Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
1983 Volume II: Greek and Roman Mythology

Mythological Archetypes: Amazons to Madison Avenue

Curriculum Unit 83.02.07
by John Severi

I. Unit Introduction and Objectives

Contrary to my initial expectations, teaching an

Honors English 2 class has proven to be hard work. When I was approached by my department head at Hillhouse two years ago to take an honors class, I was delighted! After three years of dealing with basic level ninth graders and developmental level tenth graders, I was ready to teach something other than basic sentence structure and subject/ verb agreement. I needed a challenge. I got more than I bargained for!

The average sophomore honors English student reads at least on grade level. The abilities of the students I've dealt with range in reading level from tenth grade to second year college. A few students test to levels that are off the top of the charts. At times, my comprehension and interpretation skills seem to pale in comparison with theirs. Their writing skills are on par with their reading skills. Their insights and opinions are usually thought provoking and challenging. In general, these students can really pick one's brain.

Another factor in the challenge this class has presented to me is that we meet right after their lunch period. Their conversations on various social activities are carried right into the classroom; so I'm greeted by the buzz of this chatter and hyperactivity.

The trick, then, is to provide stimulating topics for discussion and literary units to grab their attention and direct their verbal energy. After fumbling through my first year with Honors 2, I hit upon something this year which I used in the first marking period to solve the problem temporarily mythology. This unit describes ways that I've developed to expand my existing unit, I will use it throughout the first marking period and possibly two weeks into the second.

Using the Man the Myth Maker text, we will explore mythology through a cross-cultural, archetypal approach. Each chapter presents a variety of myths, poems, short stories or excerpts from novels which contain a common element related to a mythological archetype. The first chapter deals with the creation myths from a variety of cultures. The second chapter concentrates on the divine teacher in both benevolent and malevolent manifestations. The third chapter examines the results of the loss of childhood and innocence, the human decline from the 'golden age' of the gods. Chapter Four presents the various elements and versions of the flood myth. Chapter Five highlights the metamorphosis myth and Chapter Six studies the relationship between

the cycles of human life and those of nature.

The evaluation format of this text is based on the discussion of answers to questions which follow the reading selections. My first objective in this unit is to develop a more structured approach to these discussionS, in an attempt to channel this class's verbal energy in a more constructive manner. Another reason for this objective is to engage more students in discussion. The same core group of students always responds with little variation. As a result, I tend to look automatically to ward these students for a response and ignore the others When the core group doesn't respond or is absent, I tend to do all the talking, answering my own questions. My planned discussion then turns into a lecture.

As part of my research towards the completion of this objective, I attended a ten hour workshop sponsored by the Great Books Foundation and learned a technique called 'shared inquiry,' It is a method of examining literature through interpretive reading and discussion. This technique puts more responsibility on each student to respond orally. This technique will be described in detail in the 'Classroom Strategies and Sample Lesson Plans' section of the unit.

The second objective of the unit is to introduce and examine the characteristics and archetypes of Greek mythology through selected readings from *Man the Myth Maker* , Edith Hamilton's *Mythology* , and Ovid's *Metamorphosis* . Sections of Homer's *Iliad* and Hesiod's *Theogony* will also be examined. This examination will concentrate on the Greek concepts of gods and goddesses, and heroes and heroines. I also plan to compare and contrast the concepts of matriarchy and patriarchy. This is an attempt to make a connection between how women were represented in the myths of a male-dominated society and how they are represented in present day society. Dissemination of this material to the students will be through lectures, selected readings and work sheets.

The third objective of the unit is to incorporate writing activities and projects by the students with the readings in each Myth Maker chapter. Reading and discussion activities are not always sufficient in making abstract concepts clear to students. Along with discussing the questions through the shared inquiry process, I will assign a topic related to each archetype to which the students will respond in writing. These activities will reflect the students' interpretation of the archetype by use of their own knowledge and experiences. For example, the assigned topic after the creation myth readings will be a composition describing the students' version of an 'ideal world,' in which they put themselves in the role of a creator.

Art or craftwork projects will accompany some of the chapters. Time limitations will make planning a one or two day project for each Myth Maker chapter impossible. To connect a project with the 'ideal world' writing assignment mentioned above, I will assign each student to construct a collage-style version of his or her utopia using construction paper, photos, drawings, and magazine or newspaper pictures or headlines.

II. Classroom Strategies and Sample Lesson Plans

Class and Small Group Value Clarification

For students who are unaccustomed to this method, it is necessary to expose them to it slowly and early in the year. The value clarification method encourages students to think about what they consider important to themselves and ranks this importance equally with the teacher's opinions. This method allows the student to

challenge a peer's or the teacher's ideas on a given topic. I find it easier to introduce this method outside of specific curriculum material and deal with the concept of personal values in relation to life or education in general. My first value clarification sessions take place in the first week of school.

The first exercise I use is called 'Rank Order'. Its aim is to get students to loosen up and feel comfortable speaking in class. It also encourages them to think about value judgements and lets them know that what they think and say is valid. The importance of this acknowledgment of their opinions and interpretations will be seen in the description of the 'shared inquiry' process. 'Rank Order' and seventy-eight other exercises can be found in Value Clarification by Simon, Howe, and Kirschenbaum. [1]

A second category of value clarification exercises involves small groups. I will use this type in dealing with the Greek myths and concepts of heroes and heroines This will take place after the following readings and shared inquiry discussions of the selections:

Man the Myth Maker:

Prometheus by W.T. Jewkes, p. 32

Pandora by W.T. Jewkes, p. 74

Phaethon by Edith Hamilton, p.81

Atalanta's Race by Rex Warner, p. 100

Pegasus by Patrick Kavanagh, p. 140

Mythology

Perseus, p. 141	Atalanta, p. 173
Theseus, p. 149	The Trojan War, p. 178
Hercules, p. 159	The Adventures of Odysseus, p. 202

The strategy involved here is to get students to think about the Greek heroes and heroines and to formulate the qualities which are inherent in the heroic act. Once the heroic qualities have been discussed and written about, the students will attach symbols to the qualities and include them in their hero's or heroine's coat-of-arms project which is described below.

Lesson Plan #1 Small Group 'V.C.' Exercise

Objectives: (a) To have students think, write, and talk a! about the qualities of heroes and heroines.

(b) To have students construct a coat-of-arms for a hero or heroine.

Methods:

Day 1:

1. Class is divided into small groups of five students and is assigned a male or female character to develop into a hero or heroine.

2. Each group selects a secretary to record notes and contributors in the group.

3. Each group is responsible for developing a short narrative which describes their hero or heroine performing a heroic act.

4, Each hero or heroine should be given a name which is appropriate for the powers he or she possesses.

5. Each group should develop a setting where the scene takes place.

6. Each hero or heroine should be assigned a symbol for his or her qualities which is represented by a particular piece of clothing, part of the body, or possession.

Day 2:

1. Each group meets briefly to complete their narrative.

2. Each group selects a representative to read its narrative to the class.

3. Class discussion of the readings centers around the following questions:

a. Where are the traces of the mythical heroes and heroines today?

b. What Greek qualities or American values do they subscribe to?

c. What beliefs or symbols in our modem culture encourages and perpetuates these qualities or values?

d. Have the mythological archetypes of heroes and heroines influenced what we consider masculine and feminine qualities in modem people?

e. To what extent have they influenced the male and female roles in the modem family?

4. Coat-of-arms shield project is introduced.

Day 3:

1. Each group designs and constructs a coat-of-arms shield for its hero or heroine out of construction paper, crayons, paint, or magic markers.

2. Each shield must have the following categories artistically represented:

    a. the symbol described in the narrative

    b. appropriate colors for the character chosen on the basis of physical makeup and personality description

    c. the figure or symbol of the god or goddess who favors the character

    d. something from the scene or heroic act developed in the narrative

3. Each member of the group is responsible for one of the above or the designing of the shield.

4. When completed, the coats-of-arms are hung around the room on display.

A similar lesson plan will be used after the following readings and shared inquiry discussions on the Greek gods and goddesses. The emphasis here is on each student's concept of a god or goddess and his or her relationship to that deity. Each student works alone.

Man the Myth Maker:

The Beginnings of Things by W.H.D. Rouse, p. X

The Four Ages by Rolfe Humphries, p. 14

The Palace of Olympus by Robert Graves, p. 23

Mythology:

The Gods, p. 24-46

The Two Great Gods of Earth, p. 47

Demeter, p. 49

Dionysus, p. 54

How the World and Mankind Were Created, p. 63

Lesson Plan #2 Individual 'V.C.' Exercise

Objectives: (a) To have each student think, write, and talk about his or her concept of a god or goddess.

(b) To have each student construct a mask which personifies the qualities and characters

Methods:

Day 1:

1. Each student has been given three days to find a picture or toy figurine(i.e. Star Wars or Dungeon and Dragons variety)_representing their concept of a deity.
2. Each student brings in his or her picture or figurine on an assigned date.
3. The teacher stresses that this is a creative writing activity, The god or goddess should be of a personal variety and not necessarily the one the student might worship in church.
4. Each student is responsible for naming his or her god or goddess.
5. Each student writes down a physical and personality description complete with the deity's powers.
6. Each student completes the writing and revises it for homework.

Day 2:

1. Each student reads his or her description to the class.
2. The class discussion centers around the following questions:
    a. What common qualities do these deities possess?
    b. Which qualities differ the most from the group in general?
    c. Which gods or goddesses differ the most from those of present day organized religion?
    d. Which gods or goddesses are Greek in nature?
    e. What is the purpose of a god or goddess in a society?
    f. What elements in contemporary organized religion have counterparts in mythical rituals?
3. Divine face mask project is introduced,

Day 3:

    1. Each student constructs a face mask of his or her deity from construction paper, crayons or magic markers, and string.
    2. Each student makes a pendant style name tag for the mask with construction paper and string.
    3. The masks and name tags are hung around the room on display.

'Shared Inquiry' Discussion Technique

The second classroom technique was developed by The Great Books Foundation, a nonprofit educational organization founded in 1947. Shared inquiry is described in the handbook as being best suited for groups of six to eight students. Each teacher must think of ways to adapt the technique to his or her situation. The lesson plan which follows this description describes how I will use it in discussing the myths read by Honors English 2.

Shared inquiry is based on the discussion of interpretive questions in dealing with the author's meaning in specific readings. Factual and evaluative questions are also used, but they play a secondary role. The idea is to get students to look at specific words or phrases to interpret their meaning.

There are four ground rules which must be clearly stated before the assigned readings or any discussion takes place. The first is that discussions will deal with selections that everyone has read. Since discussions are based on specific questions, this rule is vital. Students must have time enough to read the selection and take notes. There is not enough time to read some of the Greek myth selections I have chosen and have a discussion in one class period. For these, I will assign the reading and note taking for homework on the night before the scheduled discussion.

The second rule is that the teacher must not introduce critics' reviews or outside information for interpretation of the selections. Students should not learn to depend on these sources, but to think about a question or problem on their own. Because of the variety of critical opinions, they might not be of any more help to the discussion than the students' own opinions.

The third rule is that no one may take part in the discussion who has not read the selection ahead of time. This is to prevent students from letting others do their work for them. One way for the discussion leader to check this is to require students to submit a list of notes or questions based on the selection before the discussion begins.

The last rule is that the leader may only ask questions. This is related to my objective of getting students to channel their energy into something educationally constructive. If the teacher answers his or her own questions with comments or statements, all the pressure to think is taken off of the student. The students also get the idea that there is only one right answer the teacher's. [2]

A particular method of reading is used in shared inquiry. This is called 'slow reading' because there are two readings of the selection to be discussed. The aim of the first reading is to become acquainted with the plot

and to record initial responses. To facilitate this goal, students should be instructed to read with paper and pen at hand. The teacher reads by the same method to continue the feeling of a shared experience. Unknown or seemingly important words or phrases, thoughts, connections or patterns, questions, or feelings are all forms of the responses that should be written down. The second reading is done to get over the novelty of the selection and to cement plot events into the reader's mind. Another purpose is to record responses that went unnoticed during the first reading and a third is to rethink initial responses. [3]

The next step for the teacher and students in preparing for the discussion is to review their responses and to change as many of them as possible into interpretive questions. This type of question is asked to elicit opinions about the author's meaning in reference to a particular word, pattern, character, etc., giving support for the opinion with evidence from the text. Interpretive questions depend on readers making inferences by thinking on their own. There is never one answer for an interpretive question because of the possibilities involved in individual interpretation. The teacher must be in doubt, then, for the question to be interpretive. The teacher then ranks these questions in order of importance. The teacher may have a favorite or more significant one which he or she wants to begin the discussion with. Some of the questions, which are ranked .lowest will probably be left out of the discussion because of time limitation. [4]

Before the discussion starts, the teacher makes several copies of a seating chart, one for each question. This is so that a teacher can keep track of who has or has not contributed to the discussion and what was said by each participant. A goal of this unit and of shared inquiry is that every student participate.

The teacher begins the discussion by asking the question which he or she cares about the most. After the first student selected has answered, other students may signal their wish to respond by raising their hands. If a teacher decides to pursue a particular response with a student, he or she may ask follow up questions of that student and, in doing so, control the flow of the discussion. This control is necessary for the teacher to have enough time to write down responses.

This is where factual or evaluative questions become helpful. If a student has not responded to an interpretive question, the teacher may ask a student a factual question to which there is only one answer. There is a better chance of involvement once the student has had positive reinforcement with the factual question. If the student cannot find a factual answer in the text, the teacher may ask an evaluative question. It might require the student to agree or disagree with what someone else has said or to state his or her opinion on the basis of personal experience. If the student still does not respond, check his or her pulse.

As the discussion winds down, the teacher begins the final phase of shared inquiry, the resolution. The repetition of responses, discussion of minor points or tangential topics, is a sign. of the need for resolution. In this process, the teacher first repeats the original interpretive question which began the discussion. Different students are called on to repeat what they or other participants have said. The teacher makes a list of these responses and then states any answers listed on the seating chart which the class has omitted. As the final step, the teacher reads the list back to the class in summary of the discussion. [5]

Because of the amount of preparation involved in shared inquiry, I do not plan to use it with all of the readings of Greek myths listed above. Using shared inquiry twice a week throughout the marking period should give me ample experience to develop the skills necessary to run an effective discussion. Spreading the days out in the week, as in a Monday and Thursday schedule, will also give students enough time to complete the 'slow reading' technique and prepare their responses. This spacing also allows time for follow-up activities that are inspired by the readings and discussions to follow immediately after shared inquiry.

Lesson Plan #3: *Shared Inquiry Discussion* Based on 'Atalanta's Race' by Rex Wamer in *Man the Myth Maker*

Objective: To improve students' interpretive reading and verbal skills through discussion of specific questions.

Methods:

1. Class has been assigned the reading of 'Atalanta's Race' for homework and instructed to take notes.
2. Each student must present a list of notes and questions about the selection and is given credit.
3. Teacher has a double-circle seating chart and seating arrangement prepared .
4. The class is divided into two groups:
a. 12 students to take part in the initial discussion
b. 12 or more students for the outer circle who are responsible for resolution; unprepared students sit here.
5. All students have the Myth Maker text open for reference.
6. Teacher begins the discussion by reading the first interpretive question and calling on one student to answer.

Interpretive Questions:

a. Why does Atalanta wish that Hippomenes would not challenge her to a race?
b. Which god might be 'envious of young men' and want to destroy Hippomenes?
c. Why does the author have Atalanta lose the race?
d. Why did the author have the lovers changed into lions?
e. What is the author saying about dominance or submission in a love relationship?
7. Teacher asks the same student to support his or her answer from the text.
8. Teacher asks another student to answer the same question and to give support for the answer.
9. Other students are asked to agree or disagree.
10. Teacher controls the flow of the discussion by asking factual or evaluative follow-up questions:
Factual Questions:
a. What does the oracle tell Atalanta about marriage?X
b. What were Atalanta's conditions for racing with men?
c. What made men want to race Atalanta?

d. What convinced Hippomenes to race Atalanta?

e. Whom does Hippomenes ask for help in his racer

Evaluative Questions:

a. How do you think Atalanta became such a good runner?

b. Would you have taken the risk that the male runners did?

c. Would you have stopped to pick up the apples during the race?

d. If you were Venus or Cybele, how would you have punished Atalanta and Hippomenes?

e. Do you think that love makes people act in a certain way?

11. Teacher decides to start resolution with the repetition of points already discussed or with fifteen minutes left in the period.

12. Teacher repeats the original interpretive question and asks students in the outer circle to respond with answers given by the inner circle group.

13. Teacher summarizes all responses collected from students by reading them back to the class. Teacher adds any responses that he or she has noted which the outer group omitted.

Matriarchy Research

After reading the Greek myths and discussing gods and heroes as representatives of the dominating sex in a patriarchy, we will examine the concept of matriarchy, a female dominated society. In order to counterbalance

the negative concepts of women in Greek myth, I will introduce information which suggests the existence of a world-wide matriarchy before the Bronze Age(approx. 3000-1000 B.C.), prior to the introduction of Zeus in Greek mythology. I will accomplish this through lecture and the distribution of fact sheets, map work, and vocabulary lists. Other types of activities will include readings from Ovid's *Metamorphoses* and Hesiod's *Theogony* which highlight mortals and divinities who represent qualities and characteristics of the Great Mother, the goddess of the matriarchy(The Greek legends containing references to Amazon cultures and warriors will be used as mythical evidence of the existence of the remnants of this matriarchy during early Greek history. These Amazon women do not adhere to the stereotypes of femininity established in Greek society and represent a mirror image of the Greek hero. I will use the reference to Penthesilea, the Amazon warrior killed by Achilles in the battle of Troy, in the Epic Cycle. I will also refer to legends containing Omphale and Hercules, and Hippolyta and Antiope versus Hercules and Theseus.

In discussing the matriarchal concept of woman in comparison to that shown by Greek myth, we will investigate the role of advertising in perpetuating the negative and repressive stereotypes which stem from mythological archetypes. By using selections from *Metamorphosis* and *Theogony* , I will establish the sources of these stereotypes and suggest that rape and abuse of women are also archetypal descendants from ancient myth.

The following paragraphs briefly summarize my research of matriarchy and serve as background information. I will preface this section by saying that, although the mythical and archeological evidence of the existence of a world-wide, original matriarchy is vast and extensively documented, it remains a highly controversial topic. Any attempt at a 'final word' on the topic can, at best, be the subjective interpretation of the researcher since the real evidence is buried in prehistoric times.

Helen Diner, in *Mothers and Amazons* , bases her 'first feminine history of culture' on the research and theories of Johann Jacob Bachofen, a Swiss anthropologist, contained in *Motherright* , published in 1861. According to Bachofen, there was a three-step process in human sociological evolution concerning the dominance of sex. The first stage could be personified by the Greek deities of Aphrodite and Pan. Unregulated sexual intercourse was the standard in this egalitarian existence of the sexes. A Demetrian stage followed under the worship of a Demeter-like Great Mother, when women determined government, matrimony, name, and inheritance. This evolved into the Amazon cultures referred to in early Greek epic poetry. The final stage, characterized by the :::dominance of the patriarchy, can be personified by Zeus and Apollo. Zeus represents a stage in the evolution of this patriarchy, insuring the success of his revolution with the total control of a dictatorship. [6] Bachofen proved the existence of ancient matriarchies in Lycia, Athens, Crete, Lemnos, Egypt, Tibet, Central Asia, India, Orchomenos, Locris, Elis, Mantinea, Lesbos, and Cantabria a collection of regions, city-states and countries. [7]

Diner offers other theories. The basic premise of the Vaerting Pendulum Theory is that power corrupts in the case of dominance by either sex. The dominant sex always misuses power and incites a revolution. According to this theory, there have been many swings of the pendulum throughout history and the perfect state of harmony between the sexes can evolve only if the pendulum is somehow stopped in mid-swing. [8]

The Frobenius Cultural Sphere Theory proclaims that cultures are like plants which thrive in a certain type of soil and climate. The culture can change any time it migrates to a different location which it needs to adapt to. This theory explains the existence of matriarchy and patriarchy as the same relationship which the equal parts of a whole represent. They have always existed as opposite ends of the sociological spectrum with the cultures of each, at different times, outnumbering those of the other. [9]

The Sociological Hypothesis resembles Bachofen's Three-Step Theory.in that the progression of sex domination goes from the sexual horde to matriarchy to patriarchy. Whereas Bachofen attributes the transformations of dominance to the cult followings of primal deities, the sociological approach pinpoints the control of production as the class struggle which determines sex dominance. In the sexual horde state, there was no production, except for reproduction. The matriarchy appeared because women controlled the first source of production, primitive agriculture. As man developed his thought processes through the hunt, he came to understand agriculture, advanced it, and took control of the culture. Along with this revolution evolved a patriarchal judicial system which repressed and enslaved women in domestic endeavors. [10]

A group of female historians, anthropologists, archaeologists, psychologists, and classicists have a different story to tell. They represent the most recent research in the origins of matriarchy and women in myth, According to Elizabeth Gould Davis, Merlin Stone, Sarah Pomeroy, Marta Weigle, Patricia Managhan, and Nor Hall, there can be no question as to the existence of the Great Mother of the pre-Bronze era. Their books are filled with the evidence. Their explanation for the past rejection of original matriarchy places the blame on the subjective and misogynist interpretation of prehistoric cultures by the first historians, men. From the classic age of Greece, through the Roman Empire and Christian revolution, to the present, the matriarchal records of evidence have been overlooked, misinterpreted and transformed by each succeeding patriarchy to give credence and validity to the dominance of men.

In Greek and Roman mythology, the Great Mother wa divided into five personalities to diffuse her power and they were subjected to the rule of a single god. Zeus produces or controls Hera, Aphrodite, Athene, Artemis, and Hestia. The combination of all five would produce a being who was equal to, if not more powerful than, Zeus. [11] Zeus supervised the creation of the first mortal woman, Pandora, and intended her to be mortal man's punishment for accepting the gift of fire from Prometheus. She is blamed for the appearance of the world's evils, misfortunes, and sufferings. Is it as a result of this negative archetype that women in classical Athens were secluded and denied the rights and potentials that were given to men at birth? Is it just a coincidence that Eve inherits the same damning fault of curiosity as Pandora in the early Hebrew retelling of the origin of evil?

Marta Weigle, in Spiders and Spinsters, explains the patriarchal disregard of the theory of the original matriarchy by stating that historians began to ignore women at the point in history when women were confined to the house and secluded from men. The oral tradition of the matriarchal legends was kept alive only in groups of old women who passed them on to the young girls of their culture. These ultimately died with old story tellers or were forgotten and lost and men just stopped listening, [12]

I would encourage any teacher to examine all of the books in the Matriarchy Research section of this unit's bibliography. They offer a detailed and comprehensive understanding of the feminist historian's viewpoint. The evidence which validates, if not proves, the claim of an original matriarchy goes far beyond the confines of this unit.

Lesson Plan #4. *Fact Sheet of Matriarchal Characteristics*

Objective: To acquaint students with the sociological conditions in a matriarchy.

Method:

1. The sheet is distributed to the class, read, and discussed.
1. The dominated sex(male) belongs in the house, has to cook, rear the children, develop shyness, adorn itself, and conform to obedience.
2. The dominant sex(female) monopolizes business outside the home; establishes intellectual authority.
3. The female name is retained; the male name vanishes.
4. Children follow the female line; boys are sometimes killed; female children are preferred.
5. Property remains in the hands of the woman and is inherited by her daughters.
6. The concept of illegitimate birth vanishes.
7. The woman becomes the wooer and has sexual freedom.
8. Women decide to prevent or interrupt pregnancies.
9. Women are physically stronger and agile.
10. Women retain the right of divorce.
11. Men become vain and self-conscious over their appearance; bachelors are equated with old maids.
12. The male youth is the ideal of beauty and usually married to older women.
13. The main divinities are female; sexual divinities are male.
14. The fear of death is an admirable quality because birthright is the most valuable possession.

13

Lesson Plan #5 Matriarchy and Patriarchy Vocabulary List

Objective: To acquaint students with the list of sociological terms through reference work.

Methods:

1. Distribute the list to the class and orally preview pronunciation of terms.
2. Students are to research the definitions of the terms and record these in their notebooks.
3. The vocab list is due completed in two days.
4. Check list of definitions foX credit on assigned date.
5. Orally discuss the definitions through volunteers in relation to the terms 'matriarchy' and 'patriarchy.'
6. Dictate definitions for undefined terms.

a. Myth	n. exogamy
b. cult	o. adultery
c. matriarchy	p. dichotomy
d. patriarchy	q. progeny
e. matrimony	r. parthenogenesis
f. patrimony	s. homosexual
g. misogyny	t. heterosexual
h. anthropomorphic	u. promiscuous
i. androgynous	v. egalitarian
j. misogamy	w. Amazon
k. polygamy	x. hypergamy
1. gynocracy	y. archetype
m. monogamy	

Lesson Plan #6 Matriarchal and Patriarchal Dichotomy List

Objective: To acquaint students with dialectically opposed concepts through discussion.

Methods:

1. Distribute the list to students and instruct them to add it to their vocabulary.

2, Ask volunteers to read each numbered pair of terms and attempt to explain their relationship to the labels at the top of each list(example: Great Mother to matriarchy; Zeus to patriarchy).

Matriarchy	Patriarchy
a. Great Mother, creatress	a. Zeus, creator
b. moon; night	b. Sun; day
c. black, white, red	c. Blue, yellow
d, bull	d. Ram
e. punishment for matricide	e. Atonability for matricide
f. last born inherits	f. First born inherits
g. phallus cult	g. Venus cult
h. Amazons	Greek heroes
i. Artemis	l. Aphrodite
j. Athene; Dionysus	j. Athene; Apollo
k. intuitive knowledge	k. Intellectual knowledge
l. left brained	l. right brained [14]

Lesson Plan #7 Greek Myths of Rape

Objective: To acquaint students with the relationship between patriarchy and rape myths.

Methods:

1. Write the following list of names on the board:

a. Zeus and Semele   d. Zeus and Leto

b. Zeus and Danae   e. Zeus and Io

c. Zeus and Alcmene f. Zeus and Europa

2. Distribute xeroxed copies of these myths from Metamorphoses and Theogony to students.

3. Orally read myths through volunteers.

4. Discuss the myths in relation to the concepts of male dominance, violence, and domestic abuse in today's society.

Class Mythology Project

The final phase and strategy of the unit will cement all of the archetypes and concepts together in a class project. To make these complicated and sophisticated concepts real for the students, they must produce some thing which, in a sense, brings Olympus down to earth. The class will be responsible for the planning and creation of a comic strip style mythological narrative. The students will develop their own setting and pantheon of immortals, heroes and heroines, villains and monsters. They will compose physical and mental descriptions, dialogue, conflicts, events and transitions, and create appropriate illustrations. Each student will be responsible for writing one episode for the narrative. The class will be responsible for devising an appropriate title and cover. When the comic strip has been completed, the class will reproduce the mythology and illustrations on ditto masters, make copies, and bind them in booklet form.

Another purpose behind this strategy is to have the students work on their creative writing skills. Because I always include the writing process as part of the grade on a writing assignment, each student will be responsible for including notes, a rough draft, revision, and a final draft for his or her episode. I usually receive many complaints about my insistence on the use of the writing process because most students prefer to write one draft as they think through the topic without any initial organization. The format of the comic strip style and its potential for freedom of expression will make students care enough about what they are writing to want to use the writing process. An additional incentive for student motivation is the potential for a profit if the mythology is sold in the school. The profits could be the source of funding for a class trip.

Lesson Plan #8 Outline of Activities in Each Phase of the Class Mythology and Point System for Grading

Date:	Responsibility:	Points:
Mon.-Tues.	Class develops pantheon	25
Wed,	Class develops setting for pantheon	20
Thurs.	Student develops a hero or heroine	25
Fri.	Student develops a villain or monster	25
Mon.	Student creates action words and dialogue in his or her episode	20
Tues.	Student creates conflict and action be-tween deities, heroes or heroines, villains or monsters	25
Wed.-Thurs.	Class plans order of episodes and works out transition sentences	20
Fri.	Student writes rough draft of episode	40
Sat.-Sun.	Student creates illustrations and inserts action words	10
Mon.-Tues.	Layout work for episodes and illustrations in narrative	50
Wed.	Write first draft of narrative	40
Thurs.	Write second draft of narrative on ditto masters with illustrations	50
Fri.	Printing and binding	

	Total of points possible	350
Grading System:	300-350 pts. = A	
	250-299 pts. = B	
	200-249 pts. = C	
	175-199 pts. = D	
	0-174 pts. = F [15]	

Footnotes

---

1. Kirschenbaum, Sidney B. Simon, Leland W. Howe, Howard *Value Clarification: A Handbook of Practical Strategies for Teachers and Students* . (New York: Hart Publishing Co., Inc., 1978, pp. 58-81.

2. Richard P. Dennis, Edwin P. Moldorf, *A Handbook On Interpretive Reading and Discussion* . (Chicago: The Great Books Foundation), 1978, pp. 18-21.

3. Ibid, pp. 5-8.

4. Ibid, pp. 11-17.

5. Ibid, pp. 22-30.

6. Helen Diner, *Mothers and Amazons: The First Feminine History of Culture* . (New York: Anchor Press/ Doubleday & Co.Inc. 1973, pp.212-215.

7. Ibid, p. 19.

8. Ibid, pp. 215-219.

9. Ibid, pp. 221-227.

10. Ibid, pp. 227-228.

11. Sarah B. Pomeroy, *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity* . (New York: Shocken Books), 1975, PP. 1-10.

12. Marta Weigle, *Spiders and Spinsters: Women and Mythology* . (Albuquerque: University of New Mexico Press), 1982, PP. 235-298.

13. Diner, pp. 32-40.

14. Ibid, pp. 23-31.

15. Diane Shugert, *Unit: Creation of Comic Strip Narrative* . (New Britain: Pulaski High School), 1979, p.8.

Bibliography

An Anthology of Greek Drama: First Series . Ed. C.A. Robinson, Jr. New York: Holt, Rinehart and Winston, Inc., 1949, This collection contains *Agamemnon* by Aeschylus, *Oedipus the Kinff* and *Antiffone* by Sophocles, *Medea* and *Hippolytus* by Euripides and *Lysistrsta* by Aristophanes; contains an introduction to the time period, authors and themes, a section on the production of Greek plays and a plan of a Greek theater; paperback.

An Anthology of Greek Drama: Second Series . Ed. C.A. Robinson, Jr. New York: Holt, Rinehart and Winston, Inc., 1954, This collection contains Prometheus Bound, Choephoroe and Eumenides by Aeschylus, Philoctetes and Oedipus at Colonus by Sophocles, The Trojan Women and the Bacchae by Euripides, and The Clouds and The Froffs by Aristophanes; contains an introduction on the time period, authors and themes, and a section on the production of Greek plays; paperback.

Campbell, Joseph. *Myths To Live By* . New York: The Viking Press, Inc., 1972. This book explores the definition of mythology in relation to the human race and modern society; contains reference notes for other sources on similar topics; paperback.

Grant, Michael. *Myths of the Greeks and Romans* . New York: The New American Library, Inc., X962. Grant studies the classic myths of Homer's *Iliad* and *Odssey* ; Hesiod's *Theogony* ; Ovid's *Metamorphoses* ; the Homeric hymns to Apollo and Demeter; the *Oresteia* and *Prometheus Bound* by Aeschylus; *Oedipus the King, , Oedipus at Colonus* and *Antiffone* by Sophocles; the *Alcestis* and the *Bacchae* by Euripides; the *Arffonautica* by Apollqnius; *Orpheus and Eurydice* by Virgil; *Cupid* and Psyche by Apuleius; *Hero and Leander* by Musaeus and the stories of Romulus and Tarquin and Horatius by Livy; contains maps, charts, 94 illustrations of myths; paperback.

Hamilton, Edith. *Mythology* . New York: The New American Library, 1940. This is a standard text on Greek mythology; though seen by some scholars to be inaccurate in her view of Greeks as creatures of light and reason; contains Norse myth section, genealogical tables, and 22 illustrations; paperback.

——— *The Greek Way* . New York: W.W. Norton & Co., Inc., 1932. Hamilton examines Pindar, Plato, Aristophanes, Herodotus, Thucydides, Xenophon, Aeschylus, Sophocles, Euripides, and Greek religion and lifestyle; paperback.

——— *The Roman Way To Western Civilization* . New York:

The New American Library, 1963. Hamilton examines Plautus, Terence, Cicero, Caesar, Catullus, Horace, Augustus, Virgil, Livy, Seneca, Juvenal, the Stoics, and Roman religion and lifestyle; paperback.

Hesiod. *The Poems of Hesiod* . Norman: University of Oklahoma Press, 1983. A collection of two Greek poems, the Theoffony and Works and Days, which were composed ca. 700 B.C.; poems deal with the themes of divine creation by Zeus and the Greek concepts of work and justice; translation, introduction, and comments by R.M. Frazier; paperback.

Homer. *The Iliad* . New York: Anchor Press/ Doubleday. 1975 The epic poem of the Greek and Trojan battle over the kidnapping of Menelaus's wife, Helen, by Paris; composed in 750-700 B.C. about events which happened ca. 1225 B.C.; translation by Robert Fitzgerald is considered the best; paperback.

——— *The Odyssey* . New York: Doubleday & Co., Inc., 1963. An epic poem composed ca. 750-700 B.C. about the ten years of Odysseus's travelings after the fall of Troy in his attempt to reach his home, Ithica; translation by Robert Fitzgerald; paperback.

Man and his symbols . Ed. Carl Jung. London: Aldus Books Limited, 1964. This is a collection of psychological studies of the relation of modem people to the unconscious, ancient myths, the process of individuation, symbolism in visual arts, and symbols in analysis; pp. 104-157 especially significant for mythology; profuse with illustrations; hard cover.

Ovid. *The Metamorphoses* . New York: The Viking Press, Inc., 1958. A Roman poem, written ca. 2 A.D. in the time of Augustus; gives the Roman version of the Greek pantheon and a collection of romantic and adventure myths; contains glossary and index of Greek and Roman names; translated by Horace Gregory; paperback.

Renault, Mary. *The Kinff Must Die* . New York: Pocket Books, 1958. Renault retells the story of Theseus taken as a slave to Crete to become a bull dancer for the annual festival; contains author's historical notes and the mythological legend of Theseus; paperback.

Rose, H.J. *A Handbook of Greek Mythology: Including Its Extension to Rome* . New York: E.P. Dutton, 1959. An indispensable reference work which includes variants of Greek and Roman myths; pronunciation index; paperback.

Shugert, Diane. *Unit: Creation of Comic Strip Narrative* . New Britain: Pulaski High School, 1979, This is a collection of lesson plans put together by a group of student teachers whose goal was to get low achievers to write their own comic strip based on the adventures of a super hero; booklet.

Simon, Sidney B., Howe, Leland W., Kirschenbaum, Howard. *Value Clarification: A Handbook of Practical Strateffies for Teachers and Students* . New York: Hart Publishing Co., Inc., 1978. This is a collection of teacher developed class and small group activities based on the theories of John Dewey and Louis Raths and aimed at letting students discover how they make decisions and develop values and judgements; contains 79 ready-to-use lesson plans; paperback.

The New Larousse Encyclopedia of Mythology . Hong Kong: Prometheus Press/ Hamlyn Publishing Group Limited, 1968. A comprehensive survey of the mythologies of prehistoric times, Egypt, Assyria-Babylonia, Phoenicia, Greece, Rome, Celtic culture, the Teutons, Slavic culture, Finno-Ugric culture, ancient Persia, India, China, Japan, North, Central, and South America, Mexico, the ocean, black Africa; approx. 600 illustrations with 32 color plates; introduction by Robert Graves; hard cover.

Virgil. *The Aeneid of Virffil* . New York: Charles Scribner's Sons, 1951. The nationalistic epic poem of Rome written between 26-19 B.C.; translated by Rolfe Humphries; contains lists and descriptions of characters; paperback.

Matriarchy Research:

Amazons! Ed. Jessica Amanda Salmonson. New York: DAW Books, Inc., 1979. This collection contains short stories of warrior women in the fantasy genre; contains a brief historical overview of Amazons, a brief description of the fantasy genre, a reading list of non-fiction resources in reference to women, and a reading list of additional Amazon heroic fantasies; paperback.

Davis, Elizabeth Gould. *The First Sex* . Baltimore: Penguin Books, Inc., 1971. The author gives a woman's view of the history of the human race, paying particular attention to women's contributions and the evolution of the original matriarchy, contains maps and extensive documentation, paperback.

Diner, Helen. *Mothers and Amazons: The First Feminine History or Culture* . New York: Anchor Press Doubleday & Co., Inc., 1973. This book explores the concept of the matriarchal beginnings of the human race by investigating female-dominated cultures throughout the world, guided by the research and theories of Bachofen, Freud, and Jung; paperback.

Gearhart, Sally. *The Wanderground: Stories of the Hill Women* . Massachusetts: Persephone Press, 1979. This collection of short stories uses the imaginary setting of the Wanderground to tell the tale of the Hill Women, a feminist matriarchy which has developed psychic powers; contains a map of Wanderland and Dangerland; paperback.

Hall, Nor. *The Moon and The Virgin: Reflections on the Archetypal Feminine* . New York: Harper, Row Publishers, 1980. The author

studies the myths and symbols of archetypal woman; includes sections on Psyche, Helen, Artemis, the Sibyl, the Hetaira, the Amazon, and the Wise Old Woman, contains 30 illustrations; paperback.

Lynn, Elizabeth. *The Northern Girl* . Berkley: Berkley Press, 1979. This is a fictionalized account of a young woman who sets out to discover her mystical past; one of a trilogy concerning an egalitarian matriarchy; paperback/ hardcover.

Monaghan, Patricia. *The Book of Goddesses and Heroines,* New York: E.P. Dutton, 1981, An encyclopedia of feminine deities and heroic mortals; contains global charts of names, bibliography of sources, and books of related interest; paperback.

Pomeroy, Sarah B. *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity* . New York: Shocken Books, 1975. A highly detailed and documented historical account of the lives of women in ancient Greece and Rome; contains 18 illustrations and bibliography; paperback.

Stone, Merlin. *When God Was A Woman* . New York: Harcourt Brace Jovanovich, 1976. An archeological study of the goddess, the role of women in the matriarchy, and a patriarchal conspiracy to dispute the goddess; contains maps, date charts, and illustrations; paperback.

Weigle, Marta. *Spiders and Spinsters: Women and Mythology* . Albuquerque: University or New Mexico Press, 1982. This is a source book on the mythologies of the Americas, Greece and Rome(and of the Judeo-Christian culture; illustrated: extensive bibliography, paperback.

Student Reading List of Books Available at Hillhouse H.S.

General Mythology:

The Bookshelf for Boys and Girls . University Society, Inc., 1971. A collection of stories and songs from many lands; illustrated.

Gayley, Charles Mills. *The Classic Myths of English Literature and Art* . Blaisdell Publishing Co., 1939. This is based on Bullfinch's *Age of Fables* (1855); contains interpretive and illustrated commentary and maps.

Hamilton, Edith. *Mythology* . Little, Brown. 1942. The retelling of Greek tales and legends; contains genealogical tables, Norse myth section, and 22 illustrations.

Classical Mythology:

Asimov, Isaac. *Words from the myths* . The author points out how many words are rooted in classical mythology and explains how they are used in the English language; illustrated.

Bullfinch, Thomas. *The Age of Fable* . Doubleday/ Dolphin, 1855. Contains primarily the Greek, Roman, Norse, Celtic, and Oriental myths.

——— *A Book of Myths* . This contains selections from Bullfinch's Age of Fable; contains 30 Greek myths with illustrations that are like Greek sculptures.

Coolidge, Olivia. *Greek Myths* . Houghton Mifflin, 1964. This is a collection of tales related to ideals of ancient Greece; selected episodes from the Trojan War; suggestions for reading and discussion by George Hillocks, Jr.; illustrated.

Graves, Robert. *Greek Gods and Heroes* . Doubleday, 1960. This is a retelling of tales for teenagers of Orpheus, Orion, Midas, Daedalus, Theseus, Jason, and Perseus; illustrated.

Hawthorne, Nathaniel. *A wonder book and Tanglewood tales for girls and boys* . Dodd Mead, 1938. Greek myths retold as fairy tales; contains illustrations.

Macpherson, Jayo *Four Ages Of Man* . St. Martins, 1962. Greek and Roman myths organized by (a) creation and the coming of gods; (b) pastoral life and ordering of seasons; (c) adventures and the labors of the hero; (d) war, tragic tales and decline into history; includes notes identifying literary sources, pronunciation and description index, booklist, maps, and illustrations,

Sabin, Frances E. *Classical Myths That Live Today* . Silver, 1958. Greek and Roman myths; Contains the most famous of maps, illustrations, and bibliography.

Classical Mythology Dictionaries: .

New Century Handbook of Greek Mythology and Legend Appleton, 1972.

New Larousse Encyclopedia of Mythology . Putnam, 1968.

Dictionary of Classical Mythology .Ed. J.E. Zimmermen. New York: Harper & Row, 1964.

Greek Mythology:

Bradford, Ernle. *Ulysses Found* . New York: Harcourt, Brace, and World, 1963. Contains illustrations, maps, select bibliography, and notes.

Asiatic Mythology:

Hacken, J. *Asiatic Mythology.* Crowell, 1963. A detailed description and explanation of all the nations of Asia; illustrated.

Narayan, R.K. *Gods, Demons and Others.* New York: Viking Press, 1964. Contains 15 stories from Indian myths and legends which portray traditional religious beliefs; includes notes on the gods of the stories, a glossary of Sanskrit and Tamil words, and illustrations.

American Mythology:

Ions, Veronica. *Indian Mythology* . London: Paul Hamlyn, 1967.

Nicholson. Irene. *Mexican and Central American Mythology* . London: Paul Hamlyn, 1987.