific curriculum documents of the Ministry of Education regarding the teaching of English in secondary schools, and in professional literature available as resources to provide authority for the curriculum document. The third version followed a search for texts to complement and support the objectives stated. The principal intervened at this stage to insist on a format for the school curriculum document that would be the similar for each department. Then this written document, a fourth version, was dispersed among my colleagues for review, additions and deletions. The revised document complete with

objectives, strategies and evaluation for students went into the classroom with two teachers, who field tested it and made more suggestions from their experience with the subject matter and the students' performance. The units were then evaluated informally through observation and discussion, and formally through student and teacher questionnaires and interviews. These curriculum units continue to undergo this yearly revision, as will be discussed in Chapter Four dealing with implementation and evaluation.

In conclusion, it is worthwhile noting the comment made by Lynne Hannay writing in "Deliberative Theory: a Call for Action" that "deliberative curriculum development addresses ...two potential barriers to change: teachers' beliefs and teaching methodology. Through deliberating on alternative approaches and solutions, those involved have the opportunity to engage in reflective professional dialogue about such issues." (Hannay,194) Schwab's theory of "the Practical' had laid out the groundwork and assisted us in preparing a responsive curriculum for our students. A more complete discussion on the development, implementation and evaluation of these units follows in Chapter Four.
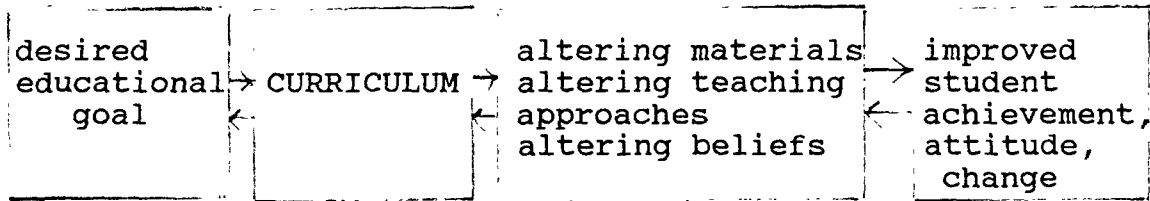
CHAPTER FOUR

IMPLEMENTATION AND EVALUATION

Curriculum implementation is the process of putting into practice in the classroom a new idea, a new or revised program or a new set of activities. We had designed a new program and a new set of activities. The idea of using mythology as the foundation for a study of literature is not a new idea, but an old idea renewed. The plan was to introduce students to a study of literature by reading the stories, poetry and drama, and by examining the inherent patterns in what may be call *original literature*. This corpus includes mythology, the literature of the ancient peoples of Europe and the indigenous people of North America. It serves as a basis for the study of English literature and, by extension for the study of world literature. With some knowledge of good curriculum design, and with a rationale for establishing mythology as a foundation for a study of literature, it was my aim to fill what my colleagues and I perceived through our experience and combined observations were the gaps in our students' general knowledge of the world, people and literature of the past. This curriculum, once completed, was implemented slowly as dictated by the growth of the school. In 1989-1990, the grade 9 and 10 components were introduced. In 1990-1991, the grade 11 units were first

taught and in 1991-1992, the grade 12 units of study became the fourth element in the mythology continuum. Our completion year, the OAC course of studies, was introduced in 1992-93 and the initial implementation process was now complete.[9]

It would seem appropriate to discuss briefly the process of implementation itself at this point. Michael Fullan and Paul Park, writing in Curriculum Implementation: A Resource Booklet, the publication of a research project contracted for by the Ministry of Education in 1982, provide a clear definition. "Implementation is the process of altering existing practice in order to achieve more effectively certain desired learning outcomes". (6) That process, they state, begins "when a person or group of people attempt to use a new or revised program for the first time."(6) They suggest that the concept of changing practice includes the following three elements: some possible new or revised materials, the possible introduction and use of new teaching methods and finally the possible incorporation by the teacher of new or revised beliefs. Fullan and Park represent the logic of implementation in the figure that follows.(10) It is important to note that the implementation process can flow both ways, as the innovations adopted will be further refined and modified during use.

goal	the change	implementation	outcome

| desired educational goal | → CURRICULUM → ← | altering materials altering teaching approaches altering beliefs | → improved student ← achievement, attitude, change |

They make three important points about this figure. One is that the implementation process as represented is not linear, for curriculum change is continually defined and redefined by a number of factors in the milieu, including restraints on budgets and the enthusiasm and abilities of the teacher. The figure also indicates clearly the two-way nature of implementation, as curriculum change often "gets defined or redefined in practice". (11) Secondly, the process is affected by the degree of implementation. For example if the materials change, but the teaching methods do not, it is unlikely that the desired outcomes will be achieved. Lastly, Fullan and Park remind the reader that it is not always possible to measure or prove that a certain degree or type of student learning has been achieved, such as changes in the affective domain. (10-11)

There are a number of principles which underlie effective curriculum implementation. These include the recognition that implementation is a process and not a single

event, one which occurs gradually over time. In addition, as has been stated before, these innovations will become adapted, further refined and modified during use. Implementation is a process of professional development, and of clarification, such as may require some technical assistance and an interaction among collaborators and agents of the change. Finally, one hundred percent of the planned change is likely impossible. An effective plan is one in which the outcomes are better for more people than they would be if the curriculum were left alone, or if the changes were left to chance.[10] Fullan and Park conclude that ideally the goal of implementation is to develop the capacity to process all innovations and revisions in the milieu. (24-26)

In the particular situation described in this paper the implementation process has taken place over a period of four years, with one new curriculum introduced each year after the grade 9 and 10 foundation years. The achievements of the curriculum were and still are largely dependent on what people do and are prepared to do, as the teacher is instrumental in the success of any program. For teachers coping with the everyday demands of the classroom, preparing lessons, instructing for a variety of levels of achievement, marking student work, and attending meetings, to name a few, the opportunity to reflect on curriculum and to interact with colleagues on instructional matters is limited. To permit

success, teachers must be able to see the benefits to students and have a positive answer to questions about the demands which learning a new curriculum makes on them. The teachers assigned to the English department, all of whom requested the transfer to this new school, were already prepared to commit time to learning a new curriculum. The enthusiasm of new beginnings also made them open to the idea of utilizing mythology as a common feature of the introductory units in all our courses. Some of these teachers had been the very ones who had been helpful earlier in the process by contributing suggestions about content and teaching activities. The other stakeholders in the process, the principal, the trustees and the parents knew enough about the English program and personnel to be supportive. At parent information nights, individual parents spoke in favourable terms when told of our short and long range hopes for the students with regard to all aspects of the English curriculum. The students accepted the curriculum, mythology and all, as students do generally, as if it were something over which they had little input or control.[11]

To ensure as successful an implementation as possible, Fullan and Park suggest the wisdom of controlling a number of factors that influence and affect the implementation process.(35-46) In order to avoid an overload caused by too much change at once, it is better to implement the curriculum

guidelines over a period of years, so that teachers are not dealing with more than one major change at a time. This period of time allows for adequate support, monitoring and sharing to deal efficiently with the change and to evaluate its effects. In the case of this project, these criteria were met by the incremental nature of the school's growth which was accomplished by adding a grade to the school each year. Thus not only were teachers dealing with one change at a time, but this gradual growth allowed those several teachers teaching the new course to exchange information, to share resources and teaching strategies and, most importantly, to offer encouragement to each other. Change in curriculum requires that there be quality materials available for both student and teacher use. This was managed by our acquiring print, media and texts before each new course was introduced. Too, resource and support materials for both students and staff were purchased before the new curriculum was taught. By coordinating the acquisition of the bulk of these materials with the school librarian, who was able to purchase much more of the resource material than the department itself could afford, a good reserve of external resources was located in the school. The importance of teacher-to-teacher interaction should not be overlooked in the implementation process. Formal department meetings and several professional development days were given to providing opportunities for teachers to discuss

the courses that they were implementing. These provided occasions both for feedback on the courses themselves and for the mutual sharing of insights and observations teachers could provide from their classroom experiences. Of equal or perhaps of greater importance was the daily exchange and discussion in the workroom that all members of the English department shared. A common preparation time or on-call period was scheduled when possible for several members of the department at a time, to allow for further opportunities for shared discussion and frank exchanges, in an informal setting. Finally, to assist with implementation, all these curricula, developed for the four courses, made use of the available external resources, such as the various Ministry of Education English guidelines, Ontario Secondary School Teachers' Federation curriculum assistance documents and the Pro-Files series produced by the Ministry of Education dealing with issues such as oral language or drama in the classroom. Copies of these valuable documents were prominently displayed in the teacher workroom and teachers often consulted them for direction, suggestions, and confirmation of ideas and practice in many areas. These factors allowed both the teachers and the curriculum the opportunity to succeed.

The task of curriculum design does not end with its implementation. The endeavour only comes to completion when the curriculum has an effect on the learner. Evaluation is a

fundamental part of curriculum development. The facts are collected and used to improve the program on the basis of a comparison of ascertained measurements against criteria. There must be some on-going internal evaluation while the project is in its early stages of development. Some expert opinion and input is useful in making an appraisal of the curriculum, before it is implemented. Parallel with the expert review, a review of the curriculum by a small and influential group of teachers and educators will be helpful. Following a pilot testing, after which final revisions can be made, the full implementation of the new curriculum can be instituted. However the program must undergo continual evaluation to measure its effectiveness, acceptability and efficiency at achieving the goals that were set out for it by the designers.

Evaluation is a integral part of curriculum development. Facts about the program are collected and analyzed to improve any aspect of it. This includes the point of view of that specific program, the medium of instruction, the organization of the material, the teaching strategies, and classroom management to the role of the teacher in the delivery of that curriculum. (Curriculum Connection,68) To illustrate part of the evaluation process, a discussion of the grade twelve unit of study in mythology, that which uses archetypes as a basis for personal and critical responses, is examined here. In particular, the evaluation concerns the

focus of the program, the method of instruction, the strategies and the materials used in the course. This evaluation was undertaken after the program had been taught for one year. Questionnaires were addressed to the four teachers of the grade 12 course, to twenty-five grade 12 students randomly selected and to the same number of OAC students, who had taken the course the year or the semester before and might have some helpful perspectives on it, unavailable to us as teachers. In addition several OAC and grade 12 students were interviewed and encouraged to expand on their answers to the same questions. Samples of these three questionnaires are included in **Appendix 1**. Part of the design of the sampling questionnaire included asking each group six questions that were particular to their situation. The next four questions, numbered 7 through 10, were identical and asked of each of the groups. These common questions enable some comparisons to be made in the responses. These results are presented in **Appendix 2**. In addition, the teacher questionnaire included three other questions that allowed the teachers to look back and reflect more personally on their experiences in teaching the unit. The findings are presented in the summaries which follow.

GRADE 12 STUDENT RESPONSE

Most of the students' responses indicated that they

found their earlier study of Greek and Roman myths, of the heroic and quest patterns and of the legends and romance of the Middle Ages as valuable and useful in providing the background for their study of archetypes as a critical approach to literature. The comments included references to an understanding from their earlier readings of the importance of patterns as common motifs in literature, of the prior knowledge these readings provided and their assistance in understanding allusions and in decoding symbols. (See question 1) In general the students found the course content dealing with archetypes relatively easy to understand and interesting in itself. The majority felt that there was an adequate number of print and media materials available for them. (See questions 2,3,4) Their observations about archetypes included mostly positive comments such as "archetypes allowed a new look at literature"; this knowledge "increased their enjoyment in reading novels"; "they were found everywhere, not only in the literature of the past but also in that of the present"; "archetypes were helpful for analysis"; and the interesting comment that "we as people follow archetypes".(See question 5) The students' wording may be awkward, but their intent is clear! Question 6 asked students to name specific assignments that they liked and disliked. Not surprisingly assignments that some students liked, others disliked. Analyzing the responses with the classroom teachers who knew the particular

students, the teachers felt that often the choice represented a student's personal idiosyncrasy, such as the student who always found poetry difficult or the student who loved to write. There was one student who said that s/he "hated the whole course", not really surprising in an anonymous questionnaire.

OAC STUDENT RESPONSE

Most of the students in the sample recalled best the stories, characters and plots of the Greek and Roman myths. These OAC students came to this curriculum in grade 10 and did not have the experience of the Grade 9 course which focuses on Greek and Roman mythology and the creation patterns in those and other mythologies. In grade 10, they received a quick overview of that material before continuing with the planned curriculum unit on native mythology. Their stronger recall, then, may be due to a number of factors, including the inherent power of the stories, the fact that these stories and characters are so often alluded to in other literature, and a number of them are examined again in great detail in the Grade 12 course to set the background for the study of archetypes. Too, this doubling up in grade 10 may account for the students' weaker recall of native mythology, the area in which students showed the least recall. (See question 1) In regard to comparisons that students make to mythical heroes in

reading about modern heroes, most respondents said they made few or no conscious comparisons. (See question 2) Almost unanimously, students felt that the study of mythology affected their understanding of literary allusions as they could decode them, knew the background to the reference and "felt educated". Several interesting comments included the response that the study of mythology allowed a student to "explore the imaginative aspects of literature", while another felt that s/he could "see more clearly purposes and meaning in literature". (See question 3) Question 4 asked students to identify any archetypes present in films or T.V. shows that they had seen recently and to discuss if and how these had contributed to their understanding and/or enjoyment of the presentation. There was a great wealth of positive responses to this question. Their viewing habits were revealed as students named a range of programs with archetypal structures in the storylines from *Wonder Years, Superman, Benny and Joon, Lost in Yonkers* to *Indecent Proposal*! The most frequently mentioned archetypes were the **end of childhood** and the **human year** but the **god teacher** and **metamorphosis** were referred to number of times. Science fiction buffs, who enjoy the *Star Trek* series, commented on the frequency of the appearance of the **cataracts of heaven** archetype in the doomed-world plot line. All but one student (newly arrived in the school and with no background in mythology) felt that the study of

mythology influenced their understanding of literature. Among the comments were that mythology was a basis for understanding common themes; it "could be applied to my life"; it was a source of many universal symbols; it gave one the ability to draw parallels; the literature itself has intrinsic value ("I just liked the stories"); and "it was a link with my life". (See question 5) When these 25 respondents were asked if some study of mythology should be included in the secondary school English curriculum and to what extent, 10 students said more than now, 12 said as much as now and one student said less than now. Two students did not reply to the question. (See question 6) Those who did reply gave their reasons for including a study of mythology in the English curriculum. These included a number of statements indicating that this study was interesting and informative. Students noted that mythology helps make their learning come full circle by OAC. One student said that it was the most interesting topic in English class! A number mentioned that it was a useful tool for analysis and necessary for a richer understanding of literature in general. One student said that although s/he didn't like it, it was useful.

TEACHER RESPONSE

The four teacher responses to the unit on archetypes were the most uniformly positive ones. Teachers felt that

although they had to do a great deal (2) or some (2) new learning for this unit, they were assisted by both the ready availability and the suitability of the resources for students and teacher in this unit of study. They found the "learning to be challenging", the unit itself "exciting and fun to teach", and felt overall that it was a great learning experience for them. (See questions 1,2 3) As a group they agreed that the unit had clear and appropriate objectives, provided the students with the opportunity for creative and divergent thinking and for problem solving. (See questions 4,5,6) The things that surprised teachers (Question 11) were the "amount of personal reflection and discussion generated by the unit", the "increase in the students' self-esteem as they worked through some complex and mature ideas", and the observation that when students were asked to "take a scholarly approach, and they succeeded, it motivated them to attempt other 'adult concepts'". Among the suggestions for improvements were lengthening the unit, and providing more short literature examples, in particular modern ones. (See question 12) These suggestions have been incorporated into the course for the following semester. Teachers were quite candid about parts of the unit that they enjoyed or disliked teaching. (See question 13) Most enjoyed the teaching of the actual concepts, such as the **end of childhood**; others also mentioned the class discussions and creative writing

assignments. Their dislikes included, for the most part, strategies for class or home assignments that they designed and felt fell short of their desired outcomes. Each 'dislike' discussed was followed by a remedy that would be (or has been) tried to alleviate the problem. Two teachers felt more time should be allotted to the study of mythology. Another thought "students should do more investigation of how modern stories, drama and media 'fit in'". Both of these suggestions have become adjustments. The results have shown their value. Another teacher suggested the introduction of the concept of archetype at the end of the grade 11 course. This is being attempted at this time and an evaluation of its helpfulness will be undertaken.

THE COMMON QUESTIONS

Questions 7 through 10 were asked of all three groups included in the sample. The questions were similarly worded and scored the same way. The responses have been recorded in percentage distribution charts found in Appendix 2. Question 7 asked if the unit on archetypes helped students see patterns in other literature or provided opportunities to use the archetypes in other literature, film or drama studied on the course. The majority of the students in both groups agreed, while the majority of the teachers agreed strongly. Question 8 asked if the study of archetypes provided students with a

link to other patterns in literature. Most students indicated that they "agreed", while most of the teachers indicated that they "agreed strongly". Question 9 asked if archetypes are a useful tool for critical analysis. The responses of all three groups followed the same pattern, as the majority of the students "agreed" and most of the teachers "agreed strongly". The final common question inquired about the relevant links in the archetypal patterns to the students' own lives. The majority of the younger students in Grade 12 "agreed slightly", while more of the OAC students "agreed". The teachers were split evenly between those who "agreed" and those who "agreed strongly". A more detailed account of the responses is provided for the reader in the distribution charts in Appendix 2.

Some concluding remarks are necessary. When analyzing these responses with the classroom teachers who knew the particular students, the teachers felt that often the choice represented a student's personal idiosyncrasy, such as the student who always found poetry difficult or the student who loved to write. The teachers' responses to the common questions may be explained by their closeness to the objectives and the content and their familiarity with it. Teachers, it is safe to say, are more focused on desired learning outcomes than most students are! The finding that showed that the Greek and Roman myths are more readily

recalled than others was not surprising. These stories and characters are so often alluded to in other literature, and the students may have become familiar with them in earlier grades or in History courses. A number are examined again in great detail in the Grade 12 unit of study on archetypes. The generally very positive comment of the teachers and their commitment to the curriculum is, I believe, a result of the teachers' involvement in developing this very curriculum and the attention that was paid to planning, resources and professional development. In general, with regard to the specific units, students seem to find the material and the learning activities challenging and interesting. The discovery of patterns in literature has produced within many students the willingness to think beyond the obvious. The universality of the recorded experiences and the links to their own circumstance have provided relevance for them. Teachers have been helpful by cooperating fully in the teaching of these curriculum units, and indeed, have assisted in refining the approaches and supplementing the material they are teaching. This began in the units of study in the earlier grades and has had an effect on the learning of both students and teachers in the senior grades.

One of the first noted difficulties was experienced by a teacher while teaching the native mythology unit included in the grade 10 curriculum. She reported that the students felt

that they were quite unfamiliar with native Canadians and with their literature. In small groups, she had these students write one fact about natives that they were sure of; then they shared these findings with the rest of the class. Their responses reflected a general ignorance about indigenous people; many of the responses showed racial stereotypes and misinformation. Working with the teacher librarian, she devised a two period series of mini-research lessons and activities that focused on natives, a sampling of their varied cultures, and some history of their interaction with the European population. She also provided them with the opportunity to read some of the folklore of various tribes. Having that little background allowed students to acquire some correct information, to be exposed to a wider variety of literature than was available in the classroom, and to brush up on their library research skills. She also had them keep a scrapbook of current news stories on aboriginal people and asked them to reflect in journal writing on the differences and similarities to the myths. This opportunity helped students become better prepared to meet the objectives that are outlined for this unit of study.

Another problem that emerged was with the original plan for the independent study research to be undertaken by students in the grade 11 study of the hero. Teachers felt that the task was too long, too rigid and did not offer enough

opportunity for the discussions that they felt were an essential ingredient of learning. Since the same assignment had been assigned in two successive semesters, the task itself was stale. So once again making use of the library and the enthusiasm of the teacher librarian, the two English teachers designed a series of eight activity centres at which students working with a partner had to complete a variety of tasks. The teachers have found that both they and the students enjoy the activity centers as they can interact more. In addition, the centers actually allow for the practice of many skills including oral discussion, research, writing, cooperation and organization/ time management.

A third need for a re-evaluation has come about as a result of the Ministry of Education's plan to destream grade 9. The directive that has been given to all school boards in Ontario requires the school to modify or change the grade 9 curriculum to suit all learners, doing away with any labelling of advanced, general or basic levels. The teachers of grade 9 English decided that the most easily adapted program would be the Greek and Roman mythology. Plans are under way to supplement some of the material with more texts that can be read by students experiencing learning difficulties and for more emphasis on small group learning and activities to meet individual needs more easily.

It seems obvious that if curriculum is to be effective

in promoting learning, it will have to change with the needs of the learners for whom it is intended. This can never be done in isolation or without consultation with the teachers and the students, both of whom are integral to the success of any program. This collegial and collaborative approach recommended by Schwab has produced many educational benefits for the students and the teachers. It has made for a better curriculum team and has bettered the educational climate for our students. Teachers in the senior grades find that most students have a basic understanding of critical expression which makes the transition to the more analytical approach of the OAC course easier for them. Their responses to the questionnaire indicate that this has come about, in part, through the use of mythology as a common feature in all the English courses. Some of the more affective consequences of this curriculum can only be measured over time or by the students themselves; the development of the imagination, and our human response to literature, is not always quantifiable.

CONCLUSION

This project has provided a rationale for the inclusion of mythology in the English classroom at the secondary level. The intrinsic value of this literature is indisputable. The fabulous stories of the Greeks and Romans, the romances and sagas of the early Europeans and the captivating and revealing tales of the first Americans have enlightened and entertained people down through the ages. Their significance as peoples' expression of their place in the universe, their relation to the gods and nature, and as a unique description of the human condition are clear and undeniable. Their added usefulness to the student of literature is the frequency with which the references to the patterns found in these stories recurs. Too the symbolic nature of these characters, plots and themes recurs frequently in contemporary literature. Finally these stories and plots and themes are bound inextricably with other matters; matters of religion, philosophy, history, ethics and politics. They are of interest to the classicist and the post-structuralist. Their greatest contribution, however, comes from their ability to evoke the imagination and to teach us about something about

ourselves.

Too, this project uses Joseph Schwab's reflections on the deliberative nature of the process as a theoretical base for developing the curriculum. Evidence, both qualitative and quantitative, is used to evaluate the success of the grade twelve unit of study. In keeping with current trends in education, all of the units provide a number of opportunities for the students to engage in both critical and creative thinking, to develop appropriate writing and language skills, and to work both within a group and independently.

The study of mythology is an important field, worthy of examination. Joseph Campbell tells us that

> Greek, Latin and Biblical literature used to be
> part of everyone's education. Now, when these
> were dropped, a whole tradition of Occidental
> mythological information was lost. It used to
> be that these stories were in the minds of people.
> When the story is in your mind, then you see its
> relevance to something happening in your life.
> It gives you perspective on what's happening in
> your own life. With the loss of that, we've
> really lost something because we don't have a
> comparable literature to take its place. These
> bits of information from ancient times, which
> have to do with the themes that have supported
> human life, built civilizations, and informed
> religions over the millennia, have to do with
> deep inner problems, inner mysteries, inner
> thresholds of passage. (The Power of Myth, 4)

What better place than the school to continue the tradition of an examination of the stories of the past to build for the future?

PART II

THE UNITS OF STUDY

The following units of study represent only a part of
the advanced level curriculum for the various grades under
discussion. The materials, literature, language and other
media, that form the basis of instruction in grade 9, are
extended and elaborated upon further in grades 10, 11 and 12.
Although it is not a requirement for success at the grade 10,
11 or 12 levels that the unit of the preceding year be
completed, it is obvious that the continuity is helpful and
that it places the literature, language and other media in a
continuum that creates a meaningful context for the students.

In order to standardize the units the following format
has been adopted: a brief overview of the topic, a suggested
time frame, objectives for the unit that are cognitive,
affective and behavioral, a selection of student readings and
various accompanying media, teacher topics for lessons, some
suggested projects, inquiries and/or presentations for
individual writing, for group work and for independent study.
A number of these sample student handouts and activity sheets
do not represent original ideas; rather they are the

culmination of a number of years of teaching this material and gleaning suggestions from a variety of sources, both print, media and human. Credit will be given where possible to the author or creator. Each mythology unit can be incorporated into the remainder of the curriculum for that grade level, and assigned a number mark that is based on the amount of time spent on the study, and its position relative to the other units of study that comprise that course. These mythology units of study are designed on the assumption that a 76 minute class period is the norm.

A general statement on the processes of student evaluation is necessary at this stage. The main purpose of evaluation is to promote learning for the student, to provide feedback to the teacher and to report to the parents about their child's performance. It is a continual, cooperative and comprehensive process that is curriculum based. Evaluators include not only the teacher, but the students themselves and their peers. Self-evaluation allows students to become more aware of their strengths and weaknesses, to determine their own learning styles and to become more realistic about their capabilities. Peer evaluation offers a wider range of responses than the teacher alone can give; it offers the opportunity to identify and understand criteria for judging achievement, experience in determining the effect one's own work has on others, and a valuable opportunity to receive non-

threatening feedback.

Evaluation of student achievement will be formative; that is on-going in an assessment of student performance in writing, small group learning, oral language, work and study habits and independent study. It will examine both the processes and the products of learning. Finally, evaluation will also be summative; that is, assessed through the administration of formal tests and examinations.

In keeping with the aims of the _English Curriculum Guideline, 1987: Intermediate and Senior Divisions (Grades 7-12)_ (12), evaluation for all advanced courses will reflect this allocation of marks:

Writing as process and product	30%
Small group and oral language	20%
Work and study habits/independent learning	30%
Summative tests and examinations	20%

The bibliography of works on mythology included at the end of this project does not pretend to be complete or exhaustive on the subject, but reflects that which was helpful to the author and available in the school library for students to use.

GRADE 9 ADVANCED LEVEL

The first unit of study in grade 9 is a study of mythology, predominantly Greek, with particular emphasis on the characters who inhabit the myths, and on the creation stories from a number of different cultures.

A. AIMS AND OBJECTIVES

1. To use and develop the imagination
2. To acquire a knowledge of the origins of our culture through an introduction to classical literature
3. To transfer patterns found in mythic literature to modern literature
4. To appreciate the similarities and differences among a number of cultures and their myths

B. COURSE CONTENT

Most of the literature comes from a number of different texts available to the teachers and students. These include Mythology (NAL) by Edith Hamilton, The Book of Myths (Irwin) by Amy Cruse, Mythic Voices (Nelson) by Lottridge and Dickie and Myth and Meaning (Methuen) by Head and MacLea. These

texts are supplemented by a number of video resources. The
unit will take approximately 20 classes, each lasting 76
minutes.

a. Introduction (1 **period**)

   filmstrip <u>What Are Myths?</u> (Thomas A. Klise Co. Ltd.,
Peoria, ILL, 1983)

b. The Characters (3 **periods**)

   The Olympian gods (<u>Mythology</u>, 24-62)

     filmstrip <u>Greek Myths: Character and Content</u> (Thomas A.
Klise Co. Ltd., Peoria, ILL, 1983)

c. Creation (6 **periods**)

   from <u>Myth and Meaning</u> "The Creation of the World"(Greek),4
                               "The Creation of the World"
                               (Norse),49
                               "The Creation of the World"
                               (Eskimo),81

   from <u>Mythic Voices</u>   "Yhi Brings the Earth to Life",13
                               "The Making of Gods and People", 15
                               "The Archer and the Moon Goddess",33
                               "Sedna, Mother of the Sea Animals",39

d. Heroes (6 **periods**)

   from <u>Mythic Voices</u>   "Heracles and the Hydra",87
                               "Theseus and the Minotaur",99
                               "The Voyage of Odysseus",194

   from <u>The Book of Myths</u> "Prometheus and His Gift to Man",7
                                 "Hercules and the Golden Apples",55

   films <u>The Clash of the Titans</u> (MGM/UA) 1981

      <u>Greek and Roman Legends</u> (VHS) Films for the
                                      Humanities, 1988

* **There are a number of unaccounted-for classes to allow for
student writing and research.**

C.<u>LEARNING ACTIVITIES</u>

1. Teacher Lessons

Students may bring a certain amount of prior knowledge about mythology to the course, and it is essential to ascertain how much they already know about the stories, legends and romances of the past. An introduction to the family of Greek (and Roman) gods will be necessary and helpful in identifying the characters in the myths studied. Class viewing of the filmstrip "What are Myths?" will introduce students to the range of possible roles and functions of myths in the life of man, and lead them to a quick study of the daily life of the Greeks and Romans. It is essential to introduce students to the patterns found in literature that emerge from a careful examination of a variety of **creation myths** from various cultures, and from a close reading about a number of Greek **heroes**. These patterns are the cornerstone of these units of study through grades 9 to 12.

2. Group Work

Students at this level are comfortable working in small groups and such work helps to reinforce positive learning values and self-esteem. Students may work in pairs, choosing from a

variety of activities, allowing them to draw on a number of different skills. These include research skills e.g. a look for animism in both mythic and modern literature; language and art, a collage of mythical themes, Greek graffiti, and a parody of the Greek gods in designing a magazine cover that could be used in a twentieth century humour magazine like MAD. In small groups, the class may design and produce a newspaper of the time, that would include hard news, weather, sports, social and entertainment pages for a start. The content of the newspaper should be derived from the imaginative application of the facts gleaned from the myths studied. An interesting suggestion for planning a newspaper comes from the article by Betty Kuhn Johnson in the English Journal of April, 1990.

3. Writing

It is important to note that students are to be involved in the writing process as well as the products of writing at this age. The guideline is specific about the stages of writing:

> Although writing is a recursive and not a linear
> process, it has identifiable stages. In the
> prewriting stage, the student prepares to write.
> This stage is characterized by creative generation
> and gathering of ideas; by an incubation period
> for thinking about and selecting ideas and
> information; by talk with other students and the
> teacher; and by crystallization of a writing
> focus...In the writing stage, students try to get
> their thoughts on paper or the computer screen.
> Although this is frequently a solitary process, it is

> often useful to have students work in pairs or small
> groups. The focus here is primarily on
> expression...The **postwriting** stage follows
> revision, editing and rewriting. Students share
> their writing with other students, the teacher and
> wider audiences via bulletin boards, literary
> magazines, school newspapers , oral reading or
> dramatization.
> (<u>English Curriculum Guideline</u>, 18)[12]

Students select from a variety of topics, some at the instigation of the teacher, others they generate themselves. They should attempt a number of different forms and submit at least one to the teacher for evaluation and choose another for peer evaluation. Apart from directed writing in the form of writing and answering questions, students could experiment with **poetry writing**, attempt a **character study** of one or several of the gods or goddesses, write **advertising copy** using the Greeks to sell twentieth century products, undertake **letter** and **journal writing**.

4. Independent Study

Following a series of instructions on the narrative form of a typical myth, the purpose it serves and general instructions for this independent activity, students will compose an original myth. Students can then prepare an outline, including purpose, audience and function of their myth. They should designate a writing partner who will act as mentor, reader and editor. They should also submit to the teacher the

intended length of the myth and the date it will be completed, all of which are subject to the teacher's agreement.

D. EVALUATION

Based on the amount of time spent on each of the unit activities, marks can be assigned as follows. The discretionary marks include some input from student planning and evaluation, tests or work and study marks assigned for homework and class participation. They may also be marks that are awarded for work that is contracted for outside the assigned curriculum by interested students.

Group work	20%
Writing	40%
Independent study	20%
Discretionary marks	20%

GRADE 10 ADVANCED LEVEL

This unit is short and will serve as the beginning of a study of Canadian literature, including short stories, poetry and a novel. In the interest of maintaining a chronological approach, it can be taught at the beginning of the semester.

A. AIMS AND OBJECTIVES

1. To reinforce the creation and heroic patterns in mythology introduced in Grade 9

2. To begin a study of comparative literature that will provide students with a sense of our shared humanity

3. To appreciate the variety and richness in the stories of Canada's native people

4. To broaden students' knowledge of literature, both past and present, and to deepen their insight into different cultures as expressed through a variety of literary genres

5. To examine the role of native people in the Canadian mosaic today

B. COURSE CONTENT

The majority of the literary selections come from The Book of Myths (Irwin) by Amy Cruse. These can be supplemented with readings from Myth and Meaning and Mythic Voices. The students must do some reading of current magazines and

newspapers.   The unit will take approximately ten 76 minute

classes.

from The Book of Myths

"Glooskap and the Baby", 129
"How Glooskap Overcame Winter", 131
"The Four Wishes", 135
"Glooskap's Farewell",137
"The Story of Scarface", 138
"The Maize Spirit", 146
"The Medicine Man", 149
"Blue Jay", 156

Supplementary teacher or student reading from Myth and Meaning

The Indians of the Pacific Coast, 93-101
The Indians of the Eastern Woodlands 102-112
The Indians of the Plains, 113-124

From Mythic Voices

"The Woman Who fell From the Sky", 10
"How the Raven Lost His Beak", 74
"Windigo", 96
"The Legend of Iroquois Falls", 155
"How the Four Visited Glooskap", 190
"The White Stone Canoe", 232

    films   Glooskap, VHS, Films For the Humanities (1990)
            The Legend of the Corn, VHS, Films For the Humanities
                                  (1990)
            The World Between, VHS, Films For the Humanities
                                  (1990)

C.LEARNING ACTIVITIES

1. Teacher Lessons

The teacher should draw on the students' prior knowledge of Greek mythology and the inherent patterns while reading the myths of native people. Besides the already familiar **creation** and **heroic** patterns, a new element the **trickster**, will be introduced.[13] It is necessary to make clear to the students the closeness to the **land** and **nature** that is characteristic of these stories. It is incumbent on the teacher to clarify the common misconception that *indians* are one cultural group. The native people of North America make up hundreds of cultural groups, each with a different way of life, yet sharing many common problems. Finally, the teacher and the class should examine carefully the role of **prejudice** in some of the preconceptions, misconceptions and beliefs that are prevalent in the literature and media, and perhaps even in ourselves, today.

2. Group Work

Students can be assigned a group of stories to read, from which they can draw a number of conclusions and then report on these to the class. They can also be assigned or choose a reading and writing partner with whom to share the reading and writing tasks assigned for specific stories. As a group, the

class could either invite a speaker from the native community to address the class on a number of issues, or visit the native displays at Six Nations or Cayuga.

3. Writing

Most of the writing, other than any required responses to assigned stories, will be done as part of the independent study, the major student activity for this unit. Some personal and reflective journal writing is an ideal form to emerge from the reading of these stories.

4. Independent Study

Ideally, independent study should be introduced at the beginning of the unit. It requires that the students monitor newspapers and magazines for any references to Canada's native peoples. These may include any kind of stories - political, personal, or factual news stories. Each story/article will be commented upon and the final response will be a personal commentary on what the student feels that he/she has learned about native people and the details that surround their lives. The students' reflections on the subject should include what these journalistic excerpts tell us about ourselves.

D. EVALUATION

Marks are to be awarded, according to the amount of time that

is spent on the various learning activities and the thrust of
the teacher in directing the class. The discretionary marks
may be reserved for any quizzes or homework and class
participation or for work that a student contracts for outside
the required assignments.

Group work/oral work	20%
Writing	20%
Independent Study	50%
Discretionary marks	10%

GRADE 11 ADVANCED LEVEL

The second term of a full year program or the second half of the semester has, as its focus, the hero in literature. This study is an attempt to draw the student into the understanding of the development of the cultural, religious and literary figure of the hero.

A. AIMS AND OBJECTIVES

1. To promote the students' appreciation and enjoyment of literature and language

2. To broaden the students' knowledge of literature, both past and present, and to deepen their insight into different cultures as expressed through a variety of literary genres

3. To encourage the use of language and literature as a means by which the individual can explore personal and societal goals, and acquire an understanding of the importance of such qualities as initiative, responsibility, respect, precision, self-discipline, judgement, and integrity in the pursuit of goals.

4. To examine the role and function of the hero in a variety of traditions and to explore the emergence of the concept of the 'anti-hero' in twentieth century literature.

5. To apply students' knowledge of mythology in recognizing and interpreting patterns in literature.

B. <u>COURSE CONTENT</u>

The bulk of the literature comes from two texts: <u>Mythology</u> (NAL) by Edith Hamilton and <u>Myth and Meaning</u> (Gage) by Head and Maclean.

A. The Origins (20 periods)

1. The classical tradition

"Perseus" (<u>Myth and Meaning</u>,143; <u>Mythology</u>, 141)

"Jason" (<u>Myth and Meaning</u>,150)

"The Quest for the Golden Fleece" (<u>Mythology</u>,117)

"The Adventures of Odysseus" (<u>Mythology</u>, 202)

2. The early English tradition

"Beowulf and the Fight With Grendel" (<u>Mythic Voices</u>, 62)

<u>Beowulf</u> (VHS, Films for the Humanities, 1988)

3. The medieval tradition

"The Story of Arthur" (<u>Myth and Meaning</u>, 165)

<u>The Legend of Arthur</u>, (VHS, Films for the Humanities, 1988)

feature films   <u>Excalibur</u> (Orion Films, 1981)

<u>Monty Python and the Quest for the Holy Grail</u> (Pan-Canadian Video, 1983)

B. The twentieth century (15 periods))

Salinger, J.D., <u>The Catcher in the Rye</u>, (Bantam,

New York, 1989)

<u>Salinger</u> - filmstrip (Thomas A. Klise, Peoria, ILL, 1985)

C. <u>LEARNING ACTIVITIES</u>

1. Teacher lessons

There are a variety of topics that should be covered in class. As is the case in other subject areas, much of the teaching is recursive and the students are familiar with the general shape of many topics. It is incumbent upon the teacher to review and restate these topics, using the materials on the course that are new to the students, and to draw them into some new and pertinent observations that arise from their study of the literature, language and media presented. The students must demonstrate their understanding of these concepts through their utilization of this knowledge in a manner that is appropriate for students at the grade 11 advanced level. Among the topics should be included a discussion of the term **archetype**, an analysis of the **heroic pattern**, and an examination of the phenomenon of the **anti-hero**. Among the topics to be reviewed are various aspects of the novel: **setting, plot, character, theme, symbolism** and **imagery.**

2. Group Work

In addition to guided questions and answers that can be
completed in pairs or small groups to cover the reading and
viewing material on the course, there is a choice of major
assignments. One is an investigation of language, that
involves the students in thinking, writing, extended reading
and research activities, based on their study of several of
the Greek myths. Another is an activity-centered study of the
phases of the heroic pattern.

3. Writing

Students select from a variety of forms and genres to produce
writing that is personal. They should attempt at least three
(3) different pieces and of these, select one for peer and one
for teacher evaluation. Some prompts could include: **poetry
writing** in a form that has been studied this year such as the
sonnet, simple lyric, dramatic monologue; a **newspaper article**
about the exploits of one of the heroes studied; **journal
writing** about a personal hero; an original **myth**; research on
the historical/ theatrical/ film character, Arthur.

4. Independent Study

Following a series of Socratic lessons on the evolution of the
hero and the development of the anti-hero in the changing
world view of the twentieth century, the students will read

The Catcher in the Rye. Then, students will select a topic of interest, related to the study of the novel . From that topic they will frame a thesis statement to introduce an opinion that will be defended in a literary essay of 600-800 words.

Some sample topics could include the following:

a. A discussion of the quest motif in The Catcher in the Rye.

b. The anti-hero in The Catcher in the Rye.

D. EVALUATION

Based on the amount of time spent on each of the unit activities, marks can be awarded as follows. Discretionary marks may include some input from student planning and evaluation, tests or work and study marks assigned for homework and participation or they may be marks awarded for work that is contracted for outside the set curriculum by interested students.

Group work	20%
Writing	30%
Independent Study	30%
Discretionary marks	20%

GRADE 12 ADVANCED LEVEL

This unit of study resembles a mini-course in literary criticism. It is based on the view that literature is structure as well as content and that the study of literature can follow an inductive pattern. Students will learn the principles of literary structure by encountering them in a systematic way, relating every piece of literature to other literature they know. This allows them to relate and generalize, so that they can develop a sense of literature that goes beyond individual works. This particular unit is based primarily on the work of Northrop Frye, which proposes that *archetypes* are the structural symbols that give literature its unity.

A. AIMS AND OBJECTIVES

1. To broaden the students' knowledge of literature, both past and present, and to deepen their insight into different cultures as expressed through a variety of literary genres.

2. To develop the students' ability to read and write in a manner that is critical, yet within the context of their own deeply felt experiences.

3. To draw on students' prior knowledge of the creation and heroic patterns.

4. To establish clearly in the students' minds the oneness of

the imaginative experience captured in literature.

5. To see the recurring characters, events, stories and images as old patterns that unify our imaginative expressions.

6. To understand the six archetypes as Frye classifies them: golden age, god-teacher, the end of childhood, cataracts of heaven, metamorphosis and the human year.

7. To apply this knowledge to other literature on the grade 12 program, such as Hamlet and A Separate Peace.

B. COURSE CONTENT

The material for this unit comes from three excellent anthologies, each of which had as supervisory editor Northrop Frye. They are Circle of Stories: One (HBJ), The Perilous Journey (HBJ) and Man the Mythmaker (HBJ). The text Man the Mythmaker is suggested as the basic classroom text as it is devoted to an analysis of the archetypal patterns and each unit provides a clear introduction and exposition of the form. Instruction in these archetypes should take no more than ten 76 minute periods.

1. Introduction

   Introduction (Man the Mythmaker, xiii-xiv)

2. The Golden Age

   "The Golden Age" (PJ, 2)
   "The Four Ages" (MM, 14)
   "Inaugural Address" (PJ, 11)

"pity this busy monster, manunkind" (<u>PJ</u>, 45)

3. The God Teacher

"Prometheus" (<u>MM</u>, 32)
"The Mysterious Stranger" (<u>MM</u>, 39)
 from the film <u>2001 A Space Odyssey</u> MGM/UA (1968)

4. The End of Childhood

"Atalanta's Race" (<u>MM</u>, 100)
"Arms and the Boy" (<u>MM</u>, 139)
"A Death in the Family" (<u>MM</u>, 86)

5. Cataracts of Heaven

"The Flood" (<u>MM</u>, 147)
"It is Almost the Year Two Thousand" (<u>MM</u>, 162)
"If I Forget Thee, O Earth" (<u>CS</u>, 127)

6. Metamorphosis

"Pygmalion" (<u>MM</u>, 192)
"when god lets my body be" (<u>MM</u>, 185)
 from the film <u>The Fly</u> Twentieth Century Fox (1986)

7. A Human Year

"Demeter and Persephone" (<u>MM</u>, 234)
"After Apple Picking' (<u>MM</u>, 265)
"A Turn With the Sun" (<u>MM</u>, 284)

C. LEARNING ACTIVITIES

1. Teacher lessons

For the most part, instruction will be socratic, as the
teacher directs the student to a definition of the particular
archetype that emerges from a reading of the introductory
notes in <u>Man the Mythmaker</u> for each of the six archetypes.
Among the specific lessons should be included a review of the
creation myths and **heroic literature**; a consideration of the

moral world of the myths, and the attitudes they reveal about politics, destiny, death and women. Too, there should follow a discussion of the **application of myths** in literature, in history and in contemporary society. The students will examine both the myth to discover the archetype and its application in a more modern literature, both prose and poetry.

2. Group Work

In addition to directed reading and to responding to guided questions that can be worked on in pairs or in small groups, there are a number of suggested research topics that can be investigated with a partner. These will have both a written and an oral component.

3. Writing

Students will select from a variety of forms and genres to produce writing that is both critical and personal. There should be at least three (3) different pieces attempted, with two (2) submitted for teacher evaluation. Some possible writing could include **poetry writing** that uses an extended metaphor as the vehicle to transmit meaning; some short **expository writing** pieces that reveal the students' abilities to analyze and synthesize the literature and some **creative writing** in a mode that appeals to the individual student attempting it.

4. Independent Study

Following this series of lessons on the application of archetypes in the analysis of literature, the students will read the play _Hamlet_ and the novel by John Fowles, _A Separate Peace_. After reading _Hamlet_, each student will choose a topic of interest, related to a study of the play. From that topic the student will frame a thesis that reflects the opinion s/he holds and debate it in a short literary essay of about 800 words. Following a close reading of _A Separate Peace_, the students, in small groups, will prepare an oral presentation on a topic that emerges from that study. In both cases, the students will have the opportunity to apply their knowledge of archetypes to the independently prepared work.

D. EVALUATION

At the teacher's discretion and based on the amount of time that has been spent on this mini-unit, marks should be awarded as follows. Discretionary marks may include some peer evaluation, test marks or marks awarded for work that is contracted for outside the regular curriculum by interested students.

Group work	30%
Writing	50%
Discretionary marks	20%
Independent Study	marks will be incorporated into the drama unit on _Hamlet_ or the unit on the novel _A Separate Peace_.

APPENDICES

APPENDIX 1   QUESTIONNAIRES

Evaluation Questionnaire   Grade Twelve Advanced
Unit One   ARCHETYPES   Teacher Questionnaire

PREPARING

1. Comment upon the availability and suitability of
   resources for this unit.

_____

_____

_____

2. How much new learning did you have to do to prepare to
   teach this unit?

   a.a great deal   b.some   c.none at all   d. other
                                                    (specify)

_____

3. How did the amount of learning required make you feel
   about teaching this unit? Why?

_____

_____

TEACHING

For items 4 through 10, circle the most appropriate response

The unit on archetypes

4. has appropriate and clear objectives for this grade
   level.

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
  Agree   Agree   Disagree   Disagree

ʻ

5. provides students with opportunities for creative and
   divergent thinking.

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

6. provides students with opportunities to problem solve?

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

7. provides students with the opportunity to use archetypes
   as a method of analyzing or assessing other literature,
   film or drama.

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

8. allows students to see the link between archetypes and
   other patterns, such as heroic and creation patterns
   studied in earlier grades.

Strongly Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

9. provides students with a useful tool for critical
   analysis of literature.

Strongly Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

10. provides some relevant links to the students' own lives?

Strongly Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

LOOKING BACK

11. What surprised you in the teaching of this unit?

_____

_____

12. What would you change about teaching of this unit in
    order to improve it for you and your students?

_____

_____

13. What part of the unit did you enjoy teaching the most?
    Why?

_____

_____

_____

the least? Why?

_____

_____

_____

Thank you for your cooperation in completing this evaluation
form

NOTRE DAME HIGH SCHOOL
ENGLISH DEPARTMENT

Evaluation Questionnaire   Grade 12 Advanced English
Unit One   **ARCHETYPES**   Student Questionnaire

1. Explain how your earlier study of Greek and Roman myths, of the creation, heroic and quest patterns, of the legends of early and Middle Europe and of the native literature of North America assisted you in working through this unit?

_____

_____

_____

_____

2. Place a check beside the phrase which best describes the content of the course

    ___ interesting   or   ___ dull
    ___ easy to understand   or   ___ hard to understand

Please circle the phrase which best describes your view.

3.   The order and progress of the unit was

easy to follow   occasionally baffling   other(specify)
                   confusing

_____

4. The variety of print and media materials available was

sufficient   adequate   insufficient   other(specify)

_____

5. Please make two general observations from your study of literary archetypes?

_____

_____

6a. Describe an assignment that you liked and tell why you liked it.

_____

_____

6b. Describe an assignment that you did not like and tell why you disliked it.

_____

_____

For items 7 through 10, circle the most appropriate response

My study of archetypes

7. provided me with the opportunity to use archetypes as a method of analyzing and of better understanding some of the other literature I studied such as <u>Hamlet</u>, the <u>Family Portraits</u> unit of short stories and poetry, and/or the novel <u>A Separate Peace</u>.

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

8. allowed me to see the link between archetypes and patterns that I studied in earlier grades.

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
 Agree   Agree   Disagree   Disagree

c

9. provided me with a useful tool for critical analysis.

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
  Agree   Agree   Disagree   Disagree

10. provided me with some relevant links to my own life.

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
  Agree   Agree   Disagree   Disagree

Thank you for your cooperation in completing this
questionnaire

NOTRE DAME HIGH SCHOOL
ENGLISH DEPARTMENT

Evaluation Questionnaire   OAC Student Questionnaire
The Study of Mythology

1. You have studied different mythologies throughout high
   school: Greek and Roman mythology; native mythology; some
   legends and myths from Europe and archetypes based on
   myth. State two things that you recall about each of
   these subjects.

2. Give some examples of the comparisons you make to
   mythical heroes you studied when reading or thinking
   about modern heroes.

3. Allusions to other works and to history abound in modern
   literature. In what ways has the study of mythology
   affected your understanding of the literature you were
   studying?

4. Identify any archetypes present, if any, in a film or
   T.V. show that you have seen recently. Explain their
   contribution, if any, to your enjoyment or understanding
   of the presentation.

5. In what ways have the characters, plots and symbols found
   in mythology influenced your understanding of literature?

6. Circle the phrase that best describes the extent to which
   you would recommend that some study of mythology be
   included in the secondary school English curriculum?

more than now as much as now   less than now   none at all

   Why_____

   _____

For items 7 through 10, circle the most appropriate response

7. helped me to see patterns in the literature that I
    studied in my OAC English course(s)

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
   Agree   Agree   Disagree   Disagree

8. provided me with a link to patterns I studied both in
    earlier grades and in the OAC course(s)

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
   Agree   Agree   Disagree   Disagree

9. provided me with a useful tool for the critical analysis
    of literature

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
   Agree   Agree   Disagree   Disagree

10. provided me with some relevant links to my own life

Strongly   Agree   Slightly   Slightly   Disagree   Strongly
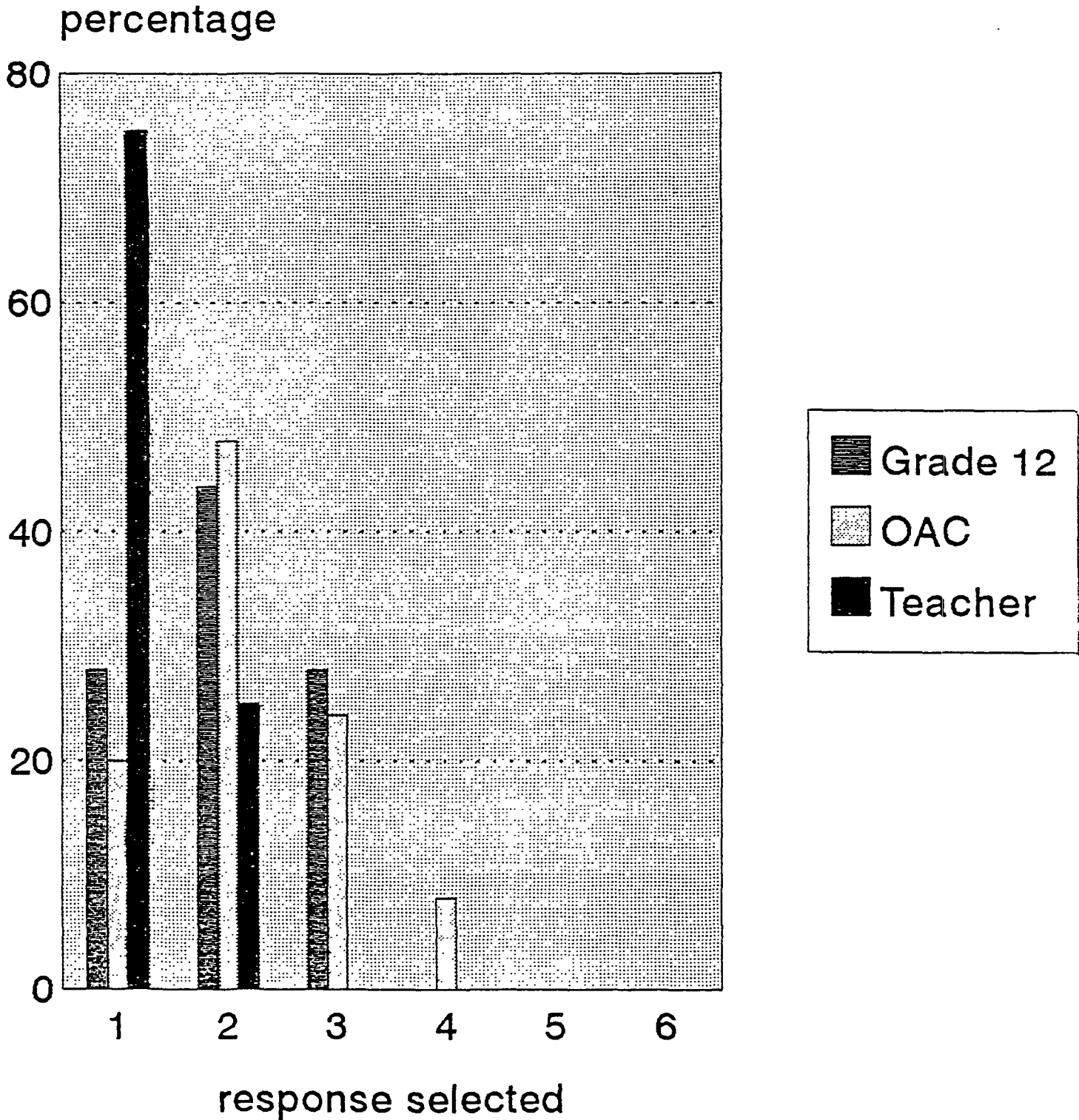   Agree   Agree   Disagree   Disagree

Thank you for your cooperation in completing this
questionnaire

APPENDIX 2   RESPONSE DISTRIBUTION SHEETS

The Unit on Archetypes

response distribution for question 7

Did the study of archetypes help students see patterns in/provide opportunity to analyze literature?

percentage

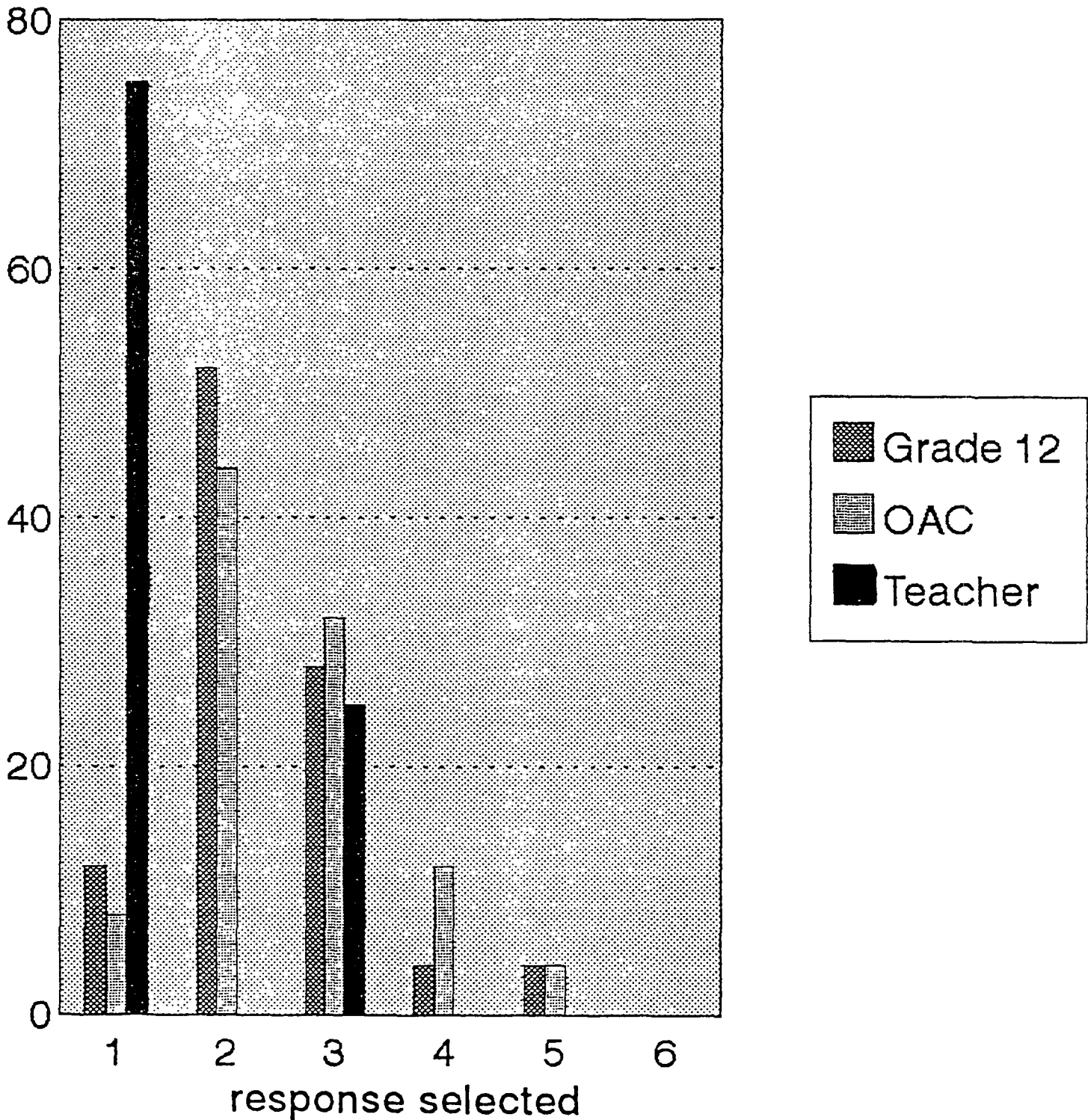1-strongly agree 2-agree 3-slightly agree 4-slightly disagree 5-disagree 6-strongly disagree
SAMPLE SIZE: Grade 12 and OAC, 25 respondents

The Unit on Archetypes
response distribution for question 8
Can a link between archetypes and other patterns in literature be seen by students?

1-strongly agree 2-agree 3-slightly agree 4-slightly disagree 5-disagree 6-strongly disagree
SAMPLE SIZE: Grade 12 and OAC, 25 respondents

The Unit on Archetypes

response distribution to question 9

Are archetypes a useful tool for critical analysis?

1-strongly agree 2-agree 3-slightly agree 4-slightly disagree 5-disagree 6-strongly disagree
SAMPLE SIZE: Grade 12 and OAC, 25 respondents

The Unit on Archetypes
response distribution for question 10
Do archetypes provide some relevant links to the students' own lives?

percentage

response selected

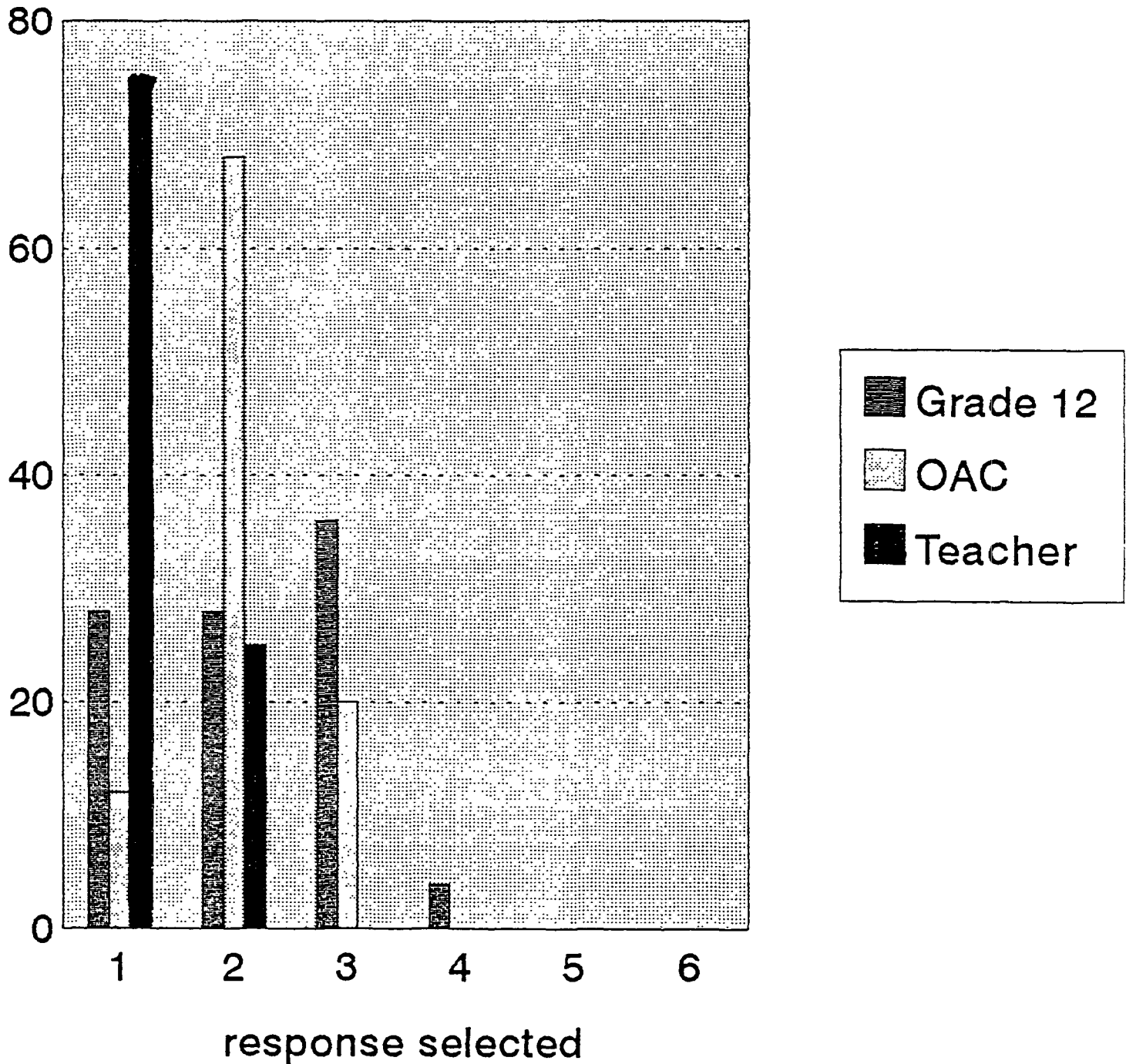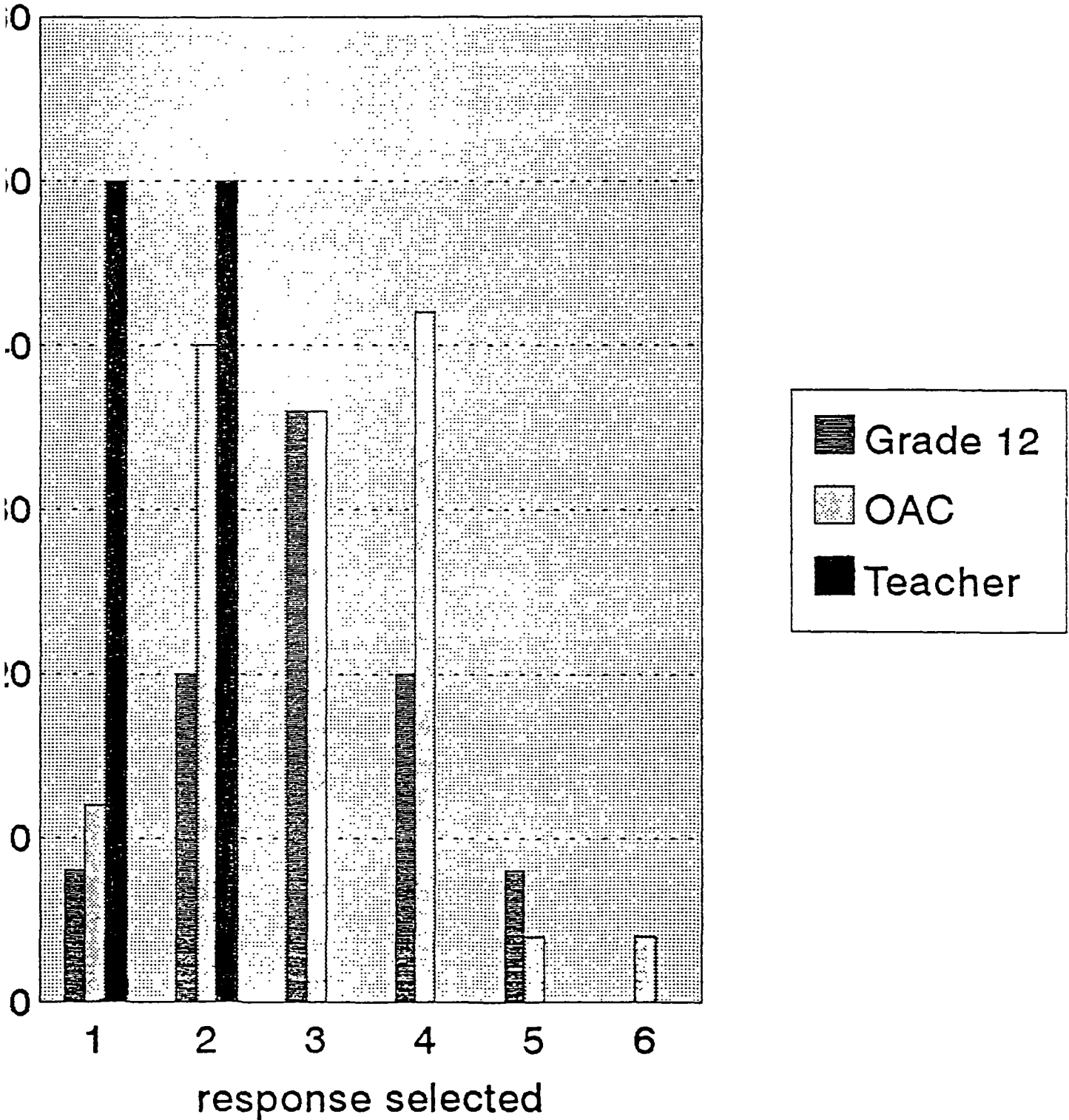1-strongly agree 2-agree 3-slightly agree 4-slightly disagree 5-disagree 6-strongly disagree
SAMPLE SIZE: Grade 12 and OAC, 25 respondents

APPENDIX 3   GRADE 9 SAMPLE ASSIGNMENT SHEETS[14]

WHAT ARE MYTHS?

Answer the following questions in complete sentences following the class viewing of the Thomas A. Klise filmstrip, **What Are Myths?**

1. Myths share a number of characteristics. Name at least four.

2. According to the filmstrip, what is the difference between a myth, legend and a folk tale? Do you agree?

3. Myths perform a number of functions. Name and explain the four traditional function of myths.

4. A new theory concerning myths emerged in the twentieth century. Explain briefly how myths are the "products of the psyche" ?

5. What is meant by the following terms as they are used in the filmstrip?

   muthos   antiquities
   traditional story   ritual
   stereotype   allegory
   illiterate society   collective unconscious
   archetype

THE TWELVE OLYMPIANS

DOMAIN	GREEK NAME	ROMAN NAME	SYMBOLS
SKY			
SEA			
UNDERWORLD			
QUEEN OF HEAVEN			
LOVE			
WAR			
TRAVEL			
AGRICULTURE			
FORGE			
SUN			
MOON			
WISDOM			

Question Greek	Chinese	Eskimo	Genesis
CREATOR			
one or many?			
supreme power or shared?			
male or female?			
benevolent or malevolent?			
concerned or indifferent?			
named or unnamed?			
lives in sky or on earth?			

CREATION

accomplished by word, act or both?			
ordered or haphazard?			
bloody struggle or calm development?			
world quickly or slowly created?			

Other interesting facts?

WHERE DO ALL OUR HEROES COME FROM?

Who is the hero of your school? an outstanding athlete? the outspoken editor of your school newspaper? or an ordinary student whose quick thinking saved someone in danger?

Who are our national heroes? sports idols? movie stars? astronauts? or scientists trying to conquer disease?

In other words, what qualities make a hero? Physical strength is one, certainly, as is the will to win, and both are characteristic of great athletes. If we add courage and intelligence, we can see why the crusading editor or the astronaut would also qualify.

But what about the person who risks his life to save another's, or the scientist who devotes a lifetime to relieving pain and suffering? We say such people are *altruistic*, that is, more interested in others' welfare than in their own. Perhaps that makes them the greatest heroes of all.

In mythology, we shall study ancient heroes such as Achilles, the great warrior; Hercules, the strong man; and Odysseus, the crafty man who was "never at a loss."

From their deeds we can figure out what ancient people expected of their heroes. They had to be brave as Achilles, have the superhuman strength of Hercules, and the cleverness and persistence of Odysseus. A hero had to be a good leader, like a father to his followers, merciful to the weak, but merciless to his enemies.

The mercilessness and craftiness that Odysseus showed are not qualities that we admire today. Yet in books, movies, or TV programs, we like to see the hero win out against the "bad guys" by whatever means.

Of course, the mythical heroes often received help from the gods. The goddess Athena was at Odysseus' side to help him defeat his enemies; with her assistance, he became a superman.

Mythical heroes are *never* real. They simply represent what people at a given time in history saw as the ideal. Of course, we have inherited those myths, handed down through the centuries.

Real-life heroes can never become *myths*, but they can become *legends* as more and more stories are told about their lives and deeds. Thus, Babe Ruth has become legendary in baseball. John Wayne, who always played the "good guy" in westerns, is a legendary movie star, and Davy Crockett, a legendary frontiersman. No doubt, many other such heroes will appear in your lifetime.

Read the stories and /or watch the films about Jason, Hercules and Theseus.

Recopy this chart into your notebook and fill in as many details as you can for each hero.

	Jason	Hercules	Theseus
hero's birth parents early life and training			
the quest begins perils aid from the gods companions			
the goal achieved			
love and marriage aftermath			

CONCLUSIONS

1. Make a list of the traits that heroes share.
2. How are heroes different from ordinary men?
3. Name several people who could be considered heroes in the twentieth century?

<

Myths? They are just fantastic stories about the long ago; they don't belong in the twentieth century.

Right?

Wrong! Even though you may not be aware of them, myths still play a part in your daily life.

Perhaps you'd like proof?

Let's imagine that when you got up this morning, you washed your face with Dove soap before going down to breakfast.

While you were eating your cereal, you happened to notice a picture of the Corn Goddess on the box. Just then, your mother called to you to hurry. You were already late for school, and she'd have to give you a ride in the Mercury.

In your first class, you took out your Venus pencil to do your algebra. English came next. You were expected to write a paragraph, using chronological order. In science, your teacher explained the characteristics of arachnids. In social studies, your class, divided into hawks and doves, had a lively debate about our country's military policies.

After school, you put on your Nike running shoes, hoping they'd "put wings on your feet." Later, your track coach told you that your time was off. You thought that was probably because your Achilles tendon was still sore.

Back home, you checked the bulletin board and found that your household chore for the day was cleaning the bathroom with Ajax cleanser.

Finally, with chores and homework finished, you could turn on your Panasonic TV.

How alert were you to the part mythic characters played in your day? Try the game on the next page to find out.

IF THE ANCIENTS ADVERTISED

Imagine there was a mythological newspaper, *The Olympian Gazette*. Who might have placed each of the following ads? Fill in the space beside the ad with the appropriate name from the list below.

POSSIBLE ADVERTISERS

**Augeas	Perseus	*Tiresias	Thetis
Andromeda	Minos	Graiai	Ariadne
Danae	Odysseus	Sirens	Theseus
Penelope	Polyphemos	*You met him in Lesson 17.	
		**You met him in Lesson 18.	

ADVERTISEMENTS:
HELP WANTED:

1. _____ Needed at once, sea-monster exterminator.

2. _____ Master carpenter and designer, labyrinth experience a must.

3. _____ General handy man, strong and willing to clean stables, handle other odd jobs.

4. _____ Highly skilled metalworker, armor experience. Highest rate for quick work.

5. _____ Desperately needed, locksmith, to free princess from tower.

SITUATIONS WANTED:

6. _____ Attractive young woman, presently unemployed, seeks position as Girl Friday. Good at puzzle solving, knows a few rope and string tricks.

7. _____ Storyteller available for parties, etc. Widely traveled, has personal knowledge of witches, monsters, sirens.

8. _____ Handicapped person, best of recommendations, offers advice to travelers, provided you can come to me.

9. _____ Bullfighter, experienced, no maze too difficult for me to escape.

10. _____ Talented group of female singers seeking employment. Give us an audition. You may find us irresistible.

MISSING PERSONS:

11. _____ Loving husband, now absent nearly 20 years. Would be grateful for any information as to his whereabouts.

12. _____ Need information about three women, sometimes known as "The Gray Ones." Important business proposition involved.

LOST AND FOUND:

13. _____ Lost, one eye and one tooth, under peculiar circumstances. Generous reward offered.

WANTED TO BUY OR RENT:

14. _____ Glass eye. Cannot pay cash, but willing to give equal value in sheep and cheese.

15. _____ Winged sandals and specially constructed helmet. Needed for one job only. Guarantee to return in good condition.

MYTH-TELLER'S NAME _____

TITLE OF MYTH _____

KIND OF MYTH _____

CHECKLIST:	yes	no	sort of
1. reader speaks clearly and confidently			
2. seems prepared			
3. has some A.V. for interest			
4. story has			
characters			
conflict			
dialogue			
climax			
conclusion			
5. myth achieved purpose			
6. myth was interesting and informative			

7. rate the myth on the scale

      0　1　2　3　4　5　6　7　8　9　10

COMMENT: Discuss your overall impression of the story-teller's
ability to interest and entertain you. You may comment on
both the speaker and the myth.

YOUR NAME: _____

Inquiring Minds:
Mythology Makes the Tabloids

Betty Kuhn Johnson

"Rabbit-faced Baby Born to Buck-toothed Mom"—the headline caught my eye in the grocery store checkout line. While waiting my turn to pay, I always enjoy reading the front pages of the *Enquirer*, *Sun*, or *Star*. Thinking how absurd the actual article must be sparked an idea for a mythology assignment. Headlines raced through my mind: "Three-headed Dog Guards Entrance," "Daddy Becomes Mommy," "Father Swallows His Newborn Children," "Girl Transformed into Spider," "Mother Throws Ugly Son from Mountain." I realized that the Greek and Roman myths my ninth-grade students had been reading would provide bizarre stories for such journalistic license. I decided on a group project in which each group became a newspaper staff to produce a paper written in the style of a tabloid.

"What do we do?" "How do we start?" "I can't think of anything to write." Legitimate questions and real anxiety can be answered and eased with prewriting. By exploring different parts of the newspaper through prewriting, students discover story ideas and sow the seeds for potential articles.

We begin with an examination and discussion of actual tabloids. I hand out copies and ask the class to read the front page. Inviting their opinions, I question, "How does the front page sell the paper?" After an animated discussion, we vote on a headline and read the article inside. Once the article is read, we discuss the differences in what the headline promises and what the article actually says.

Headlines and Articles

Knowing students now have a feeling for the style and format of a tabloid, I ask, "How does mythology lend itself to this kind of journalism?" When the discussion is done, the class brainstorms a list of possible headlines which I copy on the board. Each student chooses one headline and writes for five minutes without taking pen from paper. This prewriting becomes the source of articles with clever headlines like "Killer Plant Traps Child," "Snob Doomed to Be a Flower," "Titan Eats Five Children," "Baby Strangles Snake with Bare Hands."

Interviews

Another prewriting idea to help students invent stories for articles requires a prompt for a five-minute writing. "You are a famous reporter and have been given an exclusive interview with _____. What juicy information would your readers want to know?" They choose any mythological character to fill in the blank, or the class brainstorms a list of names like Medusa, Eros, Aphrodite, Zeus, Persephone, Hades, Poseidon. This activity stimulates ideas for later drafts.

Quotes

Designed to inspire quotes in interviews, this activity can also generate dialogue for stories. I put the names of mythological characters on strips of paper and have students draw one out of a hat. They then write as many direct quotes as possible for that character. For example, Zeus might have commented on Athena's behavior, "That girl has been a headache since the day she was born." The Cyclops might be overheard saying, "I've had my eye on Odysseus for a while." Five minutes of prewriting can generate a variety of quotes.

Stories

This fifteen-minute activity groups three students who collaborate on a story. Given five minutes each, students take turns writing. The first student might begin, "Cronus was reported to have swallowed all his children, except Zeus." Supplying details to develop the story, the second student uses the five minutes to write the body, and the last person, in turn, ends the story. If each student begins a story during the first five minutes, all three have the chance to write beginning, middle, and end.

Advertisements

Before we prewrite, I give my students a homework assignment. They bring an advertisement from any newspaper which satisfies this question, "What product would a specific mythological character advertise?" The following day I tape the ads on the chalkboard. Popular ads might include beauty products, florists, automobiles, speedy services, clothes, or bottled water. Choosing one of the ads, students prewrite for ten minutes. I offer them colored markers if they want to illustrate. The advertisements remain on the board to inspire further writing.

"Dear Aphrodite"

Once students develop a feeling for the style of writing used in tabloids, I give them the option of using that style to write pieces found in other newspapers. "Dear Aphrodite" letters, complete with answers from the love goddess, in the style of "Dear Abby," provide more prewriting practice for their newspaper. Students write a "Dear Aphrodite" letter, exchange it with another person, and then write a response.

Letters to the Editor

Because letters to the editor are based on current topics, I ask my class to help me list a few on the board. Once we have a list, they brainstorm specific myths that match the topics. Some examples of topics and myths are teenage drivers (Phaethon and the sun chariot), drinking (Polyphemus and Odysseus), theft (Hermes and Apollo's cattle),

marital problems (Zeus and Hera), kidnapping (Hades and Persephone). For the ten-minute prewriting, students choose one and express their opinions in letters to the editor.

Classified Advertisements

The question, "What would a mythological character have to sell?" provides a prompt for a five-minute prewriting. Students make their own lists which might include thunderbolts, archery lessons, love potions, dating services, marriage counseling, or muscle fitness. With a combined list of suggestions, each person chooses one from the list and writes for five to ten minutes.

Obituaries

A newspaper isn't complete without an obituary column. For this activity, the class brainstorms a list of heroes in mythology which might include Odysseus, Heracles, Achilles, or Hector. They write for five minutes about one of the heroes. Creating the details of the hero's life and death can point a student in the direction of a future piece for the newspaper.

Each prewriting activity is followed by a voluntary sharing of writing by reading to the class. Once past the prewriting phase, students go on to choose those pieces that they want to draft. From the drafting phase, they move to shaping, revising, and editing all articles. To facilitate the composing process, group, peer, and teacher conferences are used. I conduct mini-lessons on writing interesting leads and using a journalist's questions. Class time is given to assemble the paper. It's amazing how someone in each group is an artist while another has a computer to type a justified copy.

Students take great pride in their creativity; I take greater pride in their application of writing skills to a new subject. What began as a simple trip to the grocery store for me ended as an important learning experience for all.

Georgetown High School
Georgetown, Texas 78628

INDEPENDENT STUDY – MYTHOLOGY
GRADE 9

All students are required to complete an independent study for the mythology unit.

TASK: To compose an original myth

Choose a purpose for your myth: creation, heroic tale, primitive science, explaining a ritual, nature.

Choose an appropriate audience for your story.

Make a proposal, that includes an outline, creating characters, conflict, climax and conclusion.

Identify a writing partner who will be your advisor and editor.

Remember that many myths are quite short. Your myth should be about 1 to 3 typewritten pages.

PROPOSAL DATE:

DRAFT COPY DUE DATE:

FINAL COPY DUE DATE;

EVALUATION: Evaluation will include marks for a proposal, peer evaluation from your writing partner, and the final product.

MARKS:
* You may opt to **tell your story** like the ancients and have it evaluated by a group of your peers.

In the imaginary account of your day, try to find twelve references to myths and list them below. Clue: Actually, there are fifteen references. Many are proper nouns or adjectives, but some are indirect references to the characters in the myths.

MYTHOLOGICAL REFERENCE	DESCRIP- TION	MYTHOLOGICAL REFERENCE	DESCRIP- TION
1. *Ex.* Dove soap	A	7.	
2.		8.	
3.		9.	
4.		10.	
5.		11.	
6.		12.	

Now match the descriptions below with the words or phrases you have written above. For example, "A" is matched with Dove soap because Dove is a *beauty* soap with a *gentle* cleansing action, and because the *dove* was Venus's symbol. CAUTION: A description may be used more than once.

A. Aphrodite (Venus was her Roman name) was the goddess of love, beauty, unity, and peace. The gentle dove was her symbol.

B. Ares (Mars was his Roman name) was the god of war. Armor, the spear, the dog, and birds of prey were his symbols.

C. Demeter (Ceres was her Roman name) was the goddess of agriculture. A popular type of breakfast food derives its name from her Roman name.

D. In American Indian belief, this beautiful goddess was sent by the Great Spirit to teach people how to grow the grain which became an important part of their diet.

E. When this great Greek warrior was a boy, his mother, hoping to make him immortal, dipped him in the River Styx, but she held him by his heel, and it remained vulnerable to injury.

F. Like the warrior in Description E, this Greek was capable of destroying all who came his way. Today, a powerful cleanser bears his name.

G. One of the old gods, Cronus, was the father of Zeus. You probably know him as Father Time, the old man with the sickle. In Greek, his name means "time."

H. The goddess Athena taught the young woman Arachne to weave. Arachne became so skillful that she challenged Athena to a weaving contest and so angered the goddess that Athena changed the girl into a spider. Ever since, all spiders are named for Arachne.

I. Hermes (Mercury was his Roman name) moved swiftly because he had winged sandals and a winged cap.

J. Nike, the goddess of victory, rewarded the winners of athletic contests. A famous statue of Nike, found on the island of Samothrace, is called the Winged Victory of Samothrace.

K. The god of woods and fields, Pan's name means *all* or *every*. From reeds, he made himself a pipe on which he played sad songs in memory of the love he lost.

APPENDIX 4   GRADE 10 SAMPLE ASSIGNMENT SHEETS

GROUP PRESENTATION TOPICS

These are few of the several suggested topics. As usual, you may design a topic of your own choosing that emerges from the literature and /or media in this unit. Please select a partner or partners with whom to plan and present a 5 minute oral presentation. You must also prepare a short one page written report of your findings.

1. Following a viewing of the film <u>The World Between</u>, prepare a comparison between that story and the Greek myth of Orpheus and Eurydice.

2. Do some research to find out some of the differences between the Plains, the West Coast and the Woodlands Indians. Choose one myth each tribe tells about some aspect of their lives that is similar, such as food gathering or the hunt. Be prepared to discuss why they are similar.

3. Read several of the Glooskap stories and view the film <u>Glooskap</u>. Compare the introduction of evil into the world as it is depicted in the Glooskap stories and in the Greek myth of Pandora.

4. Draw a mask or construct one from papier mache that is a replica of West Coast Indian masks. Explain the myth connected with it.

5. Prepare a skit based on one of the myths of the harvest, so that you bring out either the ritualistic (or religious) or functional (or practical) aspect of the myth.

6. Prepare a newspaper report on the arrival of Windigo at an Ojibwa village and the resulting havoc. You can dramatize your story in the form of a television news report.

7. View the film <u>The Legend of the Corn</u> and read the myth "The Maize Spirit". From these sources, rewrite the myth in your own style and prepare a tape -recorded reading of it with appropriate sound effects and music.

Please sign up for the topic of your choice. Please attend to deadlines!

CREATION MYTHS

Complete the chart below, by referring to at least three (3) native myths about creation.

	West Coast	Plains	Eastern Woodlands
one creator or many?			
named or unnamed?			
any deceit involved?			
pleased or displeased creator?			
what animals involved?			

What geographical considerations might account for the differences in these myths?

Write a paragraph pointing out the similarities between one of these myths and the creation story of *Genesis*.

INDEPENDENT STUDY

This assignment is to be started tonight and attended to nightly as homework. **It is due ten (10) class periods from today.** Please make sure that it is presented in a suitable format that shows organization and pride.

Task: To maintain a scrapbook of clippings from current newspapers, journals and magazines that are representative of the news and commentaries involving native people today.

Format: Your choice

Description: From the newspapers or magazines that are in your home, find a story involving Canada's native people, either as a group or as individuals. Paste the account into your scrapbook and annotate it with source and date. Summarize, in your own words the substance of each article.

Length: Your scrapbook should have ten (10) entries

Conclusion: In a response that is one page in length, write what you have learned from your perusal of the current literature.

Date Due:

APPENDIX 5 GRADE 11 SAMPLE ASSIGNMENT SHEETS
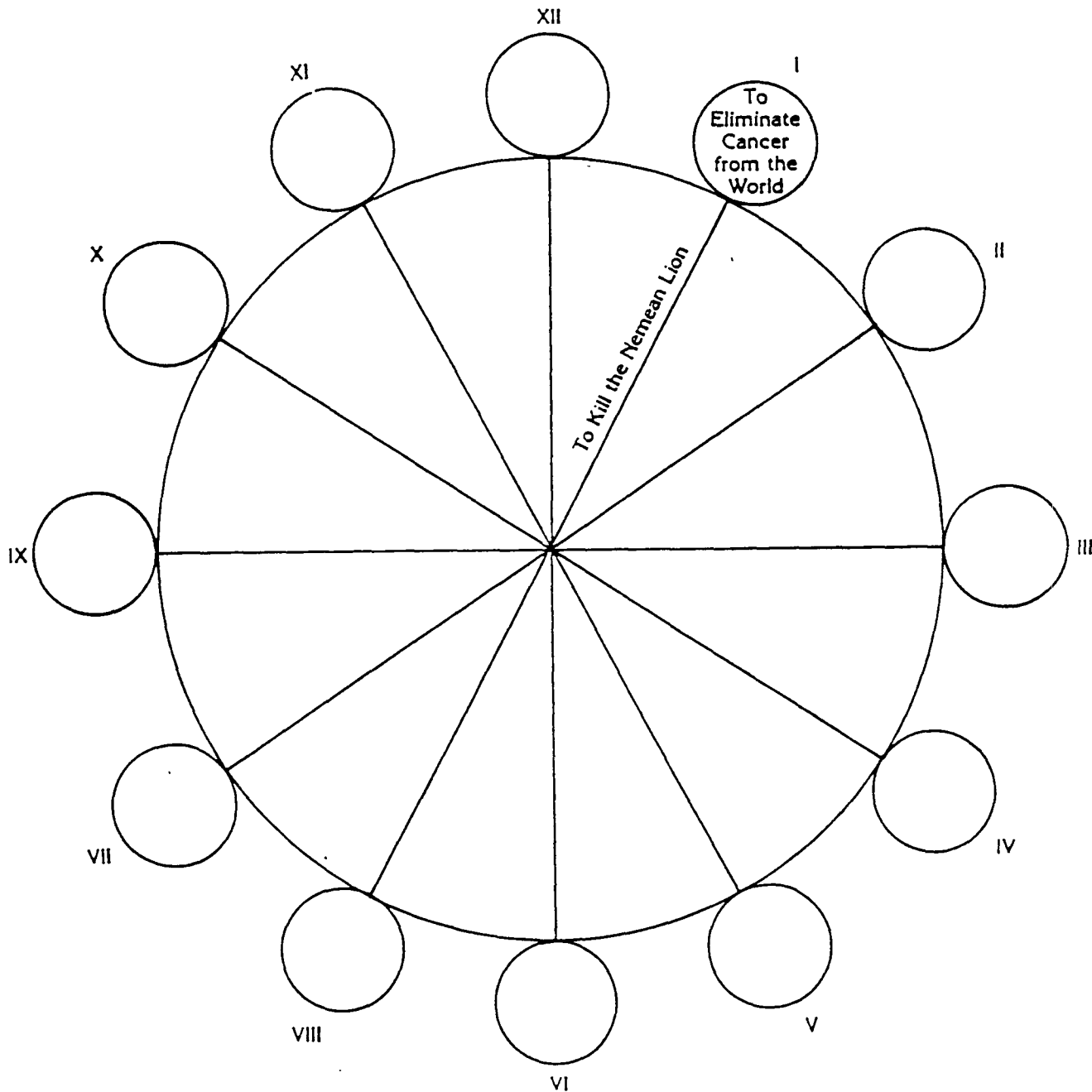
DO THE HEROES MEASURE UP?

Directions: Evaluate each of four heroes in regard to the central ideas. Complete each column as you read the story.

birth				
goal or quest				
journey				
friend or guide				
dangers				
darkness				
success				
qualities				

Keep this paper for future reference!

THE TWELVE LABOURS UPDATED

Directions: Record the twelve labours, as Hercules performed them, where indicated on the chart. If he were charged with this task in the twentieth century, what might some of his tasks be? See if you can link them to the actual labours that Hercules did perform. Record your choices and be prepared to discuss them.

XII

XI

I

To Eliminate Cancer from the World

X

II

To Kill the Nemean Lion

IX

III

VII

IV

VIII

V

VI

A TWENTIETH CENTURY LABYRINTH

Directions: Choose four or five monsters to inhabit your
labyrinth.   Sketch the creatures in the various 'rooms' (like the
Sphinx).   Then explain on a separate sheet of paper, in three or
four sentences for each monster, what fear or problem that creature
personifies and how modern man (that's you!) must face and
overcome this fear.
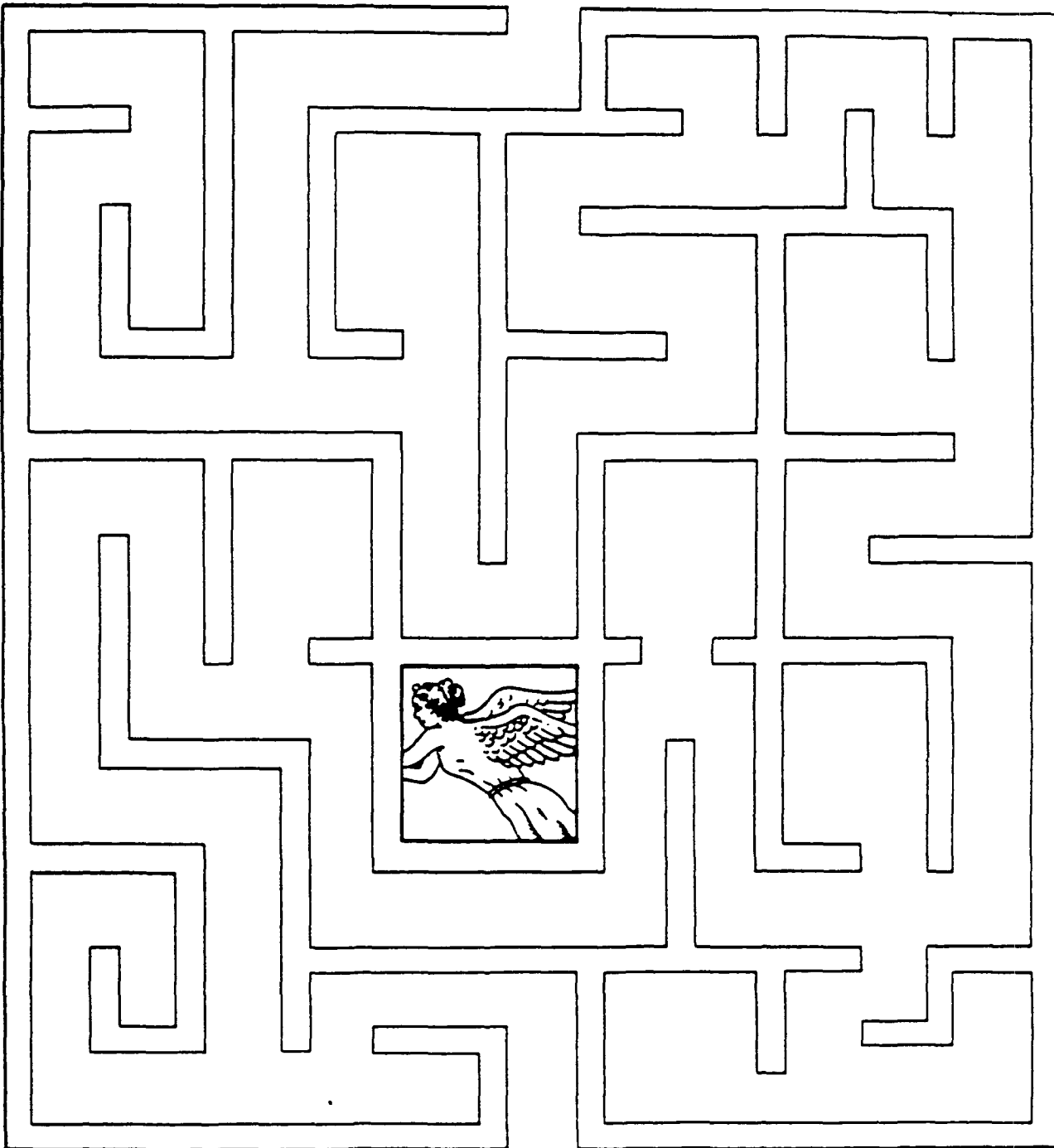
MODERN MAN AND HIS LABYRINTH

Directions: Each person   today faces   his or her own labyrinth. The Minotaur that Theseus fought and killed is not the only monster that might lie in wait for its victims. Other hideous creatures, the Hydra and the Chimaera struck fear in their victims. At the same time they were personifications of society's or the individual's fears. Choose one of the following suggestions to write about the fears or problems of twentieth century man.   What creatures may personify these fears and problems?

1. The Sphinx posed a riddle to all travellers on their way to Thebes, devouring all who could not solve the riddle. What riddle of life might the Sphinx pose today? What is Man? What is man's destiny or purpose? Does modern man know the answer?

2. The Minotaur, shaped like a man but with horns and hooves and horribly evil eyes, could represent the bestial side of man. Some might see today's world is a dog-eat-dog world with selfishness and cruelty rampant. Can modern man escape his destiny?

3. Scylla and Charybdis, the dog-headed monster and the whirlpool, were faced and conquered by Odysseus. He sailed his ship in an exact middle path between the two dangers. Today, we face the problem, to seek the middle road of moderation. Can modern man steer a fine line , keeping clear of the evils which seek to consume him on both sides?

MYTHOLOGY AND LANGUAGE

A. Can you recognize these mythological expressions? Write the
   present-day meaning and explain its origin.

1. an Achilles heel
2. the Midas touch
3. to open a Pandora's box
4. in the arms of Morpheus
5. to work like a Trojan
6. an Augean task
7. the thread of Ariadne
8. the face that launched a thousand ships
9. as difficult as the judgement of Paris
10. between Scylla and Charybdis
11. beware of Greeks bearing gifts
12. an apple of discord
13. an Icarian adventure
14. hydra-headed evils
15. a chimerical scheme

B. From Atlas to Zephyr
   Complete both columns, meaning and origin, as shown in the
   example.

word	meaning	origin
atlas	a book of maps; a bone in the head supporting the neck	from Atlas, the Titan, who supported the heavens on his shoulder

1. arachnid
2. bacchanal
3. cereal
4. chaotic
5. erotic
6. floral
7. geology
8. harpy
9. hypnotic
10. insomnia
11. jovial
12. lethargy
13. morphine
14. opulent
15. titanic
16. zephyr

(

A HEROIC MOMENT

As we know, the Greeks didn't have cameras, but they were well-known for their art: painting, sculpture, pottery and architecture, among others. Much of the subject matter of their work concerned itself with the rich religious and literary traditions that are embodied in the myths that we still enjoy today.

Your assignment is to follow in the footsteps of the Greeks and to capture the essence of the Greek heroic tradition in art. Choose your favourite hero, Odysseus, Hercules, Jason or any other and show him (or maybe her?), facing down some danger or accomplishing some superhuman task.

Choose your moment well for you must present this within the structure of a diorama. You may work alone or with one partner.

Materials needed: a box which is the 'set' in which your hero is displayed in full action

paint or construction paper for the background

3 dimensional figures representing the characters

tape, glue, scissors, etc.

imagination and ingenuity

A short write-up is required in which you decide if this myth is to be taken literally or not; if this is a political metaphor; if there is a moral lesson implicit.

ALTERNATIVE ASSIGNMENT FOR FILM BUFFS

Plan a film (that is, videotape) based on an encounter with one of the heroes.

Requirements: The film script and story board must be OK'd by teacher. The film can be no longer than 5 minutes. The film itself should provide answers to the questions as the write-up accompanying the diorama will.

BEOWULF AND KING ARTHUR, TWO NORTHERN HEROES

Beowulf was to the Anglo-Saxon people of England what *The Iliad* and *The Odyssey* were to the Greeks, a wonderfully long poem in which the exploits of their ancestors were interwoven with the exploits of mythical characters.

The hero, Beowulf, a Geat (Swede) is a noble warrior in the court of King Higlac. Hearing about a horrible monster, Grendel, which has been raiding the palace of Hrothgar, king of the Danes, Beowulf resolves to go to Denmark and do battle with this fearsome creature.

He is graciously received by the elderly Hrothgar, who knew Beowulf's father and who had been a great warrior himself in his youth.

That night, Grendel comes to prey upon the Geats sleeping in the Great Hall of Hrothgar's palace. Beowulf, bare-handed, does battle with the monster, succeeds in wrenching its arm from the socket, and sends Grendel, beaten and bloody, back to its swampland home.

But Beowulf's trials are not over. Grendel's mother decides to take revenge for her son's mutilation; before the hero subdues her, he has a terrible underwater battle from which it hardly seems possible that he will emerge alive.

Having rid Hrothgar's kingdom of the two monsters, Beowulf returns home triumphant, and eventually becomes king of the Geats. In his old age, his kingdom is threatened by a dragon. He slays the dragon to protect his people, but is fatally wounded in the struggle —still, he dies a hero's death.

So far, we have been dealing with myths, stories of ideal heroes. In the King Arthur legend, we meet a "real" hero who actually lived, scholars believe, in the 5th century A.D. Arthur was probably a Celtic chieftain warring against the Saxon invaders of Britain. Recent archeological excavations at Cadbury, in southwest England, show that a huge citadel with twenty-foot-thick walls once existed there. Some historians believe that fortress was actually Camelot.

But the Arthur you probably know from the musical *Camelot* or the movie *Excalibur* was a medieval king, quite different from the 5th-century chieftain because, as his story was told and retold through the centuries, it changed to fit the new ideals of each era. That is the way legends always develop.

Our medieval Arthur, son of Uther Pendragon, king of Britain, is brought up as the foster son of Sir Ector, a kindly old knight. Arthur serves as page to Ector's son, Sir Kay.

Merlin, the magician who has watched over Arthur since his birth, acts as tutor to both Kay and Arthur. Thus he is able to prepare Arthur for kingship without anyone's knowing that Kay's page is actually the king's son.

After Uther Pendragon's death, a tournament is held in London and all the knights attend. In a churchyard there, a sword is embedded in a stone. Whoever can remove it is to be the next king. It is young Arthur who pulls the sword Excalibur from the stone. Then Merlin reveals that the boy is Uther Pendragon's son.

As king, Arthur is determined that his knights will use their "might" (power) not for selfish gain, but to help the weak who cannot protect themselves. At his famous Round Table, one seat is reserved for the truly pure knight who is destined to succeed in his quest for a vision of the Holy Grail (the cup used by Christ at the Last Supper). Sir Galahad, son of Sir Lancelot and Elaine, eventually has that vision.

Earlier, Sir Lancelot had come to join Arthur's court, knowing the king's ideals, but had fallen in love with Arthur's queen, Guinevere. Lancelot and Guinevere's disloyalty to Arthur, combined with the evil Mordred's plotting, eventually destroys Camelot.

In the last great battle, Arthur receives a mortal wound. He then commands Sir Bedivere to return the sword Excalibur to the Lady of the Lake. On a death-barge, Arthur is carried to Avalon (Paradise), but the legend closes with a promise that Arthur will return when Britain needs him.

A NEW CONCEPT OF THE HERO

Both Beowulf and Arthur are Christian heroes. How do they differ in character from the heroes of ancient Greece? To answer that question, you will need to analyze some of their actions. You are asked to fill in the blanks

1. Both Beowulf and Odysseus receive many gifts. Beowulf's come from the grateful king, Hrothgar. Odysseus receives "stranger's gifts." Odysseus hoards his for himself; Beowulf takes them to his king, Higlac. Beowulf is, apparently, then an _____ hero.

2. Both Beowulf and Odysseus battle monsters. How do their reasons for doing so differ?

   _____

   What characteristic of Beowulf is revealed? _____

3. Although the hero Odysseus remained firm in his determination to return to his wife, Penelope, he had affairs with both Circe and Calypso during his long journey back to Ithaca. In the King Arthur legend, the highest honor, seeing the Holy Grail, is given to Sir Galahad, the purest of the knights. Lancelot, although he is brave, is a destructive force in Arthur's court because of his relationship with Arthur's wife. What, then, do you see as an important characteristic of the ideal Christian hero?

   _____

4. The ancient hero was proud. Remember Achilles sulking in his tent because his commanding general had insulted him by taking his slave girl. Arthur serves as a page to Sir Kay, and even as king, defers to Merlin, who was his tutor. What Christian virtue, one that the ancient hero seldom had, is emphasized in the story of King Arthur?

   _____

5. The evil Mordred is often characterized as crafty, plotting to achieve his objectives. In *The Odyssey*, Athena actually compliments Odysseus for his craftiness. By the medieval period, how do you think the people's attitude toward craftiness had changed?

   _____

6. From answers to the preceding questions, plus other ideas you may have formed yourself, state in a sentence how the Christian hero differed from the hero of ancient Greece.

   _____

   _____

   _____

This is the final assessment of your understanding of the heroes unit. Each student will create a hero who will exhibit some of the heroic characteristics demonstrated by the two Christian heroes, Beowulf and Arthur. Your story must follow some of the pattern, i.e., mysterious birth, relationship to deity/royalty, magical or supernatural powers. In addition, your hero's quest must be clearly defined and he must encounter some great challenge (a monster, a great battle against evil) A clarification or summary of his later years is essential. You may include illustrations.

Format: minimum   400-500 wds

　　　　　 maximum   750 wds

Please double space the typed or written copy of your story.

<u>Date Due:</u>

<u>Marks:</u>

SUMMING UP

At the beginning of this course, you were told that myths are like a museum of the mind, that they enable us to know how people thought long ago. They let us see those human beings as fearful or cheerful, generous or mean, cruel or merciful, wise or foolish, in short, as people with the same virtues and faults that we have.

But myths enable us to see something even more remarkable; that people living in widely separated areas and times, people who apparently had no contact with each other, produced similar myths.

Thus, whether it was Eros, the Greek principle of order; the All Spirit of the American Indian; or God, some force created an ordered universe.

Whether we read of Hades, Hel and Valhalla, or heaven and hell, the mythic concept of an afterlife included some sort of reward and punishment.

Pandora opened the box, and Eve plucked the apple. Either story was an explanation of how evil came into the world.

Deucalian and Pyrrha, Noah, and Old Coyote Man all survived a great flood by building an ark. Each of their stories served as a reassurance that human beings would survive, even though Nature, at times, seemed determined to destroy them.

Each hero went through an initiation rite to prove himself. Hercules killed the snakes; Theseus moved the boulder to get the sword and sandals; Arthur pulled the sword from the stone. A quest was part of each hero's life, too. Perseus' was to secure the head of Medusa; Arthur's knights went in search of the Holy Grail. One quest was physical; the other, spiritual. Finally, the heroes Apollo, Hercules, and Odysseus descended into the darkness of the Underworld, then returned to light and life. They were resurrected, as was Jesus. Thus, all defeated death.

It could be said that each hero is an *archetype*. That is, he represents a universal model of the ideal toward which other people strive. A variety of archetypes exist in the myths. We recognize them and give them the same symbolic significance as did people long ago. Thus, the snake represents evil, and the lamb, innocence. For example, if we see a painting of a seemingly peaceful scene where the artist shows a snake lurking in a corner, we fantasize a sequel to the scene in which evil and destructive forces take over. The artist has brought out the same reaction in us that he did in his contemporaries because he used a universal symbol.

Universal symbols are at work, not only during our conscious hours, but also in our dreams. We wake up screaming, certain that a monster is about to overtake us; we are pursued and "freeze in our tracks," or we try to scream and no sound comes. Such recurring dreams are so common that "dream books" have been written, listing all the symbolic figures that trouble our sleep and attempting to show what they represent or foretell. Of course, dreams are not always unpleasant. Sometimes in dreams we accomplish feats that would be impossible in the daytime, for dreams, like myths, encompass our aims, our beliefs, and our fears.

A Swiss psychiatrist, Carl Jung, studied dreams and came to a remarkable conclusion. First, dreams can be divided according to content. The most common simply reflect or distort the day's happenings and are easily accounted for. Certain recurring dreams, such as the sensation of falling, reflect the individual's concerns or fears. Others reflect the concerns or values of society.

Jung believed we go beyond all such dreams as these and find, in other dreams, recurring symbols or motifs that we have inherited from our human past, universal memories common to all people in all places. These make up what Jung termed the "collective unconscious." Jung's idea accounts for similar myths appearing in ancient societies located far apart from each other. Of course, the Eastern myths could have spread through Europe as people migrated or traded, but how about their parallels in the American Indian myths? The concept of a universal (archetypal) memory might be the answer.

APPENDIX 6   GRADE 12 SAMPLE ASSIGNMENT SHEETS

THE GOLDEN AGE[15]

ARCHETYPE: Greek word meaning "original pattern", "mode"

characters , events, stories, images, themes
which recur in the imaginative life of many
people and cultures

GOLDEN AGE ARCHETYPE: the image of an original perfect world

early myths reflect a world which was
once imagined to exist, a world of
peace, in which people lived with
harmony, and in harmony with both
nature and the gods

a separation occurs

through their imagination,people have
tried to recover that state belonging
to the earth, thus recreating the
original **golden age**

THE GOD TEACHER

The **god teacher** is a dual archetypal character which is both positive and negative in its embodiment in the myths.

<u>Positive</u>:

- the **benevolent god** who is generous and provides us with our desires and cares about what becomes of us

- the **teacher** who in this role acts as a bridge between divine power and human frailty

- unites us with the divine powers that created us so that we know part of the divine plan

- he /she gives us some godly characteristics i.e., knowledge, language, skills, power, all those things which let us create on earth the state of the gods, so that we can recreate the golden age

- transmits values as morality; has to do with doing and knowing what the gods expect of us

- has the power of **metamorphosis** and can change us into god-like beings by his gifts

- makes a **truce** between the two worlds, the divine and the human, the known and the unknown, the possible and the practical

<u>Negative</u>:

the **god-tempter** is malevolent and appears less frequently in myths and more frequently in modern literature, which tends to take an ironic view of the gods' gifts

- some writers distrust the god's wisdom

- some see the god as indifferent to human survival

- the god's interest in humanity is seen as limited to entertainment

- concept emerges that the god's capricious actions interfere with human needs and desires

THE END OF CHILDHOOD

The end of childhood/ death of innocence archetype is one that appears in literature on two levels: individual and social.

On the <u>individual level</u>, the end of childhood is seen as a personal catastrophe or trauma, a rude awakening or shattered illusion. It tells of the tragedy that is inherent in growing up, the passing away of innocence and the onset of experience.

On the <u>social level</u>, it is a community-wide awareness of loss or national shock.   In the summer of 1991 a number of Burlingtonians, experienced a community-wide sense of loss, not only in several tragic accidents, but in the horrific and random murder of two young women. Constant references were made by people in private and in the press that they "never thought things like that could happen here". The community experienced evil, sorrow and a harsh reality that is, for all people, unavoidable.

These patterns are found in our literature – art that imitates life and attempts to interpret it. The death of innocence is usually manifest thus:

1. <u>Personal level</u>:   awareness of loss (broken toy, friend moves, parents split...)

   awareness of limitations (I cannot make the team, I cannot defeat my enemy, I cannot avoid death...)

   initiation into the adult world (first encounter with war, initial sexual experience...)

2. <u>Social level</u>:   early myths describe the origin of evil (<u>Adam and Eve</u>, <u>Pandora</u>)

   modern literature can deal with the death of princes and kings and the subsequent effect on those affected kingdoms (<u>Hamlet</u>)

THE CATARACTS OF HEAVEN

The cataracts of heaven or flood archetype is a **cyclical** story that tells of the decay of man's nobility, his destruction and purification by the gods and the birth of a new community.

It is also a **dialectical** story that manifests two opposite sides of experience: the **negative** or demonic that sees gods as destroyers and the **positive** that is divine and sees the gods as creators.

The flood is an inevitable result of events described by the first three archetypes
. the loss of the golden age
. withdrawing from the intimacy of the gods
. people neglect the gods and are seen as *no longer* salvageable

These imaginative experiences still apply today to people
. the image of doomsday
. the concept of the cycle of life-death -rebirth

Recurrent details of the cataracts of heaven / flood archetype

1. the wasteland image - life on earth as a state of spiritual decay

2. One good man and one good woman - symbolic of new hope in the midst of despair, the new Adam and Eve

3. The ark - the saving ship which is often designed by the order of the god (occurs in other forms in other literature such as Moses' wicker basket, Superman"s capsule, Ishmael's coffin)

4. The mountaintop - a high place for communication with the gods or where epiphanies can occur

5. The sea - water as a symbol of destruction and salvation/cleansing

METAMORPHOSIS

The archetype of **metamorphosis** or change is central to the imagination. It explains the gradual or sudden transformation from one outward form to another or the rebirth from one outward form to another.

The basis for such beliefs in metamorphosis is the concept that there is a reality which underlies outward forms; belief in metamorphosis requires a belief in the fundamental oneness of all things, in the oneness of the universe, in the organic nature of all created life.

Through metamorphosis people can become demons or gods.
A metamorphosis story is a **metaphor** which has been expanded into narrative form to tell HOW this BECOMES that.

Reasons for creating metamorphosis stories include the following:

1. They provide human explanations for natural phenomena

2. They are a way of making meaning where there only seems to be chaos

3. They provide a warning of how to act towards the gods

Implications of metamorphosis stories include the following:

1. Outward appearance does not necessarily reveal inward reality

2. Change may be the only constant

3. Our imaginations give us the power to interpret and change experience

4. There is the implicit possibility of change for each of us

A HUMAN YEAR

Metaphor, ritual and myth are man's earliest attempts to penetrate the pattern of the universe.

They observed the rhythms of life all around them: the rising of the sun, migration of herds, waking and sleeping. They lived because of the death of other forms of life and died because of the rhythmic and predictable needs of other animals.

They began to express nature's activities in terms of their own. This can be seen in the myths of the sun-god riding his fiery chariot across the sky and the relationships between them affecting the seasons. (Demeter and Persephone)

The archetype of the human year shows one way the imagination orders and transforms experience. By relating our life to the cycle of the seasons, we can imagine a preestablished mold into which all our experiences can be poured.

Thus this paradigm emerges:

summer / romance	the season of the Golden Age, a time of harmony/growth
autumn / tragedy	awareness of the death of the year, loss of summer 'childhood', the onslaught of harsh experience
winter /irony	frozen, inert season, when nature hangs between defeat and victory; suitable season for stories that end in defeat and frustration, life is seen as sterile, without heroes, meaning or gods
spring / comedy	season of rebirth and renewal, reconciliation with one another and with nature - the comic vision

EXPOSITORY WRITING

Students are to write a short expository piece on one of the following suggested topics.
Finished work should be about 500 words in length and it should adhere to the accepted rules of style as outlined in _Making Sense_.

1. Discuss two attitudes towards women which are prevalent in the myths. Show that these ideas about women still persist by referring to a heroine in a contemporary novel of your choice.

2. Select any poet with whom you are familiar and discuss the archetypal symbols that poet uses commonly in his/her work.

3. " Myths provide man with a sense of his relationship with the gods and nature."

   Discuss the truth of this statement with reference to a number of myths studied this year.

4. A topic of your own design, acceptable to the teacher .

Date Due:

CREATIVE WRITING

1. Write a poem which is an extended or sustained metaphor. Accompany this with collage or illustration of the images that you are using for association or identification.

2. What mythic figure do you identify with and would most like to be?

3. Create a modern parable showing how catastrophe in society can be viewed as both destructive and creative.

4. Write a story for children about an animal or insect that was once human. Choose one which already seems strange or mysterious, such as the platypus or aardvark.

5. Prepare an advertising campaign for a breakfast cereal that incorporates a number of mythic and archetypal elements. Include a rationale for your choice of elements. Design both a print ad and a 30 second video spot.

6. A topic of your own choice, acceptable to the teacher.

Due Date:

GROUP PRESENTATION

Read the topics over carefully and sign up for the topic of
your choice.   Choose your partner(s) carefully!   Note the
presentation dates, as you sign up.

1.   Choose several historical figures, such as Socrates, Jesus
     and Ghandi.   How can each be seen a Promethean figures?
     What were their gifts?   How did each suffer? (3 persons)

2.   Investigate the presence of the Golden Age archetype in
     contemporary society.   Collect, display and discuss
     examples of this in ads, songs, art, sermons and such. (3)

3.   Investigate and report on one of the following:

          .   the stars and mythology (2)
          .   music from the myths (2)
          .   archaeology and myth (2)
          .   women in mythology (2)
          .   primitive mythical depictions in art (2)

4. A topic of your own devising, acceptable to the teacher.

Make sure that you sign up for the presentation that you and
your group will make.   Identify all group members and hand in
an outline of your presentation at least five (5) days before
you are due to present.

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ENDNOTES

1. Much of this discussion comes from the introduction to the text of <u>World Mythology</u>. It provided a number of reasons for including mythology in a study of literature.

2. The ideas of Stanley Fish are presented in detail in the work entitled <u>Is There a Text in This Text?</u>(1980). The critical approach called reader - response has found much favour in educational circles. The work of Louise Rosenblatt, <u>The Reader, the Text, the Poem</u>(1978) is frequently cited.

3. Frye examines much Western literature, including the Bible to establish his premise. Joseph Campbell, in studying the origins of story, includes the Eastern myths.

4. This term *archetype* is a term associated with C.J. Jung's psychology and investigation of myths. The term is used here meaning an original pattern.

5. Glenna Sloan Davis is the writer of the introduction of this excellent teacher's manual, a guide to the use of the text <u>Man the Mythmaker</u>. The editors of this text worked closely with Northrop Frye, upon whose critical approach much of the analysis is made.

6. O.S.I.S will be under review with the changes that under way as the Ministry of Education for Ontario begins its destreaming of grade 9 in the fall of 1993.

7. Although the grade 9 course will be destreamed, this statement about goals, taken from the English document, has not yet been changed, nor would it seem necessary to do so.

8. It is interesting to note that at present in Ontario, a royal commission into education has been convened. Sitting on it is a young female student in her last year of high school.

9. Fullan and Park (1982) make the point that implementation is a process not an event and that the innovation will get adapted, further developed and modified during use. (24)

10. Fullan and Park elaborate: " Another version of this is that the new plan brings about more improvements than the previous plan. Thus the effectiveness of a plan can be measured in terms of the progress that has been made compared to previous approaches, not in terms of whether it solves all the problems.

The latter will never occur." (25)

11. The evaluation section of this paper will bring these students views into play, **after** they have been involved in the curriculum process for a number of years. They report on their views from the perspective of grade 12 and OAC students.

12. Ian Pringle and Aviva Freedman note in <u>A Comparative Study of Writing Abilities in Two Modes at the Grade 5, 8, and 12 Levels</u>, Research Study (Toronto: Ministry of Education, Ontario, 1985) referred to in this document, that there is a dangerous fallacy that underlies popular commentary on the writing abilities of students, in that the ability to write well is a simple skill that can be developed early in the instructional process and can be maintained at a state of perfection. Contrarily, they state, the ability to write well involves a complex set of skills which continue to grow and develop unevenly throughout the whole educational process.

13. Although Hermes has elements of the trickster and may have originated at least partly as one, this is not stressed in Grade 9. It might be appropriate to refer back to his character at this point.

14. There are a series of task and information sheets provided for each grade level unit. They are not intended to be a complete list of all possible activities nor all of the information available on the topic. They are not intended to replace any or all of the necessary activities such as reading, writing and responding to the literature or media on the course. Whenever materials are not my own, I have attempted to provide the copyright data available.

15. These six handouts which outline the archetypal patterns have been extrapolated from the teachers' manual (p. 6 - 57) for <u>Man the Mythmaker</u>. It is the clearest distillation of Frye's ideas, not only for students, but also for teachers unfamiliar with his work. As I said earlier, it is one of the most helpful little books in introducing students to this critical approach.