



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

Mythological Soaps

Curriculum Unit 83.02.10
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I. Rationale:

Greek and Roman mythology have always enticed us because of its fascinating qualities. Our attraction can be thus utilized as a catalyst to drive our students' imagination into an insatiable thirst for knowledge. Our lure is a result of mythology's systematic, and logical explanation of mysteries and natural calamities. Because of this intrinsic power of myths, we, as educators, could tap a bottomless well of interest and successfully motivate students and inspire in them a love of learning.

This unit has a dual purpose. Its primary function will be to teach English to speakers of other languages (ESOL) through the myths of love and passion while concurrently introducing students to mythology. It has been developed for students who need a hands on approach to learning. This curriculum can be taught in grades 6-12. It can also be easily adapted to accommodate any student of world literature and/or any other English course,

The title, *Mythological Soaps*, was selected as a further enticement since most of our students get personally involved with TV soap operas. In fact, at times, they cannot distinguish between the real world and the soap world. In view of this and since mass media have made being in love so glamorous, I have limited myself to the study of the myths of love and romance. At the same time love should be categorized. Some of these categories should include pure love, familial love, Prince Charming love, the Romeo and Juliet motif (the ill-fated love), the Beauty and the Beast motif, destructive love, triangle love, slanderous love, unnatural love, and figurative love.

In the unit, I have included three skits which have been adapted from *Bulfinch's Mythology*. These constitute the myths of Daphne and Apollo, Pyramus and Thisbe, and also Aphrodite and Adonis. They have been written to provide ready-made material for the instructor in order to save time, and also to teach English as a second language through drama.

The most important aspect of language acquisition is articulation. In fact, speaking occurs before reading and writing can take place. Students love to put on performances; thus, with skit adaptations, educators can channel students' enthusiasm in a learning experience,

II. Strategies:

Some of the myths to be studied should include along with the three already mentioned: Hero and Leander, Zeus and Io, Eros and Psyche, Orpheus and Eurydice, Peleus and Thetis, Zeus and Europa, Theseus and Adriadne, Echo and Narcissus, Perseus and Andromeda, Jason and Medea, Philemon and Baucis, Apollo and Hyacinth, Alcestis and Admetus, and Pan and Syrinx,

There are an infinite number of possibilities in introducing the subject. One can probably begin with current amorous crimes committed against women such as rape or sexual harassment on the job. A discussion encouraging students to express what they might have experienced would furnish a wealth of information. Once this is accomplished, the instructor, through his or her role as facilitator, could have the students compare these crimes with seduction to determine what type of punishment, if any, the crime would merit.

The innovative educational possibilities of this unit are limitless. Before the skits are presented, a brief resume of the Greek and Roman gods and heroes should be given. To do this, one could borrow as many books as needed from the public library and keep them in the classroom as reference since so many of the students lack good library research techniques. This in itself will encourage further research and study on the part of the student. Thus, the students can be required to do more detailed oral and written presentations. Concurrently, the pronunciation of Greek and Roman deities and heroes should be practiced through oral drills and repetition. (See appendix I for phonetic pronunciation list.)

To give students visual stimulation, the teacher should locate and bring into the classroom plates or reproductions with mythological themes. Consequently, this unit can at the same time be used to teach the study of art very efficaciously. This can be done by introducing a maximum of five major artists who have painted masterpieces dealing with mythological themes. It would be wiser to study painters and paintings that would be accessible. By selecting certain artists and paintings located at either the Yale Art Gallery or at the British Art Museum, the instructor would then take the students for a guided tour. For example, the Jarves Collection at the Yale Art Gallery includes a magnificent painting by Antonio Pollaiuolo titled, *The Rape of Dejanira*.

Many reproductions of paintings can be easily found. Before introducing them, the teacher should recount the legends behind them. After exhibiting a reproduction of the *Rape of Dejanira*, one should encourage the students to write compositions describing the scene while including the colors. One should also have them describe Heracles and the teacher should have the students also interpret scenes without telling them the myths beforehand. This of course can all be done orally also.

When introducing the painting, the instructor should also give historical resumes of the artist and of the art movement. Because of the importance of visual stimulation, I encourage teachers to teach art through mythology also. At the same time, groups of students should be taken on the guided tours of the Yale Art Gallery and the British Art Museum since they are available free of charge. Free bus transportation is also provided. Students will get very excited upon seeing the 'real thing' especially if they have studied it because they thus have a concept of mythology and art.

Other painters that have treated mythological themes in their art include: Veronese, Titian, Michelangelo, Velazquez, Picasso, Botticelli, Cresspi, Rosso Fiorentino, Correggio, Tintoretto, Raffaello, Cezanne, Bonnard, Rubens, etc. (the list is endless.) The Yale Art Gallery has sets of photographs mounted on lightweight cardboard which are available for free loan to any New Haven public school.

Since art is visual, it continuously generates new ideas or approaches for its presentations. Another technique that could be implemented is the comparison of two different artists' treatment of the same topic, For example, how does Bernini's statue of Daphne and Apollo differ from Pollaiuolo's painting, Which expresses more life? Which would one prefer? A variety of similar questions can be posed to the students.

Through the artist, Diego Valazquez, the teacher can introduce the mythological themes of *Los borrachos* or *The Triumph of Bacchus*, *The Toilet of Venus*, *The Forge of Vulcan*, *The Fable of Arachne*, and *The Rape of Europa*, which is depicted in the tapestry behind the scene of *The Fable of Arachne*. When studying this renowned artist, the teacher should have the students research Bacchus, When presenting the reproductions, the teacher should also have the students discuss the youthful and effeminate qualities of this god. In the *Toilet of Venus*, mention the influence of the great Venetians Titian and Giorgione. The relationship between Aphrodite and her son, Cupid should be mentioned, Is it a normal mother-son relationship? The myths of Cupid and Psyche and of Vulcan and Venus should also be introduced.

Once the class has been exposed to mythology, they will be ready to tackle the skits, If the students have a limited ability to speak English, the teacher can test the students to assure that the vocabulary is not going over their heads. If the words become too laborious, revise the skits by substituting easier, more modern words,

The skits that are included in this unit have been adapted from *Bulfinch's Mythology* because exposure to Victorian English will in my opinion create a need to learn proper English, since it is music to the ears, Many of our students will only have this one fleeting opportunity to study an affluent dialect of English, Many will only be exposed to Black English. Thus, learning the skits in Victorian English will give them a much needed exposure to another dialect: and it would be more advantageous to study a different dialect, Once this task is accomplished and the desired exposure is achieved students can even be asked to revise the mythological skits by substituting their own words or colloquialisms. It would be interesting, to say the least, to hear how Pyramus and Thisbe would communicate to each other if they were present day "Punk-rockers."

Also, upon introducing the skit, an ingenious instructor can also teach grammatical structures, Some of these may include: the comparative, the superlative, the present, the past, the present perfect, the imperative, and much more.

Another method that would assure learning vocabulary would be to translate the main idea into the student's native language. By so doing, the student will have to memorize the lexicon, This would ensure that students know what they say.

The teacher should now utilize the skits that have been prepared especially for this unit to economize on both material and time, Prior taping of the skits by native speakers is strongly recommended since students need to listen, repeat, and imitate. By so doing, the teacher can conserve physical energy and thus channel it more creatively, I would suggest that the teacher spend a minimum of two weeks on each skit since students will need the time to memorize it,

Finally, the teacher should provide the students with an opportunity to adapt their own skits. This can best be accomplished by having the students work together in groups first, The students should be permitted to choose their own story and to assign a part to each member of the group, If there are not enough parts to go around, the students must then decide on their own how to solve this dilemma. Some solutions can include dividing each part or including other characters as done in the sample skits. This technique is a wonderful tool that gives students an opportunity to practice their writing skills.

III. Skits

Daphne and Apollo

Cast of characters:

Apollo (son of Zeus)

Cupid (son of Venus)

Daphne (beautiful nymph, daughter of Peneus)

Peneus (river god)

Act one-Scene one

Cupid: (playing with his bows and arrows.)

(elated after his recent victory.) What have you to do with warlike weapons, saucy boy? Leave them for hands worthy of them. Behold the conquest that I have won by means of them over the vast

Apollo: serpent Python who stretched his poisonous body over acres of plains: Be content with your torch, child, and kindle up your flames, as you call them, where you will be, but presume not to meddle with my weapons.

Your arrows may strike all things else, Apollo, but mine shall strike you, This gold and sharp-pointed

Cupid: arrow will incite love and it is meant for you, while this blunt one tipped with lead will repel love and so will Daphne repel you.

Act one-Scene II

Peneus: Daughter, you owe me a son-in-law; you owe me grandchildren.

Daphne: (blushing) Dearest father, grant me this favor, that I may always remain unmarried like Diana,

Peneus: Daughter, I consent, but your own face will forbid it,

Act two-Scene I

I am in love and I long to obtain her. Her hair flung loose over her shoulders is so charming in disorder, what would it be if arranged? Her eyes are as bright as stars, Her lips. . . Her lips, I am not satisfied with only seeing them. (He tries to approach her,) Stay, daughter of Peneus; I am not a foe, Do not fly me as a lamb flies the wolf(or a dove a hawk, It is for love that I pursue you, You make me miserable, for fear you shall fall and hurt yourself on these stones, and I should be the cause, Pray run slower, and I will follow slower. I am no clown, no rude peasant, Jupiter is my father, and I am lord of Delphos and Tenedos, and know all things present and future, I am the god of song and lyre, My arrows fly true to the mark; but alas: an arrow more fatal than mine has pierced my heart: I am the god of medicine, and know the virtues of all healing plants, Alas I suffer a malady that no balm can cure.

(moves farther away, but he gains upon her.) Help me, Peneus: open the earth and enclose me, or change my form, which has brought me into this danger, (As she speaks, she is transformed into a tree.)

(stands amazed and he touches the new tree.) Since you can not be my wife, you shall assuredly be my tree. I will wear you for my crown, I will decorate with you my harp and my quiver; and when the great Roman conquerors lead up the triumphal pomp to the Capitol, you shall be woven into wreaths for their brows, And, as eternal youth is mine, you also shall always be green, and your leaf know no decay.

Aphrodite and Adonis

Cast of Characters

Cinyras	(King of Cyprus)
Myrrha	(his daughter)
Aphrodite	(Goddess of love)
Adonis	(Son of Cinyras and Myrrha)
Persephone	(the queen of the underworld)
Zeus	(King of the gods)
Ares	(The god of war)
Artemis	(the virgin huntress-patroness of childbirth)
Boar	

Act I-Scene I

Cinyras:	I am Cinyras, King of Cyprus, a place extremely sacred to Aphrodite, the goddess of love, This is my daughter Myrrha.
Myrrha (tree):	Yes, I am Myrrha, daughter, of Cinyras, As you can see I have been changed into a tree-the myrrh tree, and I shed tears of Frankincense, so foul a deed have I committed, At first, at the prime of my youth, I was courted by the finest suitors, but I unwittingly ignored Aphrodite, a goddess never to be spurned,
Aphrodite:	By her ignoring me, I planted a passion in her for her father which, as hard as she tried to resist it, overwhelmed her, Through the wiles of her nurse, she managed to spend several nights with him.

Act I

Cinyras:	Let me get a light, (Horrorified) what have I done: (he grabs a spear to kill her)
Myrrha (woman):	(escapes into the woods, crying) 'Oh, gods, if any of you have mercy on those who repent, pity me now, I have done wrong, I know that. I am deserving of punishment, it is right that I mix with neither the living nor the dead, so foul a deed I have committed, therefore, disguise me, so that no one may recognize me in my shame.
Myrrha (tree):	A compassionate deity heard my prayer—perhaps it was Aphrodite. A child, however, was conceived in that union and Aphrodite helped his birth. I had a splendidly beautiful son. His name was Adonis.
Aphrodite:	He is so beautiful and I love him so; yet, I am concerned for his safety, I shall conceal the boy in a chest and entrust him to Persephone, Queen of the Underworld, for safekeeping, (enter Persephone,)

Act II

Aphrodite:	Persephone, Goddess of the underworld, would you mind taking care of this chest for me.
Persephone:	Why of course, Aphrodite, goddess of love, (Aphrodite leaves) Hum, I wonder what is so valuable that she keeps it locked, I shall open it to satisfy my curiosity, Oh, my word, he is gorgeous. I believe that I have fallen in love.
Aphrodite:	(returns to find Persephone and Adonis) What is the meaning of this (angrily)? He is mine!
Persephone:	No, I want him! (A dispute arises with bickering back and forth.)

Aphrodite: I shall call Zeus to arbitrate. Oh, mighty Zeus please show your form and help settle this dispute.

Zeus: I am here watching and I don't like what I am seeing, I have decided to let the boy spend one-third of the year with you, Aphrodite; the other third with you Persephone, and the final third Adonis, you may spend as you wish by yourself,

Adonis: Oh, mighty and powerful Zeus, I would like to relinquish my own four months and spend them also with Aphrodite.

Scene III

Persephone: That mortal does fill me with jealousy. I shall in turn seek my revenge, (Ares enters) Ares, are you not always eager for Aphrodite's place to a paltry human being, Aphrodite has found a new love,

Ares: What:? If what you say is true, I shall get my revenge upon this mortal man, (Artemis enters) Artemis, the goddess of the hunt, I prevail upon you to assist me in my revenge.

Artemis: Of course, I shall assist you.

Myrrha (tree): Adonis, my son, used to spend much of his time in the forests, often hunting. On one of these occasions he came across a boar. He shot at the boar but only wounded it, The animal, overcome by pain and rage, counterattacked his assailant and gored him in the groin, Some say that the boar was sent by Artemis, others say that the boar was disguised Ares; still others suggest that neither Artemis nor Ares had any part in the deed, At any rate, my beautiful Adonis was dead.

Cinyras: Aphrodite heard his dying groans and went to him but it was too late. She kissed him, The mountains, the rivers, and the flowers wept with her, But Persephone had had her revenger the fair Adonis is with her still and she will never have to share him.

Aphrodite: I shall sprinkle the blood from his wound with nectar. These flowers that are springing up are the same color as blood, They shall be called 'anemone' or 'wind flower' because it blossoms only when the wind blows, yet, it is so fragile that it often falls from those very winds. I do now summon the beast that so meanly deprived me of my beloved Adonis.

Boar (pleading): Cytherea, I swear to you that I did not want to wound him, but when I saw him I was so taken by his beauty that I sought merely to kiss him, that was my only intention; little did I realize the force of my kiss.

Aphrodite: I understand what you are saying, I shall spare you and show you pity.

Pyramus and Thisbe

Cast of Characters:

1st Narrator

2nd Narrator

Pyramus

Thisbe

Lion

Act I-Scene I

Narrator: Pyramus was the handsomest youth, and Thisbe the fairest maiden in all Babylonia, Their parents occupied adjoining houses; and neighborhood brought the young people together, and acquaintance ripened into love. They wanted to marry so desperately but their parents forbade it.

2nd Narrator: They conversed by signs and glances, and the fire burned more intensely for being covered up, In the wall that parted the two houses, there was a crack, caused by some fault in the structure, No one had remarked it before, but the lovers discovered it, What will not love discover! It afforded a passage to the voice; and tender messages used to pass backward and forward through the gap. As they_ stood Pyramus on this side, Thisbe on that, their breaths would mingle,

Pyramus: Cruel wall! Why do you keep us apart? We love each other so,

Thisbe: But we will not be ungrateful, Pyramus,

Pyramus: Of course not! We owe you, wall, we confess, the privilege of transmitting loving words to willing ears,

Thisbe: Pyramus, my love grows with each new day, And ft is now night and we must bid each other farewell, (they press their lips upon the wall)

Pyramus: Goodnight my love. We must wait for Aurora to put out the stars in order to exchange a new love song, (they leave)

Act I-Scene II

(next morning)

Pyramus: My lovely This be, how cruel fate has been to us! We must take matters in our own hands. I can not bear the thought of spending one more lonely night without you.

Thisbe: Oh, love of my life. What are we to do to change such a pitiless destiny,

Pyramus: We shall slip away this night from the ever watchful eyes of our families, We shall leave our dwellings and walk out into the fields. We shall meet at the city's bounds called the Tomb of Ninus, Whoever arrives first shall wait for the other at the foot of the mulberry tree which stands by a cool spring.

Thisbe: My love, I shall follow you to the ends of the earth. (they kiss the wall and they leave)

Act II-Scene I

(stealing forth, unobserved by the family, her head covered by a veil, makes her way to the monument and sits down under the tree,) What: I fear a lioness approaches and her jaws reek with recent slaughter, I shall hide in this tiny cave until she quenches her thirst and leaves, (As she leaves to hide she drops her veil) The lioness after drinking at the spring, turns to retreat to the woods and seeing the veil on the ground, tosses and rends it with her bloody mouth, She then leaves.)

Act II-Scene II

Pyramus: What is this? (picking up the veil) Oh hapless girl! I have been the cause of thy death: Thou more worthy of life than I hast fallen the first victim. I will follow, I am the guilty cause in tempting thee forth to a place of such peril and not being myself on the spot to guard thee, Come forth, ye lions, (crying and screaming at the same time) from the rocks and tear this guilty body with your teeth, (He takes the veil and covers it with kisses and tears,) My blood also shall stain your texture. (He draws his sword and plunges it into his heart,)

Narrator I: The blood spurted from the wound, and tinged the white mulberries of the tree all red; and sinking into the earth reached the roots, so that the red color mounted the trunk to the fruit.

- Narrator II: By this time, Thisbe, still trembling with fear, yet wishing not to disappoint her lover stepped cautiously forth, looking anxiously for the youth, eager to tell him the danger she had escaped.
- Thisbe: (seeing the mulberries she doubts that she is at the same place) I do not believe that I am in the same place, these mulberries are red; the mulberries of the tree before were white.
- Pyramus: (making noises of one struggling in the agonies of death)
- Thisbe: (She takes two steps backwards in fear) She recognizes her lover and screams and beats her breast. She then goes to embrace his lifeless body, pouring tears into its wounds and imprinting kisses on the cold lips,) Oh Pyramus, what has done this? Answer me Pyramus; it is your Thisbe that speaks. Hear me, dearest, and lift that drooping head,
- Pyramus: (Upon hearing the name of Thisbe, opens his eyes, and then closes them again,)
- Thisbe: (She looks at the veil and then at his sword and she understands) Thy own hand has slain thee, and for my sake, I too can be brave for once, and my love is as strong as thine, I will follow thee in death for I have been the causer and death which alone could part us shall not prevent my joining thee, And ye, unhappy parents of us both, deny us not our united request, As love and death have joined us, let one tomb contain us. And thou, tree retain the marks of slaughter, Let thy berries still serve for memorials of our blood, (so saying, she plunges the sword into her breast.)
- Narrator I: Her parents ratified her wish, The gods also ratified it. The two bodies were buried in one sepulchre and the tree ever after brought forth purple berries, as it does this day.

APPENDIX I: Pronunciation List

Aegeus	/E'us/
Andromeda	/an drom'e da/
Aphrodite	/af ro di' te/
Arachne	/a rak' ne/
Ares	/a' res/
Argo	/ar go/
Argonauts	/ar' go nawts/
Ariadne	/ar i ad ne/
Artemis	/ar ir' te mis/
Athena	/a the' na/
Atlas	/at' las/
Baucis	/baw' sis/
Bellerophon	/be ler' o fon/
Cadmus	/kad' mus/
Cassiopea	/kas' i o pe' a/
Charon	/ka' ron/
Chimaera	/ki me' ra/
Cronus	/kro' nus/
Danae	/dan' a
Dictus	/di k tis/
Dionysus	/di o ni' sus/
Eos	/e' os/

Eros	/e' ros/
Europ	/u ro' pa/
Gorgon	/gawr' gun/
Hades	/ha' dez/
Helicon	/hel' i kon/
Hephaestus	/he fes' tus/
Hera	/he' ra/
Heracles	/her' a klez/
Harmes	/hur' mez/
Icarus	/ik' a rus/
Ino	/l' no/
Io	/l' o/
Minos	/mi' nos/
Minotaur	/min' o tor/
Nereids	/ner' e ids/
Olumpus	/olim' pus/
Orpheus	/or' fe us/
Pallas	/pal' as/
Pan	/pan/
Pandora	/Pan do' ra/
Pegasus	/peg' a sus/
Persephone	/per sef o ne/
Perseus	/pur' sus/
Philemon	/fi le mon/
Polydectes	/pol i dek' tez/
Poseidon	/po si' don/
Prometheus	/pro me' thus/
Semele	/sem' e le/
Theseus	/the' sus/
Zeus	/zus/

APPENDIX II: List of Some of the More Familiar Greek Gods and Goddesses Along with Their Roman Counterparts

Aphrodite—Venus: goddess of love and beauty.

Ares—Mars: The god of war: protector of fields, leader of military colonists; father of Romulus.

Artemis—Diana: often portrayed as a virgin huntress and identified as a moon goddess; also goddess of childhood.

Athene—Minerva: goddess of war and wisdom,

Atropos—Morta: another goddess of Fate.

Dionysus—Bacchus: god of wine and riotous merriment, Son of Jupiter and Semele.

Eros—Cupid: son of Aphrodite who pierced the hearts of men and women with love darts; god of erotic love.

Hades—Pluto: god of hell.

Hsra—Juno: wife of Zeus: protectress of marriage. Considered by poets to be haughty, jealous, and vindictive. Also queen of heaven: goddess of light, beginnings, birth and women.

Hermes—Mercury: god with winged sandals who serves as herald and messenger of the other gods.

Lachesis—Decuma: one of three goddesses of Fate.

Morpheus, same: god of dreams,

Paian—Apollo: god of light: sun god; god of manly youth and beauty; god of poetry and music, and wisdom of oracles.

Pan, same: goat footed, two horned lover of din and revel; god of shepherds and hunters; traditional inventor of the bagpipe.

Poseidon—Neptune: god of water, horses and chivalry; ruled the ocean.

Priapos—Priapus: god of gardens and vines; god of male generative powers.

Zeus—Jupiter: son of Saturn and Rhea, brother of Pluto and Neptune. He conquered the Titans, deposed his father, gave the sea to his brother Neptune and the underworld to Pluto and kept for himself the heavenly kingdom, God of light, of the sky and weather, and of the state of its welfare and laws,

APPENDIX III: List of Some Mythological Characters

Achilles (Greek): Son of Thetis and Peleus, Mother dipped son in river in order to make him invulnerable. His only vulnerable part was his heel because his mother held him by one heel: greatest warrior among Greeks at Troy and slayer of Hector.

Adonis (classical): A beautiful youth beloved by Aphrodite, He was born of a myrrh tree. He was slain by a wild boar. After his death, he was changed into an anemone by Aphrodite upon his being restored to her from Hades.

Antigone: A daughter of Oedipus and Jocasta who buries her brother Polynices' body against the order of her uncle Creon, She was her father's guide after he had torn out his eyes. She is the symbol of strength and bravery.

Baucis: Wife of Philemon who with him presided over a temple of Zeus,

Ceres (Demeter): Roman goddess of agriculture.

Daphne: A nymph transformed into a laurel tree and thus enabled to escape the pursuing amorous Apollo,

Hercules: A mythical Greek hero fabled for his great strength and especially for performing twelve labors imposed upon him by Hera.

Pandora: She was the box sent by the gods as a gift to Epimetheus, which was forbidden to open; once opened out of curiosity a swarm of evils fell upon mankind.

Phaethon: A son of Helios who drives his father's sun-chariot through the sky but loses control and is struck down by a thunder bolt of Zeus.

Philemon: a poor aged Phrygian who with his wife entertained Zeus and was rewarded with a splendid temple over which the couple presided.

Prometheus: A Titan who stole fire from heaven and gave it to man, and was consequently put to extreme torture by Zeus,

Proserpina (Persephone): A daughter of Zeus and Demeter abducted by Pluto to reign with him over the underworld .

Romulus: a son of Mars and legendary founder of Rome raised by a she-wolf,

Remus: a son of Mars and slain by his twin brother Romulus.

IV: Lesson Plan-Day I (45 minutes)

A. Warm-up

1. Present students with a list of mythological characters with a phonetic transcription (see appendix).
2. Pronunciation drill,

B. New material

1. Show film on Mythology,
2. Homework, Assign a myth to each student for research, Each student will be required to give a written as well as an oral report,
3. Discussion of film. Moral implications if any ,

Lesson Plan-Day II (45 minutes)

A. New material

1. Take students on a guided mythological tour of the British Art.
2. Homework. (a) have students draw a caricature of their favorite god/goddess and/or hero/heroine, (b) have students submit a composition describing a god's/goddess' character and explaining his/her depiction.

Lesson Plan-Day III (45 minutes)

A. Warm-up

1. Review list of characters along with feats,
2. Have students begin oral reports.

B. New material

1. Spelling list on Pyramus and Thisbe.
2. Introduce the superlative.
 - (a) handsomest vs most handsome
 - (b) personification of the wall
3. Homework
 - (a) Find synonym for the words.
 - (b) Have students write sentences to ensure proper usage.

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Colum, Padraic. *The Golden Fleece and the Heroes Who Lived Before Achilles*, New York: Macmillan Co., 1962 Rich and musical storytelling quality of Jason and the Argonauts, Orpheus, Pandora, Persephone and Prometheus with illustrations,

Farmer, Penelope and Chris Connor, *Daedalus and Icarus*, New York Harcourt Brace, 1971. Wonderful), concise book with superb illustrations that would be most beneficial for ESOL students.

Farmer, Penelope and Graham McCallum, *The Story of Persephone*, A logical retelling of the myth that explains the changes in seasons. Extremely suitable for non-English speaking students because of the marvelous imaginative illustrations.

Garfield, Leon and Edward Blishen. *The Golden Shadow: A recreation of the Greek Legends*, New York, USA: Random House, 1973. A truly different approach in recounting Greek myths,

Green, Roger Lancelyn, *Tales the Muses Told*. New York New York Henry Z. Walch, Inc., 1965, Includes twenty of the best loved Greek stories; tales of flowers, tales of trees, tales of birds and beasts, tales of stars, and tales of great lovers and true friends,

Gunther, John. *The Golden Fleece*, New York Random House, 1959. Short, concise version which will be very attractive to young readers,

Hamilton, Edith. *Mythology*, Boston, Little Brown & Co., 1942 Orderly and lucid presentation of mythology,

Classroom Materials

Slide projector

Filmstrip projector

map or globe of the world

Filmstrips

(Most of the audiovisual materials listed are available from the Department of Audiovisual Education in New Haven,)

Advancing with College

Olympic Glory

Glory that was Greece

Grandeur That Was Rome

Hellenic Greeks

Hellenistic Greeks

Roman Republic

Roman Empire

Prometheus and Pandora

Apollo and Phaeon

Ceres and Proserpina

Baucis and Philemon

Atlantas' Race

Minerva and Arachne

Combination Filmstrips with Records (By subject)

Curriculum Unit 83.02.10

People of Rome

Roman Communities and Homes—Roman Architecture and Art

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