IT'S ALL GREEK TO ME!

Using Authentic Readings to Improve Knowledge of the English Language and Western Culture

by Charity Davenport

FIRST EDITION

Special thanks to...

Michael Davenport, my husband, for helping me out with crazy LaTeX

Everyone who contributed creative commons images and photos to Wikimedia Commons, Pixabay, Flickr, and Deviantart

Everyone at the English Language Institute at the University of Tennessee who supported my creation of this course packet

Rachel Caldwell, research guide at the University of Tennessee

Em Turner Chitty, for support, help piloting materials, and creation of packet texts

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HTTPS://IAGTM.PRESSBOOKS.COM/

First printing, January 2019
Revised November 2021

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For teachers:

Thank you for choosing this open textbook for your class. I hope you and your students enjoy the content and learn a lot from it. My goal is to educate through engagement. The more that both the teacher and students are engaged in the content, the more both are going to learn from it.

This book focuses on reading and writing. You will find teacher resources online at iagtm.pressbooks.com to find lesson plans and additional reading and listening materials, as well as tests, answer keys, and presentation topics.

The goal of this textbook is to teach advanced ESL students about American and Western culture and English vocabulary and idioms, as well as critical thinking skills, and thus I advise not spending much effort in remembering character's names, place names, or irrelevant story events. Focus on how the characters and the stories have affected culture and what language we use from the characters and their stories.

Use this as an opportunity to teach students how to synthesize information from different stories, and make comparisons with the stories and real events, real people, or stories or experiences from their culture.

Because these stories were often passed down through oral tradition or changed in Roman texts, be aware that there may be many versions of the same Greek myth. The stories in this textbook may have a combination of several tellings to make the stories more interesting or refer to key vocabulary. In the additional materials, you may find that there are different versions of the stories, and that is normal and OK.

Stories and articles in this textbook have been adapted using COCA, the Corpus of Contemporary English. You can learn more about COCA by visiting the website https://corpus.byu.edu/coca/. Obscure or obsolete vocabulary have been replaced with more frequently used synonyms, when possible, and with vocabulary that occurs more frequently in both academic readings and literature. This increases the chance that vocabulary students encounter in stories will also be vocabulary they will find in more academic readings, and vice versa.

The text of the stories and articles has been analyzed to find their CEFR level by using www.roadtogrammar.com. You can find each reading's CEFR level at the bottom of the page, and you can check this chart. for what CEFR levels mean.

Keep in mind that this textbook is a work in progress. If you find anything that needs to be corrected, any comments, suggestions, findings or additional resources that you created that could help future teachers use this textbook, please contact the author at https://iagtmguide.wordpress.com/contact/.

Dear Students,

You are about to read some of the most famous and popular stories in Western history. And they are also ancient–over 2,000 years old. You might be wondering why, as students of English, they would be of interest to you. Learning English, and learning any language, is much more than grammar and vocabulary. Culture is a huge part of learning a language. Learning a language also should be natural and be fun and enjoyable. I hope that these stories interest you, and that your knowledge of the stories will help increase your vocabulary, both in reading and usage, and to familiarize yourself with Western cultural concepts.

Many of the stories and articles in this textbook are long and may be difficult. Most of the stories can be read by native English speakers at a middle school or early high school level. That means if your goal is to enter a university, you need to practice these kinds of readings. Do not be overwhelmed by the length of the readings. Spend your time reading quickly and taking notes first just to understand the main ideas, and then read again for details and vocabulary. Take notes in the margins to help you remember information. Careful study of this textbook will better prepare you for more college-level academic and literature readings.

Most importantly, these readings have been chosen to make you THINK. Connect what you already know with new information from the articles. Connect what you read in the stories with your own experiences and culture. Although these stories are thousands of years old, the reason they are still popular today is that they express universal themes and emotions that all humans have felt throughout history. I hope you will treasure your journey into Greek mythology and I hope it will help you on your path to success in English!

"It's All Greek to Me" is an idiom that means "I don't understand it at all–it's like a foreign language to me." Maybe when you first started your journey into English, you thought, "I can't understand anything–It's all English to me!" I hope this textbook will help you along in your journey, filled with more adventure than difficulty, as you move toward your goals.

Charity Davenport (Mrs. D)

0.1 Map of Places From the Stories

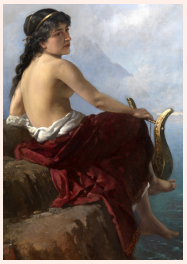
Below is a map showing most of the cities and places mentioned in the stories in this textbook. Many of these places still have the same name as they did thousands of years ago, when the stories were created. Don't forget to come back to this map as you read the stories to find the places they mention or visit this interactive map online.

powered by Piktochart make information beautiful

Map edited by Charity Davenport using Piktochart under a CC license, original map by Lencer on Wikipedia, CC BY SA

Did you know?

One place on this map is not mentioned in a story, but we do get a word in English from it. One of the most famous ancient Greek poets, named Sappho, lived on the island of Lesbos. She wrote over 10,000 lines of poetry, although most of it has not survived. She is often associated with love between women, and although the topic of she herself being in love with women is debatable, her home is where we get the word "lesbian" in English.



Getting Ready with Reading Skills

1. Getting Ready with Reading Skills

Before You Read

Discuss the following questions with a classmate.

1. Do you like to read?
2. What do you like to read?
3. Why is reading important to your coursework?
4. Are there different purposes or goals of reading materials? List 3 purposes or goals.
5. How would you categorize different kinds of reading materials? Make a chart of your categories with a partner.
6. Are there different categories of kinds of reading materials used as coursework? Make a chart of your categories with a partner. Are there differences in the ways you would approach
7. reading materials in the different categories you created? What are the differences?

1.1 Critical Reading

Adapted from text by Carol Dwankowski and Lumen Learning

We love categorizing things, and defining items by their differences as much as their similarities. Consider movie genres: when a friend asks you to go see the new horror movie, you know to expect something different than when you snuggle up for a romance with your significant other.

We use genre to define types of writing, as well. Knowing some of the basic differences between types of readings you'll complete in college will help you know what to expect from the reading before you begin. In this textbook, you will be reading text from a variety of sources. The most important thing, however, is before you read, you are aware of the kind of text it is. The best way to be aware is to know the purpose of the reading.

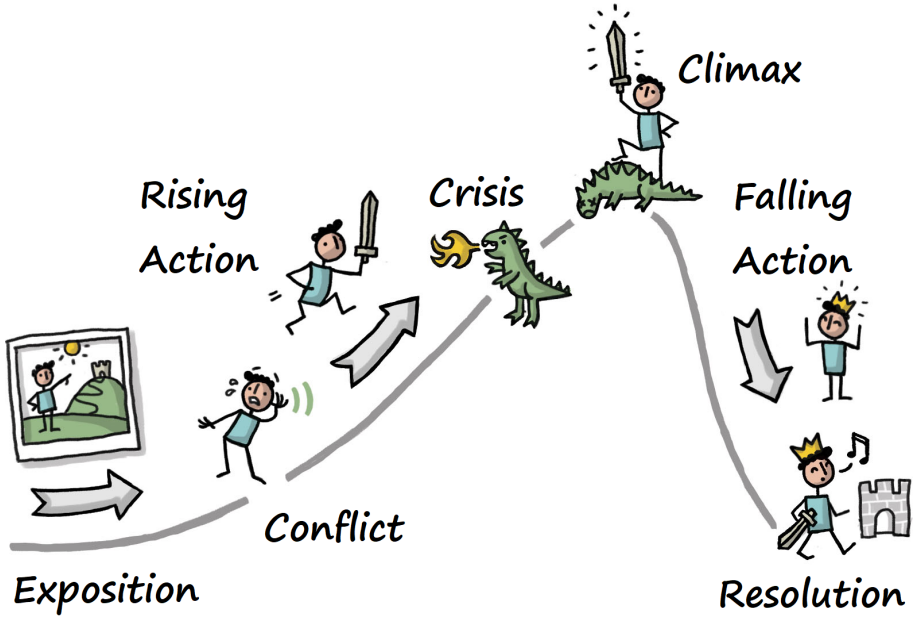
1.1.1 Literature: Short Stories

Literature, which includes poetry, fiction, creative non-fiction, and drama, is usually created with the goal to entertain. Most of what we will be reading in this textbook are short stories.

What is a Short Story?

A short story is a work of short, narrative prose that is usually centered around one single event. It is limited in scope and has an introduction, body and conclusion. Although a short story has much in common with a novel, it is written with much greater detail. You will often be asked to write a literary analysis. An analysis of a short story requires basic knowledge of literary elements. The following guide and questions may help you.

Works of fiction and drama usually follow a similar plot structure, called a dramatic arc. The following are the parts of a plot.



Elements of dramatic arc
image by Rosenfeld Media

Exposition provides setting and background information. The setting explains the place the story is set in, along with the characters in the story.

Setting is a description of where and when the story takes place. In a short story there are fewer settings compared to a novel. The time is more limited. Ask yourself the following questions:

How is the setting created? Consider geography, weather, time of day, social conditions, etc. What role does setting play in the story? Is it an important part of the plot or theme? Or is it just a backdrop against which the action takes place? Study the time period, which is also part of the setting, and ask yourself the following:

- When was the story written?
- Does it take place in the present, the past, or the future?
- How does the time period affect the language, atmosphere or social circumstances of the short story?

Characterization deals with how the characters in the story are described. In short stories there are usually fewer characters compared to a novel. They usually focus on one central character or protagonist. Ask yourself the following:

- Who is the main character?
- How are the main character and other characters described?

- Has the author described the characters by physical appearance, thoughts and feelings, and interaction (the way they act towards others)?
- Are they static/flat characters who do not change?
- Are they dynamic/round characters who DO change?
- What type of characters are they? What qualities stand out? Are they stereotypes?
- Are the characters believable?

Conflict might happen that causes the main character(s) to need to complete another action. Conflict or tension is usually the heart of the short story and is related to the main character. In a short story there is usually one main struggle.

- How would you describe the main conflict?
- Is it an internal conflict within the character?
- Is it an external conflict caused by the surroundings or environment the main character finds himself/herself in?

Rising action is where the events of the story start to get complicated, and soon after a **crisis**, or the main problem of the story, may occur.

The climax is where the drama reaches its most dramatic moment. The climax is the point of greatest tension or intensity in the short story. It can also be the point where events take a major turn as the story races towards its conclusion. Ask yourself:

- Is there a turning point in the story?
- When does the climax take place?

Falling action then shows the fallout from the climax, and **resolution** is the closing action where the issues of the plot are fully resolved and the story ends.

After you finish reading, think of the **theme** of the story. The theme is the main idea, lesson, or message in the short story. It may be an abstract idea about the human condition, society, or life. Ask yourself:

- How is the theme expressed?
- Are any elements repeated and therefore suggest a theme?
- Is there more than one theme?

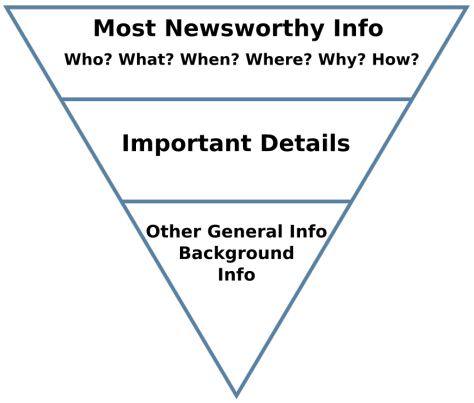
The author's **style** has to do with his or her vocabulary, use of imagery, tone, or the feeling of the story. It has to do with the author's attitude toward the subject. In some short stories the tone can be ironic, humorous, cold, or dramatic.

- Is the author's language full of figurative language?
- What images are used?
- Does the author use a lot of symbolism? Metaphors (comparisons that do not use "as" or "like") or similes (comparisons that use "as" or "like")?

Your literary analysis of a short story will often be in the form of an essay or journal topic where you may be asked to give your opinions of a short story after reading it. Choose the elements that made the greatest impression on you. Point out which character/characters you liked best or least and always support your arguments.

1.1.2 Journalism: Newspaper and Magazine Articles

Journalism is news, usually focused on current events. Its primary goal is to inform the general public. Because of this purpose, the writing is neutral: it shows no opinion, just facts.



Inverted pyramid, CC BY SA

The inverted pyramid is a metaphor used by journalists to illustrate how many news articles are organized. Many blogs and editorials also follow this structure, in addition to most newspaper pieces.

This upside-down pyramid consists of three parts. The widest part at the top represents the most substantial, interesting, and important information the writer means to convey, while the lower parts illustrate that other material should follow in order of diminishing importance.

This format is useful for two reasons. First, readers can leave the story at any point and understand it, even if they do not have all the details. Second, readers get a sense of how important different content is, depending on where it appears in the article.

Journalism relies on research. They refer to sources by name, but don't have separate citations at the end of the piece.

However, newspaper articles can have a variety of purposes other than to inform. Editorial pieces usually give a writer's opinion, and similar articles may have the purpose to inform but also to persuade the reader to believe them or to do something about an issue in current events.

Magazine articles

How do newspapers differ from magazines? Magazine articles can be tricky because they have a variety of purposes, and it may depend on the kind of magazine or even the writer. Some magazine articles give opinions, some give news with research similar to newspaper articles, or they might just entertain. A magazine writer may write about their experiences to simply share with others.

Blogs

Weblogs, more commonly known as blogs, also have many purposes and different topics, but they are usually someone's opinions or personal musings. Blogs oftentimes are like a personal journal, with bloggers documenting their experiences. If you need research for an essay, however, it may not be a good idea to use information from someone's blog, especially if they don't have hard, trustworthy evidence to support their ideas. This doesn't mean they are bad to read, however. They could be a good way to understand different viewpoints.

No matter what you are reading, keep in mind the source of the information and thus its purpose. Skim the reading quickly to get a general idea of the reading and think of the writer's goal before diving in: is it to entertain, inform, or persuade?

CEFR Level: B2

Before You Read

Discuss the following questions with a classmate.

1. What makes reading for class difficult?
2. What are some strategies you use to make reading or understand course materials easier?
3. Why is reading course materials important?

1.2 Annotating While You Read

As you approach higher levels of English, you will be required to read longer readings. As the readings get longer and more complicated, it will become more difficult to remember all the important information from them. Also, these readings might be later used on tests or when writing an essay. Thus, you should make sure you understand the readings and are able to remember important ideas and main topics from them.

One of the best ways to do this is to take notes about what you read. Some students highlight main ideas, but research has shown that students usually highlight too much and it doesn't help them remember information as well as annotating does. The most helpful way to do this is by either writing notes in the margins of the page or putting small sticky notes of key information near the text. Your notes should be summaries or paraphrases of main ideas or sub-points. Your notes do not need to be complete sentences or have perfect grammar–nor do they need to be in English, if you prefer taking notes in your first language. Your notes are for you, so make sure you write them in a way that "future you" will remember what "past you" wants you to remember.

However, there are other things you should make a note of. Other than main ideas, take notes where you have questions. Is there something that doesn't make sense that you might want to ask the teacher about later? Is there a vocabulary word you want to look up in the dictionary later?

In addition, it is helpful to write down notes of things you are thinking about while you read. These ideas can help you connect to the reading better, and might be useful for future essay topics. Maybe what you are reading is similar to something else you have read, or it reminds you of something in your past. Making a personal connection with the text and making a note of it can help you remember that information later.

This kind of note-taking can be useful for any class with readings. As we learned in the previous section, there are different kinds of readings, and so the way to read it and take notes will be different depending on the purpose of the reading.

For literature, take notes on:

- new and key vocabulary (but don't use a dictionary for every new word you encounter)
- main characters and their actions
- important events: use the plot structure chart on for help
- your personal reaction to the events and characters
- what you feel is the takeaway of the story
- how you connect the events of the story with another text or personal knowledge
- any parts that are difficult to understand

For articles, note:

- new and key vocabulary (but don't use a dictionary for every new word you encounter)
- the purpose–the writer's goal of the article
- how the article is organized
- main ideas and arguments: what is the author's message? How do they try to convince you?
- evidence for their arguments
- the author's tone: are they trying to be funny? Do they sound angry?
- do you agree or disagree with the author? Why?
- did it make you think of other questions?
- your opinion or reaction to the information in the article
- your connections of the information from the article to another text or personal knowledge
- any parts that are difficult to understand

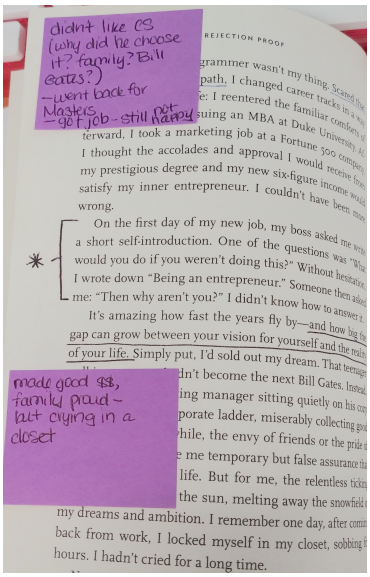
Another important point is to focus on and be able to understand and identify main ideas. Your entire margin should NOT be filled with notes! (Unless maybe you have huge handwriting.) Don't take notes WHILE you are reading a paragraph. Read one paragraph, and then think about what was important in that paragraph. Sometimes, there's not really anything important in each paragraph, but still finish reading a paragraph first, and then decide what to take note of.

It's a good idea to keep your notes as close as possible to the original text, so you can review the original reading alongside your notes and ideas. Write in the margin next to the text or write your notes on sticky notes and attach them close to the original information on the page. Or you could fold a piece of notebook paper in half and take notes for the left page of the book on the left side and take notes for the right page on the right side of the notebook paper.

Lastly, your notes will not be helpful unless you review them later. You should review your notes before class discussions of the readings and when you have tests. It will make it much easier to study and write your essays!

Here is an example of a reading with annotations. Try making notes this term in your readings, review them and see how it will improve your comprehension and memory. They may take some time to make the notes, but it will save study time later.

CEFR Level: B1



Example of annotations. Photo by Charity Davenport, CC BY SA

1.3 Creating Discussion Questions

Students are used to being asked to answer questions, but one great way to check your comprehension and study for tests or dive deeper for essays is to have a study group and create discussion questions to discuss with your classmates. It's a good way to study, but also to help your critical thinking skills. Creating discussion questions can help you in any course that you have, so it's good while you are reading and after reading a text to make a list of questions to ask your study group. Below are the kinds of questions you should ask. They are in order from most basic to ones that require the most critical thinking.

1. **Level 1 questions** are good to think about if you are going to have a multiple choice, fill in the blank, or true / false quiz or test. They will help you study the most basic pieces of information about the topic. They usually focus on the 5Ws: who, what, where, when, and sometimes why. These are also good questions to put on notecards to test yourself.
2. **Level 2 questions** also check comprehension, but also require retelling events in your own words and explaining what happened in more detail. They can also focus on main ideas of the event or text.
3. **Level 3 questions** ask for some application–how can the new information learned be used in other ways? Are there other examples? Is there a relationship to other texts?
4. **Level 4 questions** categorize the new information from the text. Can this information be compared or contrasted to other texts? Can it be separated into parts or a process?
5. **Level 5 questions** involve putting the new information with other information. What can be predicted from the information?
6. Lastly, **level 6 questions** involve a lot of critical thinking. Do you agree with the information? What is your opinion of what happened? Go deeper–add "why", think about how what you read can be applied in your life, how things could have been different if certain events didn't happen in the stories or articles.

All of these question types are important to help you study, but it's important to have a good variety of them. Also if you are having trouble answering level 1-3 questions, it may make answering level 4-6 questions more difficult, so make sure you go through your discussion questions in order in your group. Use the chart on the next page to help you make great questions for your group to discuss.

Activity: Using the chart on the next page, generate 10 discussion questions for a story or article from the unit you are currently reading. Try to make 5 level 1-3 questions and 5 level 4-6 questions. Get into groups of at least three and discuss your answers. ■

CRITICAL THINKING SKILLS

1 Knowledge

Identification and recall of information

define	label	name	state
fill in the blank	locate	recall	tell
list	match	spell	underline
identify	memorize		

Who _____?
What _____?
Where_____?
When _____?

How _____?
Describe _____.
What is _____?

2 Comprehension

Organization and selection of facts and ideas

convert	interpret	restate	summarize
describe	paraphrase	retell in your own words	trace
explain	put in order	rewrite	translate

Re-tell _____ in your own words.
What is the main idea of _____?

What differences exist between _____?
Can you write a brief outline?

3 Application

Use of facts, rules, and principles

apply	demonstrate	give an example	show
compute	determine	illustrate	solve
conclude	draw	make	state a rule or principle
construct	find out	operate	use

How is _____ an example of _____?
How is _____ related to _____?
Why is _____ significant?

Do you know of another instance where _____?
Could this have happened in _____?

4 Analysis

Separating a whole into component parts

analyze	contrast	diagram	examine
categorize	debate	differentiate	infer
classify	deduct	dissect	specify
compare	determine the factors	distinguish	

What are the parts or features of _____?
Classify _____ according to _____.
Outline/diagram/web/map _____.

How does ____ compare/contrast with ___?
What evidence can you present for _____?

5 Synthesis

Combining ideas to form a new whole

change	find an unusual way	predict	revise
combine	formulate	pretend	suggest
compose	generate	produce	suppose
construct	invent	rearrange	visualize
create	originate	reconstruct	write
design	plan	reorganize	

What would you predict/infer from _____?
What ideas can you add to _____?
How would you create/design a new _____?

What solutions would you suggest for ____?
What might happen if you combined _____ with _____?

6 Evaluation

Developing opinions, judgements, or decisions

appraise	decide	judge	rate
choose	defend	justify	select
compare	evaluate	prioritize	support
conclude	give your opinion	rank	value

Do you agree that _____? Explain.
What do you think about _____?
What is most important?

Prioritize _____ according to _____?
How would you decide about _____?
What criteria would you use to assess ____?

chart by Enokson on Flickr

1.4 Learning Vocabulary in Context

One of the most important strategies to help build your vocabulary, increase your reading speed and how much you understand is by learning vocabulary in context. "In context" means using the situation that you understand in the sentences you have read so far to guess the meaning of new vocabulary without depending on a dictionary constantly.

Guessing the meaning of new words using the context of the situation also means using a dictionary less. When you are reading something, if you stop and use a dictionary every time you come across a new word, not only do you use more time, but you may forget what you learned from the reading and you won't remember the new vocabulary as well. In addition, many words in English have several different meanings depending on the context. As much as possible, try to guess the meaning of the vocabulary using context clues. You could make a note of the new word and look up the meaning in a dictionary after you read, just to confirm your guess against the dictionary definition, but wait until you have finished reading a page or two before you use a dictionary. Also, of course you should use a dictionary if what you are reading becomes confusing and it is difficult to understand.

There are many different strategies you can use to help you build your vocabulary without becoming dependent on a dictionary.

The following practice questions for each strategy contain both vocabulary you have read or will read in future stories and GRE vocabulary words–ones that are more commonly used in English. (Except "hydrangea" and "enchilada." I just like those words.)

1. **Identify the part of speech.** Before you guess the meaning of the new vocabulary, you need to know how it functions in the sentence. Is it an action (a verb)? Is it a thing or a person (a noun)? Is it trying to describe something (an adjective)? Is it trying to describe an action (adverb)? You can also use your knowledge of word roots, especially suffixes, to guess its part of speech. That will be practiced later.

   Practice: Guess the part of speech of the word in **bold**.

   (a) Apollo played on his **lyre** and the Muses sang.

   (b) He broke a **twig** off the tree and started writing in the dirt with it.

   (c) During the meeting the secretary **documented** all important discussion topics and later emailed the notes to all workers in the office.

   (d) There is **empirical** evidence that shows that human activity is contributing to global warming.

   (e) There's no doubt it was a hate crime–he walked into a **predominantly** black church and started shooting.

   ■

2. **Identify word roots, prefixes, and suffixes to help guess new vocabulary.** If you recognize part of a word, there's a good chance that the new vocabulary will be related to that same meaning. This strategy doesn't always work, but most of the time it will work. If you

know the meanings of common word roots from Latin and Greek, it can help you guess the meanings of new words you'll see in the future. Prefixes often change the meaning of the word, and suffixes not only carry the grammar of the word but they also have their own meanings.

Practice: Guess the meaning of the words in **bold** using word roots. Underline the word root(s) that you notice.

(a) His **beneficent** actions earned him a charity donation award.

(b) If you are not a fan of gardening, you may want to try planting **perennials**, like lilies and daffodils, which will bloom year after year.

(c) I know you have to write a 500-word essay, but this paper is too **verbose**.

(d) The fast-growing kudzu plant could be a **viable** option for a more renewable and sustainable fuel source.

(e) It's going to be difficult for Trump to get back coal miners' jobs. In addition to the coal industry becoming an **anachronism** due to decreasing demand and its negative effects on the environment, many of the jobs lost were taken over by technology.

3. **The new word might have the same meaning as other words you know in the same "family."**

"Word families" mean that some words have the same or similar meanings, but the grammar or function of the words are different. Again, they don't always have the same meaning, but they do more often than not. This might be the case for some words that have the same noun and verb form, but the pronunciation is different. For example, present as a noun and present as a verb have different meanings and also different pronunciations. However, water as a noun and water as a verb have the same pronunciation and related meanings.

Practice: Guess the meaning of the words in **bold**.

(a) During the meeting the secretary **documented** all important discussion topics and later emailed the notes to all workers in the office.

(b) After their short romance, Steve didn't know that he had **fathered** the woman's twin girls.

(c) The people of Vesuvius underestimated the **destructive** power of the volcano.

(d) The use of the word "friend" as a verb was **popularized** by Facebook.

(e) Right before I started dinner, I saw him **snacking** on some potato chips.

4. **Does the sentence make sense if you replace the new word with a synonym or a general guess?**
   If you don't know the meaning of some new vocabulary, try replacing it with a synonym and see if it continues to make sense. Also, do not feel that you have to guess or know immediately exactly the meaning of the new word. Sometimes it's just as helpful to be able to guess the general meaning of the new vocabulary. Of course, you can find the word in a dictionary later to see if your synonym is close to the actual meaning.

   Practice: Guess the meaning of the word in **bold** using a synonym or general topic.
   (a) Lovely purple **hydrangeas** were in bloom in the gardens.

   (b) Yesterday for dinner I had a delicious **enchilada**.

   (c) Apollo played on his **lyre** and the Muses sang.

   (d) The father said to his son, "I do not **condone** this behavior. You must be punished. Give me your smartphone now!"

   (e) Universal healthcare would naturally increase American's taxes, but also **alleviate** many problems in the current American healthcare system.

5. **Is the new word necessary to understand the sentence?** Although it doesn't help you remember or guess new vocabulary, a great strategy to use is to just delete the word if you don't know it and it doesn't affect your understanding of the sentence, especially if you tried using a synonym and it doesn't seem to fit well. Skip the word and see if you still understand what is happening in the reading. If you still understand, then keep going! Don't come back unless you see the word repeated. Then you might want to try to guess the word or use a dictionary to find the meaning.

   Practice: Is the word in **bold** necessary or unnecessary to understand the sentence?
   (a) The mayor is **vehemently** against Trump's travel ban.

   (b) This is **undoubtedly** one of the most difficult presidencies in American history.

   (c) If you have ever been in a museum of Western art, you will have seen many beautiful paintings and **sculptures** about these stories.

   (d) When Zeus was grown, he fed his father a **drugged** drink. It caused Cronus to vomit, throwing up Rhea's other children and the stone.

   (e) He found ready and **unanimous** support from the nine countries.

6. **Does the sentence explain the meaning of the new word?** Many times, especially in academic course textbooks, the author expects the reader may not be familiar with special vocabulary. In these cases, they may add the definition of the word in the sentence or the next one. This is one of the easiest strategies to use. There are several ways writers might do this, specifically with punctuation:
X is Y (defenestration is the act of throwing someone out of a window)
X, that is / i.e., Y (defenestration, that is, the act of throwing someone out of a window)
X, or Y (defenestration, or the act of throwing someone out of a window)
X, which means Y (defenestration, which means the act of throwing someone out of a window)
X (Y) (defenestration (the act of throwing someone out of a window))
X -Y (defenestration - the act of throwing someone out of a window)

Practice: Find the definition in the sentence for the word in **bold**.

(a) The **monomyth**, or hero's journey, is a common story type where a hero goes on a quest towards a goal.

(b) Being aware of language learning strategies can **enhance**, that is, improve, your language learning ability.

(c) Opossums are North America's only **marsupials**–mammals that carry their young in a small pouch.

(d) Opossums travel by **arboreal locomotion**, i.e. by climbing and walking around on trees.

7. **Look for words that show similarity in the sentence.** Think about the transitions you use in your essays to give additional ideas, like *also, in addition, and*, and *furthermore*. Words that give more information and details about a topic can help explain new vocabulary. Also, words that show similarity, like *just as, like, is similar to*, and *the same as* can be used to guess that new vocabulary has the same meaning as vocabulary you already know in the same sentence.

Practice: Guess the meaning of the word in **bold**.

(a) When Zeus was grown, he fed his father a drugged drink. It caused Cronus to **vomit**, throwing up Rhea's other children and the stone.

(b) Reading Shakespeare is a **daunting** task for most high school students. Even many of their teachers find it difficult English to understand.

(c) Not only is the mobile phone tech industry **burgeoning**, but also the number of operating systems they run is increasing.

(d) She shows a lot of **fervor** and energy in her work, so you should give her another chance.

(e) In the US, it is illegal to **rescind** an apartment lease contract due to someone's race, just as it is illegal to deny someone a job because of their skin color.

8. **Words that show differences are in the sentence, so we can guess the new word has the opposite meaning.** Not only can transitions that talk about similarities be used to guess new words, but also transitions that describe differences, such as *on the other hand, unlike, however*, and *but*. These transitions can show that the new vocabulary probably has the opposite meaning.

Practice: Guess the meaning of the word in **bold**.

(a) Unlike Mohammed, who is **loquacious**, Vivian is quiet.

(b) Although my mother often spent money as soon as payday arrived, my father was much more **frugal**.

(c) It's strange how good of friends they are–they seem like total opposites. Brad is an introvert while Sam is **gregarious**.

(d) The Herpes simplex virus lies **dormant** within the nervous system. It will not appear unless there is a trigger, such as cold weather, stress, or a change in hormones.

(e) Even if you **meticulously** check your essay over and over again, there will always be some grammar error that will be overlooked.

9. **The next few sentences explain more details or give examples.** When you see new vocabulary, sometimes you'll need to read the next few sentences to help guess the new vocabulary. This can be done through the readings' explanation and / or examples. Look for more details and example transitions like *for example, take for example, for instance, like*, and **such as**.

Practice: Guess the meaning of the word in **bold**.

(a) The public has a right to know this news. It must be **disseminated** to the masses.

(b) Having a president that lacked this much political experience is **unprecedented**. It just hasn't ever happened before.

(c) The restaurant seemed to serve great food, but the **aesthetics** were all wrong. To give an example, the restaurant was filled with old American art from the late 1800s, with ragged chairs you could tell had been painted many times and were worn from age. But the menu offered a new modern taste with fusion food from around the world. It didn't match.

(d) Nancy is a **connoisseur** of Coca-Cola products and culture. She owns over 34,000 Coca-Cola items and is also a professor of American Studies at the University of Florida, where she teaches a minicourse about the impact of Coca-Cola on American pop culture.

(e) Have you been **inundated** with emails? You check your inbox, and you see you have 1,265 unread messages. What do you do?

■

10. **Sometimes you can use your personal knowledge or experience of a topic to guess new vocabulary.** This strategy is the most difficult to practice because each student has their own experiences as well as previous education. Naturally, you can use what you already know about a topic or situation from your first language to guess new words in English. If you can connect your previous knowledge and experience to new words, it can help you remember it better in the future.

Practice: Guess the meaning of the word in **bold**.

(a) She was married to the lame Hephæstus, but had a **fling** with Ares and gave him two sons named Phobos and Deimos.

(b) Persephone was gathering flowers in a field when old Pluto (Hades) **pounced** upon her and carried her off into his underground world to be his bride.

(c) He broke a **twig** off the tree and started writing in the dirt with it.

(d) Trump's almost daily 140-character **diatribes** on Twitter may eventually get him into trouble and lose him his current presidency.

(e) It's strange to think of oxygen as **corrosive**. Oxygen is what living beings breathe– how could it be damaging? But think of the chemical reaction between oxygen and iron. Oxygen causes iron to rust and **disintegrate**.

■

CEFR Level: B2

1.5 Building Vocabulary with Suffixes

Suffixes are word roots and parts that are put at the end of the word. They usually change the meaning of the word as well as the part of speech. Learning them can help you guess new vocabulary in addition to helping improve your word choice when writing.

adjective suffix	meaning	examples
-able / ible	can, able to (verb)	adorable, excusable, credible
-al	related to (noun)	emotional, ethical, logical
-ant / -ent	related to (verb)	defiant, different, confident
-ful	full of (noun)	colorful, wonderful, beautiful
-less	without (noun)	homeless, hopeless, worthless
-ic	similar to (noun)	athletic, empathetic
-ish	similar to (noun)	selfish, childish
-ive	has qualities of (verb)	imaginative, creative
-ous	full of (noun)	delicious, ferocious, furious
-y	full of (noun)	happy, lucky, sleepy

noun suffix	meaning	examples
-er/ -or / -ar	person / thing that does (verb)	author, painter, teacher
-ist	person	dentist, artist, racist
-ance / -ence	the act of doing something	confidence, independence
-tion / -sion	the act of doing something	passion, dictation, action
-ment	the act of doing something	environment, discernment, agreement
-ness	the state of being (adjective)	happiness, kindness, darkness
-ity	the state of being (adjective)	charity, purity, clarity
-ship	the idea, quality of a group (noun)	kinship, sportsmanship, friendship

verb suffix	meaning	examples
-ate	to make	venerate, exonerate,relate
-ify	to make (adjective)	magnify, beautify, clarify
-ize	to make (noun or adjective)	familiarize, sympathize, fertilize

It is great that we can usually predict the part of speech of a word using the suffix and sometimes guess the meaning. However, how does that help us improve our vocabulary in writing?

Unfortunately, you can't just put together any noun and the suffix -al to make an adjective to fit in your sentence ("tigeral" isn't a word). Also, it doesn't mean that all words that end in -al are adjectives (approval, for example).

So again, here is a chart with some general rules that you can use to build new words to use in writing, by adding more suffixes at the end. But be careful–sometimes it's not possible to add or change the suffix. For example, I can't put -al on "action" to make the adjective "actional"–it's just not a word used in English. Please check a dictionary if you are unsure.

1.6 Practice

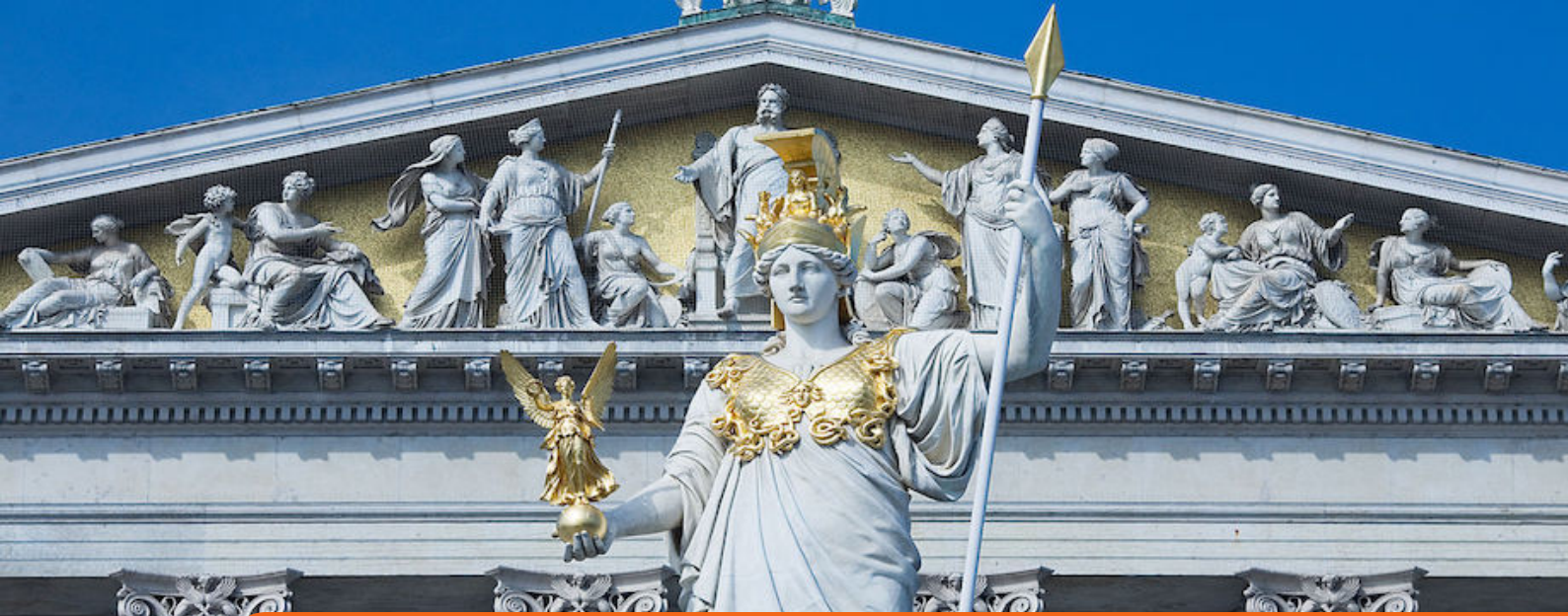
In the chart below, add or change the suffix to create a new word.

suffix	+ or change	will make...	examples
-less	-ness	adj. → noun	homeless →
-y	-iness	adj. → noun	tasty →
-ish	-ishness	adj. → noun	selfish →
-able	-ability	adj. → noun	stable →
-ist	-ism	person → idea	sexist →
-tion	-al	noun → adj	function →
-ance / -ence	-ant / -ent	noun → adj.	defiance →
-ment	-al	noun → adj.	element →
-ic (noun)	-al	noun → adj.	magic →
-ive	-ity	adj. → noun	passive →
-ous	-ness	adj. → noun	rebellious →
-ate	-ation	verb → noun	graduate →
-ify	-ification	verb → noun	personify →
-ize	-ization	verb → noun	organize →
-de	-sion	verb → noun	invade →

Using the previous charts, make a new form of the word.

1. NOUN of capitalize: _____
2. NOUN of exclude: _____
3. NOUN of capable: _____
4. NOUN of levitate: _____
5. NOUN of simplify: _____
6. ADJ. of logic: _____
7. ADJ. of childishness: _____
8. ADJ. of adaptability: _____
9. VERB of authorization: _____
10. VERB of elevation: _____
11. VERB of erosion: _____
12. IDEA of racist: _____
13. ADJ. of deviance: _____

Unit 1: Why Study Greek Mythology?



1. Article: Why Study Greek Mythology?

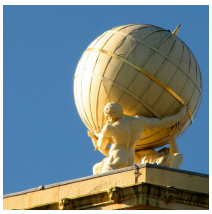
Before You Read

Discuss the following questions with a classmate.

1. What stories or explanations have you heard about how life on Earth began?
2. Look at the photos below. What do they show? Which of the images look familiar to you?

A

B



C

D

E

F

G

H

I

3. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

Header image photo credits: Jorge Royan, 2007,Statue of Pallas Athene Parlament, Vienna, Austria. CC BY ND
Exercise photo credits: B: Shawn Harquail, CC BY NC SA C: Lawrence OP, CC BY NC SA D: Alistair Ross, CC BY E: Son of Groucho, CC BY F: Charity Davenport, CC BY NC SA G: Brickset, CC BY H: Scott Ritchie, CC BY I: yun CC BY.

1.1 Vocabulary in Context

These sentences are from the next reading. As much as possible, you should guess vocabulary while you read and avoiding using the dictionary unless you feel you don't understand the material. Use the context of the topic and the sentence to guess the meaning of the words in bold.

1. Myths are **universal**. **Virtually** all cultures have them.
2. ...many **adherents** of religions view their religion's stories as true and therefore **object** to the stories being characterized as myths.
3. They were polytheistic, meaning they believed that there were many gods, overseeing virtually every aspect of life – darkness, love, pain, **vengeance**...
4. Socrates was **sentenced** to death and forced to poison himself.
5. By the late 200s CE, many of the elites of the Roman Empire had **converted** to Christianity, causing the Greek religion's final decline.
6. Some thinkers claimed that myths result from the **personification** of objects and forces.
7. The ancients worshiped natural phenomena, such as fire and air, gradually **deifying** them. For example, according to this theory, ancients tended to view things as gods, not as mere objects.
8. Some, especially early on, were **tolerant** of other religions, even mixing local religious festivals with Christian ones in the hopes of converting pagans to Christianity.

Why Study Greek Mythology?

by Charity Davenport
This article uses material from the Wikipedia article "Myth," 

What is a Myth?

1 Myths are universal. Virtually all cultures have them. But what is a myth? The word "myth" has two very different meanings here, one of which we will be using more often in the context of this textbook. Most people will say that the word "myth" means that something is not true. Many will argue that Greek Mythology is the study of the stories that come from an ancient, dead religion that died because people learned that the stories are not true. But this is actually a twisted definition of the word "myth," which in Greek just means "story". Usually we consider myths to be stories that contain religious or magical elements, more specifically narratives or stories that play a fundamental role in a society, such as foundational tales or origin myths. The main characters in myths are usually gods, demigods or supernatural humans. Under this definition of myth, that means that stories from the Bible and the Quran also contains myths. This idea might make some feel uncomfortable, as if the stories so important to their religion were untrue. Since the term myth is widely used to imply that a story is not objectively true, the identification of a narrative as a myth can be highly political: many adherents of religions view their religion's stories as true and therefore object to the stories being characterized as myths. But here, "myth" just means "story," usually one that has been passed down for hundreds of years that held very significant

meaning to ancient society continues to hold significant meaning to current society. Labeling all religious narratives as myths can be thought of as treating different traditions equally.

The History of Greek Mythology

2 The stories that make up Greek mythology, which is the study of Greek myths, have been around for thousands of years. Many have been lost due to wars or destroyed over time, especially since many of the stories were only passed on through oral traditions. This also means that there may be many versions of the same Greek myth.

3 The Greeks had a very different idea of god than Abrahamic religions. They were polytheistic, meaning they believed that there were many gods, overseeing virtually every aspect of life – darkness, love, pain, vengeance, and especially ruling over nature, such as gods or other magical beings who belong to the sun, the moon, the sea, trees, flowers, and the animals. In this way, the ancient Greeks tried to make sense of natural events around them before the discovery of science – why earthquakes happened, why the sea tossed angrily, why there were storms or cold winters – were probably the doings or punishment from the gods, to the ancient Greeks.

4 Another difference is that the ancient Greek gods were very imperfect and not always fair. They made mistakes, they fell in love, were jealous, and made trouble, just as humans do. Many of the gods or magical beings could shape-shift, meaning they could become an animal or another person. But the most important thing is that humans should know their place. Just because the gods seem like humans doesn't mean they are on the same level. Not respecting the gods could cost a human their life.

Greek vase from 515 BCE. Photo by Ismoon in 2017, CC BY SA

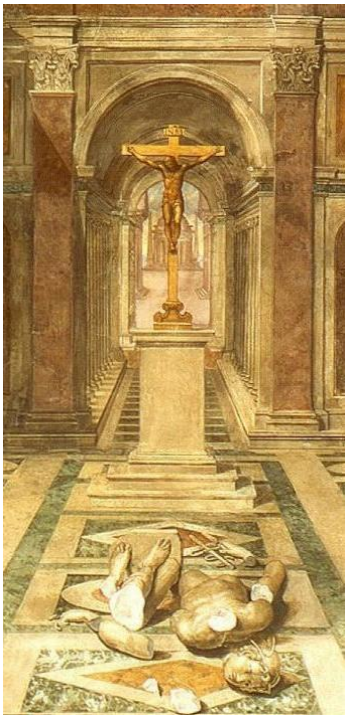
5 There's not a lot of information about when this Greek religion began, but many works were created during the 7th to 2nd Centuries BCE. Before then, illustrations of story events were found on vases as early as 9th Century BCE. One famous author is Homer – although no one is sure if he really existed or if more than one person wrote Homer's famous epic stories *The Iliad*, about the Trojan War, or *The Odyssey*, about one man's journey home after that war. Plays were very popular in ancient Greece, with many performances being written by Sophocles and Euripides during the 4th Century BCE.

6 Starting in the 3rd Century BCE, the Greek religion faced a decline. At this time, Greek thought began to expand. This period brought about philosophers, doctors, and others who were questioning what was happening in their lives. They did not necessarily think that bad things happened because humans were being punished by the gods. For example, Hippocrates, known as the "Father of Medicine", noticed that people were getting sick from unsanitary conditions and eating unhealthily – not because the gods were punishing them. The famous philosopher Socrates created "Socratic Questioning" around this time, where in order to get answers, one must ask questions. Socrates became a powerful philosopher, and many religious and political figures did not like that. He eventually was arrested and charged with corrupting the minds of the people and with heresy, which means not believing in the state religion. Socrates was sentenced to death and forced to poison himself.

7 Once the Roman Empire took over Greece in 146 BCE, the decline continued. However, the Romans borrowed much of the Greek religion and art styles of the time. This is why many of the gods in Greek mythology also have a Latin, or Roman name as well. For example, you may know the goddess of love in Greek as Aphrodite, but in Latin as Venus. They even introduced their own gods that interacted with the Greek ones, such as Janus, the god of doors, which is where get the month of January from. Around the first century CE, Ovid wrote his famous book *The Metamorphoses*, which focuses on transformations in nature, and Virgil wrote *The Aeneid*, the story of the founding of Rome, from 29 to 19 BCE. Both were written in Latin and are important sources of mythological stories.

The Roman poet Ovid

8 By the late 200s CE, many of the elites of the Roman Empire had converted to Christianity, causing the Greek religion's final decline. Different kings and emperors of this time had different rules for those who prayed to pagan, or non-Abrahamic, gods. Some, especially early on, were tolerant of other religions, even mixing local religious festivals with Christian ones in the hopes of converting pagans to Christianity. This is why many Christian holidays like Christmas and Easter have non-religious customs, such as decorating trees inside the home and gift-giving for Christmas, and egg and rabbit designs celebrating renewed life in spring for Easter. But by the late 300s CE, many people were persecuted for being pagans. By the 500s, the Greek pagan religion all but disappeared.



The Triumph of Christianity
by Tommaso Laureti (1530 - 1602)

9 But for some reason, maybe it's the colorful characters, maybe it's the drama, maybe it's the stories of love, adventure, and of universal human emotions that transcend time and space, the stories of this religion have been revived every few hundred years, and are still popular today. It is interesting to note that ancient Greek playwrights were not expected to faithfully reproduce traditional myths when adapting them for the stage. They were instead recreating the myths and producing new versions to entertain audiences, and to this day writers are inspired by Greek myths and creating their own entertaining works from them. Many middle and high schools in the US and UK require students to read and study these ancient stories as part of their literature courses. And thus it is important for students of the English language, too, to become familiar with these stories.

Why Study Greek Mythology?

10 Stories from ancient Greece have been a subject of deep academic study for many years now. Scholars who study comparative mythology have found many universal themes in world mythologies that help explain the staying power of these stories. Some believe that these stories were told to establish models for moral behavior, both by showing what was favorable and what punishments some received after doing immoral actions. One theory claims that myths are distorted accounts of historical events. According to this theory, storytellers repeatedly elaborate upon historical accounts until the figures in those accounts gain the status of gods. This theory is named euhemerism after mythologist Euhemerus (c. 320 BCE), who suggested that Greek gods developed from legends about human beings. Some theories propose that myths began as allegories for natural

phenomena: Apollo represents the sun, Poseidon represents water, and so on. According to another theory, myths began as allegories for philosophical or spiritual concepts: Athena represents wise judgment, Aphrodite desire, and so on. Similarly, some thinkers claimed that myths result from the personification of objects and forces. According to these thinkers, the ancients worshiped natural phenomena, such as fire and air, gradually deifying them. For example, according to this theory, ancients tended to view things as gods, not as mere objects. Thus, they described natural events as acts of personal gods, giving rise to myths.

11 A famous psychologist named Carl Jung (1875-1961), whose work has been influential in not only psychiatry but also anthropology, archaeology, literature, philosophy, and religious studies, believed that myths and dreams were expressions of the "collective unconscious", in that they express core ideas that are part of the human species as a whole. In other words, myths express wisdom that has been passed down for generations, perhaps by means of evolution or through some spiritual process. For Jungians, this common origin in the collective unconscious explains why myths from societies at the opposite ends of the earth can be strikingly similar. A Jungian analysis of classical mythology would claim that the main gods and goddesses express archetypes, or common human characteristics, that are common to human thinking everywhere. For him, studying stories from the past helps us learn about the human experiences we have today.

12 Even 1500 years after the decline of this polytheistic Greek religion, the stories and desire to study them remain. References to Greek mythology can be found virtually everywhere – in art, architecture, language, literature, music, and culture in much of the US and Europe. The beauty of the stories has inspired generations of people around the world to create. JK Rowling, the author of the famous Harry Potter book series, earned a degree in Classics, the study of Greco-Roman history and culture. Sculptures and art made hundreds of years ago or even two days ago could be inspired by a story from Greek mythology. And even the words we use in English have connections to these ancient stories. Is that true for stories in your language as well?

CEFR Level: Low B2

Once you are finished with this reading, skim the next one. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes about the reading?

Popular books inspired by Greek mythology in a local bookstore. Photo credits: Charity Davenport

A 2004 performance of Euripides' "Medea", originally written in 431 BC. Photo credits: Otterbein University Theatre & Dance in Ohio

1.2 Comprehension Questions

Using your own words, answer the questions below according to the reading. Make a note of where you found the answer in your reading.

1. What is the difference between the two definitions of the word "myth"?

2. Why did the Greeks create these stories?

3. What two major events caused the decline of the Greek religion?

4. When was the official end of the ancient Greek religion?

5. What are five theories (or themes) of comparative mythology that are explained in the reading?

6. Why is Greek mythology important for students studying English?

1.3 Critical Thinking: From My Experience

Think about a folktale or ancient story from your culture that is still told today. Answer the following questions about the story.

1. Write a summary of events of the story.

2. What is the important message of the story? Does it teach a lesson?

3. Are there any holidays or festivals related to this story? Explain if yes.

4. Is this story still used in popular culture? Explain if yes.

5. Are there art, sculptures, or statues about this story?

6. Has this story created any vocabulary or idioms still used in your language? Give the vocabulary and explain the meaning if yes.

2. Story: Part 1: The Creation Story

Before You Read

Discuss the following questions with a classmate.

1. What stories or explanations have you heard about the earth's creation?
2. In the discussion of question 1 with your group or with a classmate, do you notice any similarities in different stories about the earth's creation?

2.1 Vocabulary Building

Find the word in the paragraph given. Use the synonyms and definition to help. (Definitions from Merriam-Webster Learner's Dictionary.)

1. P2: used to describe people who hurt others and do not feel sorry about it (adj) _____
2. P3: a strong feeling of dislike or hatred (n.) _____
3. P3: a hidden place from which a surprise attack can be made (n.) _____
4. P4: to oppose a person or group in authority (v.) _____
5. P5: having an unreasonable feeling that people are trying to harm you (n.) _____
6. P5: describing a spoiled or damaged appearance (adj.) _____
7. P6: to invent or plan (something that is difficult or complicated) (v.) _____

Header image: Mother Nature Gives a Hand to Earth, by Richard Mc Neil, CC BY

Part 1: The Creation Story

Adapted from *Gods and Heroes* by R.E. Francillon and materials from the Wikipedia article "Titanomachy"

1 In the beginning, there was nothing but chaos. Darkness covered everything. After many ages, the Sky married the Earth. The sky's name was Uranus, and, the Earth's was Terra, or Gaea. They had twelve children – six female and six male. The females were Mnemosyne, the goddess of memory, Tethys, Theia, Phoebe, Rhea, and Themis. The males were Oceanus, the Titan of the sea, Hyperion, Coeus, Cronos, Crius, and Iapetus. They were huge and gray and called "Titans."

2 Terra, their mother Earth, was very good and kind; but their father, Uranus, was very cruel. Gaea gave birth to three brothers called Cyclopes, who each had one eye, and then to the Hecatonchires, another set of three brothers who had one hundred arms and fifty heads. Uranus hated how ugly they were and shut the six brothers underground so that he might never see them again.

Cronos, by Painel de F. Sehlatter, 1908, image taken by Eugenio Hansen, 2012,

3 Uranus drew the animosity of Gaea when he imprisoned her children the Hecatonchires and Cyclopes in Tartarus. Gaea created a great scythe with the iron she had in her veins — (you know that iron comes from what are called the Veins of the Earth) and adamantine, the strongest, unbreakable rock, and gathered together Cronos and his brothers to convince them to castrate Uranus so that he could never have any more children to hate. Only Cronos was willing to do the deed, so Gaea gave him the scythe and placed him in ambush.

Cronos and his child, by Giovanni Francesco Romanelli (1610–1662)

4 When Uranus met with Gaea, Cronos attacked Uranus, and, with the scythe, cut off his genitals, casting them into the sea. In doing so, Cronos became the King of the Titans. But Uranus cursed him, promising Cronos's own children would rebel against his rule, just as Cronos had rebelled against his own father, and that he would remain in the sky to watch it all happen to him. Uranus' blood that had spilled upon the earth gave rise to the Furies. From the blood that fell into the sea, Aphrodite was born.

5 Cronos instantly let all his brothers out from their underground prison. They were very grateful to him until suddenly Cronos changed his mind. Paranoid and fearing the end of his rule, he now turned into the terrible king his father Uranus had been, swallowing each of his children whole as they were born from his wife Rhea and returning his disfigured brothers underground. Rhea was very unhappy and miserable: having her children eaten was worse, she thought, than if he had only shut them underground.

Rhea giving Cronos a wrapped up stone instead of her child, 1811

6 But she thought and thought, and at last she devised a plan. When her next child was born, she hid it away, and when Cronos asked for it to eat it, she gave him a big stone instead of the baby. Cronos must have had good teeth, for he ate it up, and only thought that the new baby's bones were surprisingly hard. The trick seemed to work.

7 The other Titans did not fear Uranus' threat and had many famous children. Iapetus had three children: Epimetheus, the god of afterthought, Prometheus, the god of forethought, and Atlas, the carrier of the universe–all of whom will be important in later stories. Oceanus married Tethys and gave birth to all the rivers in the world as well as thousands of water nymphs. Hyperion, the Titan of light, had three important children: Helios, the Sun, Selene, the moon, and Eos, the goddess of dawn. Mnemosyne became the mother of the nine Muses, and Themis, the Titan of justice, gave birth to the three Fates. However, the most famous children are those of Cronos and Rhea.

CEFR Level: CEF Level B2

2.2 Organizing Ideas: Fill in the Chart

Many characters were described in this introduction to mythology. Let's organize the characters and who they are in the chart below. Fill in the missing information.

Greek name	Latin name	God / goddess of...
Gaea	Terra	
Helios	X	
Eos	Aurora	
Uranus	X	
the Titans	the Gigantes	
Rhea	X	
	Saturn	
the Muses	X	

2.3 Comprehension Questions

Answer the questions below according to the reading using your own words. Make a note of where you found the answer in your reading.

1. According to this story, who is "mother earth"?
2. Who were the Titans?
3. What happened that caused Uranus to hate his children?
4. What did he do to the children that he hated?
5. How did Cronos defeat his father?
6. Why did Cronos start eating his own children?
7. How did Rhea protect one of her babies?

2.4 Vocabulary from the Stories

Many words and phrases in English come from the characters in Greek mythology. Fill in the blanks below with their corresponding god or goddess and definition. Discuss with a partner how the vocabulary is related to the god or goddess that the word comes from.

Greek / Roman god / other	English vocabulary and definition	Relationship between vocabulary and story
Gaea	"mother earth"	
X	geo-	
	terrestrial	
the Gigantes	gigantic	
X	giant	
	titanic	
Adamantine	adamant (adj)	
X	diamond (n)	
Helios	helio- (prefix)	
X	heliocentric	
Eos	east	

2.5 Critical Thinking Questions

Below are critical thinking questions. "Critical thinking" means to think more deeply about a topic and connect it with old and new knowledge that you have. Often teachers will ask you for your opinion. These types of questions do not have a right or wrong answer, but you should support your answer with information from the reading. Discuss these questions with your classmates to see what their point of view is.

1. In your culture, is there a similar figure to "mother earth"? Explain.

2. Which of these characters is the most interesting to you? Explain why.

3. Which of these characters do you dislike the most, and why?

4. Go to the following two links and look at the comics. What event in Greek mythology are these two comics about?
   a.http://www.happletea.com/comic/like-father-like-son/
   b.http://www.happletea.com/comic/the-hunger/

3. Story: Part 2: The War of the Titans

Before You Read

Discuss the following questions with a classmate.

1. Look at the title. Before we continue reading the story, why do you think the Titans are at war?

3.1 Vocabulary in Context

These sentences are from the next reading. Use the context of the topic and the sentence to guess the meaning of the words in bold.

1. Zeus, the **eldest** surviving child, was a very fine, strong child.
2. It became known as the Horn of Amalthea, or the Cornucopia, which is a symbol of **abundance** often seen at harvest time.
3. Zeus grew up on Crete and in **disguise** became the cupbearer to Cronos.
4. As the Titan of wisdom and deep thought, Metis gave Zeus an **intriguing** idea–poisoning his father so that he would vomit Zeus' siblings.
5. She **formulated** a drink for Zeus to give to Cronos.
6. Soon after he did, Cronos **expelled** his children one by one from his gaping mouth.
7. Zeus then **waged a war** against his father with his **disgorged** brothers and sisters as allies: Hestia, Demeter, Hera, Hades, and Poseidon.
8. The Hecatonchires launched stones, and the Cyclopes **forged** for Zeus his iconic thunder and lightning, the trident for Poseidon, and Hade's helm, a cap of invisibility.
9. Cronos did some **appalling** deeds in order to keep a hold of his power, but great leaders do not hurt others to gain power.
10. He too faced a **prophecy** that he would be overthrown by his youngest child–the same prophecy Cronos received.

Image credits: *Olympus, the Fall of the Giants*, by Francisco Bayeu y Subías, 1764, CC BY NC

Part 2: The War of the Titans

Adapted from *Gods and Heroes* by R.E. Francillon and materials from the Wikipedia article "Titanomachy"

1 Zeus, the eldest surviving child, was a very fine, strong child. He made such a noise with his crying that his mother Rhea was afraid Cronos would hear him. So she sent him away to the island of Crete where he was brought up on goat's milk from Amalthea. One day, baby Zeus was playing with Amalthea and accidentally broke off her one of her magical horns, and out came hundreds of fruits and vegetables. It became known as the Horn of Amalthea, or the Cornucopia, which is a symbol of abundance often seen at harvest time. When Amalthea died, Zeus used her skin to create the Aegis, his shield.

Baby Zeus drinking from Amalthea surrounded by bodyguards. 1895,

2 When baby Zeus cried, Rhea ordered his nurses to make all the noise they could with drums, trumpets, and cymbals all day and all night long, so that nobody could hear him and so find out that he was alive. Zeus grew up on Crete and in disguise became the cupbearer to Cronos. Zeus and his mother were waiting patiently for the right time to seek revenge.

3 At this time, Zeus met his first wife Metis, a second generation Titaness. As the Titan of wisdom and deep thought, Metis gave Zeus an intriguing idea–poisoning his father so that he would vomit Zeus' siblings. She formulated a drink for Zeus to give to Cronos. Soon after he did, Cronos expelled his children one by one from his gaping mouth. Now that he had his siblings on his side, Zeus led them in rebellion against the Titans. The time came to war with Cronos.

4 Zeus then waged a war against his father with his disgorged brothers and sisters as allies: Hestia, Demeter, Hera, Hades, and Poseidon. At first, Zeus and his allies were struggling, and it started to look like all hope was lost. They needed more allies. Again, Metis reminded him that the Hecatonchires and the Cyclopes remained underground after Cronos betrayed them and imprisoned them. Thus, Zeus released the Hecatonchires and the Cyclopes from the earth, and they allied with him as well, hoping also to seek revenge against Cronos. The Hecatonchires launched stones, and the Cyclopes forged for Zeus his iconic thunder and lightning, the trident for Poseidon, and Hade's helm, a cap of invisibility.

Polyphemus, one of the Cyclopes. By Johann Heinrich Wilhelm Tischbein, 1802.

5 Fighting on the other side allied with Cronos were the other Titans with the important exception of Themis, the Titaness of justice, and her son Prometheus, who allied with Zeus. Atlas was an important leader on the side of Cronos. The war lasted ten years, but eventually Zeus and the other Olympians won. The Titans were imprisoned in Tartarus, the ancient Greek equivalent of hell, and the Hecatonchires were made their guards. Atlas was given the special punishment of holding up the sky. Cronos may have been a Titan, but he could not subvert fate.

6 Following their final victory, the three brothers divided the world among themselves: Zeus was given domain over the sky and the air, and was recognized as king of the gods, establishing his home on Mount Olympus. Poseidon was given the sea and all the waters, whereas Hades was given the Underworld, the realm of the dead.

The Fall of the Titans, by Cornelis van Haarlem, 1588-1590.

7 The Roman name for Cronos is Saturn. The Greek name for Cronos means "Time"; and Cronos is called the god of Time, who swallows up all things and creatures. In pictures Cronos is always made an old man, because Time is old; and he carries his scythe, because Time mows everything away, just as a mower does the grass; or like "The Reaper whose name is Death." Only Death is kinder than Cronos or Time.

Titan Struck by Lightning. Sculpture by François Dumont, 1688-1726.

8 Some view the story of the Titanomachy as the beginning of democratic ideals in ancient Greece, where the little people can band together to defeat those who have much more power than they have. Cronos did some appalling deeds in order to keep a hold of his power, but great leaders do not hurt others to gain power. That is where the everyday person must come and do what is right. Some view the War of the Titans as the inevitable transitioning of power from the older generation to the next.

9 Zeus, however, was not always a great leader. In fact, he too faced a prophecy that he would be overthrown by his youngest child–the same prophecy Cronos received. So when he learned that his new wife Metis was pregnant, he turned her into a fly and swallowed her so that the child would not be born...

CEFR Level: CEF Level B2

3.2 Comprehension Questions

Answer the questions below according to the reading using your own words. Make a note of where you found the answer in your reading.

1. What was the name of the baby that Rhea saved?

2. Who is Amalthea?

3. What role did Metis play in the story?

4. Which two Titans were on the side of Zeus?

5. Who is “father time” and why is this his name?

6. What two groups did Zeus recruit as allies?

7. How did the two groups above help Zeus and his siblings?

8. How were the Titans punished in the end, including Atlas?

3.3 Vocabulary from the Stories

Many words and phrases in English come from the characters in Greek mythology. Fill in the blanks below with their corresponding god or goddess and definition. Discuss with a partner how the vocabulary is related to the god or goddess that the word comes from.

Greek / Roman god / other	English vocabulary and definition	Relationship between vocabulary and story
Amaltheia	cornucopia	
X	copious	
Zeus' shield	"under the aegis of"	
Atlas	atlas	
X	carry the weight of the world on one's shoulders	
Cronos	chronological	
X	chronicle (noun / verb)	
X	synchronize	
	saturnine	

3.4 Critical Thinking Questions

Discuss these questions with your classmates to see what their point of view is.

1. In your culture, is there a similar figure to "father time"? Explain.
2. Which of these characters is the most interesting to you? Explain why.
3. Which of these characters do you dislike the most, and why?
4. So far, how would you describe Zeus' personality?

4. Story: Part 3: The Olympian Pantheon

4.1 Vocabulary Building

Find the word in the paragraph given. Use the synonyms and definition to help. (Definitions from Merriam-Webster Learner's Dictionary.)

1. P1: to be made up of (something) : to include or consist of (something) (v.) _____
2. P2: control of something (n.) _____
3. P3: challenging or opposing someone especially in an angry way (adj.) _____
4. P4: having a feeling of anger or displeasure about someone or something unfair (adj.) _____
5. P6: a field where grapes are grown _____
6. P6: to tell (something that is secret or private) to someone you trust _____
7. P6: that happened afterward (adj.) _____
8. P14: a very sad, unfortunate, or upsetting situation _____

Part 3: The Olympian Pantheon

Adapted from *The Gods of Greece: Stories of the Ancient Greeks* by Charles D. Shaw

1 The Greeks thought there were many gods, twelve of whom lived above the clouds on top of Olympus, a mountain in Thessaly, Greece. These gods and all of their children are part of the Pantheon. They had bodies like men and women, but they were larger, stronger, and usually more handsome than human beings. They comprised of Zeus, Hera, Poseidon, Demeter, Athena, Apollo, Artemis, Ares, Aphrodite, Hephaestus, Hermes, and Dionysus.

2 The king of all the gods, and the father of many of them, was called Zeus. The Latin name for this god is Jupiter. He was the ruler of the

Zeus with his thunderbolts and his animal symbol, the eagle.

Header credits: *The Council of Gods* by Raphael, 1517-1518,

weather. At his command the clouds gathered, rain or snow fell, gentle winds blew, or storms roared. He threw lightning across the sky and thunderbolts upon the world. The tallest trees and highest mountain peaks were sacred to him. He is often seen with an eagle, and once turned himself into an eagle to find a new cupbearer named Ganymede.

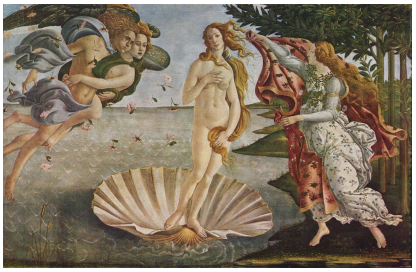
3 His wife was Hera, who in Latin is called Juno. She was very beautiful and distinguished. She was the goddess of marriage and childbirth, and that's why even to this day it is good luck to have a wedding in June, the month named after Juno. Her eyes were so large and dark, that one poet called her "ox-eyed." She was proud and confrontational, and ready to harm those who made her angry. She is often seen with her guard, a peacock.

Juno and her peacock. An eagle is peering through the clouds. By Gustave Moreau, 1881

4 This couple had several children. One of them, Hephæstus, the Latin Vulcan, was born deformed. Others say that Hera thought he was so ugly that she threw him down, out of Olympus. He fell for a long summer day, and when he reached the island of Lemnos he had little life remaining in him and limped forever after. The ocean nymphs and the goddess Thetis found him on the shore of the island and took care of him. This is where he learned about his talent with metal. He made jewelry so beautiful that even Hera learned about it and asked him to make some for her, being his mother and all. Hephaestus was rightfully resentful and thus sent a golden throne to Hera that trapped her as soon as she sat down in it. Zeus sent Hephestus' half-brother Dionysus, who had a mortal mother, to convince Hephaestus to free Hera. Dionysus got them both drunk, and after sympathizing with each others' pain, since both of them were hated by Hera, Dionysus persuaded Hephaestus to come back to Olympus to set Hera's free from his throne. Zeus felt sorry for both of his sons and let them come back to Mount Olympus. There Hephaestus became the blacksmith god, who built houses for the other gods and made the staff of Zeus, the arrows used by Apollo and Artemis, and other wonderful things. Volcanoes were called his earthly workshops.

Dionysus leading a drunk Hephaestus on a horse back to Mount Olympus. Attic red figured krater Kleophon Painter c. 440 BC. Photo by Egisto Sani, CC BY NC SA

5 As consolation for how horribly Hephaestus was treated, he was given Aphrodite for his wife. Aphrodite, the Latin Venus, the loveliest of all the goddesses, who was said to have been born from the blood of Uranus falling into the sea when Cronos slashed his father with his scythe. She was the ruler of love and beauty. She is often seen with doves and even has her chariot pulled by doves. At weddings, a new bride and groom may release doves into the air as a symbol of their love. Hephæstus often made her beautiful gold jewelry. She made some people happy, but for others, she caused much grief and trouble. She was married to the lame Hephæstus, but had an affair with Ares and gave him two sons named Phobos and Deimos.



The Birth of Venus, Sandro Botticelli (1445–1510)

6 Dionysus, or Bacchus, was the god of vineyards, wine and theatre, and was particularly admired by the Greeks. He had an interesting birth, and was not originally accepted as one of the twelve

Olympians. Zeus often had many affairs with other goddesses and mortals, one being with Semele. Hera found out, as she usually does, and was furious. Hera befriended Semele, who confided in her that Zeus was the father of her baby. Hera pretended not to believe her and planted seeds of doubt in Semele's mind. Curious, Semele demanded that Zeus reveal himself in all his glory as proof that he was indeed a god. Though Zeus begged her not to ask this, she persisted, and he agreed. He came to her wrapped in bolts of lightning; mortals, however, could not look upon an undisguised god without dying, and she was killed in the ensuing blaze. Zeus rescued the unborn Dionysus, however, and after he sewed the infant into his thigh, Dionysus emerged fully-grown a few months later. Hera, of course, hated Dionysus and did not accept him on Mount Olympus until after he helped convince Hephaestus to free her from his trap.

7 One day Zeus had a terrible headache. It felt like something inside his head was pounding. Zeus asked Hephæstus, with his ax, to split open his father's aching head. He had forgotten that he had turned his previous wife Metis into a fly and swallowed her to avoid a prophecy. At the time, Metis was with child, and to pass the time, she was crafting armor for her baby girl, pounding the metal flat with a mallet. When Hephaestus cracked open Zeus' skull, the goddess Athena, the Latin Minerva, sprang out, fully grown and dressed in armor. She became the goddess of wisdom and military strategy, and also took care of cities. Athena is often associated with owls, which have become a symbol of intelligence, and that's why owl designs are often seen at schools.

8 Phœbus, the Latin Apollo, was the god who ruled the sun. He loved music and poetry. Artemis, the Latin Diana, was his twin sister. She was in charge of the moon and was the friend of the hunters. They were the children of Leto and Zeus.

Athena holding an owl–vase from 520 BCE. Photo by Marcus Cyron

9 Hermes, the Latin Mercury, was handsome and swift, the messenger of the gods and the patron of commerce and communication. Under his care were merchants, travelers, and public speakers. He wore a hat with wings, and wings grew from his ankles. In his hand, he carried a wand around which snakes twist. He was very clever and full of tricks. He was the son of Zeus and a daughter of the Titan Atlas named Maia, from whom we get the month of May.

HERMES, OR MERCURY.

Hermes. From Greek Mythology Systematized by Sarah Amelia Scull, 1880

10 Ares, the Latin Mars, was the god of war, finding pleasure in battle and death. He was often accompanied by his two young sons, Phobos, the god of fear, and Deimos, the god of terror.

11 The ruler of the sea was Zeus' brother Poseidon, whose Latin name was Neptune. Under the waves he had a shining palace, the work of Hephæstus.

12 Zeus' sister Demeter, the Latin Ceres, was goddess of the earth, especially of harvests of grain. It was up to her whether or not farmers had a good harvest or not.

13 Lastly, there is Hades, also known as Pluto, god of the dead and ruler of the Underworld, not to be confused with Thanatos, the god of death. Hades is also associated with riches found underground and mining materials such as gold and gemstones. Although like his brother Poseidon he does not reside on Mount Olympus, he is considered one of the twelve Olympians.

14 These twelve gods formed the "Great Council" of Olympus. They lived in their own houses of

brass built by Hephæstus, but every day they went to the palace of Zeus and feasted on ambrosia and nectar. At the feasts, Apollo played on his lyre and the Muses sang. The Muses were nine sisters who lived on Mount Parnassus. They were in charge of poetry, history, music, tragedy, comedy, dancing, love-songs, hymns, and astronomy. Their mother was Mnemosyne, the goddess of memory.

Apollo playing the lyre, surrounded by the nine Muses. Painted by Andrea Appiani in 1811, ⓒⓢ

15 Many gods other than the twelve Olympians, like the Muses, would spend time on Olympus. Eros, the Latin Cupid, the little god of love, was the son of Venus. Eos was the goddess of the dawn. Iris was the messenger of Hera, and the road by which she traveled from heaven to earth was the rainbow, which vanished when her mission was done.

16 All of them came and went as they pleased, being sometimes in the sky, sometimes on the earth. They did not always do right, and they often argued and fought among themselves. Although they could not be killed, they could be wounded. Then ichor instead of blood flowed from their veins. They took much interest in human affairs; they had their favorites whom they helped, and their enemies whom they tried to harm.

CEFR Level: CEF Level B2

4.2 Comprehension Questions

Answer the questions below according to the reading using your own words. Make a note of where you found the answer in your reading.

1. Who were the Olympians?
2. How was Athena born?
3. How was Dionysus born?
4. Why does Hephaestus walk with a limp?
5. How did Hephaestus and Dionysus join their father on Mount Olympus?
6. What did the gods and goddesses eat on Mount Olympus?

4.3 Organizing Ideas: Fill in the Chart

Many characters were described in this introduction to mythology. Let's organize the characters and who they are in the chart below. Fill in the missing information.

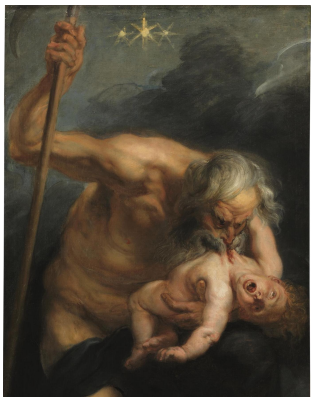
Greek name	Latin name	God / goddess of...
Zeus		
Hera		
Poseidon		
Hephaestus		
	Minerva	
	Mercury	
Iris	X	
the Muses	X	
Mnemosyne	X	
	Venus	
Eros		
	Mars	
Demeter		
Phoebus		
	Diana	
	Bacchus	
	Pluto	

4.4 Comprehension and Critical Thinking Questions

Here are very famous paintings of Greek gods. Based on what you have read so far, match the following pictures with their titles. Put the letter of the matching painting in the blank.

_____ 1. *Saturn Devouring His Son* by Peter Paul Rubens, 1636
_____ 2. *Chariot of Venus* by Pietro da Cortona, 1622
_____ 3. *Bacchus* by Caravaggio, 1597
_____ 4. *Hephaestus's Workshop* by Diego Rodriguez Silva Velázquez, 1660
_____ 5. *Artémis* by Guillaume Seignac, 1870-1924
_____ 6. *Battle Between Minerva and Mars* by Joseph-Benoit Suvée, 1771

A



B

C

D

E

F

4.5 Vocabulary from the Stories

Fill in the blanks below with their corresponding god or goddess and definition. Discuss with a partner how the vocabulary is related to the god or goddess that the word comes from.

Greek / Roman god	Vocabulary	Relationship between vocabulary and story
	iris (meaning 1)	
X	iris (meaning 2)	
X	iridescent	
	martial	
Vulcan	volcano	
X	to vulcanize	
Aphrodite	aphrodisiac	
Venus	venereal	
X	venerate / veneration	
X	venom	
Mercury	mercurial	
X	merchant	
X	merchandise	
X	commerce	
Eros	erotic	
X	erogenous	
the Muses	to amuse	
X	to muse	
X	museum	
X	music	
X	amusement	
X	to be someone's muse	
Mnemosyne	mnemonic	
X	memorandum (memo)	
X	memory	
X	remember	
Phobos	phobia	

4.6 Critical Thinking Questions

Discuss these questions with your classmates to see what their point of view is.

1. Which of these characters is the most interesting to you? Explain why.
2. Which of these characters do you dislike the most, and why?
3. So far, how would you describe Zeus' personality?
4. How would you describe Hera?
5. What do you think of the personalities of the gods? What do you think the people of ancient Greece thought of them?
6. This is the caduceus, Hermes' wand. What does it represent nowadays?

7. This is a picture of an ancient vase painting from Greece around 400 BC. What is happening in the picture?

8. Who are the characters in this cartoon? What is happening?

9. According to this reading, what does "Pantheon" mean? In the Merriam-Webster dictionary, the word "pantheon" can mean "a group of illustrious or notable persons or things". Give an example of something that would be in a pantheon, and what kind of pantheon would it be? As an example, we can say that Mark Twain is in the pantheon of American writers.

5. Article: The Olympics: Then and Now

Before You Read

Discuss the following questions with a classmate.

1. What do you know about the Olympics?
2. Do you like to watch the Olympics?
3. What kinds of sports do you know of that are Olympic events?
4. How long do you think the Olympics have been going on?
5. What is the significance or importance of the Olympic Games?
6. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

5.1 Vocabulary in Context

These sentences are from the next reading. As much as possible, you should guess vocabulary while you read and avoiding using the dictionary unless you feel you don't understand the material. Use the context of the topic and the sentence to guess the meaning of the words in bold.

1. In some ways—such as the **inclusion** of women athletes, the high-tech training, and the **logo-laden** uniforms—today's Olympics are utterly modern.

2. Olympians were men of rank and riches: only the wealthy could afford time to train, the money to buy equipment or horses and armor for **equestrian** competition, and the **means** to travel safely and quickly to the games by mule, cart, sea, or horse-drawn chariot.

3. We've all seen "brought to you by McDonalds" and laughed about Olympic athletes sitting around a fast food joint **gorging** on fries and milkshakes.

4. Some of the most **prestigious** wreaths of victory went not to the athletes themselves but to men whom we would call 'sponsors.'

5. Though competition is individual, an athlete never makes it to the Olympics by himself–he shares his glory with his city-state and the **patrons** who paid his way.

6. For those who couldn't make the journey to see the new celebrity, poets such as Pindar wrote **odes** to the **triumphant** athletes to share with the masses.

7. The act of valiantly pushing one's body **to the brink of** endurance, perfection, and even injury for team and country is still a primal embrace of survival—and of community spirit.

5.2 Vocabulary Building

Find the word in the paragraph given. Use the synonyms and definition to help. (Definitions from Merriam-Webster Learner's Dictionary.)

1. P1: an amazing event to watch (n.) _____
2. P2: something coming back and becoming popular again (n.) _____
3. P2: a number of things arriving or happening at the same time (n.) _____
4. P2: respect and admiration (n.) _____
5. P6: wanting, hoping to achieve something (adj.) _____
6. P7: financially supporting someone (n.) _____
7. P8: someone who gains power through wealth (n.) _____
8. P12: original, first, in early times (adj.)_____

Grit, Money, Glory: Olympics Then and Now

Adapted from an article by Sarah Waldorf for *The Iris*

1 This weekend marked the start of the 2012 Olympics, a spectacle with 10,500 Olympic and 4,200 Paralympic athletes in competition across 26 sports, from handball to taekwondo to the good old-fashioned pentathlon.

2 The Olympics we're familiar with today are an elaborate revival of the ancient Greek ceremonies held to honor the god Zeus, once held from 776 BCE until they were banned by the Roman Empire in 393 CE. Since the first modern games began in 1896 due to the encouragement of Pierre de Coubertin, the Olympics have grown in size and prestige. But in this flurry of national competition, intense sport, and celebration, has that much really changed since the early Olympiads?

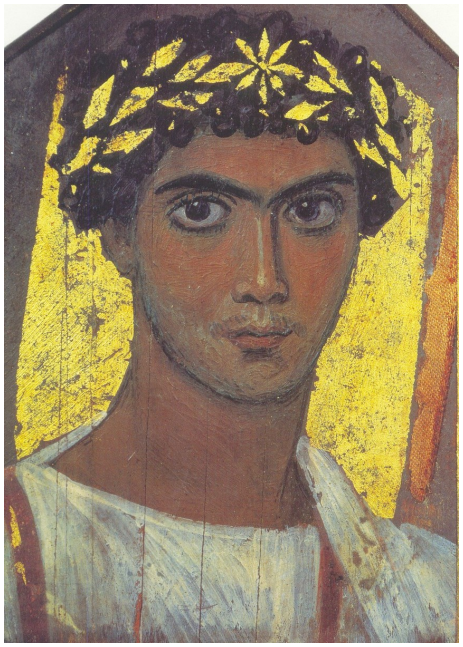
3 In some ways — such as the inclusion of women athletes, the high-tech training, and the logo-laden uniforms — today's Olympics are completely modern. But in others, as curator David Saunders explained to me in a recent visit to the "Athletes and Competition" gallery at the Getty Villa, they're hardly different at all.

Sports Demand Money, Beauty, and Grit

Greek vase from the late 400s BCE of athletes wrestling.

4 Sports are an expensive business, and it was no different in ancient times. Olympians were men of rank and riches: only the wealthy could afford time to train, the money to buy equipment or horses and armor for equestrian competition, and the means to travel safely and quickly to the games by mule, cart, sea, or horse-drawn chariot.

5 Then as now, the ideal body type was a young man of healthy, muscular, and equal proportion — an athlete. The Greek ideal nude was male, and all athletes were, of course, male as well. Many sculptures of ancient athletes show them not in action, but at rest, the better to admire their form.



Youth wearing a golden wreath, 130-150 CE.

6 Physical beauty, wealth, and time were not the only requirements for aspiring competitors. High pain tolerance and strength were needed as well. In A.D. 220, author Tony Parrottet points out, it was noted that "Eurydamas of Cyrene won the boxing, even though his opponent knocked out his teeth. To keep his opponent from having any satisfaction, he swallowed them."

Sponsors Claim Their Share of Glory

7 We've all seen "brought to you by McDonald's" and laughed about Olympic athletes sitting around a fast food joint gorging on fries and milkshakes. But though there weren't any corporate logos at the ancient games, the idea of sponsorship isn't new.

8 Mary Beard writes about the Olympics, "Some of the most prestigious wreaths of victory went not to the athletes themselves but to men whom we would call 'sponsors.' The most well-known event of the Games was the chariot race, but the official winner was not the man who actually did the dangerous work, standing in the chariot and controlling the horses, but the king, prince or plutocrat who had funded him and paid for the training."

Gold medal with the goddess Nike on it from the 2016 Olympics in Rio, Brazil.
Photo credits: Jean-Pierre Bazard

9 Though competition is individual, an athlete never makes it to the Olympics by himself – he shares his glory with his city-state and the patrons who paid his way.

Athletes Carefully Cultivate Their Image

10 Today, young sports fans use posters of famous athletes to keep their dreams alive. Parents and children alike scream their heads off at athletic events, tremble with excitement at autograph signings, and actually spend money on bobblehead versions of their favorite players.

11 Image was important to ancient athletes too. Wealthy ancient winners had sculptures carved celebrating their bodies and their victories, to be displayed extravagantly at the arena and in their hometowns. For those who couldn't make the journey to see the new celebrity, poets such as Pindar wrote odes to the triumphant athletes to share with the masses.

12 Beyond these factors, not much has changed since ancient times for another reason, too: the act of courageously pushing one's body to the brink of endurance, perfection, and even injury for team and country is still a primal embrace of survival — and of community spirit. Even if there is some hand-to-hand combat and a broken tooth or two.

CEFR Level: C1

5.3 Comprehension and Critical Thinking Questions

Answer the questions below according to the reading using your own words. Make a note of where you found the answer in your reading.

1. Who were the ancient Olympics dedicated to?

2. Why did the ancient Olympics end?

3. Fill in the chart with information from the reading, discussion with a partner, and your own knowledge about the similarities and differences between the ancient and modern Olympics.

Similarities	Differences

6. Article: LEGOS in Space

Before You Read

Discuss the following questions with a classmate.

1. What are LEGOS?
2. What is NASA?
3. How many planets can you name in English?
4. What are the planets in your language, and what do they mean?
5. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

6.1 Vocabulary in Context

These sentences are from the next reading. Use the context of the topic and the sentence to guess the meanings of the words in bold.

1. NASA's **Jupiter-bound** Juno spacecraft will carry the 1.5-inch likenesses of Galileo Galilei...
2. "The **inclusion** of the three mini-statues, or figurines, is part of a **joint** outreach and educational program..."
3. "...including the four largest **satellites** of Jupiter..."
4. "Juno's color camera will provide close-up images of Jupiter, including the first detailed **glimpse** of the planet's **poles**."

■

Image credits: NASA/JPL-Caltech/KSC/LEGO

Juno Spacecraft to Carry Three Figurines to Jupiter Orbit

by NASA Official Brian Dunbar for NASA

1 NASA's Jupiter-bound Juno spacecraft will carry the 1.5-inch LEGO figures of Galileo Galilei, the Roman god Jupiter, and his wife Juno to the planet Jupiter when the spacecraft launches this Friday, Aug. 5. The inclusion of the three mini-statues, or figurines, is part of a joint outreach and educational program developed as part of the partnership between NASA and the LEGO Group to inspire children to explore science, technology, engineering and mathematics.

Blue clouds on Jupiter in this photo taken by NASA's Juno spacecraft on October 24, 2017.

2 In Greek and Roman mythology, Jupiter wrapped a blanket of clouds around himself to hide his mischief. From Mount Olympus, Juno was able to see through the clouds and reveal Jupiter's true nature. Juno holds a magnifying glass to signify her search for the truth, while her husband holds a lightning bolt. The third LEGO crew member is Galileo Galilei, who made several important discoveries about Jupiter, including the four largest satellites of Jupiter (named the Galilean moons in his honor). Of course, the miniature Galileo has his telescope with him on the journey.

3 The spacecraft is expected to arrive at Jupiter in 2016. The mission will investigate the gas giant's origins, structure, atmosphere and magnetosphere. Juno's color camera will provide close-up images of Jupiter, including the first detailed glimpse of the planet's poles.

CEFR Level: C2

6.2 Comprehension and Critical Thinking Questions

Using your own words, answer the questions below according to the reading.

1. Why did NASA send toys into outer space?
2. According to the article, why is Juno holding a magnifying glass?
3. Why do you think Juno is holding a magnifying glass?
4. According to the article, who is Galileo Galilei?
5. Why do you think the people at NASA named this spacecraft "Juno"?

7. Article: Greek Influence in US World's Fairs

7.1 Vocabulary in Context

Guess the vocabulary in bold using the context.

1. World fairs and expositions are created to **showcase** a country's achievements. For six months, world's fair organizers create grand architectural buildings to house exhibitions and events related to the country's economic, cultural, and artistic successes.

2. Nashville decided to **up the ante** in 1897 due to the success of the World's Columbian Exposition.

3. The Chicago Fair set a **benchmark** for future World's Fairs and expositions in the United States.

4. The planners felt it would be appropriate that the "Athens of the South" also build a **replica** as close to the original as possible.

5. Birmingham was one of the most **prolific** producers of iron and steel, which helped increase the prosperity of the city.

6. An Italian sculptor, Giuseppe Moretti, who also made sculptures in Tennessee, was **commissioned** to design the Vulcan statue.

7. Vulcan was **dismantled** when the world's fair ended and shipped back to Birmingham.

8. The ancient stories about Hephaestus, or Vulcan, **depict** the god as powerful, but lame and disfigured.

9. The iron cast statue had been filled with concrete when he was placed on the pedestal, and he began to **deteriorate**. In 1999, Birmingham's "iron man" had a 14-million-dollar overhaul to repair the damage done and re-cast weakened parts of the statue.

Header photo credits: The Parthenon in Nashville, Tennessee. Photo by Mayur Phadtare, CC BY

Architecture of US World's Fairs and Expositions

by Charity Davenport, with materials from the Wikipedia article "Parthenon"

1 World fairs and expositions are created to showcase a country's achievements. For six months, world's fair organizers create grand architectural buildings to house exhibitions and events related to the country's economic, cultural, and artistic successes. The first one, the French Industrial Exposition of 1844, flaunted new technologies created during Europe's industrial revolution. Many world fairs and expos, short for "exposition", have borrowed ideas and architectural styles from Classical Greece to acknowledge how the past shapes the future.

The Parthenon

2 Many of the early World's Fairs created pieces of art and architecture that remain famous to this day. The Eiffel Tower was built for the Paris International Exposition of 1889, by Alexandre-Gustave Eiffel, the same man that a few years prior had worked on the design of the Statue of Liberty. Chicago wanted to outdo Paris and commissioned George Washington Gale Ferris Jr. to create what is now known as the Ferris wheel for the World's Columbian Exposition, held in Chicago in 1893.

3 Nashville decided to up the ante in 1897 due to the success of the World's Columbian Exposition. The Chicago Fair set a benchmark for future World's Fairs and expositions in the United States, and although Nashville was not hosting a World's Fair that year, it did host the Tennessee Centennial Exposition to commemorate its 100 year anniversary as a state. At the time, Nashville had earned the nickname "Athens of the South," referring to the many higher education institutions there as well as the city being the first in the South to create a public school system. Ancient Athens had been the center of education and culture and the home of the Parthenon, a temple built in Athena's honor in 438 BCE. Thus, the planners felt it would be appropriate that the "Athens of the South" also build a replica as close to the original as possible, even using casts of sculptures found in the original Parthenon. A number of buildings at the exposition were based on ancient originals. However, as is usual for many World's Fair buildings, the pavilions for the exhibitions were not built to be permanent, but the Parthenon was so beloved and popular that they decided to keep it, so it was rebuilt in concrete in 1920, taking eleven years to complete.

The original Parthenon in Athens, Greece
Photo credits: Nicholas Hartmann

The Parthenon in Nashville being renovated in 1920

The Parthenon in Nashville in 2017
Photo credits: Antony Pasangna

4 The original Parthenon is considered one of the most important surviving building of Classical Greece and as an enduring symbol of Ancient Greece, Athenian democracy and Western civilization, and one of the world's greatest cultural monuments. To the Athenians who built it, the Parthenon and other monuments of the Acropolis in Athens were seen fundamentally as a celebration of Hellenic victory over the Persian invaders and as a thanksgiving to the gods for that victory. The building served as not only a temple, but a treasury. Towards the end of 500 CE it was a church, and after the Turkish Ottoman took over Greece in the early 1460s, it became a mosque. In 1687 during a war, the Parthenon was used to house ammunition and exploded, causing much of the damage and ruin that is visible to the structure and its sculptures today.

The east and west pediments, the triangular top of the Parthenon that houses life-sized statues, depict interesting stories concerning Athena. The east pediment illustrated the birth of Athena while the west pediment explains how the city became known as Athens. The city of Athens was named after Athena because she was the Athenians' protector and benefactor, but she had earned that right by winning a competition with Poseidon for patronage over the city. Differing versions say that either Zeus (and possibly other gods) judged the contest or that it was a committee of Athenian kings. Either way, each divinity was asked to provide a gift for the city and the judges would decide who had given the better gift. Poseidon struck a rock with his trident and out came a spring of saltwater, but Athena grew an olive tree. The judges decided that the olive was more useful than the spring and awarded Athena the city.*

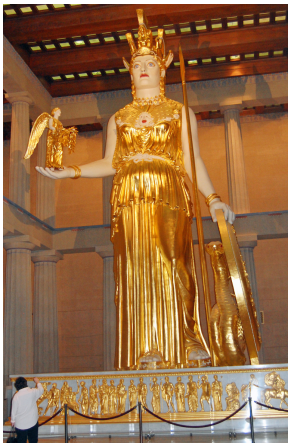
West pediment of the Nashville Parthenon depicting the battle between Athena and Poseidon to be the patron of the city. Photo by damian entwistle, CC BY NC SA

Reconstruction of the east pediment of the Parthenon depicting the birth of Athena, in the Acropolis Museum. Photo by Tilemahos Efthimiadis, CC BY ND

*Text in this paragraph is from Mythology Unbound: An Online Textbook for Classical Mythology by Jessica Mellenthin and Susan O. Shapiro

6 Although it has been protected for historical preservation and sometimes renovated, the original Parthenon in Athens, Greece, partially in ruins, is missing something very important–the statue of Athena, called Athena Parthenos, which once stood tall in the middle of the temple. The Nashville Parthenon also was missing a statue of Athena for almost 100 years. Now stands a statue of Athena, the largest indoor statue in the Western world, at almost 42 feet tall, with a "tiny" Nike, the goddess of victory, standing in her hand at 6 feet tall. Athena was completed in 1990 but she wasn't painted and gilded to match what she would have looked like originally in Athens until 2002. Currently every summer, well-known classical Greek plays are performed in front of the Parthenon, and Mary Zimmerman's 1996 play *Metamorphoses*, which retells stories from Greek mythology, has been performed inside the Nashville Parthenon in front of the goddess herself. The Parthenon in Nashville was even the setting for a scene of a battle with Hydra in the movie *Percy Jackson and the Olympians: The Lightning Thief* in 2010.

Athena in the Nashville Parthenon being gilded in 2002. Photo by Alan LeQuire, Athena's sculptor.



Athena in Nashville in 2017. Photo credits: Jud McCranie

Vulcan Statue

7 To contribute to exhibits created by 43 states for the 1904 St. Louis World's Fair, Birmingham, Alabama decided to represent its city with the image of Vulcan, the Roman version of Hephaestus, the god of metal and blacksmithing. At the time, Birmingham was one of the nation's most prolific producers of iron and steel, contributing to the prosperity of the city. An Italian sculptor, Giuseppe Moretti, who also made sculptures in Tennessee, was commissioned to design the Vulcan statue. A clay master mold was created in New Jersey, divided into parts, and then sent to Birmingham where casting molds were made. Finally, locally produced iron was used on the cast mold to create each piece of the statue. The pieces were sent to St. Louis for the World's Fair where everyone could learn about the "Iron City" of Birmingham, Alabama. Vulcan was dismantled when the World's Fair ended and shipped back to Birmingham, where it now stands in Vulcan Park.

Statue of Vulcan being constructed in 1904

8 The ancient stories about Hephaestus, or Vulcan, depict the god as powerful, but lame and disfigured. The poor Vulcan statue suffered much of the same fate. On his way back home by train, some of his pieces were abandoned beside the railroad tracks. Eventually the pieces were collected and assembled back in Birmingham, but his arms were not put on correctly and his spear had been lost. Advertisers in the city used his empty hand to hold whatever product they wanted to sell, creating advertisements of Vulcan holding an ice cream cone or a Coca-Cola bottle. He was taken apart once again to inspect his arms in the late 1920s and again reassembled in the 1930s. Later, in 1939, a new park, named Vulcan Park, was built on top of a mountain–not Mount Olympus, but

Birmingham's Red Mountain, the highest point in Birmingham, on the edge of the Appalachians. It was the perfect place for an imperfect god to stand, overlooking the downtown area of the city. Vulcan was placed on a 126-foot tall pedestal made of locally produced sandstone.

9 Unfortunately, once again, poor Vulcan became lame. The iron cast statue had been filled with concrete when he was placed on the pedestal, and he began to deteriorate. In 1999, Birmingham's "iron man" had a 14-million-dollar overhaul to repair the damage done and re-cast weakened parts of the statue. Finally, he returned to his throne in 2003 with restorations faithful to Moretti's original design. In 2007 a museum was added to Vulcan Park.

CEFR Level: CEF Level C1

Vulcan Statue with a dusting of snow in 2008. Photo credits: David Gunells

7.2 Comprehension and Critical Thinking Questions

Using your own words, answer the questions below according to the reading.

1. What two other famous creations inspired designers for the Tennessee Centennial Exposition to make a replica of the Parthenon?

2. Why did Nashville build the replica of the Parthenon?

3. What are three examples of other functions other than a temple dedicated to Athena that the original Parthenon in Athens had?

   (a)

   (b)

   (c)

4. What is missing from inside the original Parthenon that is included in the Nashville replica?

5. When was Athena painted, and what color is she?

6. Why did the city of Birmingham, Alabama decide to construct a statue of Vulcan?

7. What happened to the Vulcan statue after the World's Fair ended?

8. Describe some of the mishaps the poor statue went through over the years.

9. Where does the Vulcan statue stand now?

10. After reading the article, which piece of architecture do you think is the most interesting? Explain why.

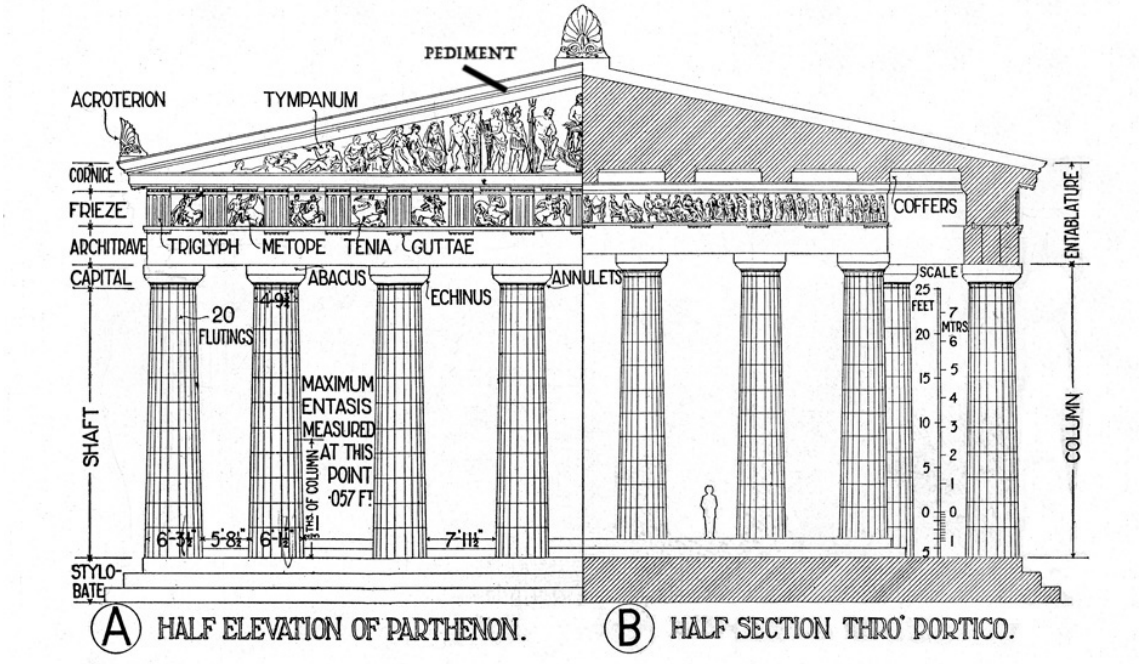
11. Discuss with your partner and find pictures of any building or architecture that is about a famous myth or story from your country. Explain the story to your partner.

Did you know?

Here is the state seal of California, bearing the image of Athena. At the top it says "eureka," which is Greek for "I found it!" It became popular after it was known that a famous ancient mathematician, Archimedes, used it when he made the great discovery of determining the purity of gold while taking a bath. Some people use it when they suddenly have a good idea, or they may say "aha!" Now it's becoming popular to use it to talk about a "eureka moment" someone has. As for the seal, it probably says "eureka" after the discovery of gold made California a popular destination in the late 1800s. "Eureka!" is also California's official motto. What was your most recent "eureka" moment?

California State Seal, created in 1849

The following chart will help you with the next reading. It has some architectural vocabulary that can help you identify common features found in both Classical and Neoclassical architecture.



Architectural aspects of a reconstruction of the Parthenon. From "A History of Architecture on the Comparative Method", 1921.

DORIC IONIC CORINTHIAN

The three classical orders of Greek and Roman column types.

8. Article: American Neoclassicism

Before You Read

Answer the following questions with a partner. Compare your answers.

1. How have ancient or historical cultures, either in your country or from another country, influenced your country in the following ways?
   - Political
   - Art and architecture
   - Religion / philosophy
   - Literature
   - Science
2. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

8.1 Vocabulary in Context

Guess the vocabulary in bold using the context of the sentence.

1. At certain times in Western history, the ideas of the ancient Greeks and Romans **resurfaced** to change the culture of the times.

2. Using logic and learning by **empirical evidence** helped some of the most famous scientists of the time, like Copernicus and Galileo Galilei, make great discoveries.

3. The Age of Enlightenment is another time of Neoclassicism, which is when ancient Greek and Roman influence appear again in Western history. This **era** started in France in the mid-1700s...

4. Many people did not like this and took the opportunity to find a new home in a new land across the Atlantic Ocean. However, England still wanted control over the **settlers**.

Image credits: "American Progress" by John Gast, 1872

5. This was around the time that Thomas Jefferson **incorporated** Classical ideas into the creation of the Declaration of Independence in 1776.

6. The New World needed a new government, and thus the founding fathers of the United States wanted to combine what they **loathed** of the British monarchy with the successes of, and the lesson learned from the Greco-Roman democracies of the past.

American Neoclassicism

by Charity Davenport

What is Neoclassicism?

1 Even though ancient Greek and Roman culture and society ended around 476 CE with the fall of the Roman Empire, more than a thousand years later, the language, art, architecture, philosophy, and political and scientific thought have continued to live on. At certain times in Western history, the ideas of the ancient Greeks and Romans resurfaced to change the culture of the times. This happened in Italy in the 1500s in their Renaissance, which spread to England, inspiring writers like Shakespeare, and to France and the rest of Europe. Many of the paintings you will see throughout this book have come from this period. This is known as "Renaissance Classicism". "Renaissance" is French for "rebirth", and Classicism refers to the study of Classics, which for people in the Western world refers to knowledge about the ancient Greeks and Romans.

The Statue of Liberty
Photo credits: Elocobbola

2 One of the philosophies that was popular during the Italian Renaissance came from Greek philosophy and thought. Using logic and learning by empirical evidence helped some of the most famous scientists of the time, like Copernicus and Galileo Galilei, make great discoveries.

3 The Age of Enlightenment was another period when ancient Greek and Roman influence appeared again in Western history. This era started in France in the mid-1700s, again showing Greek and Roman influence in art and architecture, but also helping influence advancements in philosophy, politics, and scientific discoveries. This was around the time that Thomas Jefferson, one of the seven founding fathers of America along with George Washington, America's first president, incorporated Classical ideas into the creation of the Declaration of Independence in 1776.

The Statue of Freedom stands on top of the US Capitol

Neoclassicism in Early America

4 English settlers fled to the New World in the early 1600s to escape religious persecution. In the 1500s much of Europe was Roman Catholic, but England decided to make its own church, called the Church of England, and people were required to change to this new church. Many people did not like this and took the opportunity to find a new home in a new land, North America, across the Atlantic Ocean. However, England still wanted control over the settlers.

Eventually the settlers went to war against Britain and won their freedom. In 1776, America was born, and the architects of the new government took inspiration from ancient Greek and Roman ideas.

Neoclassicism Inspires a New Government

5 The New World needed a new government, and thus the founding fathers of the United States wanted to combine what they loathed of the British monarchy with the successes of and the lesson learned from the Greco-Roman democracies of the past. In the late 18th century, the founding fathers created a republican government modeled on Greek and Roman ideals – liberty, room for debate and reform as laws need to be changed or added at times, and a system built to limit tyranny, as well as a system that allows power to be held by many, not by a few at the top. One interesting topic borrowed from the ancient Romans was the power to pardon, written in the US Constitution. This idea may have come from Julius Caesar, who had his senate build temples to Clementia, the Roman goddess of clemency, to show how forgiving he was to his enemies, pardoning those who had done crimes against the state in order to turn them into his supporters. The founding fathers also looked at the mistakes the Roman Empire had made and studied the reasons for its fall to help make sure the same would not happen to the US.

Statue of George Washington dressed as a Roman Emperor, by famous neoclassical sculptor, Antonio Canova in 1821. Photo credits: RadioFan

Neoclassicism in American Art

6 Images of freedom, such as Athena, the Greek goddess of wisdom in battle, can be seen in art from early America, as well as the usual red, white, and blue with stars that are now made popular in the American flag. Even before there was Uncle Sam, there was Columbia, the goddess-like personification of the spirit of early America, who can be found often in early American art and sculptures. There are statues of George Washington, who fought in the Revolutionary War against Britain, becoming America's first president and founding father, dressed as a Roman emperor. The bald eagle is the national animal of the US and was also used in early American art. Early Americans loved how majestic the bald eagle looked, flying high with long, spread out wings, free as they were, free from the British. But the Romans had also used the eagle as a symbol of strength, since it was a symbol of Zeus.

Columbia on a beer ad in 1896

Columbia and Native Princess around Washington, 1856, in the US Capitol

Columbia as "Lady Liberty" on the half-dollar in circulation from 1916-1947

Neoclassicism in American Architecture

7 Greek and Roman influence can also be seen in early American architecture. Thomas Jefferson himself designed his house, Monticello, inspired by Neoclassical art from Italy at the time. Later, the Statue of Liberty, also known as Lady Liberty, a gift from France in 1886, was built by Gustave Eiffel in the image of Libertas, the Roman goddess of Liberty. Many famous buildings and statues in the US from the 1700s and 1800s show how much Greek and Roman history and culture influenced early Americans and the Americans of today.

8 In both American art and architecture, the important idea of democratic justice is conveyed on and around courthouses around the nation. Most courthouses are built in the neoclassical style with tall columns and with statues representing justice and liberty nearby. A popular image in statues across the country is Lady Justice. She is often seen blindfolded, holding a set of balances in one hand and a sword in the other. We often say in English that "justice is blind"–the truth has no prejudices. Lady Justice is the personification of justice, and comes from the Titaness Themis.

CEFR Level: B2

Thomas Jefferson designed his home, Monticello.
Photo by Martin Falbisoner, CC BY SA

The US White House.
Photo by Martin Falbisoner, CC BY SA

The US Capitol. Photo by Andrew Bossi, CC BY SA

Lincoln Memorial. Photo by David Bjorgen, CC BY SA

Front of the Supreme Court in Washington, DC. Photo by Matt H. Wade, CC BY SA

Lady Justice

8.2 Comprehension and Critical Thinking Questions

Discuss the following questions with a classmate.

1. How was the early American government influenced by the ancient Greeks and Romans?

2. What is the difference between a republic and a democracy?

3. What other types of government are mentioned here? How do they govern?

4. What kind of government does your country have?

5. Go to https://iagtm.pressbooks.com/chapter/article-american-neoclassicism/ and click on each of the five examples of American neoclassical architecture towards the end of the article. What do you notice that is similar in each image of the building? What features would you identify as possible features of Greek and Roman architecture that was borrowed by Americans in the 1800s? Use the chart at the end of the previous reading for help.

6. Go back to the "before you read" questions. After reading, would you change your answers?

7. Go to this website: http://web.sbu.edu/theology/bychkov/cole.html. Look at this set of paintings by Thomas Cole. What is happening in each painting? What do you think is the purpose of this set of paintings?

8. The following paintings are part of a fresco painted in 1865 by Greek-Italian artist Constantino Brumidi inside the dome of the US Capital Building in Washington, DC. It is called *The Apotheosis of Washington*, featuring George Washington sitting on a throne in heaven as if he had become a Greek god. This work shows a lot of Greek influence. How many Greek figures can you recognize? Some are from the previous reading. How does each section represent at part of America? Could they represent your country as well? Use the title of the work to help you.

WAR: Where is George Washington?
What other Greek imagery can you find?
How do you know?

SCIENCE: Who is the woman in the middle?

MARINE

COMMERCE

MECHANICS

AGRICULTURE

9. Writing Task: Putting it All Together

9.1 Writing Task 1

In this chapter we have learned that in English and in many other languages, the planets are named after the gods of Greek mythology. We also had a reading about sending LEGOS to space.

For this essay, answer the following question: Should humans explore space?

- Write a five-paragraph essay explaining why space exploration is or is not a good idea. Support your reasons with outside research.
- Your essay should be at least 2 to 3 pages with an MLA style Works Cited page, double-spaced, with Times New Roman size 12 font. You need at least 3 different sources.
- You may use rebuttals and concessions, but stick to your opinion and stay strong. You may use research from the opposing side in your rebuttal and concession.

9.2 Writing Task 2

Write an essay describing how ancient or historical culture, either in your country or from another country, influenced your country in three of the following ways:

- Politics
- Art and architecture
- Religion / philosophy
- Literature
- Science

9.3 End of Unit Journal Questions

1. Which mythological character that you have read about so far seems the most interesting? Explain why.
2. Choose one of the critical thinking questions that you found to be the most interesting to expand upon in your journal.
3. Write a diary entry in the perspective of one of the characters. What would their daily life be like? What is their personality?

Unit 2: Crime and Punishment

1. Story: Hades and the Underworld

Before You Read

Discuss these questions with a classmate or together as a class.

1. What are traditional funeral rites in your country / culture?
2. What do people in your culture believe happens after death?
3. Are there ideas of "heaven" and "hell" in your country / culture? If yes, describe what these places look like and what goes on there.
4. What are the purposes of these two places?
5. How many seasons are there in your country? What do people believe causes the seasons to change?
6. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

1.1 Vocabulary in Context

These sentences are from the next reading. Use the context of the topic and the sentence to guess the meaning of the words in bold.

1. Old Pluto (Hades) came up from a great **chasm** created by his chariot drawn by black horses and grabbed Proserpina, carrying her off down into his underground world to be his bride.

2. The ground had shut tightly closed and the meadow looked **pristine**, as if nothing out of the ordinary had happened.

3. No rain fell and no crops grew on the rest of the earth, and though Iris and all the gods came to beg Ceres to **relent**, she would grant nothing unless she had her daughter back.

4. . . . she was only to be allowed to stay on earth on condition that she had eaten nothing while in the underworld. Pluto, knowing this, had made her eat a few pomegranate seeds, and so she could not stay with her mother; but Ceres's tears **prevailed** and Jupiter made Pluto **compromise**. . .

5. This is why in the spring and summer time, the earth **flourishes** with flowers and in the fall, crops are harvested before Ceres must deal with losing her daughter once more.

6. The entrance to it was guarded by a three-headed dog, named Cerberus, and the way to it was **barred** by the River Styx.

Hades and the Underworld

Adapted from *Aunt Charlotte's Stories of Greek History* by Charlotte M. Yonge

1 There is a story about Ceres (Demeter), the grave, motherly goddess of corn and all the fruits of the earth. She had one beautiful daughter named Proserpina (Persephone), who was playing with her friends, gathering flowers in the meadows, when old Pluto (Hades) came up from a great chasm created by his chariot drawn by black horses and grabbed Proserpina, carrying her off down into his underground world to be his bride. The ground had shut tightly closed and the meadow looked pristine, as if nothing out of the ordinary had happened. Poor Ceres did not know what had become of her precious daughter and wandered up and down the world looking for her, tasting no food or drink. No rain fell and no crops grew on the rest of the earth; and though Iris and all the gods came to beg

Ceres mourning the loss of her daughter by Evelyn de Morgan, 1906

Ceres to relent, she would grant nothing unless she had her daughter back.

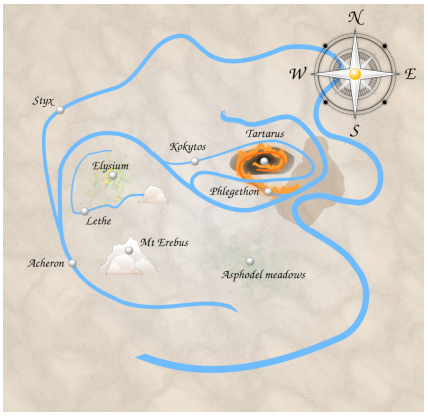
2 So Jupiter sent Mercury to bring Proserpina home; but she was only to be allowed to stay on earth on condition that she had eaten nothing while in the underworld. Pluto, knowing this, had made her eat a few pomegranate seeds, and so she could not stay with her mother; but Ceres's tears prevailed and Jupiter made Pluto compromise so that Proserpina was to spend the summer above ground and the winter below–six months–one month for each seed she consumed. This is why in the spring and summer time, the earth flourishes with flowers and in the fall, crops are harvested before Ceres must deal with losing her daughter once more. Then the land grows cold; Ceres' tears fall as the leaves fall.

Pluto and Proserpina with Cerberus at their feet

3 But what did Proserpina think of her new home and husband? There is one story of an underworld river nymph who adored Hades. Proserpina caught the girl staring lovingly at her husband. When she confronted the nymph, named Minthe, Minthe complained that she didn't understand why Hades chose Proserpina over her, for she was far more beautiful than Proserpina. Minthe threatened to steal Hades from her once she goes back to the upper Earth to be with her mother. And so Proserpina decided to turn her into a plant so she could do no harm. That plant, which we call "mint," was used often during ancient funeral rites due to its sweet smell.

Ceres welcoming her daughter home. Who is the man with Proserpina?
Painting by Frederic Leighton, 1891

4 She seems to have been content in her underground kingdom where she ruled with Pluto. It was supposed to be below the volcanic grounds in southern Italy, near Lake Avernus. The entrance to it was guarded by a three-headed dog, named Cerberus, and the way to it was barred by the River Styx. Every evening Mercury brought all the spirits of the people who had died during the day to the edge of the Styx, and if their funeral rites had been properly performed, and they had a little coin on the tongue to pay the fare, Charon, the ferryman, took them across; but if their corpses were in the sea, or on battlefields, unburied, the poor spirits had to float about in vain for hundreds of years, begging to be ferried over.



Map of the Underworld, by sharayanan

5 After they had crossed, they were judged by three judges, and if they had been bad, they were sent over the river of fire, Phlegethon, to be tortured by the three Furies, Alecto, Megara, and Tisiphone, who had snakes in their hair that they used as whips. Then they would be sent to Tartarus, the Underworld's equivalent of hell. If they had been brave and moral souls, they would be required to drink from the Lethe River, the river of forgetfulness, and then they were allowed to live among beautiful trees and flowers in the Elysian fields, where Pluto governed. Those who were neither good nor bad stayed in the Asphodel meadows, where they would remain as bored in death as they lived. Here, too, lived the three Fates, always spinning the threads of men's lives; Clotho held the distaff where the raw cotton stayed, Lachesis drew out the thread and measured the length of the thread and thus a human's life, and Atropos with her scissors cut it off when the man was to die. And, though Jupiter was enormously powerful, nothing could happen but by Fate, which was stronger than him.

The three fates of Greek Mythology were three sisters who spun the thread of life named Clotho, Lachesis, and Atropos. "Clotho spun the thread of life; Lachesis decided its fate, and Atropos with her great shears cut the thread." -Foster, 1921

The Avenue des Champs Elysées in Paris, France, is one of the most famous streets in the world. The name is French for "Elysian Fields."
Photo credits: Tiraden

1.2 Vocabulary from the Stories

The following English vocabulary words come from this story. Fill in the chart with the character or place in the story the word comes from and the definition. Discuss with a partner the relationship between the word from the story and the definition.

Character / place	English vocabulary	definition
	infuriate (v), furious (adj), fury (n)	
	lethargic (adj), lethargy (n)	
X	lethal (adj)	
	elysian (adj)	
	fate (n)	
X	fatal (adj)	
the Furies	fury	
X	furious	
X	infuriate	
	clothes (n), clothing (n), cloth (n)	
	atrophy (n/v)	
	cereal(s) (n)	
	mint (n)	
	life cut short	

We also get an interesting idiom from the Underworld: "sop to Cerberus." As Hades is the land of the dead, it was difficult for the living to visit. Not only did they have to convince Charon to ferry them across the Styx River, but they had to survive the gatekeeper, Cerberus. Stories tell of advice to give a drugged cake covered in honey to Cerberus, who would then fall asleep and make it easier to get to the kingdom of Hades. Thus, "sop to Cerberus" means to bribe someone who might be troublesome or has some troublesome information. It is often used concerning politics and businesses. Can you give an example of a "sop given to Cerberus"?

A SOP TO CERBERUS.

1.3 Comprehension Questions

Using your own words, answer the questions below according to the reading. Make a note of where you found the answer in your reading.

1. According to the story, why do summer and winter occur?
2. Why do the gods beg Ceres to give up looking for Proserpina?
3. What determines which souls can or cannot enter the underworld?
4. What is the next step for souls that can enter?
5. What happens to the souls that cannot enter?
6. Which place seems to be analogous to "heaven"?
7. Who guards the gates to the underworld?
8. Who is Charon?
9. Who brings souls to Charon?

1.4 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Fate is an important idea throughout Greek mythology. Reread the last sentence of the reading. Why is it interesting that even Jupiter is not as strong as fate? Give one example of how fate was stronger than the gods in previous readings.

2. How are ideas of the afterlife similar or different from your culture's view?

3. The ancient Greeks had a spring festival celebrating Persephone's return and the beginning of spring. Many schoolaged people have a spring break. What kind of, if any, spring festival or holiday does your country have? What kinds of activities do people participate in during the spring festival?

4. Why do you think the ancient Greeks created the story of Ceres and Proserpina?

5. What do we learn about ancient Greek culture in the description of the Underworld? Are there any similarities in your culture concerning ideas about death?

2. Story: Sisyphus and Tantalus

2.1 Vocabulary Building

Find the word in the paragraph given. Use the synonyms and definition to help. (Definitions from Merriam-Webster Learner's Dictionary.)

1. P1: to produce new leaves, buds; to grow or develop (v.) _____
2. P1: not warm, friendly, cheerful, hopeful, or encouraging (adj.) _____
3. P3: undo (v.) _____
4. P5: funny or playful actions or behavior (often disapproving) (n.) _____
5. P7: knowing everything : having unlimited understanding or knowledge (adj.) _____
6. P8: to fail to be achieved by (someone) (v.) _____

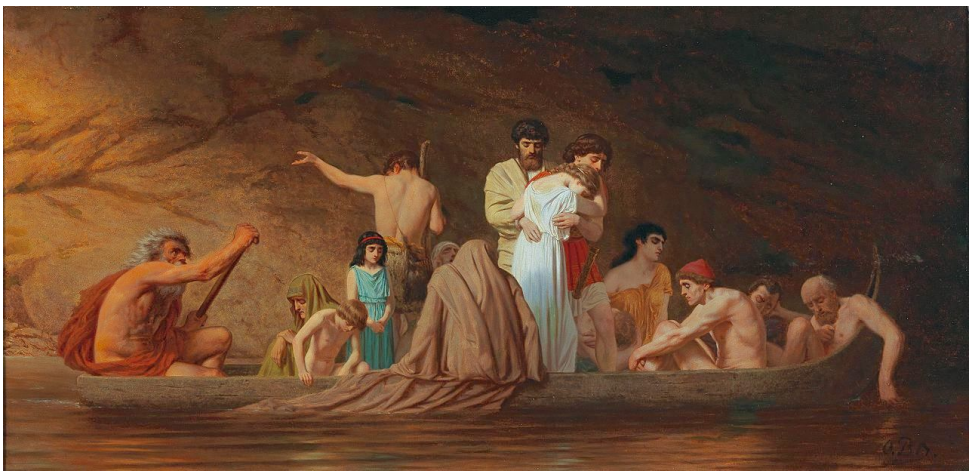
Sisyphus and Tantalus

Adapted from *Greek Gods, Heroes, and Men* by Caroline H. and Samuel B. Harding and Wikipedia, CC BY SA

1 Hades, the god of the underworld, was also a brother of Zeus; but the Greeks did not think of him as being bright and beautiful like the other gods. They believed that he helped make the seeds sprout and push their leaves above the surface of the earth, and that he gave men the gold and silver which they dug out of their mines. But more often they thought of him as the god of the bleak world of the dead; so they imagined that he was dark and grim in appearance, and they feared him more than they did the other gods, although he was not the one to punish those who were corrupt.

2 The spirits who had lived bad lives in the world above were horribly punished in the world of the dead, and a few were so evil that they were directly punished by Zeus himself. One such soul was King Sisyphus, who had been cruel all his life, constantly trying to outsmart the gods. He noticed a river god, Asopus, looking for his daughter. Sisyphus told him, "I know where your daughter is. If you could bring a fresh water spring to my city, I will tell you where she is." Asopus did not

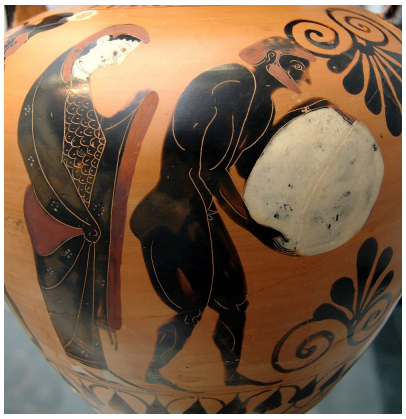
want to give in–his water was very valuable, but he also missed his dear daughter. He relented, and Sisyphus pointed, "Over there!" Asopus looked in that direction and found who other than Zeus carrying off a laughing water nymph. Zeus was furious but too busy to punish Sisyphus at the time. To escape Asopus, Zeus turned into a rock, and also changed the girl to the island of Aegina.



Charon taking souls across the river Styx. By Otto Brausewetter, circa 1904

3 After returning to Mount Olympus, Zeus sent Thanatos, the god of death, to steal Sisyphus from the living and chain him in Tartarus. The king felt honored that the god of death himself would come take him, but also asked why it wasn't Hermes who had come to take him, as is usual. Thanatos did not have an answer, and while he was standing there thinking, Sisyphus wrapped the god of death in chains around a tree. This was totally disastrous. Outside of Hades' realm, no one could die. The old and sick continued to suffer. The Fates stopped threading and cutting their strings of life and the whole Earth was in chaos. Zeus once again was so infuriated that he told Sisyphus if he doesn't free Hades, he would make life so miserable for him that he would wish he were dead. Sisyphus threw back his head and let out a good laugh while he unraveled Thanatos' chains. Finally, the world could go back to normal.

4 Even though the king freed Thanatos, Zeus wanted to make good on his threat. Nonetheless, even in death Sisyphus tried to cheat the gods. He did not want his soul to feel the rage of Hades and Zeus, so when he died, he told his wife to not put a coin in his mouth to pay Charon's fare and to throw his naked body in the public square when he died. Then, complaining to Persephone, goddess of the Underworld, that this was a sign of his wife's disrespect for him, King Sisyphus persuaded her to allow him to return to the upper world. Hades was furious when he found out that Sisyphus tricked his beloved wife. When King Sisyphus refused to return to the Underworld, he was forcibly dragged back there by Hermes.



Persephone supervising Sisyphus pushing his rock in the Underworld. Side A of an Attic black-figure amphora, circa 530 BCE.

5 Usually it is the task of the three judges of the Underworld to determine the ultimate punishment, but it was Zeus who decided to keep Sisyphus too busy to try any more antics. His punishment would be to roll a great stone up a steep hill and down the other side. At first Sisyphus thought that this would be an easy thing to do. But when he had gotten the stone almost to the top, and it seemed that one more push would send it over and end his task, it suddenly slipped from his hands, and rolled to the foot of the

hill again. So it happened every time; and the Greeks believed that Sisyphus would have to keep working in this way as long as the world lasted, and that his task would never be done.

6 There was once another king, named Tantalus, who was wealthy and fortunate upon earth, and had been loved by the gods of heaven as he was one of Zeus' sons. Zeus had even invited him to sit at his table once, and had told him the secrets of the gods. But Tantalus had not proved worthy of all this honor. He had not been able to keep the secrets that had been trusted to him, but had told them to all the world. He also stole some ambrosia and nectar, the food of the gods, to give to his human friends.

7 Not only that, but he invited Zeus and the other gods to a feast, where he took his son Pelops and prepared him for their meal. Tantalus wanted to see if the gods were omniscient. Zeus indeed found it out, collected the limbs, and asked Clotho, one of the fates, to restore the boy to life, but Demeter had been so distracted with grief about her daughter, that she had eaten one shoulder, and Zeus had Hephaestus fashion him an ivory one instead.

8 So when his soul came before the judge of the dead, he, too, was given a horrible punishment. He was chained in the middle of a sparkling little lake where the water came up almost to his lips. He was always burning with thirst; but whenever he bent down to drink from the lake, the water sank into the ground below him. He was always hungry, and branches loaded with delicious fruits hung just over him. But whenever he raised his hand to grab them, the breeze swung them just out of his reach. Food and drink would forever elude him. In this way the Greeks thought that Tantalus was to be punished forever because he had betrayed the gods.

CEFR Level: B1

Tantalus, by William Darlington, 1832

2.2 Vocabulary from the Story

These two stories of bad kings give us the idiom "Sisyphean task" and the word "tantalize." Read their definitions and explanations below, and then answer the questions on the next page.

Here is information about "Sisyphean" from the Merriam-Webster dictionary:

> In Greek mythology, Sisyphus was a king who annoyed the gods with his trickery. As a consequence, he was condemned for eternity to roll a huge rock up a long, steep hill in the underworld, only to watch it roll back down. The story of Sisyphus is often told in conjunction with that of Tantalus, who was condemned to stand beneath fruit-laden boughs, up to his chin in water. Whenever he bent his head to drink, the water receded, and whenever he reached for the fruit, the branches moved beyond his grasp. Thus to tantalize is to tease or torment by offering something desirable but keeping it out of reach – and something *Sisyphean*, pronounced sih-SIFF-ee-un) demands unending, thankless, and ultimately unsuccessful efforts.

Here is the definition of *tantalize* from Google dictionary:

> **tan·ta·lize**
> *verb*:
> (1) to torment or tease (someone) with the sight or promise of something that is unobtainable.
> "such ambitious questions have long tantalized the world's best thinkers"
> (2) to excite the senses or desires of (someone).
> "she still tantalized him"

1. What do you feel is your Sisyphean task?
2. What is something that tantalizes you?

Read the information below about the phrase "cheat death" from Wikipedia (CC BY SA):

> The phrase *cheating death* is commonly used to describe the manner in which a person avoids a possibly fatal event or who prolongs their life in spite of considerable odds. A person who avoids by a narrow margin falling off a cliff or building or being shot or stabbed, or a person who survives hospitalization in critical condition in spite of a poor prognosis from doctors all might be described as having "cheated death". In Greek mythology, Sisyphus cheated death twice: by trapping Thanatos in his own chains and then by tricking Persephone into letting him return. He was finally sentenced to eternal fruitless labor in Tartarus for his presumption.

1. Have you every cheated death? Explain.

Other vocabulary:

1. We have a phrase related to the story of Tantalus: (so close) (someone) can (almost) taste it. Describe a time something was so close, such as a win, a good score on a test, or a promotion, that you could almost taste it.
2. We also get a few words from Thanatos, the god of death, usually using the prefix *thanato-*. Use a dictionary to find the meaning of the words below.
   (a) euthanasia
   (b) thanatology
   (c) thanatophobia

Did you know?

On the periodic table of elements is a chemical named tantalum. Above it on the table is niobium, named after Tantalus' daughter, Niobe. In 1846 a German chemist thought he found another element in a sample of the mineral tantalite and wanted to name it pelopium, after Tantalus' son Pelops, but it was found to be just a mixture of tantalum and niobium. Tantalum is used in electronics such as mobile phones and computers, while niobium is used in MRI scanners and jewelry.

by Stas1995, Hi-Res Images of Chemical Elements CC BY

2.3 Comprehension Questions

Answer the questions below according to the reading using your own words. Make a note of where you found the answer in your reading.

1. Who was Sisyphus?
2. What was the first way Sisyphus betrayed Zeus?
3. What was the second way Sisyphus tricked the gods, and which god?
4. What happened that caused Sisyphus to release this god?
5. In the end, what was Sisyphus' punishment?
6. Who was Tantalus?
7. What were two ways that Tantalus tricked the gods?
8. Who accidentally ate Pelops' shoulder and why?
9. Fortunately, Zeus puts Pelops back together, except for his shoulder. What is done about that?
10. What is Tantalus' punishment?

2.4 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Why is it appropriate that Hephaestus made Pelops' new shoulder?
2. Why do you think the gods were so appalled that they had been served human for dinner?
3. What do you think was the purpose the Greeks told these two stories?
4. What season could it possibly be when the story of Tantalus took place?
5. The last sentence of philosopher Albert Camus' 1942 essay, "The Myth of Sisyphus," is the following: "The struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy." How would you interpret this sentence?

2.5 Analyzing Cartoons

With a classmate, discuss the meaning of the cartoons on this site: https://iagtm.pressbooks.com/chapter/story-sisyphus-and-tantalus/. Cartoons are a way for artists to comment on current events. What topics are they talking about in the cartoons below? What do you know about the topic? How does it connect to the stories of Sisyphus and Tantalus?

3. Story: Prometheus and Pandora

3.1 Vocabulary in Context

These sentences are from the next reading. Use the context of the topic and the sentence to guess the meaning of the words in bold.

1. But as the Titans were **bound** by chains, their children remained free to **wander** the earth.

2. He found them living in caves and in holes of the earth, **shivering** in the cold because there was no fire, dying of **starvation**, hunted by wild beasts and by one another – the most miserable of all living creatures.

3. As he was walking by the shore of the sea he found a fennel stalk, and when he had broken it off he saw that its **hollow** center was filled with a dry, soft core which would burn slowly and keep on fire a long time.

4. He ordered his blacksmith Vulcan, whose forge was in the crater of a volcano, to take a lump of clay which he gave him, and **mold** it into the form of a woman.

5. "Come now!" said Zeus, "let us all give some wonderful gift to this woman;" and he began by giving her life. Then the others came in their turn, each with a gift for the **remarkable** creature.

6. They **fluttered** for a little while about the room and then flew away to find dwelling-places wherever there were homes.

■

Header image credits: John William Waterhouse, 1896

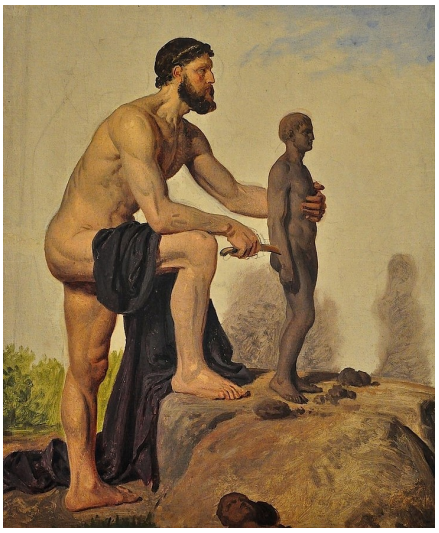
Prometheus and Pandora

Adapted from *Old Greek Stories* by James Baldwin

1 In those old, old times, there lived two brothers who were not like other men, nor yet like those Mighty Ones who lived upon the mountain top of Olympus. They were the sons of one of those Titans who had fought against Zeus and been sent in chains to the strong prison of the Underworld, Tartarus. But as the Titans were bound by chains, their children remained free to wander the earth.

2 The name of the elder of these brothers was Prometheus, or Forethought; for he was always thinking of the future and making things ready for what might happen tomorrow, or next week, or next year, or it may be in a hundred years to come. The younger was called Epimetheus, or Afterthought; for he was always so busy thinking of yesterday, or last year, or a hundred years ago, that he had no care at all for what might come to pass after a while.

3 Prometheus did not care to live in the clouds on the mountain top. He was too busy for that. While the gods were spending their time in idleness, drinking nectar and eating ambrosia, he was intent upon plans for making the world wiser and better than it had ever been before. And so from the clay of the earth, Prometheus shaped smaller beings that looked like himself, and created the first men. From more clay he shaped beings that looked like his mother and his Titan aunts, and thus he also created women. His brother Epimetheus was in charge of creating the animals, and made them fast, gave them fur to keep them warm, and sharp teeth to defend themselves. But gods didn't need these things, and so Prometheus didn't give humans these qualities.



"Prometheus Creating Man in Clay," by Constantin Hansen, circa 1845

4 Prometheus went out among men to live with them and help them; for his heart was filled with sadness when he found that they were no longer happy as they had been during the golden days when Cronos was king. Ah, how very poor and pitiful they were! He found them living in caves and in holes of the earth, shivering in the cold because there was no fire, dying of starvation, hunted by wild beasts and by one another - the most miserable of all living creatures.

5 "If they only had fire," said Prometheus to himself, "they could at least warm themselves and cook their food; and after a while they could learn to make tools and build themselves houses. Without fire, they are worse off than the beasts." Then he bravely approached Zeus and begged him to give fire to men, so that they might have a little comfort through the long, dreary months of winter.

6 "Not a spark will I give," said Zeus. "No, indeed! If men had fire, they might become strong and wise like us, and after a while they would drive us out of our kingdom. Let them shiver in the cold, and let them live like the beasts. It is best for them to be poor and ignorant, that so we gods may thrive and be happy." Prometheus made no answer; but he had set his heart on helping mankind, and he did not give up. He turned away, and left Zeus and his mighty company forever.

7 As he was walking by the shore of the sea he found a fennel stalk, and when he had broken it off he saw that its hollow center was filled with a dry, soft core which would burn slowly and keep on fire a long time. He took the long stalk in his hands, and started walking. "Mankind shall have fire in spite of the tyrant who sits on the mountain top," he said.

8 He reached the place of the sun in the early morning just as the glowing, golden sphere was rising from the earth and beginning his daily journey through the sky. He touched the end of the long stalk to the flames, and the dry core caught on fire and burned slowly. Then he turned and hurried back to his own land, carrying with him the precious spark hidden in the hollow center of the plant.

"Prometheus Brings Fire to Mankind", by Heinrich Füger, 1817

9 He called some of the shivering men from their caves and built a fire for them, and showed them how to warm themselves by it and how to build other fires from the coals. Soon there was a cheerful blaze in every home in the land, and men and women gathered around it and were warm and happy, and thankful to Prometheus for the wonderful gift which he had brought to them from the sun.

10 It was not long until they learned to cook their food and so to eat like men instead of like beasts. They began at once to leave behind their wild and savage habits; and instead of hiding in the dark places of the world, they came out into the open air and the bright sunlight, and were glad because life had been given to them.

11 After that, Prometheus taught them, little by little, a thousand things. He showed them how to build houses of wood and stone, and how to tame sheep and cattle and make them useful, and how to plow and sow and reap, and how to protect themselves from the storms of winter and the beasts of the woods. Then he showed them how to dig in the earth for copper and iron, and how to melt the ore, and how to hammer it into shape and fashion from it the tools and weapons which they needed in peace and war; and when he saw how happy the world was becoming he cried out: "A new Golden Age shall come, brighter and better by far than the old!"

Art Deco style Prometheus on the Cincinnati Bell Equipment Building in Cincinnati, Ohio

12 Things might have gone on very happily indeed, and the Golden Age might really have come again, had it not been for Zeus. But one day, when he happened to look down upon the earth, he saw the fires burning, and the people living in houses, and the farms with animals feeding on the hills, and the grain ripening in the fields, and this made him very angry.

13 "Who has done all this?" he asked. And someone answered, "Prometheus!"

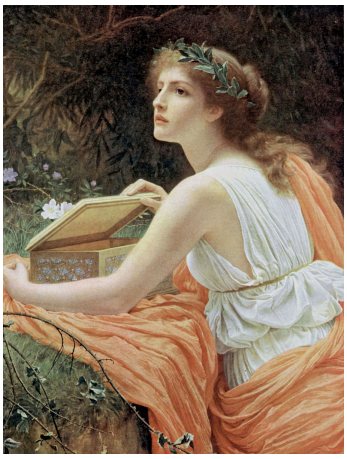
14 "Well, I will punish him in a way that will make him wish I had shut him up in the prison with his parents. But as for those worthless humans, let them keep their fire. I will make them ten times more miserable than they were before they had it."

15 Of course it would be easy enough to deal with Prometheus at any time, and so Zeus was in no great hurry to do it. He made up his mind to make mankind suffer first, and he thought of a plan for doing it in a very strange, indirect way.

16 In the first place, he ordered his blacksmith Vulcan, whose forge was in the crater of a volcano, to take a lump of clay which he gave him, and mold it into the form of a woman. Vulcan did as he was ordered, and when he had finished the statue, he carried it up to Zeus, who was sitting among the clouds with all the gods around him. It was nothing but an ordinary lifeless body, but the great blacksmith had given it a form more perfect than that of any statue that has ever been made.

17 "Come now!" said Zeus, "let us all give some wonderful gift to this woman;" and he began by giving her life. Then the others came in their turn, each with a gift for the remarkable creature. One gave her beauty; and another a lovely voice; and another good manners; and another a kind heart; and another skill in many arts; and, lastly, someone gave her curiosity. Then they called her Pandora, which means the “all-gifted”, because she had received gifts from them all.

The Creation of Pandora, by John D. Batten, 1913.



Pandora’s Box, by Charles Edward Perugini, 1839-1918.

18 Pandora was so beautiful and so talented that no one could help loving her. When the gods had admired her for a time, they gave her to the messenger Hermes, and he led her down the mountain side to the place where Prometheus and his brother were living and working hard for the good of mankind. He met Epimetheus first, and said to him: "Epimetheus, here is a beautiful woman whom Zeus has sent to you to be your wife."

19 Prometheus had often warned his brother to beware of any gift that Zeus might send, for he knew that the mighty tyrant could not be trusted; but when Epimetheus saw Pandora, how lovely and wise she was, he forgot all warnings, and took her home to live with him and be his wife.

20 Pandora was very happy in her new home; and even Prometheus, when he saw her, was happy with her loveliness. She had brought with her a golden box, which Zeus had given her before she left Olympus, and which he had told her held many precious things, but wise Athena had warned her never, never to open it, nor look at the things inside.

21 "They must be jewels," she said to herself; and then she thought of how they would add to her beauty if only she could wear them. "Why did Zeus give them to me if I should never use them, nor even look at them?" she asked.

22 The more she thought about the golden box, the more curious she was to see what was in it; and every day she took it down from its shelf and felt of the lid, and tried to examine inside of it without opening it.

23 "Why should I care about what Athena told me?" she said at last. "She is not beautiful, and jewels would be useless to her. I think I will look at them anyway. Athena will never know. Nobody will ever know."

24 She opened the lid a little, just to peek inside. All at once there was a buzzing, rustling sound, and before she could shut it down again, out flew ten thousand strange creatures with death-like faces and bony and horrible forms that nobody in all the world had ever seen. They fluttered for a little while about the room, and then flew away to find dwelling-places wherever there were homes. They were diseases and cares; until that time mankind had not had any kind of sickness, nor felt any

troubles of mind, nor worried about what tomorrow might bring.

25 These creatures flew into every house, and, without any one seeing them, nestled down in the minds and souls of men and women and children, and put an end to all their joy, and ever since that day they have been fluttering and creeping, unseen and unheard, over all the land, bringing pain and sadness and death into every household.

26 All that was left inside the box, lying in the bottom, was hope. Hope was the only thing that remained. It's a shame that hope never left the box. And this was the way in which Zeus sought to make mankind more miserable than they had been before Prometheus had created them.

27 But Zeus didn't forget about punishing Prometheus himself. He had Prometheus chained to a rock where an eagle would come and eat his liver, which was thought to be where emotions lie according to the ancient Greeks. Every day his liver would grow back, and every day the eagle would return to eat it once more.

CEFR Level: B1

3.2 Comprehension Questions

Write your answer in the spaces below. Check your answers with a partner.

1. Who is Prometheus?
2. Who is Epimetheus?
3. What did Prometheus want to give to humans although Zeus disagreed?
4. How did Prometheus give this gift to humans anyway?
5. How did Zeus punish mankind for Prometheus' betrayal?
6. How did Zeus later punish Prometheus?
7. Who is Pandora?
8. What was the deal with the box she had?
9. What happened when she opened the box?
10. What remained at the bottom of the box?

3.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. What two phenomena does this story try to explain?
   (a) _____
   (b) _____
2. What do you think is the moral of the story? (That is, what is the lesson to learn?)
3. Google "Promethean World", which is an educational company. Then answer the following questions about your findings.
   (a) What do they provide?
   (b) What do you notice about its logo?
   (c) Why do you think this company is named after Prometheus?

3.4 Vocabulary from the Story

Answer the following questions about words and phrases that come from the story.

1. Read the following from the Merriam-Webster Dictionary about the word "promethean":

   > As some versions of the story go in Greek mythology, Prometheus (one of the Titan giants) modeled humans from clay and then taught them agriculture and all the arts of civilization. He also stole fire from the gods and gave it to humans. So inventive was he that anything that bears the stamp of creativity and originality can still be called Promethean. Zeus, however, had wanted the human race to perish, so Prometheus' actions were also disobedient. Hence Promethean can also mean defiant of authority or limits. As punishment for his disobedience, Zeus chained Prometheus to a rock where an eagle daily tore at his liver. Thus, any suffering on a grand scale can also be called Promethean - though this sense is not as common as the others.

   Sometimes a famous inventor is called "a modern-day Prometheus". Many people say Steve Jobs was like Prometheus. Who do you think is a modern-day Prometheus, and why?
2. Do you know about Pandora Radio? Read below about their website. Why did they name their company after Pandora? (from: www.pandora.com/about)

   About Our Name

   The name Pandora means "all gifted" in Greek. In ancient Greek mythology, Pandora received many gifts from the gods, including the gift of music, from Apollo. She was also, as we all know, very curious. Unlike those gods of old, however, we celebrate that virtue and have made it our mission to reward the musically curious among us with a never-ending experience of music discovery.

3. The "pan" in Pandora means "all". We use this prefix in quite a few words in English. Look up the definition of these "pan" words and use them in a sentence.
   (a) Panacea (who is also a Greek goddess!)
   (b) Pandemic
   (c) Panorama
   (d) Pangaea (Pan + Gaea, do you remember her?)
   (e) Pancultural
   (f) Panoptic
   (g) Pandemonium
4. Do you know about the Pandora jewelry store? Why do you think they named this company "Pandora"?

Photo by Charity Davenport

5. According to Wikipedia, "Today the phrase 'to open Pandora's box' means to perform an action that may seem small or innocent, but that turns out to have severely detrimental and far-reaching negative consequences."

   What are personal examples of "opening Pandora's box" you can give? What could be some political or scientific topics that "open Pandora's box?

This sculpture was made by Paul Manship in 1934, and it sits in Rockefeller Center in New York City. Behind the sculpture it says, "Prometheus, teacher in every art, brought the fire that hath proved to mortals a means to mighty ends." Photo credits: Son of Groucho

Pandora opens the box
Image credits: Arthur Rackham (1867-1939)

3.5 Analyzing Cartoons

With a classmate, discuss the meaning of the following cartoons. What topics are they talking about in the cartoons below? What do you know about the topic? How does it connect to the stories of Prometheus and Pandora?

Go to the bottom of this page for more cartoons to analyze: https://iagtm.pressbooks.com/chapter/story-prometheus-and-pandora/

Prometheus cartoons by Mark Weinstein

4. Article: Opening Pandora's Box

Before You Read

Discuss these questions with a classmate or together as a class.

1. What are drugs?
2. Why do some people use drugs?
3. Why are some drugs illegal and some not?
4. What kind of drug policies are in your country?
5. Do you agree with your countries' drug policies?
6. What are other ideas to help fight against drug usage?
7. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

4.1 Vocabulary Building

Find the word in the paragraph given. Use the synonyms and definition to help.

1. P1: inflicting or intended as punishment (adj.): _____
2. P2: decline, deterioration (n.): _____
3. P2: treated badly or inhumanely (v.): _____
4. P3: imprisonment (n): _____
5. P3: treated as unimportant or insignificant (v): _____
6. P3: beginning, birth (n): _____
7. P5: the action of forbidding something, especially by law (n.) _____
8. P5: an official order or law (n.): _____
9. P6: related to a court or judge (adj.): _____
10. P9: held, usually in jail (v.): _____

Header image: CC0

11. P9: found guilty of a crime (v.): _____
12. P9: to say what the punishment is for someone (v): _____
13. P13: doing the legal process against someone who committed a crime (n.): _____
14. P15: something that causes great trouble or suffering (n.): _____
15. P16: general agreement (n): _____

Pandora's Box: The Real Impact of Drug Policies

Adapted from an article by Luciana Pol for OpenDemocracy

1 In 1971, President Nixon began what would continue today as the "war on drugs." Now every year nearly one million Americans end up in jail for drug related offenses. They are not offered drug addiction treatment and often end up getting arrested once again for similar reasons. Now that they are a criminal, they will have difficulty finding someone that will hire them. Jobless, depressed, with no support, they will go to drugs to find peace and will probably end up in jail once again. Drug use opens a Pandora's box of problems, but drug abuse policies do as well instead of helping addicts. Policies that should simply have been health strategies have actually opened the door to a punitive system which has increased the rate of violence and widened socio-economic gaps and inequality for people around the world, not just the US. Can we close 'Pandora's box'?

2 Today's drug policies are finally under debate. Above all, they are in crisis. What is the goal of these "war on drugs" policies? Their stated objective was to establish a policy to control numerous dangerous substances, to prevent the addictive behaviors that these substances cause in those who consume them. These substances were considered so dangerous that the best way to ensure that people stay away from them was to make them illegal, making their purchase, possession or consumption a crime. This basis was associated with the morality of the substances themselves and of the 'degeneration' of certain groups of people associated with drug use, usually poor minorities, which justified their being persecuted and discriminated against. It created an extreme policy of prevention.

3 But things were not as simple as they appeared in this plan, which was actively promoted by the United States throughout the twentieth century. Over time, this kind of "war against drugs" policy was implemented almost everywhere in the world. Research shows that there are deep connections between drug prohibition policies and incarceration rates, the rate of HIV transmission, the militarization of the police in the Americas, lack of access to pain treatment for terminally ill patients, and social control over marginalized groups of society. All of these are tied to strong imbalances in the international burden of a war on drugs doomed to failure from its inception.

4 Why are human rights organizations in Latin America worried about this? Why are feminist organizations voicing their opinion? Why are village leaders speaking out? Why are an increasing number of scholars from the most influential academic institutions raising alarm bells among policymakers?

5 In Latin America, it is because the situation is dramatically exposed. Maintaining prohibition policies has involved a series of actions focused on criminal penalties and military and police action to combat drug trafficking. The mandate is to stop the shipment of drugs to Europe and North America in order to prevent consumption. This has had an impact in many communities, particularly those most directly affected due to their geographic location along trafficking routes or their climatic conditions favorable to drug crops. These communities have experienced levels

of violence equivalent to civil war in some cases, and tens of thousands of lives have been lost in recent years.

6 The steady rise in the use of security forces, armed forces, helicopters, radar, and increasingly advanced weapons has not been effective in achieving the main goal of these policies: to reduce the supply of prohibited substances. The criminal organizations that control these illegal markets continue to operate, and they easily replace members who are killed or imprisoned. Organized crime has shown a remarkable capacity for manipulating security forces, political institutions and judicial systems, mainly due to the huge profits these organizations earn from illegal markets.

7 In production and trafficking regions like Latin America, consumption has also become a worrying factor. The rise in local consumption is creating concern in society, which tends to react fearfully. Drugs are identified as the cause of security problems and crime (ignoring social inequality and other structural causes) and, as a result, society resorts to punitive and control-oriented actions. These criminal justice approaches and laws directly associate drugs and crime. Furthermore, without rigorous empirical evidence, they sustain and justify the criminalization of consumers, particularly among the poor.

8 The effects of this problem have become so widespread in Latin American countries that many social organizations working on human rights issues in neighborhoods and communities, or on justice issues in prisons, or health issues, have come up against serious situations due to drug control laws on a daily basis.

9 CELS (the Center for Legal and Social Studies) is a human rights organization in Argentina with a long tradition of working on security, justice and prison policies. In the mid-2000s, while conducting research on violence in women's prisons, we found prisons in the north of the country that were populated entirely by women who had been detained on the border with Bolivia with small amounts of drugs in their possession. They accounted for 100% of the population in these prisons, and all of them were convicted (or waiting to be sentenced) for the same crime: drug trafficking. Every one of them receives the same penalty: four and a half years in prison.

10 The imprisonment of women due to drug related offenses has soared since the mid-1990s in every country in Latin America. In Argentina, Brazil, Costa Rica and Peru, over 60% of the female prison population is incarcerated for drug-related offenses. The driving forces behind the excessive rates of incarceration are the extremely punitive drug laws being passed and the burden of unfair penalties.

11 Similarly, work done on justice and policing from a human rights perspective reveals clear dynamics regarding the relationship with drug laws that are impossible to overlook. Policies against drug trafficking almost always dominate discussions on security in many countries, introducing the logic associated with police and military action, which has intensified the levels of violence.

12 As a result, police arrests, the weakening of due process guarantees, the use of pre-trial detention and inconsistent sentences for drug offenses are all often seen in most countries. The consequences are more overcrowding in prisons, the clogging of justice systems, and a concentration on the minor players in the trafficking chain: consumers, small local sellers and micro-traffickers. These are the people who end up in prison – without reducing hardly anything in illegal markets, which replace these minor players without losing any time, and continue to operate as if nothing happened.

13 And yet all of this punitive effort to reduce drug trafficking has not found its counterpart in the health field, where there are still huge gaps in healthcare for people seeking help. Were not all of these efforts being made to address rising concerns about the impact of drug use on health? Then why are countries spending over 95% of their resources on criminal prosecution?

14 The international debate on the effectiveness of the existing drug control model only partly addresses the consequences of the system's implementation. There is still no full acceptance of this drug control policy's responsibility for the situations it has created. The global system seems to support the idea that the debate about drug policy is a discussion about drugs.

15 And what reality shows is that this debate about drug policy is really a discussion about health, wellbeing, justice, rights, development and equality. We have before us a prohibitionist model that has increased violence and widened social gaps, economic inequality, and political differences. The international system must attempt to intervene in this business' terms of trade, and states must stop using the 'scourge' of drugs to justify actions that violate human rights.

16 'Pandora's box' has been open for some time, and its evils have spread out. But in the story of Pandora, 'hope' still remained at the bottom of the box. Now, there is a need to rethink a system that has caused much greater damage than what it was supposed to prevent. The number and variety of voices joining this debate show that the consensus has been broken, and it's time to think about change.

CEFR Level: C1

4.2 Comprehension and Critical Thinking Questions

Answer the following questions about the article. Compare your answers with a partner.

1. How is this article related to Pandora's box? What might be Pandora's box in this situation?

2. What are 4 negative consequences of the drug policy described in the article?
   (a)

   (b)

   (c)

   (d)

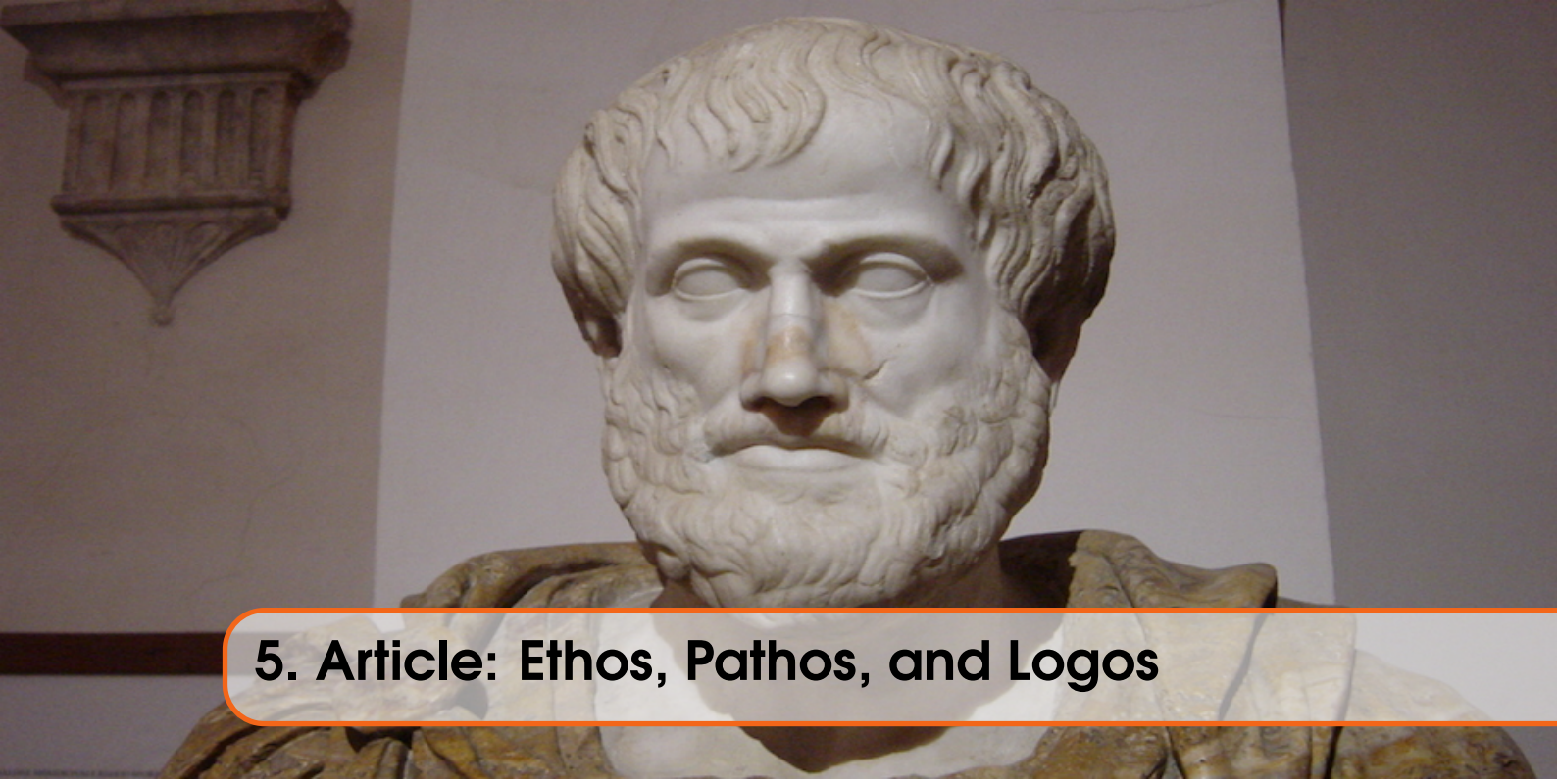
3. Who are affected by these drug policies the most?

4. What are two reasons the author gives to show how prohibition drug policies do not work?
   (a)

   (b)

5. According to the author, instead of punitive policies, what should be done to fight drug usage? Do you agree? Explain.

6. The author says, "The global system seems to support the idea that the debate about drug policy is a discussion about drugs." What does she mean here? What should the debate about drug policy discuss?



5. Article: Ethos, Pathos, and Logos

Before You Read

Discuss these questions with a classmate or together as a class.

1. What do you need to make a good argument?
2. What do people do to persuade others?
3. What kind of research do you do in order to make an opinion about something?
4. What are bad or unsuccessful ways that people persuade others?
5. Imagine that your soul is being judged in the Underworld by the three judges. What arguments would you give to prove that you were a good person?
6. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

5.1 Vocabulary in Context

The following sentences are from the article you are about to read. Guess the meaning of the vocabulary in **bold**.

1. You will often hear ethos, pathos, and logos referred to as the three modes of **persuasion**.
2. Ethos is a way of convincing your audience of your **credibility** as a writer.
3. Some credibility can be, in a way, **built-in**. For example, if a Psychology professor were writing an essay about the psychology of eating disorders, she or he would have strong, built-in ethos.
4. Think about the **broad spectrum** of human emotions: sadness, humor, **pity**, sympathy, anger, outrage; these are all things that motivate us.
5. Pathos provides writers with a tool to get the audience **emotionally invested** in the message.
6. Pathos is generally the least respected of the three ethical **appeals** in the academic community.

■

Header image: Bust of Aristotle at National Museum of Rome. Photo by Giovanni Dall'Orto, CC BY

Modes of Persuasion: Ethos, Pathos, and Logos

From the Online Writing Lab at Excelsior College

1 Over two thousand years ago, a famous Greek teacher, scientist, and rhetorician, Aristotle, taught his students that there were three basic ways of convincing your audience of something—or at least getting your audience to listen to what you have to say. We still use these concepts today. You will often hear ethos, pathos, and logos referred to as the three modes of persuasion.

2 These modes of persuasion will probably come quite naturally to you, but having a strong awareness of how to be most convincing to your audience will help you as you write argumentative essays or prepare persuasive speeches.

Ethos

3 Ethos is a way of convincing your audience of your credibility as a writer. Some credibility can be, in a way, built-in. Level of education in relation to the topic may provide some built-in ethos. For example, if a Psychology professor were writing an essay about the psychology of eating disorders, she or he would have strong, built-in ethos. But, if that same professor were to try to write a paper on quantum physics, her or his educational background would provide no built-in ethos.

4 You need not worry if you have no built-in ethos or credibility. There is also the kind of ethos or credibility you work to establish as you write. By using appeals to emotion and logic responsibly, you can build your ethos. You can also build your ethos by using credible sources. When you use expert research and opinion in your writing, you get to use the expert ethos to build your own.

Pathos

5 Most simply, pathos is the appeal to our human emotions. We're more often moved by our emotions than by logic or common sense, so pathos is a powerful mode of persuasion. As a writer, your job is to make the audience feel connected with your topic. This is where pathos can help. Think about the broad spectrum of human emotions: sadness, humor, pity, sympathy, anger, outrage; these are all things that motivate us. Pathos provides writers with a tool to get the audience emotionally invested in the message.

6 Pathos is a powerful means of persuasion. But you should be very careful with pathos. Pathos is generally the least respected of the three ethical appeals in the academic community. In many fields of study, emotion is something that should be left out completely. Most of the time, the best advice is to be careful with pathos and use it wisely. Misusing pathos can negatively affect your ethos or credibility.

Logos

7 Logos is the appeal to our logical side. Logos is about the facts we present in our writing and the logical manner in which we present our ideas. Having strong logos is one important way that we can build our ethos within an essay. For example, if you're writing a research paper on the Plague in Medieval times, you'll want to gather a good deal of research and then incorporate that research in an organized and effective manner. You should also make sure that your points or arguments are logical in nature, and you should avoid faulty logic.

8 Ethos, pathos, and logos are all interconnected. When you write an argument, you'll want to think about how these modes of persuasion work together to make for a strong argument overall.

CEFR Level: C1

5.2 Comprehension Questions

Answer the questions below according to the reading using your own words. Make a note of where you found the answer in your reading.

1. What are the three modes of persuasion?
2. Who created this idea?
3. What is "ethos", and how is it used to persuade?
4. What is "logos", and how is it used to persuade?
5. What is "pathos", and how is it used to persuade?
6. According to the article, which of the three modes of persuasion is the least respected? Explain why.

5.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Who is probably the audience for this article?
2. This article focuses on how to use these modes in writing. Would it be the same or different for speaking?
3. How could the three modes of persuasion be used in the workplace?
4. Which mode of persuasion do you think is most important in the following fields?
   - Teaching
   - Politics
   - Medical fields
   - Advertising products
   - Engineering
   - Business
5. Label the pictures below with the correct mode: ethos, pathos, logos



_____ _____ _____

6. Story: Plato's Allegory of the Cave

Before You Read

Discuss the following questions with a classmate.

1. What is knowledge?
2. How do people learn?
3. What is real, and what is fake, and how do you know?

6.1 Vocabulary Building

Find the word in the paragraph given. Use the synonyms and definition to help. (Definitions from Merriam-Webster Learner's Dictionary.)

1. P2: not ignorant or narrow in thinking (adj.) _____
2. P2: to burn very brightly and intensely (v.) _____
3. P2: a doll that is moved by putting your hand inside it or by pulling strings or wires that are attached to it (n.) (2 options) _____
4. P7: freed (adj.) _____
5. P7: to force (someone) to do something (v.) _____
6. P7: unable to understand something clearly or to think clearly : confused (adj.) _____
7. P8: a place that provides shelter or protection (n.) _____
8. P8: feeling doubt about doing something : not willing to do something (adv.) _____
9. P9: to think deeply or carefully about (something) (v.)_____

The Allegory of the Cave

by ancient Greek Philosopher Plato in his book *Republic*, written around 380 BCE

Translated by Benjamin Jowett in 1871, adapted by Charity Davenport

Introduction from Victor Moeller's book *Introduction to College Philosophy*, pg 84:

1 The son of a wealthy and noble family, Plato (427-347 B.C.) was preparing for a career in politics when the trial and eventual execution of Socrates (399 B.C.) changed the course of his life. He abandoned his political career and turned to philosophy, opening a school on the outskirts of Athens dedicated to the Socratic search for wisdom. Plato's school, then known as the Academy, was the first university in western history and operated from 387 B.C. until A.D. 529, when it was closed by Justinian.

Unlike his mentor Socrates, Plato was both a writer and a teacher. His writings are in the form of dialogues, with Socrates as the principal speaker. In the Allegory of the Cave, Plato described symbolically the predicament in which mankind finds itself and proposes a way of salvation. The Allegory presents, in brief form, most of Plato's major philosophical assumptions: his belief that the world revealed by our senses is not the real world but only a poor copy of it, and that the real world can only be apprehended intellectually; his idea that knowledge cannot be transferred from teacher to student, but rather that education consists in directing student's minds toward what is real and important and allowing them to apprehend it for themselves; his faith that the universe ultimately is good; his conviction that enlightened individuals have an obligation to the rest of society, and that a good society must be one in which the truly wise (the Philosopher-King) are the rulers.

The Allegory of the Cave can be found in Book VII of Plato's best-known work, The Republic, a lengthy dialogue on the nature of justice. Often regarded as a utopian blueprint, The Republic is dedicated to a discussion of the education required of a Philosopher-King.

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2 **Socrates:** And now, I said, let me show in an allegory how far our nature is enlightened or unenlightened: Imagine this–human beings living in a underground cave which has a mouth open towards the light and reaching all along the cave; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see what is in front of them, being prevented by the chains from turning around their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.

Glaucon: I see.

3 **Socrates:** The low wall and the moving figures of which the shadows are seen on the opposite wall of the cave. And do you see, men passing along the wall carrying all sorts of things, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.

Glaucon: You have shown me a strange image, and they are strange prisoners.

4 **Socrates:** Not much different from ourselves, and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?

Glaucon: True, how could they see anything but the shadows if they were never allowed to move their heads?

5 **Socrates:** And of the objects which are being carried in like manner they would only see the shadows?

Glaucon: Yes.

Socrates: And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?

Glaucon: Very true.

6 **Socrates:** The prisoners would mistake the shadows for reality. And suppose further that the prison had an echo which came from the other side, would they not be sure to think when one of the passers-by spoke that the voice which they heard came from the passing shadow?

Glaucus: No question.

Socrates: To them, I say, the truth would be literally nothing but the shadows of the images.

Glaucon: That is certain.

7 **Socrates:** And now look again, and see what will naturally follow if the prisoners are released and enlightened of their error. At first, when any of them is liberated and compelled suddenly to stand up and turn his neck round and walk and look towards the light, he will suffer sharp pains; the glare will distress him, and he will be unable to see the realities of which in his former state he had seen the shadows; and then imagine someone saying to him that what he saw before was an illusion, but that now, when he is approaching nearer the outside of the cave, and his eye is turned towards more real existence, he has a clearer vision,—what will be his reply? And when released, they would still persist in maintaining the superior truth of the shadows. And you may further imagine that his instructor is pointing to the objects as they pass and requiring him to name them,—will he not be perplexed? Will he not think that the shadows which he formerly saw are truer than the objects which are now shown to him?

Glaucon: Far truer.

8 **Socrates:** And if he is compelled to look straight at the light, will he not have a pain in his eyes which will make him turn away to take refuge in the objects of vision which he can see, and which he will conceive to be in reality clearer than the things which are now being shown to him?

Glaucon: True.

Socrates: When dragged upwards, they would be dazzled by excess of light. And suppose once more, that he is reluctantly dragged up a steep and rugged ascent, and held fast until he is forced into the presence of the sun itself, is he not likely to be pained and irritated? When he approaches the light his eyes will be dazzled, and he will not be able to see anything at all of what are now called realities.

Glaucon: Not all in a moment.

9 **Socrates:** He will need to grow accustomed to the sight of the upper world. And first he will see the shadows best, next the reflections of men and other objects in the water, and then the objects themselves; then he will gaze upon the light of the moon and the stars and the twinkling heaven; and he will see the sky and the stars by night better than the sun or the light of the sun by day?

Glaucon: Certainly.

Socrates: Last of all he will be able to see the sun, and not mere reflections of him in the water, but he will see him in his own proper place, and not in another; and he will contemplate him as he is.

Glaucon: Certainly.

10 **Socrates:** He will then proceed to argue that this is the Sun that gives the season and the years, and is the guardian of all that is in the visible world, and is the reason all things which he and his fellows have experienced are shadows?

Glaucon: Clearly, he would first see the sun and then reason about it.

Socrates: They would then pity their old companions left in the cave. And when he remembered his old prison, and what is known of the cave and his fellow-prisoners, do you not suppose that he would feel fortunate that he has changed and pity them?

Glaucon: Certainly.

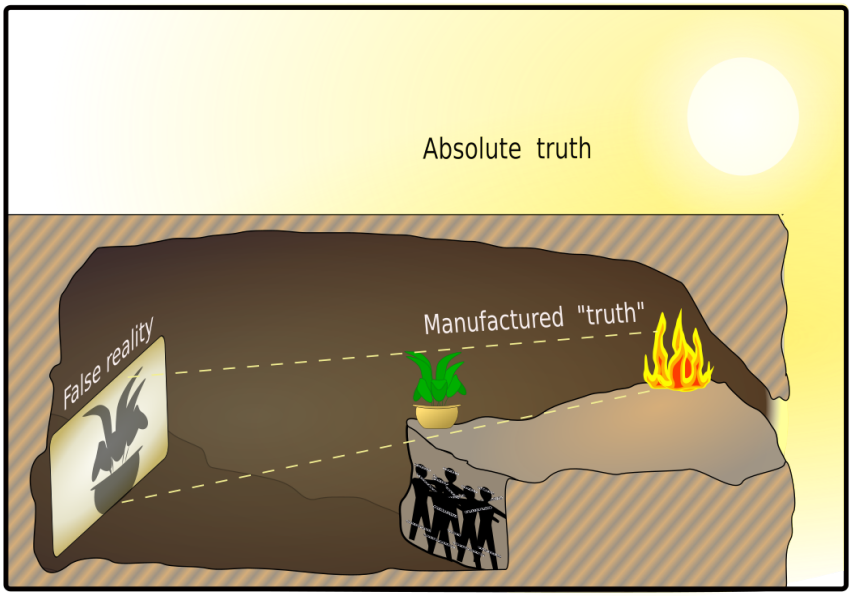


Image by Theresa Knott, CC BY SA

11 **Socrates:** And if there were a contest, and he had to compete in measuring the shadows with the prisoners who had never left the cave, while his sight was still weak, and before his eyes had become steady (and the time which would be needed to acquire this new habit of sight might be very considerable), would anyone of them believe him? Men would say of him that up he went and down he came back without his eyes; and that it was better not even to think of leaving; and if any one tried to free another and lead him up to the light, let them only catch the offender, and they would put him to death.

Glaucon: No question.

12 **Socrates:** The prison is the world of sight, the light of the fire is the sun. This entire allegory, I said, you may now apply, dear Glaucon, to the previous argument; the prison-house is the world of sight, the light of the fire is the sun, and you will not misunderstand me if you interpret the journey upwards to be the ascent of the soul into the intellectual world according to my poor belief which I have expressed—whether rightly or wrongly God only knows. But, whether true or false, my opinion is that in the world of knowledge the idea of good appears last of all, and is seen only with an effort; and, when seen is also inferred to be the universal author of all things beautiful and right, parent of light in this visible world, and the immediate source of reason and truth in the intellectual; and that this is the power upon which he who would act rationally either in public or private life must have his eye fixed.

Glaucon: I agree, as far as I am able to understand you.

13 **Socrates:** But then, if I am right, certain professors of education must be wrong when they say that they can put knowledge into the soul which was not there before, like sight into blind eyes.

Glaucon: They absolutely say this.

14 **Socrates:** Our argument shows that the power and capacity of learning exists in the soul already; and that just as the eye was unable to turn from darkness to light without the whole body, so too the instrument of knowledge can only by the movement of the whole soul be turned from the world of becoming into that of being, and learn by degrees to endure the sight of being, and of the brightest and best of being, or in other words, of knowledge.

Glaucon: Very true.

15 **Socrates:** And must there not be some way which will effect conversion in the easiest and quickest manner; not implanting the capacity of sight, for that exists already, but has been turned in the wrong direction, and is looking away from the truth?

Glaucon: Yes, he said, such a way must be assumed.

CEFR Level: B1

6.2 Comprehension Questions

Answer the questions below according to the reading using your own words. Make a note of where you found the answer in your reading.

1. Describe the situation of the prisoners in the cave.
2. Why can the prisoners only see what is in front of them?
3. How do the prisoners respond to being chained?
4. What happened to the prisoners as people carried tall statues across the fire-lit curtains?
5. How does the sunlight affect the prisoners' eyes after being exposed to the darkness for a long time?
6. What are the two causes of blindness mentioned in the allegory?
7. When the prisoner returned to the cave to tell others what he had seen and heard, what was the others' attitude?
8. What does the sun represent?
9. What does Socrates say is the way that teachers should teach?

6.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Summarize Plato's analysis of his allegory. (You may need this for your writing assignment.)

2. What can be implied about the process of getting accustomed to the light?

3. Do you agree that being in a prison for a long time will affect the prisoners' behavior, so they will be more likely to act strangely? Explain why or why not.

4. Why do the other prisoners consider the first prisoner to have been ruined by venturing outside?

5. Compare the feelings of prisoners before and after being in prison.

6. Do you agree with Plato's idea of education? Are you responsible for your own learning? What are three things you can do to be a better learner?

6.4 Vocabulary from the Story

There are no exact words that come from this story, but there are a lot of interesting words and phrase related to the story. Answer the questions below and discuss your answers with a classmate.

1. **Educate:** According to the Oxford Dictionary, the word *educate* comes from Late Middle English from the "Latin educat- 'led out', from the verb educare, related to educere 'lead out'." How might the origin of this word be related to Plato's "Allegory of the Cave"?

2. What does the phrase "ignorance is bliss" mean, and how is it related to the story?

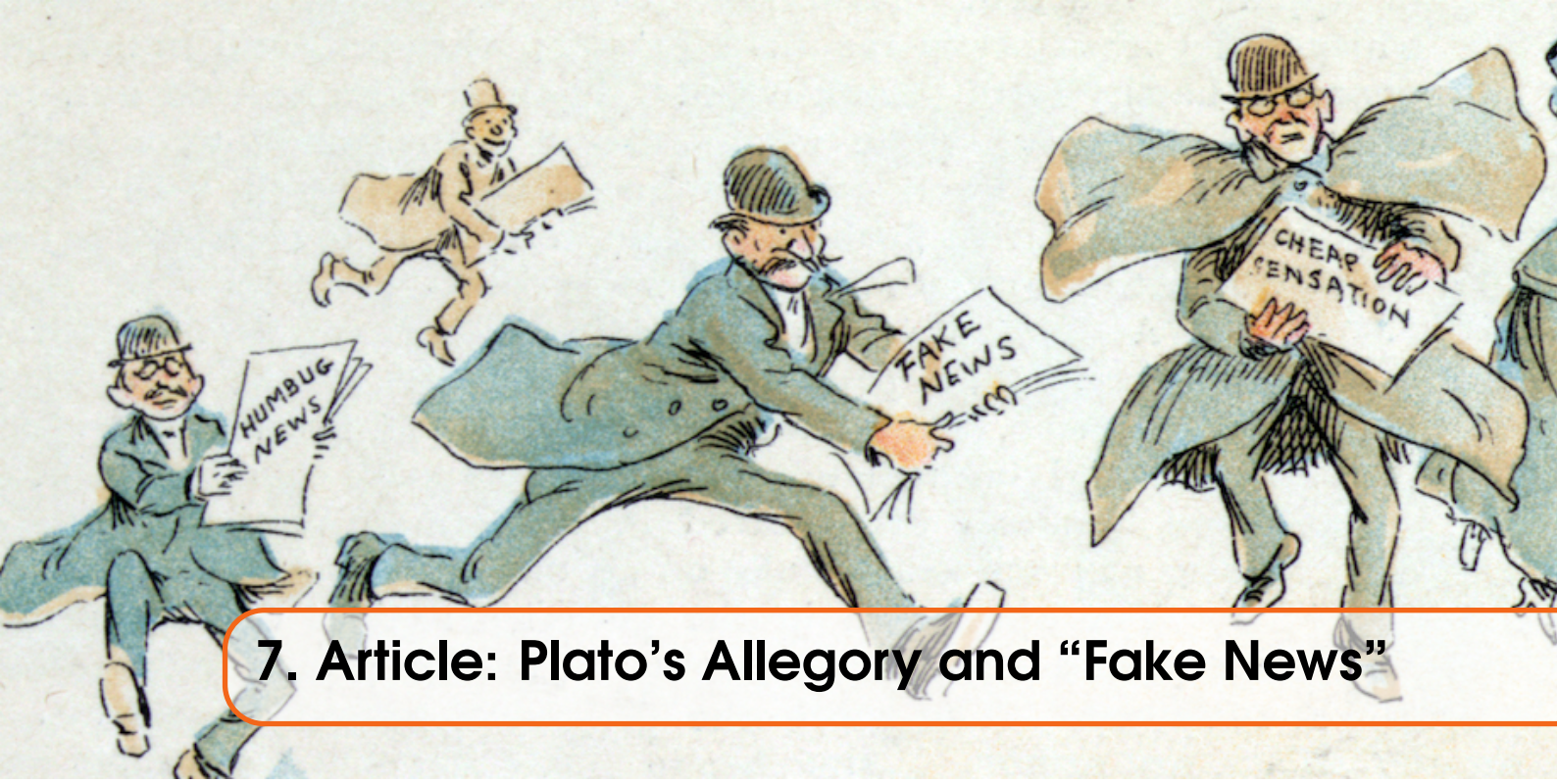
3. What does the phrase "fear of the unknown" mean, and how does it relate to the story?

4. What does the idiom "living under a rock" mean, and how is it related to the story?

5. What does the phrase "the truth hurts" mean, and how does it relate to the story?

6. What does the idiom "see the light" mean, and how is it related to the story?

7. What does the idiom "the light at the end of the tunnel" mean, and how does it relate to the story?



7. Article: Plato's Allegory and "Fake News"

Before You Read

Discuss the following questions with a classmate.

1. How prevalent is fake news in your country?
2. How does fake news affect you and/or the people around you?
3. How does social media affect you and/or the people around you?
4. How might these two topics be related to Plato's Allegory of the Cave?

7.1 Vocabulary in Context

These sentences are from the next reading. Use the context of the topic and the sentence to guess the meaning of the words in bold.

1. We **take for granted** the things we know and ultimately have the potential to fall into blind ignorance and even **resort** to violence to defend our ignorance.
2. Plato then suggests a **hypothetical** situation to Glaucon. What if one of the cave **dwellers** finds a way to come out of the cave to the outside world?
3. After adjusting to the Sun's light, the cave dweller would then be able to see all of the things in the world properly **illuminated** for the first time.
4. The cave dweller is amazed at all of reality, in which he is finally able to experience for what it really is rather than the mere **projection** of it.
5. Because he has gotten accustomed to the light of the outer world, when he attempts to re-enter the cave, he gets lost in the darkness and is **disoriented** by the lack of sunlight.
6. When he, in turn, feels the same about them and **proceeds** to explain to the others what the

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Header image: Illustration by Frederick Burr Opper, 1894

sun is, what a real tree looks like, and the texture of the other things he has experienced, the other cave dwellers get sarcastic and **dismissive**. They feel that leaving the cave has blinded him and left him in error.

7. They **ridicule** his ideas, feeling he has gone away from the shadowy figures.
8. The inhabitants are a representation of **the masses** who have not dedicated themselves to thinking clearly or accepting new perceptions of what reality is.
9. "The Allegory of The Cave" can be used as a **cautionary tale** to warn us about what happens when we are close-minded and violently against new ideas of reality.

■

The Allegory of The Cave: How It Still Matters When it Comes to "Fake News"

Adapted from a Medium article written by Nicholas Martinez, reuse permitted under CC BY SA

1 The ancient Greeks considered philosophy to be a therapeutic approach to life. They considered the acts of discussing ideas, arguments, etc. were helpful in discovering many things about the human condition and its relationship to the world around it. For them, philosophy taught us how to think, live, and die well. Perhaps more than any other thinker, Plato understood how philosophy could potentially help guide society to a more promising and well thought out future. Plato often used his teacher, Socrates, as a character in his famous dialogues where he would often discuss various topics including government, ethics, epistemology (the study of knowledge and how we know things), and various other issues with other citizens of Ancient Greece.

2 In his famous book, The Republic, Plato tells the famous story of what has now become known as "The Allegory of The Cave." This famous story was meant to demonstrate the power of ignorance on our nature. As Plato stated, the purpose of the allegory was to compare: "The effect of education and the lack of it on our nature." For Plato, much of our lives are spent in a passive conscious state that lacks any sort of critical thinking, reasoning or questioning. We take for granted the things we know and ultimately have the potential to fall into blind ignorance and even resort to violence to defend our ignorance. His famous allegory serves us in demonstrating that the manner in which we view the world can always be subjected to deeper analysis, and that many of the things we feel that we know are in fact a lot more complicated than they may appear.

3 "The Allegory of The Cave" begins as a dialogue between Socrates and Glaucon, who was the older brother of Plato. During their dialogue, Socrates asks Glaucon to imagine a cave in which its inhabitants have been imprisoned there since birth. They have never gone outside or left the cave in any way, so they know nothing of the outside world. This cave is cold, damp, and dark. There is no natural light in this cave, the only light comes from a small fire that is behind the chained inhabitants. This fire occasionally throws onto the wall the shadowy reflections of objects for the inhabitants to see. Unknown to the lifelong inhabitants of this cave, these figures are merely shadows, not the actual objects that the fire reflects. Despite this, the cave dwellers often discuss these shadows in great detail and take pride in their assumed understanding of the world around them. They believe to understand these shadowy projections would be to understand reality and life as a whole.

4 Plato then suggests a hypothetical situation to Glaucon. What if one of the cave dwellers finds a way to come out of the cave to the outside world? Plato then goes on to describe what would

happen if one of the inhabitants of the cave were to escape. The former cave dweller would see natural sunlight for the first time which at first blinds him. After adjusting to the Sun's light, the cave dweller would then be able to see all of the things in the world properly illuminated for the first time. He is able to observe the natural colors of objects. He is able to touch the texture of nature and have sensations he otherwise would not have felt if he had never left the dark damp environment of the cave. He finally experiences the true nature of the objects he had previously only known as shadows. The cave dweller is amazed at all of reality, in which he is finally able to experience for what it really is rather than the mere projection of it.

5 Out of concern for the others still stuck in the cave, the man attempts to return to the cave in order to help the others who are still amazed at the sights of the shadows being projected on the wall by the fire. Because he has gotten accustomed to the light of the outer world, when he attempts to re-enter the cave, he gets lost in the darkness and is disoriented by the lack of sunlight. To the others, he looks rather foolish and unintelligent. When he, in turn, feels the same about them and proceeds to explain to the others what the sun is, what a real tree looks like, and the texture of the other things he has experienced, the other cave dwellers get sarcastic and dismissive. They feel that leaving the cave has blinded him and left him in error. They ridicule his ideas, feeling he has gone away from the shadowy figures. When the enlightened man keeps insisting that they have been viewing merely shadows the others become increasingly frustrated and plan to kill him.

6 Plato's "Allegory of The Cave" has been considered to be a representation of our society and the epistemological limitations man can place upon themselves, even if it is unknowingly. The Sun in the allegory symbolizes reason. The inhabitants are a representation of the masses who have not dedicated themselves to thinking clearly or accepting new perceptions of what reality is. The man who escapes the cave represents an enlightened person and the attitude they can expect when attempting to try to correct people who have been living in confusion and error. It is for us today a representation of a culture gone mad. A lot of what we place great importance in such as money, materialism, and social status may be one of the shadows projected onto our minds by the flames of our culture. It is a very real possibility that all these things that we obsess over may be, just like the shadowy figures in the allegory, a mere illusion.

7 This sort of unconscious state was not something we willingly choose to be a part of, it is merely where, in Plato's view, we all start out. Despite this, Plato and the ancient Greeks felt optimistic that with the proper education, we could unlearn these shadowy projections that have been reflected onto our perception by the fire of ignorance that culture and mass media can sometimes create. In today's day and age, there are infinite amounts of ways to perceive the world. The internet has granted us the ability to broadcast anything we please in an instant. The perceptions we gain when we consume media can give us a certain projection of the world that may not be entirely true. Technology has given us the ability to report and share anything in seconds but also allows us to lie in the same amount of time. News channels sometimes lack facts and instead stick a media personality in front of the camera giving their opinion on the facts which could give those without critical thinking skills a false perception of what is going on, similar to the cave dwellers in Plato's allegory. "The Allegory of The Cave" can be used as a cautionary tale to warn us about what happens when we are close-minded and violently against new ideas of reality. It can be a guide to reminding ourselves that what we consume in media is only a shadow of the experience we could have if we got out of the cave.

CEFR Level: Low C1

7.2 Comprehension and Critical Thinking Questions

The following questions are related to the article, but may also be good points to cover in your essay if your upcoming essay topic is related to Plato's "Allegory of the Cave." All questions apply to the author's modern analysis of the story. In Martinez's analysis…

1. Who are the "prisoners"?
2. What are the "shadows"?
3. What is the "fire"?
4. Who is controlling the "shadows" on the pathway?
5. What is "the Sun"?
6. Who is the "escapee"?
7. How does this escapee react to returning to the cave?
8. How do the prisoners react to the escapee returning to the cave?
9. How can the prisoners be "save"?
10. Should the prisoners be saved? Explain why or why not.
11. What might happen if the prisoners are or are not saved?
12. Is it important to evaluate the information on websites or apps that you use? Why or why not?
13. How does the following infographic related to the author's analysis?

Image by IFLA, CC BY

14. Do you evaluate sources to make sure they are not fake news? Why or why not?
15. If you answered "yes" to question 14, do you use the same suggestions as the infographic? Do you have any other tips for evaluating sources?

8. Writing Task: Putting it All Together

Writing Task Instructions

Choose one of the prompts below for your next essay assignment.

1. Ethos, Pathos, Logos

1. Write an essay persuading the audience to buy a product.
2. Write an essay persuading the audience to agree with you on a controversial topic of your choice.

Your essay should include all three persuasion techniques. It would be a good idea to focus on one technique for each of your body paragraphs to have a nice 5-paragraph essay.

Research is not required for this essay, but if outside sources are used, MLA style must be used.

2. Plato's Allegory of the Cave

Write an essay analyzing and comparing Plato's "Allegory of the Cave" to the following possible topics:

1. Social media / fake news
2. Confirmation bias
3. Climate change
4. Democracy (or another form of government)
5. First generation college students and their families
6. International student experience (culture shock)
7. Another topic for analysis of your choice

Research is required for this essay, and it is wise to evaluate your sources! MLA style must be used. The following outline might be helpful to organize this essay:

1. Introduction
   (a) Background info about your topic and Plato's Allegory
   (b) Thesis statement comparing your topic to Plato's Allegory

2. Summary of Plato's Allegory
3. Analysis comparing your topic to the allegory (use the questions from the exercise in the previous reading for help)
4. Solution–what can be done to save the "prisoners"
5. Conclusion

End of Chapter Journal Questions

Answer the questions below using your own words in a short paragraph.

1. We read 6 stories: About the Underworld, Ceres and Proserpina, Prometheus, Pandora, Sisyphus, and Tantalus. Which story did you like the best? Explain why.
2. Of the 6 stories, who had the worst punishment, and why?
3. What new vocabulary from these stories did you find the most interesting and why?
4. Compare Prometheus' stealing of fire from the gods to the knowledge (light) that Plato says is knowledge for humans.
5. Choose one of the critical thinking questions that you found to be the most interesting to expand upon in your journal.
6. Write a diary entry in the perspective of one of the characters. What would their daily life be like? What is their personality?

Unit 3: Adventure and The Hero's Journey

1. Story: The Trojan War

Before You Read: About Homer

The writer of the following two stories is Homer. Not much is known about him. It is believed that his two most famous epic poems, *The Iliad*, which describes the Trojan War, and *The Odyssey*, which follows the adventures of Odysseus (Ulysses in Latin) after the war, were written in 7th Century BCE. An epic poem is a very long adventure story in the form of a poem. These two poems are considered classics of Greek literature.

The Trojan War Part 1: The Apple of Discord

Adapted from *Stories of the Ancient Greeks* by Charles D. Shaw

1 Priam, king of Troy, lived in a prosperous city called Ilion, with many sons and daughters around him. One of the sons, named Paris, had a strange history. He was only a few days old when his mother dreamed that he found and took a blazing torch and ran through the city, setting it on fire. The king asked an oracle what that dream meant. He was told that it would all come true. Priam ordered that the child should be taken to Mount Ida, on the eastern side of the kingdom, and left there to die.

2 Some shepherds found the boy and brought him up as their son. He was strong and bold and liked to fight, to wrestle, and to run with the other young shepherds. They called him Alexander, which means, "Defender of men." When everybody was afraid to race or fight with him, he was made the referee of their games. He always gave just decisions, and even the gods knew that he was fair and honest.

3 Years later, after learning that a child of Thetis, an immortal nymph, and a god would come to overthrow the king of Olympus, the gods Zeus and Poseidon, who both loved her very much, decided she must marry a mortal. At the wedding of Peleus and Thetis, an uninvited guest arrived. The goddess of Discord, Eris, angry that all the gods but her were invited to the wedding and loving to see mortals argue, flew in anyway and threw on the table a golden apple, marked, "For the most

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Image credits: "The Fury of Achilles" by Charles-Antoine Coypel, 1737

beautiful." Hera said, "That is for me. Who is so beautiful as the queen of heaven?" But Athena stretched out her hand and said, "No, it is for me.

Who can equal me in the beauty of wisdom?" Then Aphrodite rose up and said, "It is for me."

Eris

4 There was a nasty argument, until someone said, "Let us go to the shepherd of Mount Ida; he will decide accurately." It was agreed, and Paris saw all heaven coming to him on the mountain-side. Among so much beauty and power the shepherd found it hard to choose. The goddesses made him wonderful promises.

Hera said, "Give me the prize, and I will make you the most powerful king in the world."

Athena said, "No one will be able to match your wisdom if you give me the apple."

Aphrodite smiled at the youth and said, "Give it to me, and you shall have for a wife the most beautiful woman in the world."

He gave her the golden apple, and from that moment Hera and Athena hated him and his family.

The Decision of Paris

5 King Priam knew nothing of all this. He intended to have a contest among the young princes, his neighbors, and the prize was to be the finest bull on Mount Ida. Officers looking for such an animal found it in the herd of Paris.

"Shepherd," they said, "the king has need of this beast."

"Why does he want him?" asked Paris. The officers answered, "To be the prize of the royal games. How much is he worth?"

Paris replied, "He is not for sale." When the officers urged him he said, "You can not have the bull unless I may enter the games and have a chance to win the prize."

Paris makes his decision. Who is who in the picture?
Illustration by George A. Harker in Charles C Shaw's Story's of the Ancient Greeks, 1903.

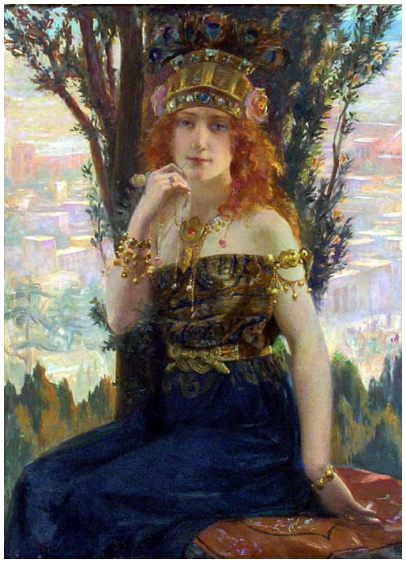
6 When this was told the king said, "Let the bold shepherd come." Paris went to Troy, and in the games conquered everybody except Hector, the king's oldest son. The younger man was afraid of this great hero, so he dropped his sword and ran for his life.

7 When Paris reached the temple of Zeus he went in and was safe. Nobody would dare to harm him in that holy place.

8 Cassandra, his sister, was a prophetess in that temple. She cried out that this was not a shepherd, but the king's son; that his name was not Alexander, but Paris; and that Hector was his brother. They all went to the palace, and Priam was glad to see again his child whom he had sent away to die. He welcomed the youth to his royal home and gave him every right of a king's son.

9 Paris as a prince was not so happy as he had been when a shepherd. He lived in the city instead of on the mountain, and had nothing to do but amuse himself. His clothes were very fine and set off his handsome face and figure. But he grew tired of home and friends.

"Father," he said to Priam, "let me go abroad and see something of the world."



Helen of Troy
by Gaston Bussiere, 1895

10 The king thought well of the plan, so he gave Paris money, and sent him to travel with several young men like himself. They traveled from island to island and came at last to Sparta where Menelaus was king. He welcomed the young travelers and was very kind to them. In a few days he said to his guests, "I must go to Crete on important business. Excuse me for leaving you, but my queen will do all she can to make you comfortable while I am gone."

11 That queen was named Helen and was the most beautiful woman in the world, hatched from an egg after Zeus turned into a swan and seduced her mother, Leda. When Helen was a girl many princes asked her in marriage, but she did not care for any of them.

Her father said to these princes, "I can give her to only one. You must not argue over her. Let each man promise to be satisfied when she has made her choice, and to defend her husband against all enemies."

They promised, and she chose Menelaus, king of Sparta, and went with him to his home.

12 They had lived happily for some years when Paris came. He was a prince, rich, fair to see, and with very good manners. Helen was young and weak. She forgot about her marriage to Menelaus, fell in love with Paris, and went with him to Troy.

13 Aphrodite had kept her promise. Paris had the most beautiful wife in the world. But sadness, suffering, and death followed, as they are sure to follow selfishness and deceit. When Menelaus returned and found his wife had left him, he called all the princes of Greece and of the islands to help him get back Helen, now known as "the face that launched a thousand ships." They raised a large army and sailed against Troy. This was the beginning of the Trojan war, which lasted for ten years.

CEFR Level: B1

The Wedding of Thetis and Peleus by Jacob Jordaens, 1633. Do you see the golden apple? Can you identify any of the guest gods?

1.1 Part 1 Comprehension Questions

Answer the following questions according to the reading.

1. Who is Paris' father? What happens to him as a baby and why?
2. Why did Eris throw the apple of discord?
3. Which three goddesses were fighting over the apple, and why?
4. Who has the responsibility of deciding who gets the apple, and why him?
5. What did each of the goddesses offer him in exchange for the apple?
6. Who did he give the apple to?
7. Who are Menelaus and Helen?
8. Where does Menelaus go and why?
9. How was the Trojan War started?

1.2 Part 1: Thinking Critically about Vocabulary

Answer the following questions. Compare your answers with a partner.

1. We get the idiom "apple of discord" from this story. Read the definition from Wikipedia below:

   > An **apple of discord** is a reference to the **Golden Apple of Discord** which, according to Greek mythology, was what the goddess Eris tossed in the midst of the feast of the gods at the wedding of Peleus and Thetis as a prize of beauty, thus sparking a vanity-fueled dispute among Hera, Athena, and Aphrodite that eventually led to the Trojan War. Thus, "apple of discord" is used to signify the core, kernel, or crux of an argument, or a small matter that could lead to a bigger dispute.

   Give your own example of an "apple of discord".

2. Google "apple of discord" and click on "news". What news articles are using this idiom?

3. We get the idiom "in a nutshell" from a reference to *The Iliad* in Pliny the Elder's book *Natural History*, written in Italy in 77 AD. In it he notes extraordinary human achievements, such as someone writing the whole Iliad on such a small piece of paper that it could fit inside a walnut shell. In Rome, the phrase "*The Iliad* in a nutshell" became popular, and later Shakespeare also made it popular in English, shortening it to "in a nutshell" in his play Hamlet. Use a dictionary to find the meaning of "in a nutshell" and use it in a sentence.

The Trojan War Part 2: Achilles and Hector

Adapted from *Stories of the Ancient Greeks* by Charles D. Shaw

1 When Paris had carried off Helen to Troy, her husband Menelaus called on the Greek leaders to help him bring her back. That meant war, and some were very unwilling to risk their lives and the lives of their soldiers for such a cause. One named Odysseus persuaded several to go with him to the war, among them Achilles. The mother of this young man, Thetis, was unwilling to have him fight against Troy, so she dressed him like a girl and placed him among the daughters of a friendly king. Odysseus heard of this and put on the clothes of a traveling merchant. He went to the palace with rings and bracelets, belts and expensive clothing, and two or three good swords. The girls came out to see these treasures and were pleased with the jewelry. One among them did not look at the rings and nice clothes, but lifted the swords and tried their weight.

Odysseus finding Achilles. By Jan de Bray, 1664

2 Odysseus said, "Young man, your dress is that of a girl, but your eye is that of a man. You are Achilles, and you must go with me to Troy to battle."

3 Two years were spent in collecting ships and men. The entire company met at Aulis, ready to sail together. The fleet sailed and soon reached the coast of Troy. War began at once and lasted for nine years without feeling like it could ever end.

4 An intense argument arose between Achilles and Agamemnon, a king, leader of the Greek soldiers, and brother to Menelaus. They were fighting over who would get the spoils of war. As leader, Agamemnon wanted to take the best for himself, but Achilles argued because Agamemnon did not fight in the battle, but Achilles did. Achilles said he would fight no more, but would go home to Greece.

The gods and goddesses took a deep interest in the case. Hera and Athena were angry at Paris and the Trojans, but Aphrodite was friendly to them. Ares took her side, but Poseidon helped the Greeks.

Other gods helping the Trojans

Hera and Athena against the Trojans

5 Fighting went on more fiercely than ever. The Trojans won victory after victory, and the Greeks were driven to their ships. The enemy followed and were about to burn the ships when Poseidon went among the Greeks as an oracle and gave them new courage. Ajax the Greek met Hector of Troy, who threw his spear which struck but did no harm. Then Ajax took a huge stone and threw it

with all his might. It fell on Hector like a falling mountain, and he sank to the ground, hurt and stunned. Zeus sent Apollo to cure him, and he soon was busy again in the fight.

6 The battle went against the Greeks. Some commanders were wounded, others were killed. Once more the Trojans reached the ships and were preparing to burn them.

A dear friend of Achilles, named Patroclus, went to the hero and said, "Oh, my friend! If you aren't going to come and help us, lend me your armor and your soldiers so I can drive away these enemies before they destroy all our ships."

Achilles said, "Take my armor and my men and drive away our enemies, but do not try to follow them without my help."

7 The Trojans thought they saw the great Achilles with his troops coming against them. They fled, and Patroclus followed, driving them like sheep, until he met Hector. These two fought, and Patroclus fell. Then Hector took from him the armor of Achilles and put it on.

8 When Achilles heard that his friend was dead he started up and said, "I will go out and fight with Hector this very day." His mother Thetis said, "Remember, you have no armor. Wait until tomorrow, and you shall have a suit better than the first."

9 She hurried to Hephæstus, who made the armor, and at the dawn of day it lay at the feet of Achilles. He went into the battle and drove the Trojans inside the wall of their city.

Only Hector stood outside waiting to meet him, but when he saw Achilles coming he turned and ran. Achilles followed him three times around the city; then Hector stood and fought. The spear of Achilles pierced him, and he fell.

Hephaestus making the armor for Thetis to take to Achilles
by Giulio Romano, 1492-1546

10 Achilles stripped the armor from the body, tied Hector's feet behind his chariot, and drove around the city, dragging the dead hero through the dust. The Trojans stood weeping on the walls, among them the father and mother and wife of Hector, lamenting at the dreadful sight.

11 The Greeks took the body of Patroclus and burned it with many honors, but Hector's corpse lay out upon the field. Priam, his father and king of Troy, filled a wooden chest with gold and rich clothing and other costly gifts. The gods helped him and his servants carry it to the tent of Achilles in exchange for the corpse of Hector. It was accepted, and the weeping company carried back those poor remains to the city and gave them the highest funeral honors.

CEFR Level: B1

1.3 Part 2: Comprehension Questions

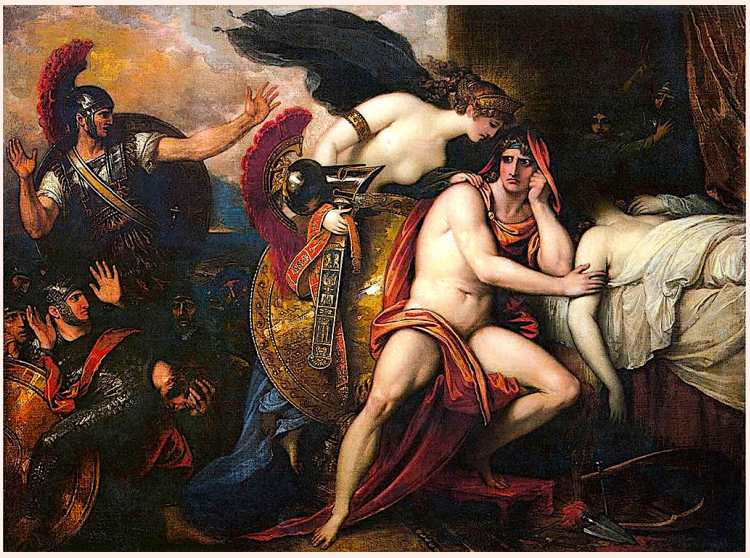
Answering the following questions according to the reading.

1. Who is Odysseus?
2. Who is Achilles?
3. How does Odysseus find the disguised Achilles, and what is his disguise?
4. Who are the Trojans?
5. Which gods also fought in the Trojan War, and whose side were they on?
6. Who is Ajax?
7. Who is Hector?
8. How would you describe Achilles' feeling about going to war?
9. What happened that made Achilles very angry?
10. How did Achilles seek revenge on Hector?

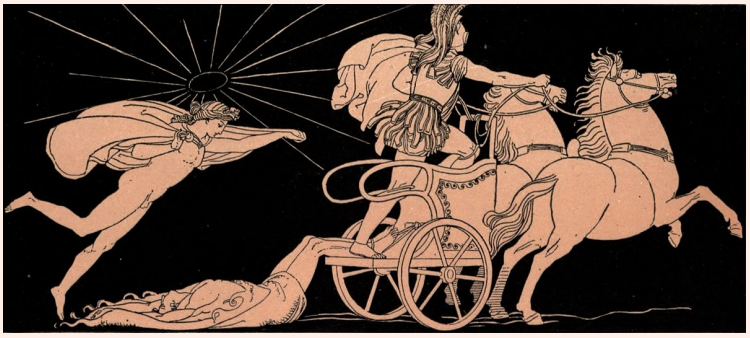
1.4 Part 2: Critical Thinking and Vocabulary

Answer the following questions. Compare your answers with a partner.

1. Which event from the story is happening in this painting? Who can you identify from the story? (by Benjamin West, 1806)



2. Which event from the story is happening in this illustration?



3. There is a famous brand of soap named Ajax. Read their story below. Why did they name their company after him? (from http://ajaxlaundry.com/our-history/:)

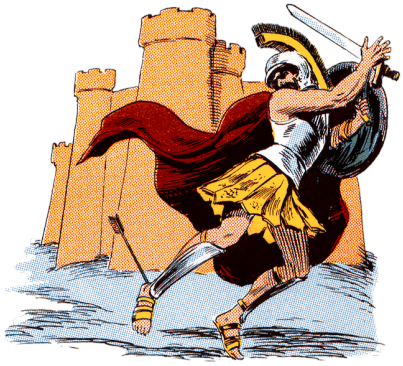
The Trojan War Part 3: The Wooden Horse

1 The brave Hector was dead, but other friends went to help Troy. One of these was Penthesilea, queen and leader of the Amazons. These were women who were brave fighters, and who did not permit any men to live in their country. The queen met death at the hands of Achilles, who was very sorry afterward.

2 When Achilles was a child, his mother Thetis, an immortal nymph, had dipped him in the river Styx in an attempt to make him immortal like herself, and the heel by which she had held him to dip him in the water was the only spot where he could be hurt.

3 During the war with Troy, Achilles had seen and loved Priam's daughter, Polyxena. He told the Trojans that if she would marry him, he would try to make peace between them and the Greeks. While the matter was being talked over in the temple of Apollo, Paris, with a poisoned arrow, shot Achilles in the heel. He died, and Ajax and Odysseus carried back his body to the ship. His shining armor was given to Odysseus.

Thetis dipping baby Achilles in the Styx River by Antoine Borel (1743-1810)



4 The Trojans had a statue of Athena which was said to have fallen from heaven. It was called the Palladium, and they believe that while it was safe among them, their city could never be taken. Odysseus and a friend went into the city one night, entered the temple, took the statue, and carried it to the Greek ships.

5 Even then the city stood unconquered. Odysseus thought of a plan by which it might be captured. Some of the ships were taken away and hidden behind an island. Many men worked at building a large wooden horse, which they said was to be offered to Athena. It was hollow, and a number of soldiers snuck into it, after which it was closed up and left standing in the camp.

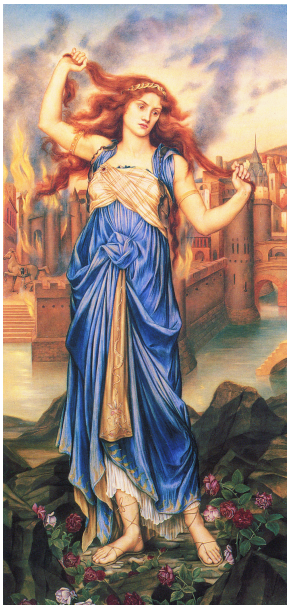
Trojan Horse in Çanakkale, Turkey, featured in the 2004 movie *Troy*
Photo credits: Tevfik Teker

6 The rest of the Greeks went on board their ships and left. The Trojans thought their enemies were gone forever. So they came out of their city and walked about, glad to be free. They went to the deserted camp of the Greeks and picked up old swords and broken helmets and other things that had been left on the ground.

7 Everybody wondered at the huge horse standing there. "What can be the use of that?" said some. Others said, "Let us take it into the city and put it in some temple." Still, others declared that it would be far better not to touch it, but to leave it entirely alone.

8 Cassandra as well had doubts. She was the daughter of King Priam, and thus the princess of Troy. Apollo fell in love with her and begged her to spend just one night with him, and if she agreed, he promised he would give her the gift of prophecy. However, as a priestess of Apollo himself, she promised a life of celibacy. Annoyed by her strong will, Apollo punished her, saying he will give her the ability to know the future anyway, but that no one will believe her.

9 "Have you not already suffered enough from the fraud of our enemies? As for me, I fear the Greeks even when they bring gifts," Cassandra warned the Trojan troops looking up at the wooden horse. She had seen visions of the men bringing the horse inside the city, and then suddenly catching on fire, the flames raging throughout the whole city.



Cassandra

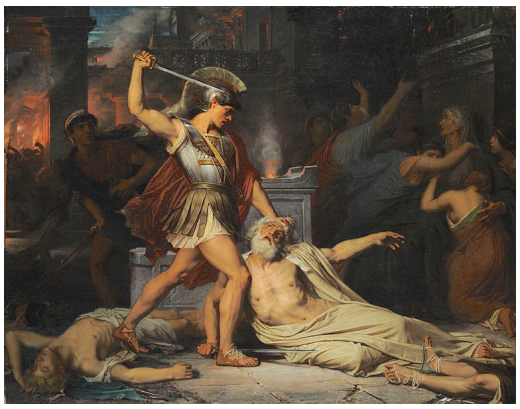
10 One of the Trojan warriors threw his spear at the horse's side. A sound like a groan followed the blow. The people were about to break and burn the horse when a crowd of men was seen dragging along a frightened Greek. His name was Sinon, and it was part of the plan that he should remain in the camp, so that he might be captured by the Trojans.

11 The leaders asked him why he was there and what was the meaning of this horse. He told them that Odysseus had betrayed him, and had left him on shore when the rest of the Greeks went away. The horse, he said, was an offering to Athena. It had been made very large so that it might not be carried into the city. "Our prophet told us," he added, "that if the Trojans ever took it they would surely conquer us."

12 The people now thought that the horse must truly be sacred, and with much labor, and yet celebration, carried it into the city. Pulling at her hair, Cassandra could no longer deal with her curse and just stood there, watching as the singing men dragged it in. At night, Sinon, the Greek, opened the horse and let out the soldiers. He also opened the gates of the city to the other Greeks, who had come silently back.

13 The Trojans had gone happily to sleep, thinking it needless to keep watch because no enemy was near. They were woken by the light of a great fire. Their temples were in flames. They rushed into the streets shocked and frightened. Greek soldiers met them at their doors and showed them no mercy.

14 The old king Priam put on his armor so that he might fight, but the queen, Hecuba, persuaded him to go with her to the temple of Zeus and pray for help. While they were kneeling at the altar, their youngest son rushed in and fell dead at their feet. After him came the son of Achilles, Pyrrhus, who had wounded him. Priam threw his spear at this fierce enemy, but the young man struck him down beside his son.



"The Death of Priam", by Jules Lefebvre, 1861

15 Ilion, or Troy, was entirely destroyed. Many of the people were killed. Many more, with the old queen and her daughter, were carried away as captives. Cassandra, driven mad by her tragic powers, watched her home burn and was killed.

16 Paris was among the dead. Menelaus found his wife Helen, who had caused all this trouble and misery, and they went back to Sparta, their old home. The Greek leaders gathered their men who were left and set sail for the land they had not seen for ten long years. The Trojan war was over, and Troy was no more.

CEFR Level: B1

1.5 Part 3: Comprehension Questions

Answer the following questions according to the reading.

1. Who is Penthesilea?
2. Why did Achilles' mother dip him in the Styx River? (Do you remember where the Styx River is?)
3. What happened to Achilles' in the temple?
4. What was Odysseus' great idea?
5. Who is Cassandra, and what did she say about the wooden horse?
6. Who is Sinon?
7. Why did the Trojans decide to bring the horse into the city?
8. How and when did the Greeks infiltrate Troy?
9. How was the king of Troy killed?
10. The beginning of Part 1 mentions a prophesy. What was it and did it come true?

1.6 Part 3: Thinking Critically About Vocabulary

Answer the following questions. Compare your answers with a partner.

1. As you have seen, we get a lot of interesting vocabulary and idioms from this story. First, we get the word "amazon" from this story. Here's an explanation of several meanings from the Merriam-Webster dictionary:

   > In Greek mythology, an Amazon was a member of a race of women warriors. One of the famous labors of Heracles (Hercules) was to obtain the sash of the Amazon queen Hippolyta, and the hero Theseus married Hippolyta's sister. The Amazon River got its name when, in 1542, the first Europeans to descend the river were attacked by Indian warriors who, even at close range, they believed to be women. The mystery of these warriors continues to this day. However impressive a figure they cut, though, not every tall and strong woman today would take it as a compliment to be called an amazon.

   According to this, what does it mean if you call a woman "an amazon"?

2. Also we get the phrase "a Cassandra" or "Cassandra complex". Read the following definition from Wikipedia:

   > The Cassandra metaphor (variously labeled the Cassandra 'syndrome', 'complex', 'phenomenon', 'predicament', 'dilemma', or 'curse') occurs when valid warnings or concerns are dismissed or disbelieved.
   >
   > The metaphor has been applied in a variety of contexts such as psychology, environmentalism, politics, science, cinema, the corporate world, and in philosophy, and has been in circulation since at least 1949 when French philosopher Gaston Bachelard coined the term 'Cassandra Complex' to refer to a belief that things could be known in advance.
   >
   > The Cassandra metaphor is applied by some psychologists to individuals who experience physical and emotional suffering as a result of distressing personal perceptions, and who are disbelieved when they attempt to share the cause of their suffering with others.
   >
   > A cassandra, according to the Merriam-Webster dictionary, is "one that predicts misfortune or disaster"–someone who is pessimistic about something. Oftentimes those around them are too optimistic to believe them.

   Do you have any experience being a "Cassandra"?

3. We have an idiom from this story: "an Achilles' heel". Below is the definition from Wikipedia:

   > An Achilles' heel (or Achilles heel) is a weakness in spite of overall strength, which can lead to downfall. While the mythological origin refers to a physical vulnerability, idiomatic references to other attributes or qualities that can lead to downfall are common.

   How is this idiom related to the story?

4. Give an example of your Achilles' heel.

5. Cassandra warns, “Beware of Greeks bearing gifts”. Here’s the definition of this proverb from Google:

   > If a rival or enemy shows one generosity or kindness, one should be suspicious of their motives.

   How is this proverb related to the story?

6. Give an example of a time when you had to “beware of Greeks bearing gifts”.

7. We also get two different meanings of a Trojan horse. Below is the definition from Google:

   > A hollow wooden statue of a horse in which the Greeks concealed themselves in order to enter Troy.
   > (a) a person or thing intended secretly to undermine or bring about the downfall of an enemy or opponent.
   > "the rebels may use this peace accord as a Trojan horse to try and take over"
   > (b) (In computing) a program designed to breach the security of a computer system while ostensibly performing some innocuous function.

   Why do you think a kind of computer virus is sometimes called a “Trojan horse”?

8. What could be another example of something as a Trojan horse?

9. In an ancient Greek play from 458 BCE, Cassandra is compared to a swan who has “sung her last final lament.” According to Wikipedia, “The swan song is a metaphorical phrase for a final gesture, effort, or performance given just before death or retirement. The phrase refers to an ancient belief that swans sing a beautiful song just before their death, having been silent (or alternatively, not so musical) during most of their lifetime. This belief, whose basis in actuality is long-debated, had become proverbial in ancient Greece by the 5th to the 3rd century BC and was reiterated many times in later Western poetry and art.”

   Find an example sentence that uses the phrase “swan song” and make your own example sentence.

■

1.7 Analyzing Cartoons

Go to this site: https://iagtm.pressbooks.com/chapter/the-trojan-war-part-3-the-wooden-horse/ and look at the cartoons at the bottom of the page. With a classmate, discuss the meaning of the cartoons. What topics are they talking about in the cartoons? What do you know about the topic? How does it connect to the events of the Trojan War?

2. Article: Cassandra of Climate Change

Before You Read

Discuss the following questions with a classmate.

1. What is climate change?
2. What causes climate change?
3. What are the effects of climate change?
4. In what ways are people feeling the effects of climate change right now?
5. How can climate change be prevented?
6. Thinking about vocabulary you learned at the end of the previous reading, what do you think it means to be a "Cassandra" of climate change?
7. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

Go to the following link for the reading: http://www.realclearlife.com/science/jim-hansen-climate-change/

Then come back to answer the questions below.

CEFR Level: C1

2.1 Building Vocabulary

Find the word in the paragraph given. Use the synonyms and definition to help.

1. P1: having predictions, foresight (adj): _____
2. P1: strongly (adv): _____
3. P2: focus, goal (n): _____
4. P2: very excellent (adj): _____
5. P2: deliberately avoided (v): _____
6. P3: predict by calculation (v): _____
7. P3: withdrawal, moving backwards (n): _____

8. P4: freely (adj): _____
9. P4: speed up (v): _____
10. P6: accept (v): _____
11. P6: dreadful, terrible (adj): _____
12. P6: provoke, start a fire (v): _____
13. P7: possible situation (n): _____
14. P7: dislike (n): _____
15. P8: silence (n): _____
16. P9: about to happen (adj): _____

■

There are some interesting phrases in this article. Find or guess the meaning of the words in bold.

1. Dr. Jim Hansen predicts shocking sea-level rise and superstorms over the next century that would **render** most of the world's coastal cities **uninhabitable** and lead to massive, global dislocations.

2. Hansen has made a new prediction. Is there a new-found respect for his discoveries? Could this Cassandra previously shunned, now be "**coming in from the cold**?"

3. Humanity faces near certainty of eventual sea-level rise of at least 5-9 meters if fossil fuel emissions continue on a **business-as-usual** course.

4. Because global warming is continuing and is unlikely to stop before reaching 3.6 to 5.4 degrees Fahrenheit, global mean sea level is **a train we can't stop**.

5. In the 1980s when he published his first predictions of climate change, Hansen **drew sharp criticism** from some colleagues.

6. But nature is showing **looming signs** predicted by his modeling – currents have slowed in the North Atlantic, Antarctic sea ice melting has grown to record levels, tropical storms are stoked to record intensities by hot seas, doubling times for sea level rise are shrinking, and loss of the ice sheets is accelerating.

7. NOAA's studies have not been the only recent example of multi-meter sea level rise predicted for this century. Will the decision makers **follow suit**?

■

2.2 Comprehension Questions

Answer the following questions according to the article.

1. Who are some of the people who don't believe Hansen's predictions?
2. What has Hansen's research found?
3. What could be consequences if Hansen's findings are true?
4. Hansen says in paragraph 5 that if sea levels continue to rise, "the world could become practically ungovernable." What does that mean and how do you think it could happen?
5. What does the author mean in paragraph 6 that "history may be repeating itself"?
6. What does the author mean in paragraph 8 that "waiting for consensus in science, or in anything, can get people killed"?

2.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Why do you think the fossil fuel industry refuses to believe the scientific predictions of researchers and scientists like Hansen?
2. Do you think governments have a responsibility to reduce the effects of global warming? If so, what should they do?
3. What can individuals do to reduce the effects of global warming?

3. Article: The Hero's Journey

Before You Read

Discuss the following questions with a classmate.

1. What makes someone a hero?
2. What do heroes do in movies?
3. Why do people love stories about heroes?
4. What are some stories you can think of that have a hero?
5. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

3.1 Vocabulary in Context

This article has a lot of useful vocabulary for reading the rest of the chapter and for use in your next essay. Try to guess the vocabulary in bold.

1. Chances are this kind of story has been told for **millennia**, and yet people still love them.
2. Many stories that humans have loved throughout time have some interesting patterns, and that there's a good reason why these kinds of stories **strike a chord** in us.
3. Superhero movies epitomize the hero's journey and are becoming bigger and bigger **blockbusters** each year. Even George Lucas himself, the creator of the **groundbreaking** *Star Wars* movie series, noted that Joseph Cambell's book was very influential to him.
4. This is the point where the person actually crosses into the field of adventure, leaving the known limits of his or her world and **venturing** into an unknown and dangerous **realm** where the rules and limits are unknown.
5. The hero may need to fight against **foes** who are guarding the gate or border of the realm to prevent the hero from coming in.
6. While on their way towards their task, the hero might meet some friends, **allies**, or people willing to help them.
7. In between facing **ordeals**, the hero gets to see more of the fantastic land they are in.

8. Not long after she begins her **trek** on the yellow brick road, Dorothy meets others that will help her on her quest.
9. Numerous times she **traverses** back and forth from Kansas and the land of Oz and other neighboring fantasy lands filled with interesting characters.
10. The real reason why ordinary humans like ourselves love these kinds of outlandish story lines is that we want to **strive** to be heroes ourselves.

■

Find the word in the paragraph given. Use the synonyms and definition to help.

1. P1: surpass, exceed (v.): _____
2. P2: a preset pattern (n.): _____
3. P4: to be a perfect example of (v.): _____
4. P5: clearly, in full detail (adv.): _____
5. P12: a complete and thorough change (n.): _____
6. P14: gentle, kind (adj.): _____
7. P17: although (conj.): _____
8. P18: equipped (v.): _____
9. P19: a magical or medicinal potion (n.): _____
10. P20: great happiness (n.): _____
11. P20: extremely interested (adj.): _____
12. P27: strange, unfamiliar (adj.): _____
13. P28: involve (v.): _____

■

The Hero's Journey

Written by Charity Davenport with materials from the Wikipedia article "Monomyth"

Illustrations by W.W. Denslow for L. Frank Baum's book *The Wonderful Wizard of Oz*

1 Think about one of your favorite movies or stories. Chances are the story has a strong hero that you empathize with and aspire to become. And chances are this kind of story has been told for millennia, and yet people still love them. These stories transcend time and culture.

2 In narratology and comparative mythology, the monomyth, or the hero's journey, is the common template of a broad category of tales that involve a hero who goes on an adventure, and in a critical crisis wins a victory, and then comes home changed or transformed.

3 The study of hero myth narratives started in 1871 with anthropologist Edward Taylor's observations of common patterns in plots of heroes' journeys. Later on, hero myth pattern studies were popularized by Joseph Campbell in his 1949 book *The Hero with a Thousand Faces*. Campbell and other scholars describe narratives of Gautama Buddha, Moses, and Jesus Christ in terms of the monomyth, and notice that many stories that humans have loved throughout time have some interesting patterns, and that there's a good reason why these kinds of stories strike a chord in us.

4 The stages of the hero's journey can be found in all kinds of literature and movies, from thousands of years ago to now. Superhero movies epitomize the hero's journey and are becoming bigger and bigger blockbusters each year. Even George Lucas himself, the creator of the groundbreaking *Star Wars* movie series, noted that Joseph Cambell's book was very influential to him. The hero's journey can be found in books like *Harry Potter*, *Lord of the Rings*, *The Chronicles of Narnia*, and most other fantasy sci-fi books, legends, fairy tales, and comic book series like *Spiderman* and *Batman*. Many video games like *The Legend of Zelda*, *Skyrim*, the *Final Fantasy* and even the *Pokémon* series carry many elements of the hero's journey. But fantasies aren't real. Why do we love these stories so much? Because the monsters might not be real, the witches might not be real, and the magical objects and fantastic settings might not be real. But the struggle is.

5 But before we talk about that, we need to dive deeper into the different stages of Cambell's hero's journey. The following list of stages also describes stages mentioned by other writers, like David Adams Leeming, who wrote a similar book inspired by Cambell's book in 1981 called *Mythology: The Voyage of the Hero*, and Christopher Vogler who published *The Writer's Journey: Mythic Structure For Writers* in 2007. As you read, think about examples from stories, movies, or books you have read that might fit these stages. You'll be surprised. As an example, the story of *The Wonderful Wizard of Oz*, America's most well-known mythology written in 1900 by L. Frank Baum, will be used to help explain the stages. There are many stages–not all monomyths necessarily contain all stages explicitly; some myths may focus on only one of the stages, while others may deal with the stages in a somewhat different order. The stages are divided into three parts–departure, initiation, and return.

Part 1: Departure

1: Unusual Birth

6 The hero may have an unusual birth or is born with unique powers. They may be born into a royal family but sent off to live with someone with a more ordinary existence. No matter their birth, something is different about them that lies unknown to others and themselves. They may be isolated by others due to this difference.

2: The Ordinary World / Humble Upbringing

7 Oftentimes, the story starts out in a world not too different from our own, and in contrast to stage 1, the hero might just be your everyday neighbor down the street. In the case of *The Wonderful Wizard of Oz*, the main character Dorothy is just a normal American girl living on a farm in Kansas.

3: The Call to Adventure

8 Suddenly something happens and the hero is requested to do a task and /or is taken to a new world. For Dorothy, suddenly a tornado comes, but she is unable to get to the underground shelter in time and so runs into the house. The house is taken away into the sky and later lands in a beautifully colored land of tiny people named the Munchkins. The hero may often find themselves in a fantasy land much different from their home at one point or another.

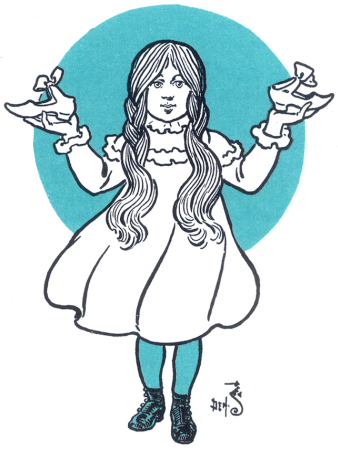
Dorothy and her dog Toto being taken away by the tornado

4: Refusal of and Acceptance of the Call

9 Often when the call is given, the future hero first refuses to heed it. This may be from a sense of duty or obligation, fear, insecurity, a sense of inadequacy, or any of a range of reasons that work to hold the person in his or her current circumstances. Someone may come

to help convince the hero that they are the only ones who can do the task, or they are the best person for the job. Eventually, the hero learns that they must be responsible to complete the task at hand.

5: Supernatural Aid / Mentor & Talisman



Dorothy and her silver shoes

10 Once the hero has committed to the quest, consciously or unconsciously, his or her guide and magical helper appears or becomes known. More often than not, this supernatural mentor will present the hero with one or more talismans or artifacts that will aid the hero later in their quest. In *The Wonderful Wizard of Oz*, after Dorothy finds herself in a magically colorful land filled with strange little people, the good witch Glinda comes to help Dorothy find her way to the Wizard of Oz, who can help her get home. Glinda gives Dorothy a pair of magical silver shoes (ruby slippers in the 1939 movie version)–shoes from the feet of her evil witch sister that has just been crushed by Dorothy's house falling on her. Glinda appears every so often during the movie version to help Dorothy along the way.

6: Entering the Unknown: Crossing the Threshold

The kalidahs

11 This is the point where the person actually crosses into the field of adventure, leaving the known limits of his or her world and venturing into an unknown and dangerous realm where the rules and limits are unknown. Although Dorothy has already entered a strange land, she is instructed to follow a yellow brick road in order to reach the Wizard of Oz. At this point she is only following her mentor Glinda's orders but doesn't know what she might find along the road, good or bad.

7: First Battle: Threshold Guardian

Dorothy and her allies

12 This may be the first battle they have, usually shortly after crossing the threshold into the other realm. The hero may need to fight against foes who are guarding the gate or border of the realm to prevent the hero from coming in. The first battle represents the final separation from the hero's known world and self. By entering this stage, the person shows willingness to undergo a metamorphosis. When first entering the stage, the hero may encounter a minor danger or set back. For Dorothy it was meeting with the Kalidahs, monsters with bodies like bears and heads like tigers–but at least she had some help.

8: Allies / Helpers

13 While on their way towards their task, the hero might meet some friends, allies, or people willing to help them. Not long after she begins her trek on the yellow brick road, one by Dorothy she meets a scarecrow, tin man, and cowardly lion, all of whom would also like to seek help from the wizard. Here we can see an example of how the stages should not be considered perfect–because Dorothy's first battle with the Kalidahs happens after this stage, after she meets her allies.

Part 2: Initiation

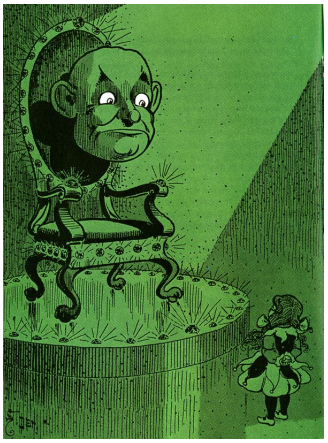
9: Road of Trials

14 The road of trials is a series of tests that the person must undergo to begin the transformation. Often the person fails one or more of these tests, which often occur in threes. This is usually where the most action lies in the story, with the hero coming upon obstacle after obstacle, and maybe winning them all or may suffer a few losses. In between facing ordeals, the hero gets to see more of the fantastic land they are in. In *The Wonderful Wizard of Oz*, Dorothy and her three allies face many barriers on their way to the wizard–one of which is a field of poppies that makes some of them fall asleep. Campbell writes, "The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage." Through many of Dorothy's obstacles she is helped by the people in the different lands she travels through. A giant group of mice helps bring sleeping Dorothy and the lion out of the poppy field to safety.

Dorothy and the field mice

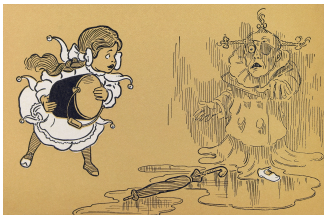
10: Meeting with the Goddess / Temptress

15 Along the way, the hero may meet a woman who helps him or may also tempt him to wander away from his path. The meeting with the goddess does not need to be female nor a goddess, but it sometimes involves a romantic relationship with the hero. It could be anyone who helps the hero or gives items to him that will help him in the future. In Dorothy's case, the goddess here is the wizard. Finally, Dorothy and her crew reach the land of Oz where the wizard lives to ask of him what they desire, with Dorothy's wish to simply go back home to Kansas. But instead, the wizard will only help her if she agrees to kill the wicked witch of the West and bring back her broomstick.



Dorothy meets the Wizard of Oz

16 The woman as temptress has the opposite effect. In this step, the hero faces temptations, often of a physical or pleasurable nature, that may lead him or her to abandon or wander from his or her quest, which does not necessarily have to be represented by a woman. Woman is a metaphor for the physical or material temptations of life, since the hero-knight was often tempted by lust from his spiritual journey.



The wicked witch is killed

11: Brother / Father Battle: The Final Showdown

17 In this step the person must finally face whatever holds the ultimate power in his or her life, usually the villain or antagonist of the story. In many myths and stories this is the father, or a father figure who has life and death power. This is the center point of the journey. All the previous steps have been moving into this place, and it's usually the ultimate goal of the hero, and all that follow will move out from it. Although this step is most frequently symbolized by an encounter with a male, it does not have to be a male; just someone or thing with incredible power. In Dorothy's case, this is meeting with the wicked witch of the West, who Dorothy successfully (albeit accidentally) kills and takes her broomstick.

12: Apotheosis

18 This is the point of realization in which a greater understanding is achieved. Armed with this new knowledge and perception, the hero is resolved and ready for the more difficult part of the adventure, which for Dorothy is simply going home. In this stage the hero is also finally recognized as a hero by the people of the realm they are in and the people of their homeland. They may even be immortalized as a god towards the end of the story. Having killed two evil witches that enslaved the beings of their realms, there are many in the magical land that see Dorothy as a powerful hero.

Part 3: Return

13: The Ultimate Reward

19 The ultimate reward is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare the person for this step, since in many myths the reward is something that has supernatural powers, like an elixir of life, or a plant that makes one immortal, or the holy grail. Sometimes it's the completion of the quest, like killing a monster that has been attacking the town. Unfortunately for little Dorothy, she doesn't get what she wanted after fulfilling the wizard's request because they learn that the wizard doesn't have any magical powers to help them. Once again they must journey, this time to her mentor Glinda, to find out how to get home again.

14: Refusal to Return

20 Having found bliss and enlightenment in the other world, the hero may not want to return to the ordinary world to present the reward onto his fellow man. Although awhile ago the hero was entering an unknown world, it has become familiar to them, they have made many friends and accomplishments, and thus they may not want to leave to go back home. This is definitely the case for Dorothy, who although frightened yet intrigued by this strange magical land, made lots of new friends, met interesting and helpful strangers, and learned that "home is where the heart is."

Dorothy wearing the magic cap of the flying monkeys

15: Magical Flight / Rescue from Without

21 Sometimes the hero must escape with the reward, especially if it is something that the gods have been jealously guarding. It can be just as adventurous and dangerous returning from the journey as it was to go on it. This can also be another adventure the hero must complete just to escape the magical land. Now that Dorothy has a new quest to find Glinda, she once again finds ordeals blocking the way and monsters to fight. Dorothy uses the power of a magic cap to call flying monkeys to take her to certain places.

22 Just as the hero may need guides and assistants to set out on the quest, often he or she must have powerful guides and rescuers to bring them back to everyday life, especially if the person has been wounded or weakened by the experience.

Dorothy meets the good witch Glinda

16: The Return Threshold: Home Again

23 The trick in returning is to retain the wisdom gained on the quest, to integrate that wisdom into a human life, and then maybe figure out how to share the wisdom with the rest of the world. Once Dorothy

finally accomplishes her new goal of finding Glinda, Glinda tells Dorothy that what she needed to return home was with her all along–the magical silver (or ruby) shoes on her feet. The others also learned that everything they desire was within them all along. Dorothy learns that home is always where you want it to be.

17: Master of Two Worlds / Restoring the World

24 This step is usually represented by a transcendental hero like Jesus or Buddha. For a human hero, it may mean achieving a balance between the material and spiritual. The person has become comfortable and competent in both the inner and outer worlds. For Dorothy in the Oz novels, numerous times she traverses back and forth from Kansas and the land of Oz and other neighboring fantasy lands filled with interesting characters.

18: Freedom to Live

25 Mastery leads to freedom from the fear of death, which in turn is the freedom to live. This is sometimes referred to as living in the moment, neither anticipating the future nor regretting the past. Essentially, this is the hero's "happily ever after." Now the hero has returned home and probably faces a triumphant crowd cheering their return. Now they can rest and enjoy their life, until next time...

26 Were you thinking of a movie or a story while reading the three stages? Which stages could you easily point out in the story? Which were missing? And how does that affect the story's plot? It's just as important to point out the differences in stories as it is to see the patterns found in Campbell's monomyth. You should do the same for the rest of the stories in this unit. As you read the stories, try to see which stages are represented and which aren't.

The Monomyth: Not Just for Mythology

27 Earlier we mentioned that the popularity of the monomyth is not so much in the fantastical aspects. The real reason why ordinary humans like ourselves love these kinds of outlandish storylines is that we want to strive to be heroes ourselves. We might not be slaying monsters, but human life involves facing and defeating obstacles all around us. We sympathize with a hero in trouble, suffering, doubting his abilities, because we know this kind of struggle personally. We are the heroes in the story of our lives. Think of yourself– as an international student, as an immigrant in a strange land, the struggles, the victories, the obstacles, the sacrifices, the losses you have experienced, how all of those experiences have transformed you, and the ultimate goal you are working towards.

28 Not only has the monomyth inspired stories for generations, but it has inspired other fields. Some self-help books encourage people to look at their own hero's journey as a kind of therapy and encouragement. The stages of the hero's journey have been used to encourage entrepreneurs starting their own businesses–the risks it might entail, and what to do when facing difficult situations. There is even a hero's journey fitness program to help people lose weight and gain confidence, and a book for teachers–the heroes of strange lands called "the classroom." Not only is the monomyth an interesting theory behind some of the most popular adventure stories on Earth, it is the story of life itself.

CEFR Level: B2

3.2 Comprehension Questions

Answer the following questions based on the article about the hero's journey.

1. Give a short paragraph summary (no more than 5 sentences) of the hero's journey.
2. Why has the monomyth stayed popular for thousands of years?

This chart will be used often to focus on how each of the adventure stories we read follows Campbell's idea of the "hero's journey." Summarize the steps in the hero's journey in the chart below.

 Special birth/humble upbringing
 Ordinary world
 Call to adventure
 Refusal of the call
 Acceptance of the call
 Supernatural aid / mentor
 Talisman
 Crossing the threshold
 1st battle: threshold guardians
 Allies

Road of trials

Meeting with the goddess / temptress

Father / brother battle

Apotheosis

The ultimate reward

Refusal to return

Magical Flight / Rescue from without

Crossing the return threshold

Master of two worlds

Freedom to live

4. Story: Theseus and the Minotaur

Theseus and the Minotaur

adapted from *Favorite Greek Myths* by Lilian Stoughton Hyde

1 Theseus and his mother Aethra lived at the bottom of a great mountain, at a place called Troezen. One day, long before the earliest time that Theseus could remember, Aegeus, the father of Theseus, took Aethra out in the forest near the mountain side. There he lifted a huge rock, and buried underneath it his sword and sandals. Then rolling the rock back into its place, he told Aethra that when Theseus was strong enough to lift this rock, she might let him take the sword and sandals and go to his father in Athens. This was the last that Aethra had ever seen of Aegeus, but she knew that he was the king of Attica and sat on the throne in the beautiful city of Athens.

Aethra showing Theseus his father's armor and sword by Nicolas Poussin and Jean Lemaire, circa 1638

2 At last the time came when Theseus had reached a man's full strength and could lift the great rock. Then taking the sword and the sandals from under it, he secured the sword at his side, put the sandals on his feet, and was soon ready to set out for Athens.

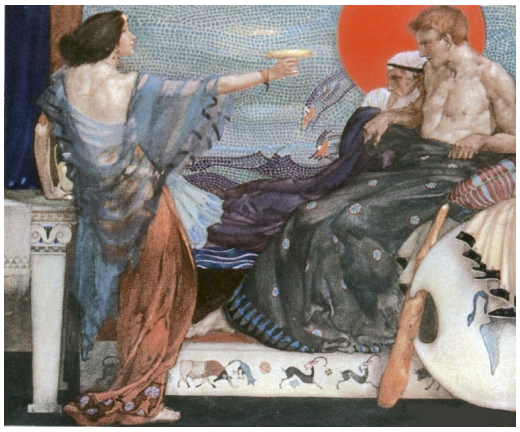
3 At that time the country between Troezen and Athens was wild and rocky, and behind many of the rocks lurked giants and robbers, ready to jump out and attack lonely travelers; but by sea, the way was much safer. Aethra's father, who was getting old and weak, thought that Theseus had better go by sea, but Theseus said, " No! Do I not hold my father's good sword? I will go by land, and if I meet with any adventures, so much the better." So Theseus said goodbye to his mother and his grandfather and began his journey by land.

4 He had not gone far among the wild rocks near Troezen before he was attacked by robbers and giants, but none of them could defeat Theseus and his father's sword. One giant named Sinis would bend down the tops of two pine trees, tie travelers to the trees, and then let them spring back again,

Header credits: Edward Burne Jones, 1861

splitting the traveler in two, catapulting them across the land. Not far away lived another robber, Procrustes, who used to pretend to entertain strangers at his hotel of sorts. If they were too tall for his bed, he would cut off their heads or their feet; if they were too short for it, he would stretch them to fit it. Procrustes, too, was killed by Theseus. Afterward other robbers and giants met the same fate.

5 By the time that Theseus reached Athens, he was well known in that city; for the people all along the way had been eager to spread the news of what he had done. In fact, only one man in all Athens knew nothing of his coming, and that man was his own father, Aegeus, the king. At this time Medea, a beautiful woman and a famous sorceress, was living in the king's palace. As she had a son whom she wished to place on the throne after King Aegeus was gone, perhaps it was natural that she should be sorry to have Theseus come to Athens. But this perfectly natural feeling of Medea's led to a very evil act. By means of her knowledge of poisonous herbs she mixed a very potent potion, which would cause instant death to anyone who drank of it. Then, telling King Aegeus that the young stranger was a traitor, and had plotted to murder him, she convinced him to hand this cup to Theseus when he presented himself at the throne. With no thought that it could contain poison, Theseus innocently raised the fatal cup to his lips, intending to drink to the king. Just then Aegeus noticed the sword Theseus carried, and he knew by the carving on its ivory hilt that the so-called traitor was his own son. Instantly, he struck the cup from the hand of Theseus, and welcomed the young man as a father should welcome his son.



Medea handing the cup to King Aegeus
by William Russell Flint, 1911

6 When Medea saw that her evil scheme had failed, and that Theseus was recognized by his father, she was frightened. She did not dare to plan any further mischief to Theseus, but used all her magic to get herself safely away. First, she made a thick mist rise from the river. Then, in the sudden darkness and confusion caused by the mist, she called her winged dragons, jumped into her chariot, and was soon far away from Athens, where she never dared to return.

7 The people lost no time in telling the king all the brave deeds that Theseus had performed on his way from Troezen. The king was so well pleased with what he heard, and so glad to have his son come to Athens, that he announced the city would have three days of public rejoicing and feasting. However, in the middle of all this celebration, a messenger came to tell King Aegeus that the collectors of the tribute had arrived from Crete. A long time before, the oldest son of King Minos of Crete had been murdered in Athens. To avenge the death of the prince, King Minos brought a great army against Athens, and required the Athenians to pay him a tribute every ninth year, of seven young men and seven young women, chosen from among the noble families of Athens.

8 It was rumored that the children of the tribute, as these young men and women were called, were destined to be the meals of the Minotaur, a bloodthirsty and brutal creature, with the body of a man and the head of a bull, which King Minos kept in a labyrinth near his palace. No one who entered the labyrinth had ever been known to come out again. The cruel tribute had been paid twice already, and now the Athenians must pay it for the third time.

9 Theseus at once was determined to kill the monstrous Minotaur, and so make an end of the tribute. Although King Aegeus tried to persuade him not to do so, he offered himself, before the lots were drawn, as one of the seven young men. This pleased the Athenians, and made Theseus very popular.

On the day appointed, the six other young men and the seven young women were chosen at random, and everything was made ready for sailing. When starting out on such a sad voyage, it seemed fitting that the ship which carried the children of the tribute should have black sails. This had been done on the two former occasions when the tribute had been paid. Now that there was some hope of a happy outcome of the voyage, King Aegeus gave Theseus a white sail, which he told him to raise instead of the black one, if he happens to succeed in killing the Minotaur, and leaves out on the homeward voyage, safe and well. The aged king then said his goodbyes, telling Theseus, "From the top of that rock I shall watch every day for your return." Then the black-sailed ship passed slowly out of the dock. The young people that it carried were very sad, for they never expected to see the sunny shores of Greece again, at least none of them but Theseus. He was as cheerful and as full of courage as when he set out for Athens with his father's sword hanging at his side.

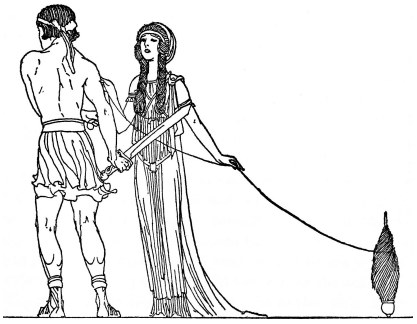
The Slaying of the Minotaur

10 When the children of the tribute arrived at Crete, Theseus informed King Minos that he meant to kill the Minotaur. King Minos told the prince that if he could perform this task, he and all his friends might go free and that nothing more should ever be said about the tribute. The truth is, this horrible Minotaur was not at all a pleasant pet to keep, for there was always the possibility that he might get out of the labyrinth and do never-ending damage. Therefore, King Minos would really have been very glad to get rid of the Minotaur. Nevertheless, he was so hard-hearted that he would not permit Theseus to go armed to meet the monster; hence there was very little hope of the hero's success.

11 That night the young Athenians were thrown into a dungeon under the palace of King Minos, one of them being destined for the Minotaur's breakfast in the morning. Directly over this dungeon were the rooms of the two daughters of King Minos, Ariadne and Phaedra. As the two sisters stood on the wall, enjoying the moonlight, they heard the complaining of the prisoners. "What a pity it is," said Ariadne, "that these youths will become food for the Minotaur. I pity young Prince Theseus most of all, because he is so brave. If you are willing, we should help him to slay the Minotaur." Phaedra was as eager as Ariadne to help the young prince. So the two made a plan that they thought might succeed. They waited until all the king's household were asleep, then tiptoed softly to the dungeon, and opened the door.

Minotaur in the labyrinth

12 Worn out with lethargy and anxiety, all the prisoners but Theseus had fallen asleep. Theseus, however, was wide awake. Ariadne gestured to him to come out. Then she and Phaedra took him to the place where the famous labyrinth stood. Its white marble walls looked very high and strong in the moonlight. The night was very still, except for the sound of the waves crashing on the shore, and Theseus could clearly hear the heavy breathing of the sleeping Minotaur. "This is the best time to attack the creature; do not wait until morning," Ariadne whispered, and Theseus knew that she was right. "The Minotaur's den is in the very heart of the labyrinth," Ariadne continued. "The sound of his breathing will show you in what direction you must go. Here is a sword, and here is a clew of yarn, by means of which, after you have killed the monster, you can find your way back."



Ariadne giving Theseus a clew of yarn

13 With these words she handed him the sword, and the clew of yarn, of which she kept one end in her own hand, then opened for him a door leading to a secret passage into the labyrinth. Theseus, holding the sword in one hand and the string of yarn in the other, entered the labyrinth. The interior as all cut up into narrow paths, bordered by high walls. So many of these paths ended in a blank wall that Theseus often had to retrace his steps. There never was another labyrinth half so complicated as this one, which was made by the famous Daedalus. It was made as winding and confusing as the Maeander River in Phrygia. Back and forth, in and out, Theseus went; he could hear the heavy breathing more and more clearly, and knew that he was getting closer to the center, where the monster he was seeking lived. Meanwhile Ariadne and Phaedra stood at the gate, Ariadne holding her end of the yarn. They waited a long time—they could not tell how long. The moon set behind the hills, and left only the light of the stars. Then they heard a great roar that shook the strong walls of the labyrinth. After this everything was still again. It was hard for Ariadne to wait, now, for she did not know whether Theseus might be lying dead inside, or, if he had not been killed by the Minotaur, might have dropped the yarn in the fight, and so be lost in the maze of paths.

14 At last she felt the string of yarn tighten, and in a moment more out Theseus came, saying that he had killed the Minotaur. Fortunately the boat that had brought Theseus and his companions to Crete was still lying on the shore. This made it possible to escape from King Minos before daylight. The sleeping youths in the dungeon were quickly woken up, the little ship was launched, and all were soon ready to set out for Athens. Before going on board, Theseus asked the daughters of King Minos to come with all of them back to Athens with him. "Your father, the king, will be angry," said he, "when he knows how you have assisted me. This will be the best way to escape his fury." Having good reason to fear the cruelty of King Minos, the two princesses accepted this invitation.

Theseus kills the Minotaur
by Giovanni Battista Cima da Conegliano, 1505

15 On their way to Athens the young people stopped at the island of Naxos. Here, the young men, exhausted from hard rowing and greatly in need of rest, pulled the boat up on the shore, where the whole company set up a camp on the rocks for the night. Very early the next morning they set sail and started off again, but Ariadne, being fast asleep on a rock, was left behind.

Ariadne left behind on Naxos
by Evelyn De Morgan, 1877

16 When this poor princess awoke, she could hardly believe that Theseus had really meant to desert her. However, there was the boat dancing on the waves, almost out of sight. She watched it until she could no longer look off on the bright water because of the tears in her eyes, and then she heard strange music, a sound of tambourines and pipes, a lyre, and the clash of cymbals. She turned to look toward the woods behind her, from which the sounds came, and saw a chariot drawn by two panthers. In the chariot sat Bacchus, the god of wine, wearing a spotted deer-skin and a crown of cool ivy-leaves. He was surrounded by a merry, dancing crowd of nymphs and satyrs. When Bacchus heard Ariadne's story, he said: "Theseus should certainly have taken you to Athens, and considering all you did to help him, he ought, at the very least, to have made you

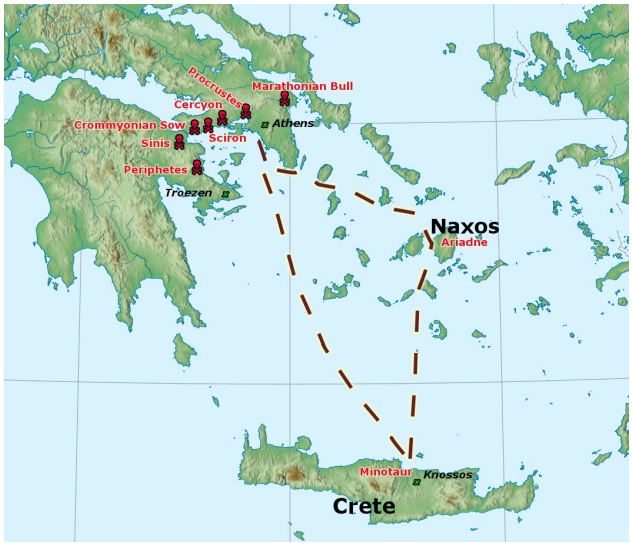
Bacchus and Ariadne
by Charles-Andre van Loo, 18th Century

a queen. But never mind, you shall have a better crown than any he could have given you. With these words the god placed a crown of nine bright stars on Ariadne's head. After this he persuaded the other gods to take her up into the sky, among themselves. There, in the northern sky, her crown still shines.

17 With all his courage Theseus must have been a very forgetful young man, for he not only left Ariadne on the island, but he forgot to raise the white sail on the homeward voyage, as he had promised to do, if all went well. Thus it happened that the ship came back to Athens with the ominous black sail flying. Poor old King Aegeus, watching from the rock, saw the black sail, and thinking that his son was dead, threw himself into the sea and drowned. The waters in which he threw himself into is now known as the Aegean Sea. So when the children of the tribute arrived safe in the harbor after such a hazardous journey, there was mourning instead of rejoicing. After Theseus was made king, he brought his mother, Aethra, to Athens, and took good care of her for the rest of her life. He ruled wisely, and was kind to the poor and the unfortunate.

CEFR Level: B2

Celebrating the return, having forgotten to change the sail. Illustration by Milo Winter, 1913, CC BY NC SA



Map of Theseus' travels, CC BY

4.1 Comprehension Questions

Answer the following questions according to the story.

1. What kinds of trouble did Theseus meet on his way to Athens?

2. What did Procrustes do to travelers he met?

3. What did Medea do to try to get rid of Theseus, and why did she want to get rid of him?

4. What is the tribute Athenians must pay and why?

5. How do they decide who must be given as a sacrifice?

6. What color is the sail on the boat that they are on? Why?

7. What color sail does King Aegeus give Theseus? Why?

8. How does King Minos feel about the Minotaur?

9. Who helps Theseus get to the Minotaur and how do they help him?

10. What two very forgetful things does Theseus do, and what are the consequences?

4.2 Vocabulary and Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Why do you think King Aegeus left his sword and sandals under a heavy rock?

2. How would you describe Theseus' personality?

3. We get the word "procrustean" from this story. What does it mean, and in what situations could it be used?

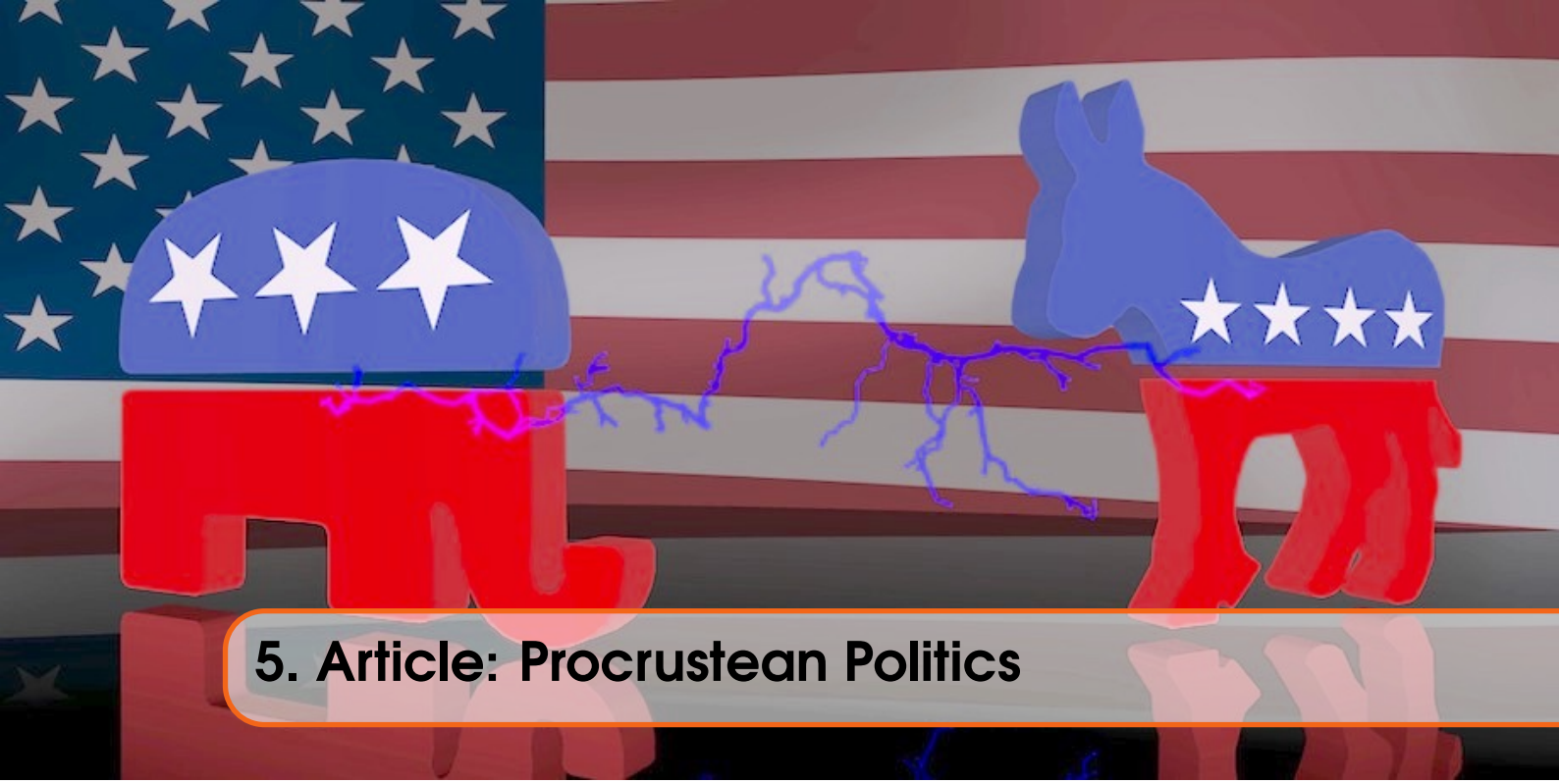
4. This story mentions that the Minotaur's labyrinth is as winding as the Maeander River in Phyrgia (in modern day Turkey). We get the word "meander" in English from this river. Use a dictionary to find the meaning of the word and use it in a sentence.

5. We get the word "clue" from this reading, with the original word coming from a clew of yarn. What does "clue" mean, and how does it relate to the story?

6. There is an idiom related to this story: "Take the bull by the horns." Use a dictionary to find out what it means and describe a situation where you "took the bull by the horns."

7. In paragraph 4, what does it mean that "Afterward other robbers and giants met the same fate"?

8. In paragraph 15, what does it mean that Ariadne was "fast asleep" on a rock?



5. Article: Procrustean Politics

Before You Read

Discuss the following questions with a partner or in a group.

1. What do you know about political parties in the US?
2. What are the political parties in your country, if your country has them?
3. How do people decide which party to support or follow?
4. Do people always support a party 100% of the time?
5. Should political parties exist?
6. What does right / left mean in politics? What ideas do they represent in the US? In your country?
7. If you could make your own political party, what would be some ideas you would want to focus on in your party?
8. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

5.1 Building Vocabulary

For this exercise, find the word in the paragraph given. Use the synonyms and definition to help.

1. P3: cut (v) _____
2. P4: fingers and toes (n) _____
3. P4: injured by cutting (v) _____
4. P5: in a clear way (adv) _____
5. P5: cover widely (v) _____
6. P6: argument between two groups (n) _____
7. P6: write (v) _____
8. P6: a record of someone's death, usually in a newspaper (n) _____
9. P7: fight (n) _____

10. P7: reduce the strength, water down (v) _____
11. P7: support (v) (two answers) _____
12. P8: single number (n) _____
13. P9: list of people to vote for (n) _____
14. P9: less than occasional (adj) _____
15. P9: old, obsolete (adj) _____
16. P10: problem, dilemma (n) _____

There are some interesting phrases in this article. Find or guess the meaning of the words in bold.

1. Tired from their journeys, many travelers **took him up** on the seemingly friendly offer.
2. The tea party had their chance to offer a viable long-term political alternative to voters on the right. But **the wheels of that movement have fallen off** this year.
3. In June, John Aziz wrote in The Week that Dave Brat's win over Eric Cantor in Virginia was not a victory for the tea party; it was a "**death rattle**."
4. ...most conservative eyes shifted to Mississippi to see how the main event of the tea party/Republican establishment feud would **pan out** a couple of weeks ago.
5. When conservatives in Mississippi, and many other places, **cast their votes** in November's general election, they'll likely feel uncomfortably stretched when backing a Republican candidate they don't fully endorse.
6. ...we do need more choices than the sporadic **maverick** third party presidential candidate.

Procrustean Beds and the Problem with a Two-party Political System

Adapted from an article by David Allen Martin for nooga.com
(permission granted for use by author only)

1 It's not often that American politics gets me thinking about Greek mythology, but in the case of our two-party political system, I can't help but believe most of us are being forced to fit into a procrustean bed. Stay with me. I'll explain.

2 According to legend, Procrustes, son of Poseidon, sat alongside a sacred road to Athens. As passersby journeyed to and from the capital city, Procrustes would invite them to his home for food and rest. Tired from their journeys, many travelers took him up on the seemingly friendly offer. However, once Procrustes' guests were in his home, they soon realized their stay wouldn't be too relaxing. Immediately, Procrustes strapped his unsuspecting visitors to an iron bed. Those who were too short for the bed would be stretched until they fit it, and those who were too tall had their dangling arms and legs lopped off. No one survived.

3 Nowadays, though no literal limbs have been mangled, most Americans probably feel like they're lying down on a procrustean bed anytime they step into a voter booth. If ideals and principles were fingers and toes, many voters would be faced with the decision of which digits to sacrifice when filling out a ballot.

4 The painful reality is that the majority of Americans do not fit tidily into the two major political parties that dominate our government. The United States is too big a country filled with too many people for two parties to credibly lay claim to blanket representation.

5 The tea party had their chance to offer a viable long-term political alternative to voters on the right. But the wheels of that movement have fallen off this year. In June, John Aziz wrote in The Week that Dave Brat's win over Eric Cantor in Virginia was not a victory for the tea party; it was a "death rattle." Just to be sure, most conservative eyes shifted to Mississippi to see how the main event of the tea party/Republican establishment feud would pan out a couple of weeks ago. When tea party favorite Chris McDaniel failed to knock off U.S. Sen. Thad Cochran, experts lined up to pen a collective obituary for the young movement. (Note: McDaniel still hasn't conceded the election.)

6 That's not to say the fight for limited government died in Mississippi. What it means is that the crusade has been absorbed into—and some would say diluted by—the larger Republican Party. When conservatives in Mississippi, and many other places, cast their votes in November's general election, they'll likely feel uncomfortably stretched when backing a Republican candidate they don't fully endorse.

7 Of course, this phenomenon isn't exclusive to the right. Democrats offer the same ill-fitting option to many who vote for them. Consider Kristen Day, executive director at Democrats for Life of America, a small group of pro-life Democrats that has seen its ranks of elected officials on Capitol Hill shrink from over 50 to single digits in recent years. Every day, she sacrifices her ideological extremities to fit a pro-choice party platform. Day's vote is welcome by Democrats, but on Election Day, she is forced to lay down her cherished cause in the name of party conformity.

8 What all this means is that more often than not, most Americans find themselves in situations where they are faced with picking an option that, to them, is not as bad as the other. Sure, there will never be a time when everyone feels completely comfortable with the composition of a ballot, but we do need more choices than the sporadic maverick third-party presidential candidate. I'm not sure there was ever really a time when a two-party system fit the needs of the American votership, but I do know it's beyond antiquated now.

9 I wish I had the answer to this conundrum. I wish there was a magic wand to wave. Until we figure it out, though, I'll be thinking about which of my little piggies I'll be losing in the next round of elections.

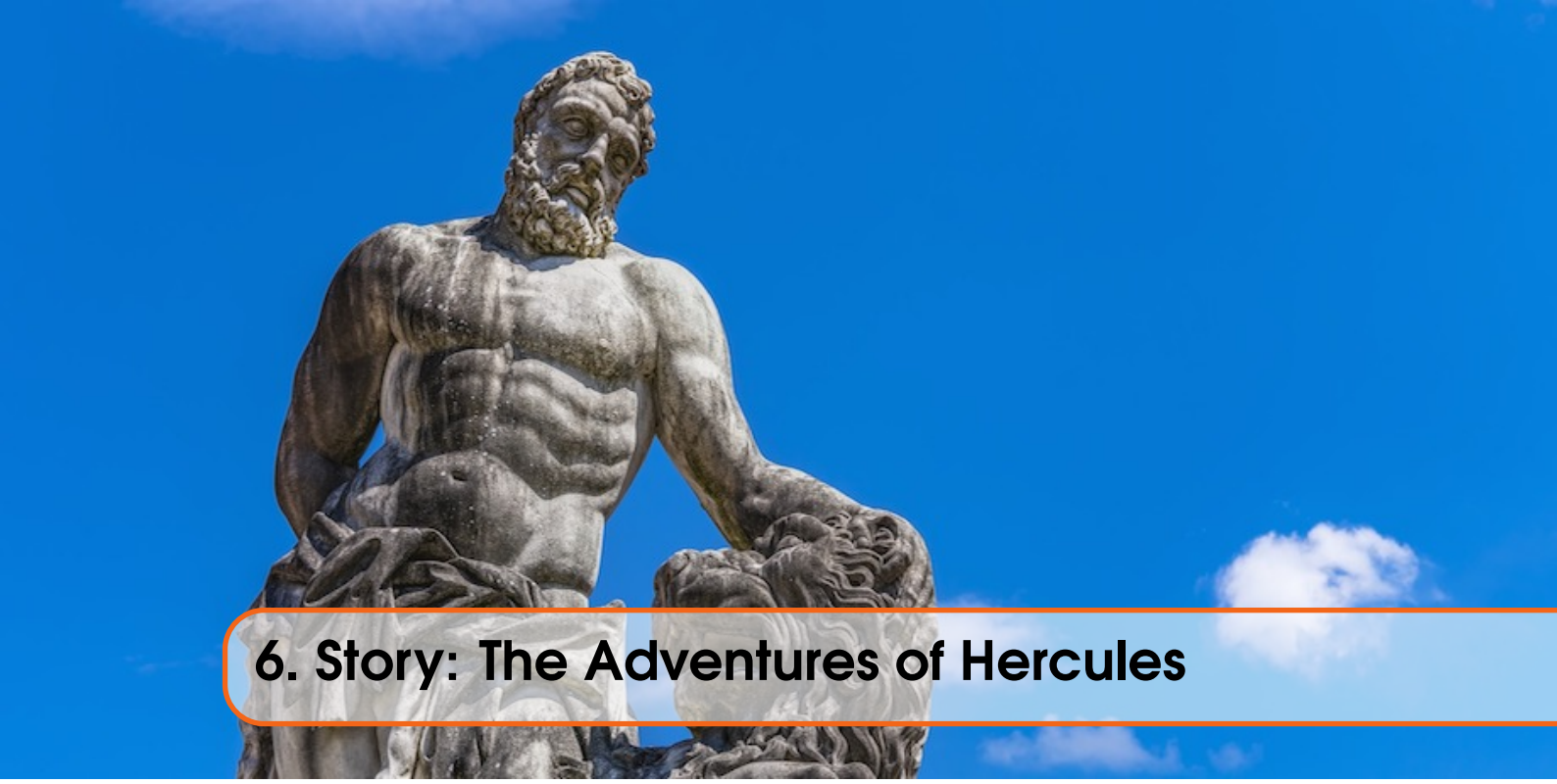
David Allen Martin is a civic engagement advocate who teaches United States history at the University of Tennessee at Chattanooga.

CEFR Level: B2

5.2 Comprehension Questions

Answer the following questions according to the article.

1. What does the author mention is one of the biggest problems of having a two-party system?
2. What do we know about the "tea party" from this article?
3. What happened to the remaining tea party members and supporters?
4. What does it mean when the author says that Kristen Day "sacrifices her ideological extremities"?
5. According to the author, who do people in the US usually vote for?



6. Story: The Adventures of Hercules

The Adventures of Hercules

adapted from *The Age of Fable, or Stories of Gods and Heroes* by Thomas Bulfinch

1 Hercules was the son of Zeus and Alcmena. As Hera was always hostile to the offspring of her husband by mortal mothers, she declared war against Hercules from his birth. Knowing that Hera would forever hate her child, Alcmena left the poor child on a hill to die, fearing that life for him would be a more horrible fate. However, from the sky Athena saw a bright light, and went down to Earth to see what it was. It was Alcmena's infant. Athena felt that this baby was special, and as the patron of heroes, brought the baby up to Mount Olympus to raise. One day, Athena handed off the child to Hera to feed, but he bit so hard that Hera pulled away, and the milk went flying across the sky, and this is created what we call the "Milky Way." After drinking divine milk, the baby became stronger and more god-like. A few months later, Athena found his mother Alcmena and returned the baby to her. Alcmena named the child "Heracles", meaning "pride of Hera" in Greek, at another attempt to calm Hera. But he is more well-known by his Roman name, Hercules.

2 But this was not enough to keep Hera calm. She sent two serpents to destroy Hercules as he lay in his cradle, but the talented little infant strangled them with his own hands. Hera left little Hercules alone for a while after this. When he grew up, Hercules married the king of Thebes, King Creon's daughter named Megara. After some years, Hera noticed that Hercules was having too successful of a life, and thus made Hercules go insane – insane enough to kill his own children. After he came back to his senses, he begged for a way to be forgiven. The gods decided he could only be redeemed by completing twelve impossible tasks.

Baby Hercules strangling snake, 2nd Century CE

3 The first was the fight with the Nemean lion. The valley of Nemea was attacked by a terrible lion. Eurystheus, the king of the land, supervisor of the twelve tasks, and Hercules' worst enemy, ordered Hercules to bring him the skin of this monster. After using in vain his club and arrows against the lion, Hercules strangled the animal with his hands. He returned carrying the dead lion on his shoulders;

but Eurystheus was so frightened at the sight of it and at this proof of the extraordinary strength of the hero, that he ordered him to deliver the proof of his tasks completed in the future outside the town.

4 His next labor was to kill the Hydra. This monster devastated the country of Argos and lived in a swamp. The Hydra had nine heads, of which the middle one was immortal. Hercules struck off its heads with his club, but in the place of the head knocked off, two new ones grew forth each time. Eventually he burned away the heads of the Hydra, and buried the ninth immortal one under a huge rock.

5 Another labor was the cleaning of the Augean stables. Augeas, king of Elis, had a herd of three thousand oxen whose barns had not been cleaned for 30 years. Hercules pulled two nearby rivers and ran the waters through the barns and cleaned them thoroughly in one day.

6 His next labor was of a more delicate kind. Admeta, the daughter of Eurystheus, had always wanted the jeweled belt of the queen of the Amazons, and so Eurystheus ordered Hercules to go and get it. The Amazons were a nation of women. They were very warlike and held several prosperous cities. It was their custom to bring up only the female children; the boys were either sent away to the neighboring nations or put to death. Hercules was accompanied by a number of volunteers, and after various adventures at last reached the country of the Amazons. Hippolyta, the queen, received him kindly, and agreed to give him her belt, but Hera did not like how easy this task had become, and taking the form of an Amazon, went and persuaded the rest that the strangers were carrying off their queen. They instantly armed and came in great numbers down to the ship. Hercules, thinking that Hippolyta had betrayed him, killed her and took the belt.

7 Another task was to bring to Eurystheus the oxen of Geryon, a monster with three bodies, who lived on the island Erytheia, near Spain, of which Geryon was king. After crossing various countries, Hercules reached the frontiers of Libya and Europe, where he raised the two mountains of Calpe and Abyla, as monuments of his progress, forming the straits of Gibraltar, the two mountains being called the Pillars of Hercules. The oxen were guarded by the giant Eurytion and his two-headed dog, but Hercules killed the giant and his dog and brought the oxen to Eurystheus.

The Rock of Gibraltar, also known as one of the Pillars of Hercules

8 The most difficult labor of all was getting the golden apples of the Hesperides, for Hercules did not know where to find them. These were the apples which Hera had received at her wedding from the goddess of the Earth, and which she had entrusted to the keeping of the daughters of Hesperus, assisted by a watchful dragon. After various adventures, Hercules arrived at Mount Atlas in Africa. Atlas was one of the Titans who had fought against the gods, and thus as his punishment, Atlas' punishment was to bear on his shoulders the weight of the heavens. He was the father of the Hesperides, and Hercules wondered if anyone could find the apples and bring them to him. But how could he send Atlas away from his post, or who would hold up the heavens while he was gone? Hercules took the burden on his own shoulders, and sent Atlas to seek the apples. Atlas returned with the apples, but enjoyed his freedom. He did not want to trade places with Hercules and once again hold up the universe. But Hercules had more tasks to complete! Finally, he thought of a plan. Hercules told Atlas, "The buckle on my cape is hurting my neck. Could you hold this for a second while I adjust my cape?" Atlas reluctantly took back the universe, and Hercules cleverly ran away with the apples Atlas brought for him.

9 A celebrated accomplishment of Hercules was his victory over Antaeus. Antaeus, the son of Terra, the Earth, was a mighty giant and wrestler, whose strength was invincible as long as he remained in contact with his mother Earth. He forced all strangers who came to his country to wrestle with him, on condition that if defeated (as they all were), they should be put to death. Hercules challenged him, and finding that it was not possible to throw him, for he always rose with renewed strength from every fall, he lifted him up from the earth and strangled him in the air.

Hercules fighting Antaeus. Photo taken by Richie61Lionheart in 2017

10 The last task we shall record was bringing Cerberus from the lower world. Hercules descended into Hades, accompanied by Hermes and Athena. He obtained permission from Hades to carry Cerberus to the upper air, provided he could do it without the use of weapons; and in spite of the monster's struggling, he captured him, held him fast, and carried him to Eurystheus, and afterward brought him back again.

11 But Hera was furious that Hercules survived all twelve tasks and was not ready to forgive him, so once again she made Hercules go insane, and he killed his friend Iphitus and was sentenced for this offense to become the slave of Queen Omphale for three years. While in this service, the hero's nature seemed changed. He lived effeminately, wearing at times the dress of a woman, and spinning wool with the female servants of Omphale, while the queen wore his lion's skin. When this punishment ended, he married Dejanira and lived in peace with her three years.

12 On one occasion as he was traveling with his wife, they came to a river, across which the Centaur Nessus carried travelers for a fee. Hercules himself crossed the river, but gave Dejanira to Nessus to be carried across. Nessus attempted to run away with her, but Hercules heard her cries and shot an arrow into the heart of Nessus. The dying Centaur gave Dejanira a small bottle and told her to take some of his blood and keep it, as it might be used as a charm to preserve the love of her husband.

13 Dejanira did so and before long had a reason to use it. Hercules in one of his conquests had taken a pretty woman as prisoner, named Iole, of whom he seemed more interested in than Dejanira approved. When Hercules was about to offer sacrifices to the gods in honor of his victory, he asked his wife for a white robe to wear for this special occasion. Dejanira, thinking it was a good opportunity to try her love spell, soaked the robe in the blood of Nessus. She gave him the robe, and as soon as he put it on, the garment became warm on the body of Hercules, and a poison penetrated into all his limbs, causing him the most intense agony. He tried to remove the robe, but it stuck to his skin, and with it he tore away whole pieces of his body. Dejanira, on seeing what she had done, hung herself. Hercules, prepared to die, climbed Mount Oeta, where he built a funeral pyre of trees, gave away his prized bow and arrows, and laid himself down on the pyre, his head resting on his club, and his lion's skin spread over him. With his expression as peaceful as if he were about to take a nap, he commanded one of his followers to apply the torch. The flames spread and soon ioverwhelmed the whole pyre.

14 The gods themselves felt troubled at seeing the champion of the earth brought to an end like this. But Zeus with a smile addressed them: " I say to you, fear not. He who conquered all else is not to be conquered by those flames which you see blazing on Mount Oeta. Only his mother's share in him can die; what he got from me is immortal. I will take him, dead to earth, to the heavenly shores, and I require of you all to receive him kindly. No one can deny that he has deserved it." The gods all gave their approval. So when the flames had consumed the mother's share of Hercules, the

diviner part, instead of being injured, seemed to start forth with new life. Zeus enveloped him in a cloud, and took him up in a four-horse chariot to live among the stars. As he took his place in heaven, Atlas felt the added weight.

15 Hera finally felt sorry for all the pain she caused him, and gave him her daughter Hebe in marriage.

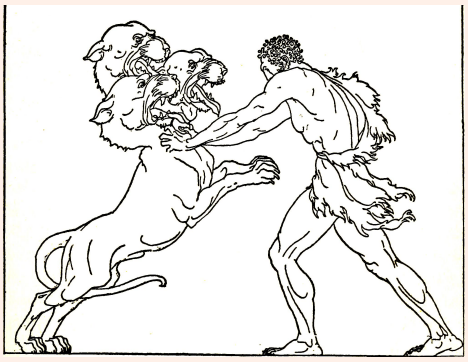
CEFR Level: B2

6.1 Comprehension Questions

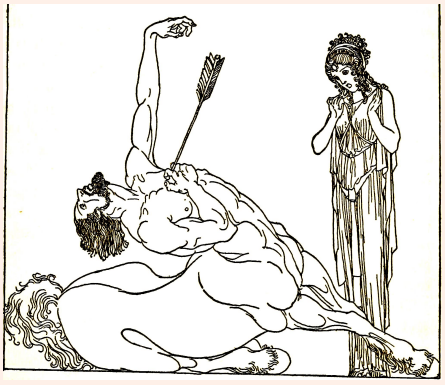
Answer the following questions according to the story.

1. What did Juno do to try to kill baby Hercules and why?
2. Why did Hercules have to do difficult tasks?
3. This story describes 7 of Hercule's 12 labors. List them here:
   (a) _____
   (b) _____
   (c) _____
   (d) _____
   (e) _____
   (f) _____
   (g) _____
4. Why was killing the Hydra difficult?
5. How did Hercules complete the task of cleaning the Augean stables?
6. Who is Hippolyta?
7. How did Hera interfere with the task of getting Hippolyta's belt? What was the consequence?
8. How did Hercules get the Spanish oxen back to the king of Argos?
9. How did Hercules get the golden apples?
10. How did Hercules defeat Antaeus?
11. What happened to Hercules when he completed all his tasks?
12. What was his punishment?
13. What happened to his wife after he completed his last task? What did the centaur tell her to do?
14. What did Hercules' wife do with his robe and why?
15. What happened to Hercules and his wife after this?

16. Who are the characters in the pictures below from the story of Hercules? Which event from the story is happening in each picture?



A _____



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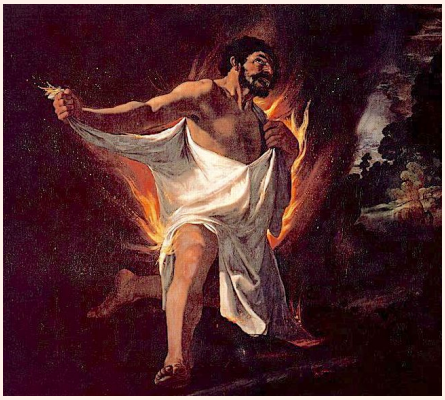

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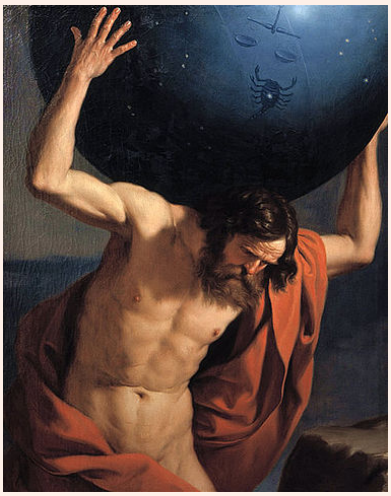

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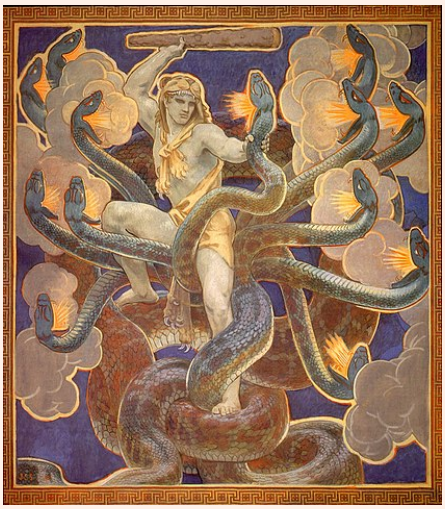


F _____

6.2 Vocabulary from the Story

As usual, we get some interesting words and phrases from this story.

1. We get the adjective "herculean" from the story of Hercules. What do you think this word means? Use a dictionary if you need to. How is this word related to Hercules?

2. In English we often use the phrases "a herculean task" and "a herculean effort." What do these two phrases mean? Give examples using the phrases in a sentence.
   (a) a herculean task

   (b) a herculean effort

3. The word "galaxy" comes from Greek, and in Greek "gala" means "milk." What part of the story is this word referencing?

4. According to the Merriam-Webster dictionary, hydra can mean "a multifarious evil not to be overcome by a single effort". How is this related to the Hydra in this story?

5. We can also say a problem is "hydra-headed". What do you think that means?

6. What is an "atlas", and how is it related to Atlas from this story?

7. We also get the idiom "carry the weight of the world on one's shoulders" from Atlas. What do you think this idiom means? Use a dictionary if you need to.

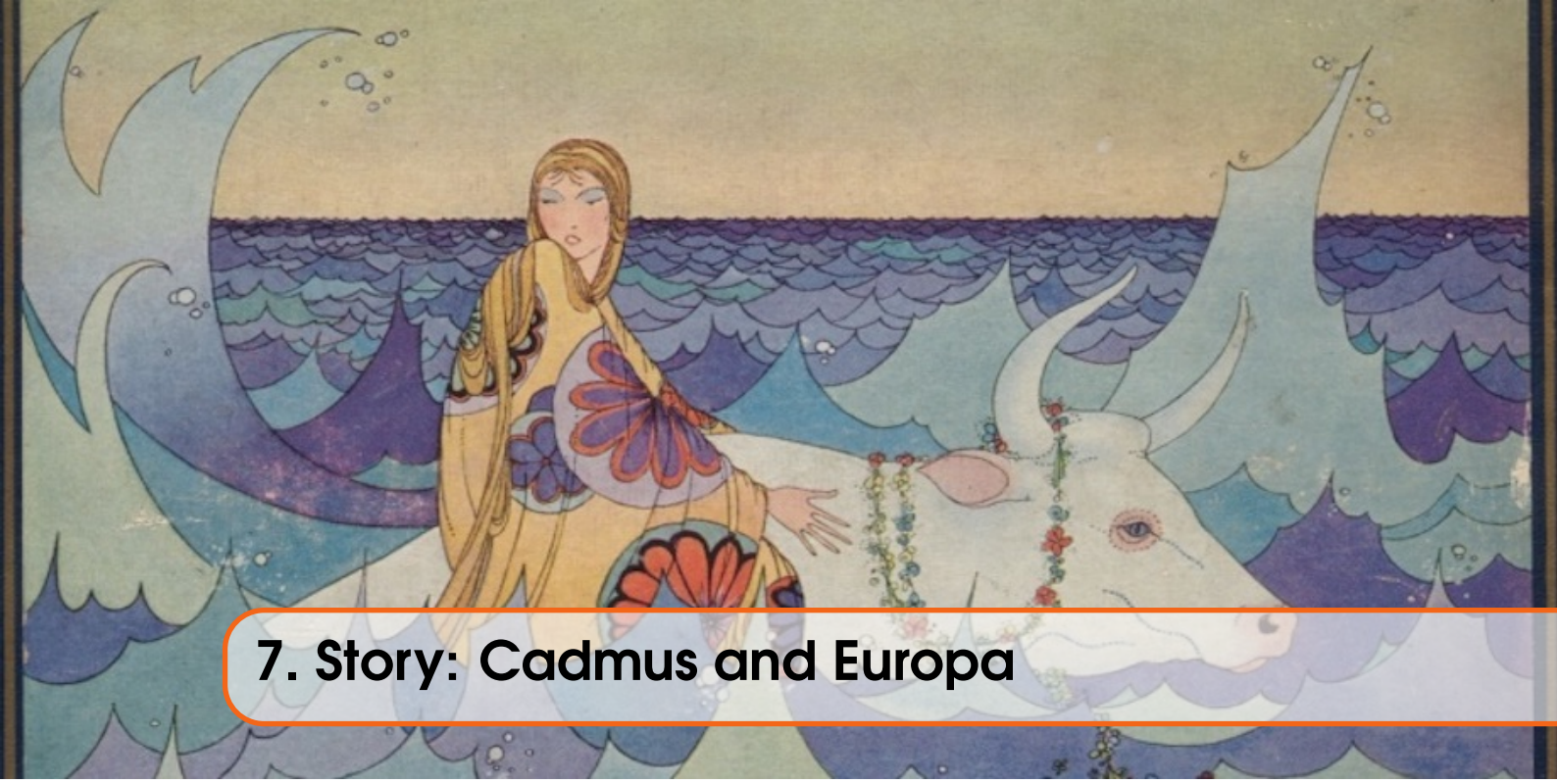
8. Read this entry for *Augean stables* from the Merriam-Webster dictionary:

   > *Augean stable* most often appears in the phrase "clean the Augean stable," which usually means "clear away corruption" or "perform a large and unpleasant task that has long called for attention." Augeas, the mythical king of Elis, kept great stables that held 3,000 oxen and had not been cleaned for thirty years - until Hercules was assigned the job. Hercules accomplished this task by causing two rivers to run through the stables. The word Augean is sometimes used by itself, too - it has come to mean "extremely difficult and usually distasteful." We can refer to "Augean tasks," "Augean labor," or even "Augean clutter."

   What is a situation you can describe using this phrase?

9. We also get the phrase "Shirt of Nessus", which means "a source of misfortune from which there is no escape; a fatal present; or a "destructive force or influence." How does this relate to the story of Hercules? Give an example of how it could be used.

10. The Greek play author Euripides wrote a play about Eurystheus' fear that Hercules' children will seek revenge and kill him after the death of their father. Thus, Eurystheus plans to kill Hercules' children. They run away to Athens and Eurystheus declares war on the city and demands the soldiers "leave no stone unturned" to find and kill his children. From this version of Hercules' story we get the idiom "leave no stone unturned" in English. Use a dictionary to find the meaning of this phrase and use it in a sentence.



7. Story: Cadmus and Europa

Why Cadmus Founded a City

adapted from *Favorite Greek Myths* by Lilian Stoughton Hyde

I: The Loss of Europa

1 One day, a girl named Europa was playing in a field by the seashore. She sat on the grass with her lap full of flowers, and was weaving the flowers into wreaths for her three big brothers, Cadmus, Phoenix, and Cilix, who were not far away. Suddenly she looked up and saw a snow-white bull, with beautiful silvery horns, standing near her. At first she was afraid, but the bull seemed so gentle, and looked at her in such a friendly way, that she lost all fear of it. Taking some clover blossoms from her lap, she ran up to it and held them to its mouth. It ate the flowers and then began skipping around on the grass almost as lightly as a bird. Finally, coming to the place where Europa was weaving together her flowers, it lay down by her side. She petted it and threw some of the wreaths over its horns, then clapped her hands when she saw how pretty they looked. After this, she was climbing up onto its back when it got up and galloped around the meadow with her. Europa, holding on by one of its white horns, laughed, and enjoyed the ride, and did not notice that the bull was taking her farther and farther away from home, and closer to the shore, until it suddenly jumped into the sea and began to swim away with her. Then she was frightened and screamed for her brothers, who heard her, and ran down to the shore. But they could not stop the white bull. Europa was carried off, and was never seen nor heard from again.

Europa and the bull
by Guido Reni, 1637-1639

2 When the three brothers told their father, King Agenor, what had happened, he was quite broken-hearted and furious. He said that his young sister Europa should not have been left alone, and he blamed Cadmus more than the other brothers because Cadmus was the oldest. Finally he said to Cadmus, " Go and find Europa and bring her back; or, if you cannot find her, never enter the doors of your father's palace again." When the great gates of the city closed behind Cadmus, he started walking toward the west, as that was the direction that the bull had taken.

He passed through lonely forests, crossed mountain-chains, and ended up making his way across the sea to other lands, but he could not find Europa nor heard any news of her. Cadmus felt quite sure that the search was useless.

II: Cadmus and the Dragon

3 As Cadmus did not dare go home without his sister, he asked the oracle at the shrine of Apollo what he should do. The shrine of Apollo was in a cave at the foot of Mount Parnassus, and the oracle was a mysterious voice that seemed to come from the heart of the mountain. The voice told Cadmus to follow a white cow he would see, and afterward to build a city on the spot where he saw her lie down. After leaving the cave, Cadmus hardly had time to walk down into the road again before he saw a white cow, which he followed, as the voice had told him to do. When the cow came to a certain beautiful valley, she raised her head, as if she were looking up to heaven, and then mooed loudly, after which she lay down, seemingly quite content with the spot. Cadmus knew that this was the place where he must build his city.

Cadmus at the Shrine of Apollo at Delphi

4 Near the spot the cow had chosen was a forest of very old trees, and among the trees, in a rocky place, was a cave. The mouth of the cave was so full of hanging willows that one could not see what it was like inside, but Cadmus thought he could hear water trickling down, and the sound seemed so cool and inviting that he threw a lion's skin around his shoulders, took his spear, and went into the mouth of the cave.

Cadmus and the dragon

5 At first, it was so dark inside that he could see nothing. When his eyes had become accustomed to the change from the bright sunshine he had just left, he saw, in the darkness, two bright spots, and knew that they must be the two eyes of some beast. As he could see better, he discovered the form of a huge dragon with ugly claws. He took up a large stone and launched it straight at the creature's head, but the scales of the dragon were so hard and tough that the stone rolled away without doing it any harm. Then he threw his spear at it and wounded it with that, but not being much disabled, the creature came out of the cave hissing, and attacked him fiercely. As it came nearer, he took his spear once again and pushed it straight into its open mouth, and finally pinned it to a tree which grew there, and so killed it.

Cadmus sowing dragon's teeth

6 As Cadmus stood looking at the dragon, he realized that although he had killed the monster, he was alone in a strange country, where, without help, he would have to build the city ordered by the oracle. Just then he was aware that someone was standing at his side. He looked up and saw a tall, strong-looking woman with clear gray eyes. She had a lance in her hand and a helmet on her head. He knew at once that it was the warrior-goddess, Athena, and as he looked at her he felt his courage coming back. Athena told him to plow the ground nearby and sow the dragon's teeth. This seemed like strange seeds to plant, but Cadmus did as he was instructed to do, and then stood waiting to see what would happen.

7 After a short time the soil began to look a little bumpy in places, as it does when corn is growing, but then instead of blades of corn, sharp steel points began to show. As they came up farther, these looked like spear-points; then helmets appeared all along the rows; finally, fully armed men had grown up out of the earth and stood looking around fiercely, ready to fight. Cadmus thought he had a worse enemy now than the dragon, and made ready to defend himself, but there was no need. For the armed men were hardly out of the soil before they began fighting, one with another, and they fell so fast that soon only five were left. But these last five were wiser than their brothers, for they saw that they gained nothing by killing one another. Instead, they threw their arms on the ground with a crash, and shook hands, to see what would come from helping others. This worked much better. Cadmus shook hands with the rest, and then they all united to build the city on the spot where the cow had laid down. The new city was called Thebes. It was prosperous, and all lived there happily for many years, with Cadmus as king.

adapted from Old Greek Stories by James Baldwin

8 Cadmus was a wise king. The gods who lived with Jupiter among the clouds were well pleased with him and helped him in more ways than one. After a while he married Harmonia, the beautiful daughter of Mars. All the gods were at the wedding, and Athena gave the bride a wonderful necklace about which you may learn something more at another time.

9 But the greatest thing that Cadmus did is yet to be told. He was the first scholar of the Greeks, and taught them the letters which were used in his own country across the sea. They called the first of these letters alpha and the second beta, and that is why men speak of the alphabet to this day. And when the Greeks had learned the alphabet from Cadmus, they soon began to read and write and to make beautiful and useful books.

10 As for his dear sister Europa, she was carried safely over the sea to a distant shore, on the island of Crete. She may have been happy in the new, strange land to which she was taken-I cannot tell; but she never heard of friends or home again. Whether it was really Jupiter in the form of a bull that carried her away, nobody knows. Of one thing I am very sure: she was loved so well by all who knew her that the a whole continent has been called after her name ever since – Europe.

CEFR Level: B1

Statue of Europa at the University of Tennessee
Photo credits: Charity Davenport

Europa and the bull at the opening ceremony of the 2015 European Games
Photo credits: www.kremlin.ru

7.1 Comprehension Questions

Answer the following questions according to the reading.

1. What happened to Europa at the beginning of the story?

2. What is Cadmus' task?

3. According to the oracle of Apollo, what is Cadmus' task?

4. What does Cadmus find in the cave?

5. What does Athena tell Cadmus to do?

6. What happens when he does what she commanded?

7. What are some achievements of Cadmus?

8. What do we learn about Europa at the end of the story?

7.2 Vocabulary

"To sow dragon's teeth" is an idiom in English.

1. What does it mean? Use a dictionary to find out.

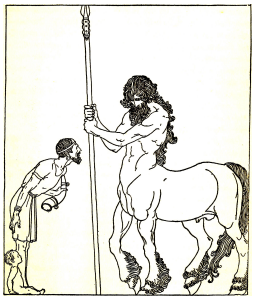
2. How is it related to the story? (Hint: what happens when the dragon's teeth are planted?)

3. Give an example of a time you sowed dragon's teeth.

8. Story: Jason and the Argonauts

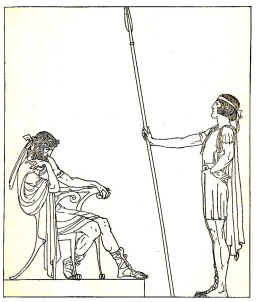
Jason and the Argonauts

Adapted from *Aunt Charlotte's Stories of Greek History* by Charlotte M. Yonge



1 Pelias, the usurping king of Iolcus, was walking through the marketplace when he saw a handsome young man with hair flowing on his shoulders, two spears in his hand, and only one sandal. He was very much afraid, for it had been foretold to Pelias by an oracle that he would be murdered by a man with one foot bare. And this youth was really Jason, the son of his brother Aeson, from whom he had taken the kingdom of Iolcus. Fearing that Pelias would kill the child, Aeson had sent him away to the cave of the Centaur Chiron, by whom Jason had been raised and had now come to seek his fortune. He had lost his shoe in the mud while kindly carrying an old woman across a river, not knowing that she was really the goddess Juno, who had come down in that form to test the kindness of men, and who was thus made his friend forever. Pelias sent for the young stranger the next day and asked him what he would do if he knew a man standing in front of him was destined to kill him. "I would send him to bring me the Golden Fleece," said Jason. "Then go and get it," said Pelias.

2 Jason then began building a ship which he called Argo, and announced the intended expedition throughout Greece, thus gathering together all the most famous heroes then living, most of whom had, like him, been brought up by the great Centaur Chiron. Hercules was one of them, and another was Theseus, the great hero of the Ionian city of Athens, whose strength was almost equal to that of Hercules.



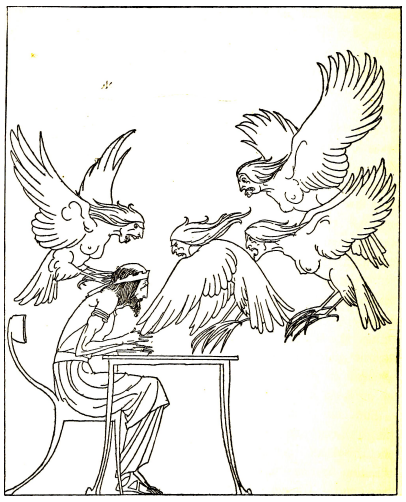
3 Another Argonaut must be mentioned, and that is the musician Orpheus. He was the son of the muse Calliope, and was looked on as the first of the many outstanding singers of Greece, who taught the noblest and best lessons. His music, when he played on the lyre, was so sweet, that all the

animals, both fierce and gentle, came around to hear it; and not only these, but even the trees and rocks gathered round, fascinated by the sweetness.

Hylas and the nymphs
by John William Waterhouse, 1896

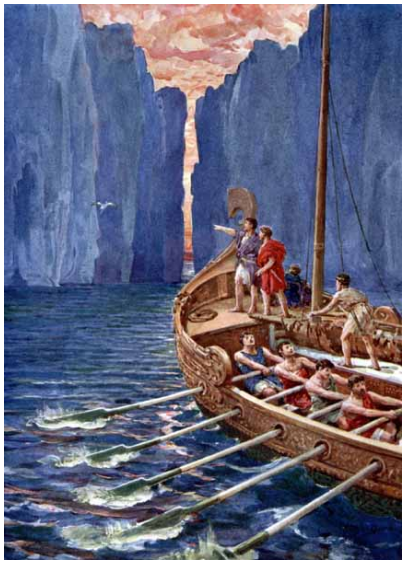
4 All these and more, to the number of fifty, joined Jason in his crew, and they were called "the Argonauts". The Argo, the ship which carried them, had fifty oars, and the front of the ship was made with a piece of wood from the great oak of Dodona, which could speak for the oracles. When all was ready, Jason stood on the deck and poured wine from a golden cup, praying out loud to Jupiter, to the Winds, the Days, the Nights, and to Fate to grant them a favorable journey. Old Chiron the Centaur came down from his hills to cheer them on and pray for their return; and as the oars kept measured time, Orpheus struck his lyre in tune with their splash in the blue waters.

5 They made a stop in Mysia, where a youth named Hylas went ashore to bring back some fresh water but was caught by the nymphs of the stream and taken captive. Hercules, hearing his cry, went in search of him, and, as neither returned, the Argo sailed without them. No more was heard of Hylas, but Hercules went back to the city of Argos.



King Phineus and the harpies

6 They next visited Phineus, a wise old blind king, who was being harassed by nasty birds with women's faces called Harpies. These monsters always came down when he was going to eat, ate the food, and spoiled what they did not eat. The Argonauts having among them two winged sons of Boreas (the north wind), hunted these horrible creatures far out into the Mediterranean. Phineus thanked them for helping him and then told them that they would have to pass between some floating rocks called the Symplegades, which were always surrounded in mist, were often driven together by the wind, and crushed whatever was between. He told them to let go of a dove and let it fly, and if it went through safely, they should follow. They did so, and the dove came out at the other side, but with her tail feathers clipped off as the rocks met. However, on went the Argo, each hero rowing for his life, and Juno and Athena helping them; and, after all, they were but just in time, and lost the decorations on the back of their ship!



Jason at the Symplegades
by Charles Kingsley, circa 1900

The Success of the Argonauts

7 When Jason arrived at Colchis, he sent for King Æetes, and asked him for the Golden Fleece. Æetes replied that he might have it, provided he could control the two copper-footed bulls with flaming breath, which had been a present from Vulcan, and with them plow a piece of land, and sow it with the dragon's teeth. Athena had given Æetes half the teeth of the dragon of Thebes, which had been killed by Cadmus.

8 The task seemed beyond Jason's reach, until Medea, daughter of Æetes and a priestess of the goddess Hecate, goddess of magic, promised to help him, on condition that he would marry her and

take her to Greece. When Jason agreed to promise to do so, Medea gave him a magic lotion to rub on himself and his shield and spear. For a whole day afterward, neither sword nor fire would hurt him, and he would thus be able to master the bulls. So he found the bulls; he secured them to the plow, and then he sowed the teeth, which came up, like those sown by Cadmus, as armed men, who began to attack him, but as Medea had advised him, he threw a stone among them, and they began to fight with one another, so that he could easily kill the few who refused to fight each other.

Medea

9 Still Æetes refused to give him the fleece and was about to set fire to the Argo and kill the crew, but Medea warned Jason in time and led him to the spot where the fleece was nailed to a tree. Orpheus lulled the guardian dragon to sleep with his lyre while Jason took down the fleece, and Medea joined them, carrying in her arms her little brother whom she had stolen from his bed with a cruel purpose, for when her father found out what was going on and started running toward them, she cut the poor child into pieces, and tossed his limbs into the stream of the Phasis, so that, while her father tried to collect them, the Argo had time to sail away.

Medea throwing her brother out

10 The Argo did not return by the same route, but went to the north and came to the isle of the goddess Circe, who happened to be Medea's aunt, who purified Jason and Medea from the blood of the poor boy. Then they came to the island of the Sirens, creatures that looked like beautiful girls who stood on the shore singing so sweetly that no sailor could resist the charm, but the moment any man reached the shore, they strangled him and sucked his blood. Warned by Medea, Orpheus played and sang so magnificiently as to drown out the sound of the Sirens' fatal song, and the Argo came out into the Mediterranean somewhere near Trinacria, the three-cornered island now called Sicily, where they had to pass between two lofty cliffs. In a cave under one of these lived a monster called Scylla, with twelve limbs and six long necks, with a dog's head on each, ready to capture a man out of every ship that passed, but it was safer to keep on her side than to go to the other cliff, for there a water-witch named Charybdis who lived in a whirlpool, and was sure to suck the whole ship in, and swallow it up. However, Achilles' mother Thetis and her sister Nereids came and guided the Argo safely through.

Orpheus

11 As they passed the island of Crete, a giant robot named Talos, who was created by Hephaestus by request of Zeus to protect Europa, began throwing boulders at the ship. Every day he circled the island, guarding it, and had one vein, which went from his neck to his ankle, bound shut by only one bronze nail. Medea hypnotized him from the Argo, deceiving him into believing that he could become immortal by removing the nail. When he dislodged the nail, the ichor ran out of him like molten lead," exsanguinating and killing him. Jason and the Argonauts could then safely continue their journey home.

meeting a Siren

12 When the crew returned to Iolcus, they had only been gone for four months, and Jason gave the fleece to his uncle Pelias and dedicated the Argo to Neptune. He found his father Aeson had grown very old, but Medea decided to restore him to youth. She went forth by moonlight, gathered a number of herbs, and then, putting them in a witches' brewing pot, she cut old Aeson into pieces, threw them in, and boiled them all night. In the morning Aeson appeared as a lively black-haired young man, no older than his son. Pelias' daughters came and begged her to teach them the same spell. She pretended to do so, but she did not tell them the correct herbs, and thus the poor girls only killed their father, and did not bring him to life again. The son of Pelias drove the treacherous Medea and her husband from Iolcus, and they went to Corinth, where they lived ten years, until Jason grew tired of Medea, and divorced her in order to marry Creusa, the king's daughter.

13 In her rage, Medea sent the bride the fatal gift of a poisoned robe, then she killed her own children, and flew away in a chariot drawn by winged snakes, to the east where she became the mother of a son named Medus, from whom the nation of Medes originated. As for Jason, he had fallen asleep at noon one hot day under the shade of the Argo, where it was drawn up on the sand by Neptune's temple, when a bit of wood broke off from the top edge, fell on his head, and killed him.

CEFR Level: B2

8.1 Comprehension Questions

Answer the following questions according to the story.

1. What is the relationship between Pelias and Aeson? What is Pelias trying to do to Aeson?
2. Why is Pelias scared of Jason?
3. What does Pelias send Jason to do?
4. What is so special about the ship Argo?
5. Who are the people who Jason had come with him onto the Argo?
6. What happened to Hylas and Hercules?
7. What happened to Phineus, and who is he?
8. When Jason finally reaches Colchis, what does King Æetes tell Jason to do?
9. Who agrees to help Jason, and what is the catch?
10. How does (the person in 9) help Jason?
11. What cruel thing does Medea do to her brother, and why?
12. Who is Circe?
13. Who are the sirens, and who helps "defeat" them, and how?
14. Who (or what) is Talos?
15. What does Medea do to Aeson?
16. What did Medea do when Pelias' daughters wanted to learn how to do what she did in 14, and what was the result?
17. What happens to Jason at the end of the story?

8.2 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. What kinds of things does Medea do? What do you think of her?
2. Explain the kind of relationship that Jason and Medea have. Is it a good one?
3. At the end of the story, what can we assume happened to Aeson?
4. Jason's ending is somewhat different from most heroes' stories. What is different and why do you think it is different?
5. At the beginning of the story, Pelias was afraid of Jason because he had heard that he would be killed by a man with one shoe on. Did Pelias' fate come true?

8.3 Vocabulary

Answer the following questions. Compare your answers with a partner.

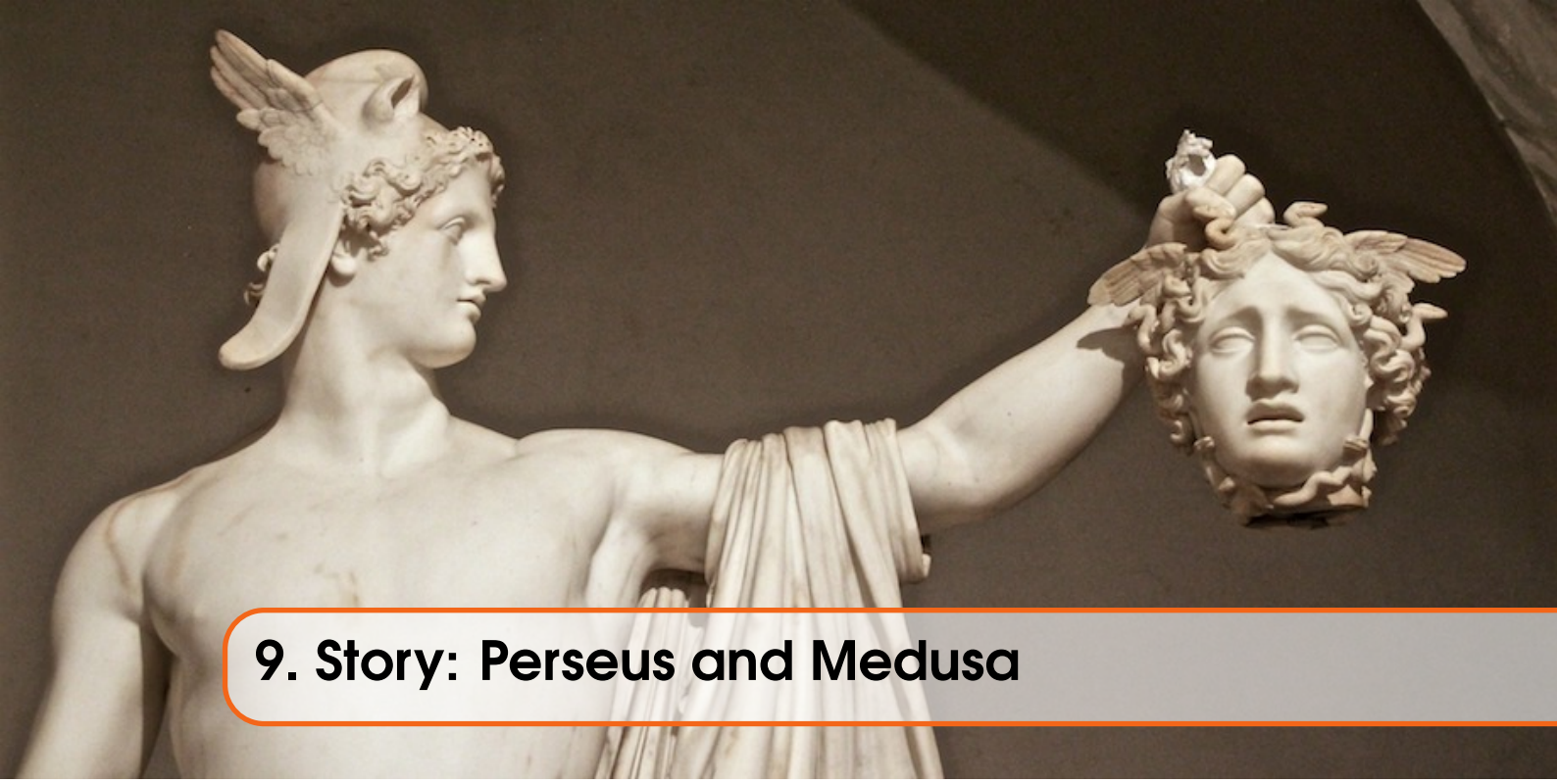
Siren:

1. What do sirens look like according to the story?
2. What do sirens look like according to a Google Images search?
3. What are 2 different meanings of sirens, and how are they related to the Greek creature?
4. Why do you think Starbucks chose a siren for their logo?

Photo by Charity Davenport,

Scylla and Charybdis:

5. What are Scylla and Charybdis?
6. What does the idiom "stuck between Scylla and Charybdis" mean? (We also say "stuck between a rock and a hard place".)
7. Give an example of a time you were stuck between a rock and a hard place.



9. Story: Perseus and Medusa

Perseus and Medusa

Adapted from *The Myths and Legends of Ancient Greece and Rome* by E. M. Berens with text from Wikipedia, ⓒⓘⓢ

1 Perseus, one of the most famous of the legendary heroes of ancient times, was the son of Zeus and Danae, daughter of Acrisius, king of Argos. An oracle foretold to Acrisius that a son of Danae would be the cause of his death, so he imprisoned her in a tall tower in order to keep her isolated from the world. Zeus, however, descended through the roof of the tower in the form of a shower of gold, and the lovely Danae became his bride.

2 For four years Acrisius had no idea this happened, but one evening as he happened to walk by Danae's room, he heard the cry of a young child from within, which led to the discovery of his daughter's marriage with Zeus. Enraged, Acrisius commanded the mother and child to be placed in a chest and thrown into the sea.

3 But it was not the will of Zeus that they should die. The chest floated safely to the island of Seriphus, where Dictys, brother of Polydectes, king of the island, was fishing on the seashore and saw the chest abandoned on the beach. Pitying the helpless condition of its unhappy occupants, he led them to the palace of the king. Polydectes knew he wanted Danae as his wife the instant he laid eyes on her. Yet for many years Danae and Perseus remained on the island, where, unbeknownst to Polydectes, Perseus received an education suitable for a hero from the best teacher available–Achilles', Hercules', Jason's, and Theseus' teacher, Chiron the Centaur.

4 As he grew up, Perseus believed Polydectes was less than honorable, and protected his mother from him; then Polydectes plotted to send Perseus away on a long, impossible task to humiliate him, or even better, kill him so that he would stop interfering with his plan to marry Danae. He held a large banquet where each guest was expected to bring a gift, but Perseus was unaware of this custom, so he asked Polydectes to name the gift; he would not refuse it. Polydectes held Perseus to his reckless promise and demanded the head of the only mortal Gorgon, Medusa, whose gaze turned people to stone.

5 To accomplish this, Athena, the patron of heroes, advised him to find the Hesperide Nymphs, whom only the Grææ knew where they lived. Perseus started on his expedition, and, guided by Hermes

and Athena, arrived, after a long journey, in the far-off region, on the borders of Oceanus, where the Grææ lived. The Grææ were three very old, gray-haired women, sisters of the Gorgons, who shared one eye and tooth. He at once asked them for the necessary information, and on their refusing to grant it he stole their single eye, which he only gave back to them when they gave him full directions with regard to his route. He then proceeded to the land of the Hesperides, from whom he may obtain the objects crucial to his purpose.

6 From the Hesperides he received a bag to safely contain Medusa's head. Zeus gave him an adamantine sword and Hades' helm of darkness to make him invisible. Hermes lent Perseus winged sandals to fly, and Athena gave him a polished shield. Perseus then proceeded to the Gorgons' cave.

7 Equipped with the magic items, he attached to his feet the winged sandals and flew to the land of the Gorgons, whom he found fast asleep in a cave. Now as Perseus had been warned by his heavenly guides that whoever looked upon these weird sisters would be transformed into stone, he stood with his face turned away from the sleepers, and looked at them through the reflection in his bright metal shield. Then, guided by Athena, he cut off the head of the Medusa, which he placed in his bag. As soon as had he done that, from Medusa's headless body there sprang forth the winged horse Pegasus, who flew up into the sky. He now hurried to escape the pursuit of the two surviving sisters, who, awoken from their sleep, eagerly rushed to avenge the death of their sister.

8 His invisible helmet and winged sandals here came in handy; for the former concealed him from the view of the Gorgons, while the latter carried him swiftly over land and sea, far beyond the reach of pursuit. In passing over the burning plains of Libya the drops of blood from the head of the Medusa oozed through the bag, and falling on the hot sands below produced many-colored snakes, which spread all over the country. Droplets of blood that landed in the Red Sea created coral reefs underwater.

9 Perseus continued his flight until he reached the kingdom of Atlas, of whom he begged rest and shelter. But as Atlas protected the Garden of the Hesperides, where every tree produced golden fruit, he was afraid that this hero who just killed the monstrous Medusa might also destroy the dragon which guarded it and then steal his treasures. He therefore refused to grant the hospitality which the hero demanded. So, Perseus, irritated at Atlas' refusal, reached into his bag and pulled out the head of the Medusa, and holding it towards the king, transforming him into a stony mountain. Beard and hair erected themselves into forests; shoulders, hands, and limbs became huge rocks, and the head grew up into a rocky peak which reached into the clouds.

10 Perseus then resumed his travels. His winged sandals carried him over deserts and mountains, until he arrived at Ethiopia, the kingdom of King Cepheus. Here he found the country filled with disastrous floods, towns and villages destroyed, and everywhere signs of devastation and ruin. On a projecting cliff close to the shore, he noticed a lovely maiden chained to a rock. This was Andromeda, the king's daughter. Her mother Cassiopeia, having boasted that her beauty surpassed that of the Nereides, caused the angry sea-nymphs to appeal to Poseidon to retaliate, and thus the sea-god devastated the country with terrible waves, which brought with it a huge monster who consumed all that came in his way.

11 In their distress, the unfortunate Ethiopians begged the oracle of Zeus- Ammon, in the Libyan desert, and received the response that only by the sacrifice of the king's daughter to the monster could the country and people be saved.

12 Cepheus, who fondly loved his dear daughter Andromeda, at first refused to listen to this dreadful proposal; but overcome at length by the prayers and begging of his unhappy citizens, the heartbroken father gave up his child for the welfare of his country. Andromeda was then chained to a rock on the seashore to serve as a prey to the monster, while her unhappy parents watched her sad fate on

the beach below.

13 On being informed of the meaning of this tragic scene, Perseus proposed to Cepheus to kill the monster, on condition that the lovely victim should become his bride. Overjoyed at the possibility of Andromeda's release, the king gladly accepted, and Perseus raced to the rock, to breathe words of hope and comfort to the frightened girl. Then putting on once more the helmet of Hades, he jumped into the air and waited for the approach of the monster.

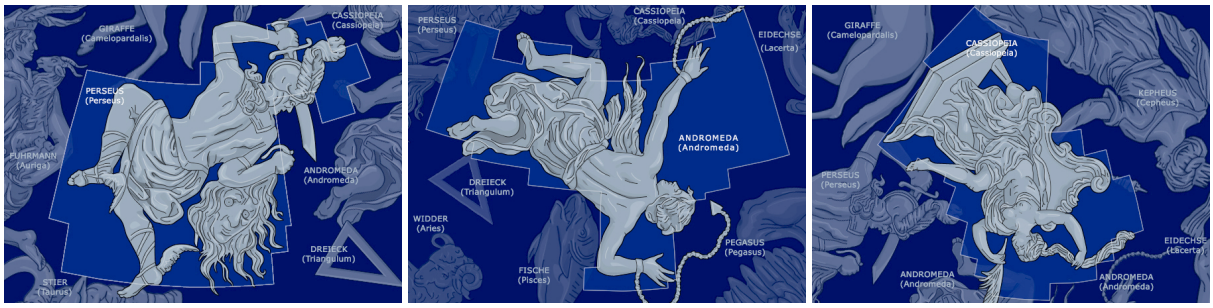
14 The sea opened, and the shark's head of the gigantic beast raised itself above the waves. Lashing his tail furiously from side to side, he leaped forward to bite his victim; but the courageous hero, watching his opportunity, suddenly darted down, and bringing out the head of the Medusa from his bag held it before the eyes of the dragon, whose hideous body became gradually transformed into a huge black rock. Perseus then unchained Andromeda and led her to her now happy parents, who, anxious to show their gratitude, ordered immediate preparations to be made for the marriage feast.

15 Perseus then left the Ethiopian king, and, accompanied by his beautiful bride, returned to Seriphus, where Perseus returned to give King Polydectes the "gift" he requested. When he did not find his mother in his court, and Polydectes would not reveal where she was, Perseus pulled out Medusa's head from the bag. Polydectes revealed that he locked her in a dungeon, just before his mouth and whole head turned to stone.

16 After he rescued his mother, he then sent a messenger to his grandfather, informing him that he intended to return to Argos; but Acrisius, fearing the fulfillment of the oracle's prophecy, fled for protection to his friend Teutemias, king of Larissa. Anxious to return to Argos, Perseus followed him. But here a strange accident occurred. While taking part in some funeral games, celebrated in honor of the king's father, Perseus, by an unfortunate throw of the discus, accidentally struck his grandfather, and thereby was the innocent cause of his death.

17 After celebrating the funeral rites of Acrisius, Perseus presented the head of the Medusa to his divine protector Athena, who placed it in the center of her shield. Later on, as happens to demi-gods, when Perseus' mortal half died, he was taken up to the heavens and became a constellation, and afterwards Andromeda was also taken to the sky to shine near his stars, along with her mother, Cassiopeia.

CEFR Level: C1



The constellations of Perseus, Andromeda, and Cassiopeia, seen during autumn in the Northern Hemisphere. Images by Chaouki Kamboua, CC BY SA

9.1 Comprehension Questions

Answer the following questions according to the story.

1. How was Perseus conceived?
2. Why did Acrisius want to get rid of Perseus? How does he do that?
3. Who raised Perseus?
4. What three cool items did the Hesperides, Athena, and Hermes give Perseus?
5. What is a Pegasus and how was it born?
6. What did Perseus do with Medusa's head at the end of the story?
7. What happened to Acrisius? Why is this "ironic"?
8. What happened to Perseus and Andromeda when they died?
9. How many times did Perseus use the head of Medusa as a weapon?

Did you know?

Medusa and Pegasus are two of the most well-known creatures from Greek mythology. Pegasus can be found on many transportation company logos. Medusa jellyfish have very long and poisonous tentacles that resemble Medusa's snake hair.

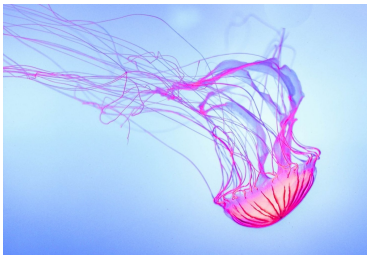


Photo credits: Airplane: Photo by Björn Strey, 2008, CC BY SA Medusa jellyfish: Photo by Joseph82 on Pixabay, CC0

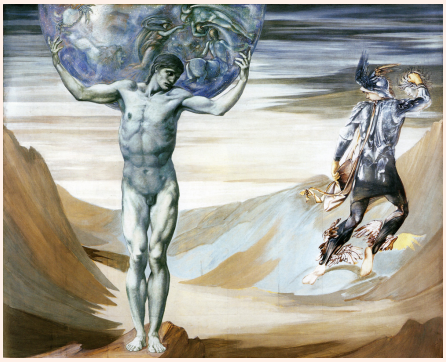
Comprehension and Critical thinking Part 2: Who are the characters in the pictures below from the story of Perseus? Which event from the story is happening in each picture?

A

B

C

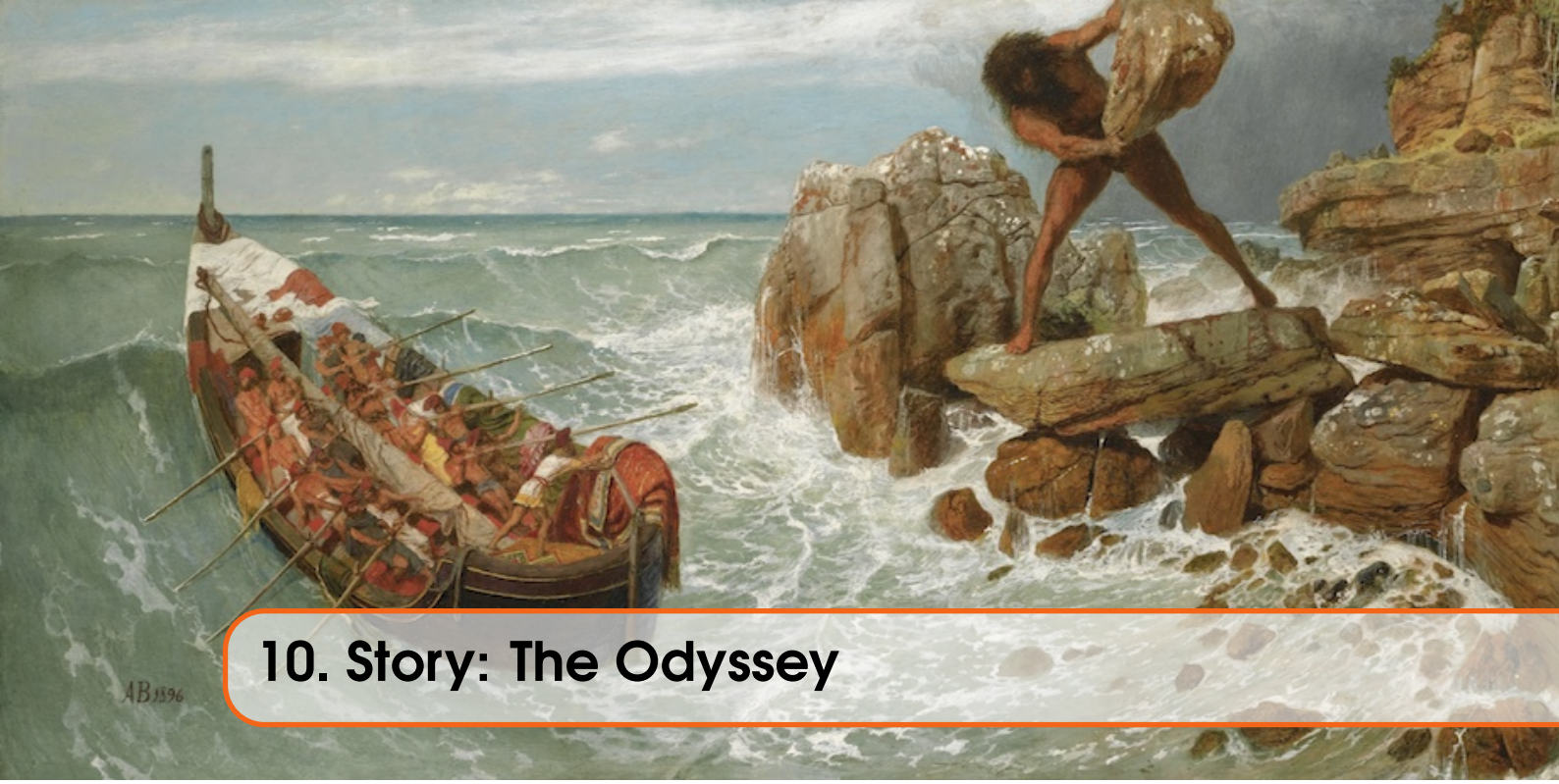
D



E

F

Exercise image and photo credits: A and B: by Walter Crane, 1892. C: by Charles Napier Kennedy, 1890. D: by Ohad Ben-Yoseph, 2006 CC BY NC SA. E: by Edward Burne-Jones, 1894. F: by Giorgio Ghisi (1520–1582).



10. Story: The Odyssey

The Odyssey

Adapted from *Bulfinch's Mythology* by Thomas Bulfinch and *Greek Gods, Heroes, and Men* by Caroline H. and Samuel B. Harding

1 After the Trojan War was ended by the burning of Troy, the Greeks filled their ships with precious things that they had gathered and set sail for home. It was not a long journey back to Greece, and some of the princes returned quickly and happily to their own land. But one king, the king of Ithaca, named Odysseus, had more adventures on the journey back than he had met with before the city of Troy itself; and it was not until 10 long years had passed that he succeeded in reaching his native land again.

2 Odysseus had been one of the wisest and bravest men in the battles about Troy, and he proved himself to be wise and brave in his long and hazardous journey home. It would be too much to tell of all the adventures that he had, though at some time you may read them in a book composed by a great Greek poet named Homer. Here we can tell only a few of the wonderful things that happened to him.

3 After sailing for a long time, and seeing many strange lands, Odysseus and his men came to the land of the Cyclops. These were a wild and ungovernable race of giants, each of whom had only one great eye in the middle of his forehead. They neither planted nor plowed the fields, but lived off their herds of sheep and cattle. Odysseus landed here and went with some of his men to explore the country. Soon they found a great high cave, with much cheese and milk in it. They entered to wait until the owner came. Finally he appeared, bringing his herds into the cave with him.

4 When Odysseus and his men saw how large and fierce he was, they would gladly have run away, but the giant had rolled a huge rock against the entrance of the cave so they could not get out. When the Cyclops named Polyphemus saw them, he immediately showed them what they might expect from him, by grabbing two of the men and eating them. The next morning he ate two more of them, and then took his herd out to pasture. But before he left, he rolled the rock back in front of the entrance of the cave so that Odysseus and his men were still kept as prisoners.

Header credits: "Odysseus and Polyphemus" by Arnold Bocklin, 1896

5 While he was gone, Odysseus planned a way to escape. He found a long pole in the cave; and the end of this he sharpened into a point, and then hardened it in the fire. When the giant had come back and had again eaten two of the men, Odysseus gave him some wine which they had brought with them when they came to the cave. When he had taken this and was sleeping drunkenly, Odysseus and his men plunged the sharp stick into his one eye and blinded him.

6 Polyphemus could not see them now, and so he could no longer catch them. The next morning Odysseus and his men got out of the cave by clinging to the underside of the sheep as the giant let them out to pasture. And though the giant felt the back of each sheep as it went out to see that none of his prisoners got away, they all escaped safely. But it happened that this cruel giant was the son of Poseidon, the god of the sea; and from this time Odysseus and his crew had to endure the wrath of the sea-god for what they had done to his son.

7 After leaving the land of the Cyclops, Odysseus came to the island of Aeolus, the god of the winds, who entertained them kindly for a whole month. When Odysseus took leave of him, Aeolus gave him a strong sheepskin bag, tied tightly with silver string. This held all the winds of heaven except the west wind, which was left out to blow him gently home. With this, Odysseus sailed for nine days steadily onward, until he was so near his native land that he saw the people on the shore. Then, while he slept, his men secretly opened the bag of the winds to see what great present it was that King Aeolus had given to their leader. All the winds of heaven flew from the bag, and storms raged and blew them out across the sea until they reached the very island of King Aeolus from which they had just left. After that, King Aeolus refused to help them.

8 Next, Odysseus came to the island of a sorceress named Circe. She was very beautiful, but had a very bad habit of using her potions to control everyone she met. Here, as soon as Odysseus' men arrived, Circe came out to the shore and invited his crew to a delicious meal. Of course the hungry men rushed inside her vast mansion, not knowing that the food has been poisoned. As they ate, the men noticed that they were slowly turning into pigs. One of his crew members, Eurylochus, was suspicious of Circe's invitation and waited outside for Odysseus. Circe opened her door and out ran a group of pigs. Eurylochus ran to Odysseus to tell him what happened, but just then the god Hermes approached them and gave Odysseus some moly, a plant that when eaten would help one resist magic. Odysseus consumed the plant, resisting Circe's spell and forcing her to change them back into men again. Then Odysseus and his crew lived peacefully with her for a whole year; and when at last they were ready to set sail again, Circe told Odysseus what he must do to get safely back home. This was to go down to the world of the dead and ask about his journey.

Circe and the pig men
by Briton Riviere, 1896

9 Odysseus, along with Circe, set sail for the edge of the Underworld, and met with many familiar monsters along the way. When Circe saw the ship approaching the coast of the Sirens, she instructed Odysseus and his crew to put wax in their ears to block the seductive voice of the Sirens, and told Odysseus to tie himself to the ship if the songs of the Sirens stole away the men. As they approached the Sirens' island, the sea was calm, and over the waters came the notes of music so enchanting and enticing that Odysseus struggled to get loose from the mast of the ship, and by cries and signs to his people begged to be released; but they, obedient to his previous orders, sprang forward and wrapped him up tighter. They held on their course, and the sound of the music grew weaker until they could hear it no more, when with joy Odysseus gave his crew the signal to unseal their ears, and they were relieved.

Ulysses and the Sirens
by John William Waterhouse , 1891

10 Odysseus had been warned by Circe of the two monsters Scylla and Charybdis. Scylla inhabited a cave high up on the cliff, from where she thrusts forth her long necks (for she had six heads), and in each of her mouths grabs one of the crew of every boat passing within reach. The other terror, Charybdis, was a whirlpool. Any boat coming near the whirlpool when the tide was rushing in will inevitably be swallowed up; not even Poseidon himself could save it. On approaching near these two fearsome monsters, Odysseus kept strict watch to keep an eye out for them. The roar of the waters of Charybdis gave warning at a distance, but Scylla could nowhere be found. While Odysseus and his men watched with anxious eyes the dreadful whirlpool, they were not equally on their guard from the attack of Scylla, and the monster, darting forth her snaky heads, caught six of his men, and took them away, screaming, to her cave on the cliff. It was the saddest sight Odysseus had yet seen; to witness his friends like this and hear their cries, unable to give them any assistance.

11 Finally Odysseus and his remaining men reached the gates of the Underworld. There he met many great heroes who had passed–his friend Achilles, Patroclus, and others who had died in the Trojan War. He also met another hero, Orion, a giant hunter and demigod whose mortal soul had traveled to Hades while, like Hercules, the immortal half rests in the stars. Hephaestus' tutor Cedalion stood on his shoulder just as he had done before to lead him towards the sun to get healed after being blinded during one of his adventures. Although he was healed, Orion and Cedalion had become best friends.

Blind Orion Searching for the Rising Sun, by Nicolas Poussin, 1658.

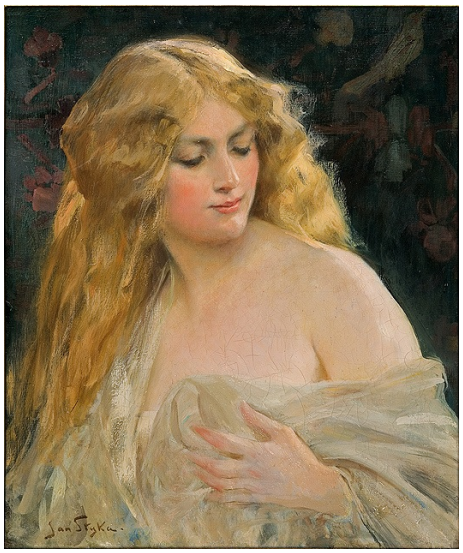
12 Odysseus sees Tiresias, a famous blind oracle, and there he was told of the wrath of Poseidon because of what he had done to his son, the Cyclops Polyphemus. He was told also

that he should reach his home in spite of Poseidon if he and his men would only leave untouched the oxen of Hyperion, the Titan of the Sun, when they get to the island where they live. Then Odysseus returned to the upper world, and once more he and his men set out on their way.

13 Again they met with many adventures. At last, they came to the island where the oxen of the sun fed in the fields. Odysseus did not wish to land here, but his men insisted on spending the night on shore. When Odysseus had made his men promise not to harm the oxen of the sun, he agreed to this, and they landed. That night a great storm came, and for a whole month, they could not leave the place. They ran out of food, and though they hunted and fished, they could not get enough to eat. At last, while Odysseus was sleeping, his men killed some of the oxen of the sun and ate them; and Helios, the sun-god, was angered.

14 When the storm ceased, they set sail again. But they had not gone far before Zeus launched a great thunderbolt at their ship because they had eaten the oxen of the sun. The ship was destroyed, and all the men drowned except Odysseus. For 10 days he swam in the sea supported by the mast of his ship. Then he was thrown on the shore of an island that was ruled by the goddess Calypso.

15 Odysseus was kindly received by the goddess, who instantly fell in love with him as soon as she set her eyes on him. Calypso had been exiled to the island of Ogygia after siding with her father Atlas during the Titan Wars. Happy to see a man after being alone on the island for thousands of years, she begged Odysseus to stay, offering him eternal life if she would stay with her and be her lover forever. But after seven years, he longed to return to his wife, Penelope, his son, Telemachus, and to his native land of Ithaca.



Calypso, blond-haired goddess
by Jan Styka (1858–1925)

Penelope and the Suitors
by John William Waterhouse, 1912

16 Athena, the patron goddess of heroes, noticed that Odysseus seemed stuck and unhappy. She begged Zeus to do something to spark the next step in Odysseus' journey home. Zeus then sent Hermes to demand that Calypso release Odysseus and allow him to go home. As soon as she saw Hermes approaching her, she knew what it was for. She stared Hermes right in the eyes and said, "Do you dare take away the only love I have ever had? The father of my two children? You gods are such hypocrites. You are so jealous to see a goddess sleep with a mortal man, although you men do the same all the time with no repercussions. Odysseus is happy here with me. Let him be." Hermes explained that Zeus is not in the mood to be compassionate towards her. At last, the goddess agreed to let him go, and even helped him build strong raft. He set sail once more - this time alone. After he left, many times Calypso tried to kill herself, forgetting her immortality, and thus remaining on the island, suffering terrible heartache. After leaving the island of Ogygia, for 17 days he sailed in safety. But Poseidon had not forgotten his old anger against Odysseus. He sent a great storm that crushed his raft, but Odysseus once more swam to shore and was saved.

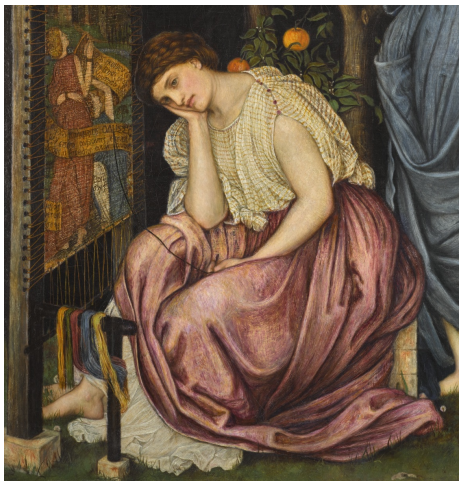
17 All during Odysseus' wanderings, his son Telemachus was looking for him. Telemachus was about 20 years old and sharing his absent father's palace on the island of Ithaca with his mother Penelope and a crowd of 108 boisterous young men, suitors whose aim was to persuade Penelope to marry one of them, all while partying in Odysseus' palace and eating up his wealth. Penelope did her best to protect herself from all these men, even promising to finally marry one of them as soon as she would finish her tapestry. But every night while the suitors were asleep, she would unravel parts of the tapestry so that it would never get done.

18 Odysseus' protector, the goddess of heroes, Athena, requested Zeus finally allow Odysseus to return home when Odysseus' enemy, Poseidon, was absent from Mount Olympus. Then, disguised as Telemachus' trainer and teacher, Mentor, she visited Telemachus to urge him to search for news of his father. As Mentor, she told Telemachus that he must find Odysseus to defend his home from the suitors destroying their livelihood. After some time, the suitors realized that Telemachus was gone. Angry, they devised a plan to ambush his ship and kill him as he sailed back home. Penelope overheard their plot and began to worry about her son's safety.

19 Odysseus washed upon the shore of the island of the Phaeacians and was found by the king's daughter while washing clothes with her maidens in a river that flowed into the sea. When he told her his story, she took him to her father. Odysseus no longer looked like a king at this point. Many days alone at sea without food or adequate clothing made him a poor sight. The king pitied him and was a gracious host, just like many of Odysseus' hosts had been, as was the custom in ancient Greek times, for one never knew if the guest were a mortal or a god in disguise. Odysseus stayed a few days, his host now a captivated audience to the tales of his adventures so far. At last Odysseus was taken to his own home in one of the ships which belonged to this king.

20 So, after much suffering and many wanderings, Odysseus reached home, and Athena once again in disguise as Mentor urges Telemachus to return home at once. More than a hundred nobles of Ithaca and of the neighboring islands had been for years fighting for the hand of Penelope. The real Mentor was sent to the palace to inform Penelope privately of her son's arrival, for caution was necessary with regard to the suitors, who, as Telemachus had learned, were plotting to intercept and kill him. When Mentor was gone, Athena presented herself to Odysseus, and directed him to make himself known to his son. At the same time she touched him, removed at once from his face and body the damage of time, and gave him the vigorous manhood that belonged to him before his journey towards Troy. Telemachus viewed him with astonishment, and at first thought he must be more than mortal. But Odysseus announced himself as his father, and accounted for the change of appearance by explaining that it was Athena's doing. Telemachus threw his arms around his father's neck and cried. Odysseus disguised himself as a beggar and entered his palace, hoping to find Penelope.

Mentor leading Odysseus' son Telemachus
by John Flaxman, 1810

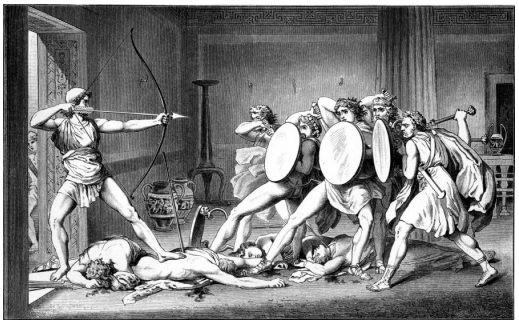


Penelope weaving a tapestry, waiting for Odysseus' return. By John Roddam Spencer Stanhope, 1864

21 Penelope decided something must be done. The continued absence of her husband seemed to prove that his return was no longer to be expected. Meanwhile, her son had grown up, and was able to manage his own affairs.

She therefore agreed to a competition of skill among the suitors. The test selected was shooting with the bow. Twelve rings were arranged in a line, and he whose arrow was sent through the whole twelve was to have the queen for his prize. Then spoke Odysseus, "beggar as I am, I was once a soldier, and there is still some strength in these old limbs of mine." The suitors laughed at him and commanded him to leave the hall for his audacity. But Telemachus spoke up for him and asked him to try. Odysseus took the bow, and handled it with the hand of a master. With ease he pulled back the cord, then fitting an arrow to the bow he drew the string and sped the arrow with utmost accuracy through each of the rings.

22 Without allowing them time to express their surprise, he said, "Now for another mark!" and aimed directly at the suitor that laughed the loudest at him. The arrow pierced through his throat and he fell dead. Telemachus, Mentor, and another faithful follower, well armed, now sprang to the side of Odysseus. Odysseus left them not long in uncertainty; he announced himself as the long-lost king of Ithaca, whose house they had invaded, whose food they have wasted, whose wife and son they had harassed for ten long years; and told them he meant to have copious vengeance. All were killed, and Odysseus was finally master of his palace and owner of his kingdom and his wife once again, 20 years after he had left to go fight in the Trojan War.



Odysseus and the suitors. By Gustav Schwab, 1882

CEFR Level: B2

10.1 Comprehension and Critical Thinking Questions

Answer the following questions according to the story.

1. How long did it take for Odysseus to get home?
2. What is a Cyclops, and how did Odysseus escape the cave of the Cyclops?
3. Why did Poseidon want to punish Odysseus and his crew?
4. What is the story of the sheepskin bag? What can we learn from this story?
5. What did Circe do to the crew?
6. How did Odysseus avoid Circe's curse?
7. How did Odysseus avoid the attack of the Sirens?
8. What happened when Odysseus tried to avoid Scylla and Charybdis?
9. What two things did Odysseus learn while in the Underworld?
10. How did Odysseus and his crew anger Helios?
11. Where did Odysseus stay for 7 years?
12. What did Odysseus find when he finally reached home?
13. What do you think of Odysseus' crews' actions?
14. What do you think of Penelope?
15. Hospitality is a big theme in *The Odyssey*. What do you learn in the story about being a host and the responsibility of being a guest, especially considering Penelope's suitors?

10.2 Vocabulary

There are quite a few interesting words we get from this story.

1. *The Odyssey* is an epic–a very long poem of many hundreds of pages that describes an adventure story. More recently this word has been popularized as an adjective. Read the Merriam-Webster entry below:

   > DOES EPIC MEAN "IMPRESSIVE" OR JUST "BIG"?
   >
   > When epic began to be used as an adjective in English it was in specific reference to the characteristics of the type of poem that bears the same name. A couple of centuries passed, and the word's meaning came to describe other kinds of works, aside from poetry, which had similarly grand characteristics. More recently, epic has been found used in a highly colloquial fashion, in a manner that is largely synonymous with outstanding, fabulous, or impressive. Before you pass judgment on whether this new sense of epic is acceptable to you or not, you might want to consider that all the words that this sense is synonymous with have also changed their meanings dramatically: outstanding originally described something that projected or stuck out, fabulous had to do with fables, and impressive used to mean "capable of being impressed."

   What does "epic" mean as an adjective? Use it in a sentence.

2. The name of this story, the Odyssey, is named after the main character, Odysseus. Read below for Merriam-Webster's entry about the word "odyssey":

   > Odysseus, the hero of Homer's Odyssey, spends 20 years traveling home from the Trojan War. He has astonishing adventures and learns a great deal about himself and the world; he even descends to the underworld to talk to the dead. Thus, an odyssey is any long, complicated journey, often a quest for a goal, and may be a spiritual or psychological journey as well as an actual voyage.

   Give an example of an odyssey.

3. A very common word that comes from this story is the word "mentor". Read the Merriam-Webster entry for this word:

   > We acquired "mentor" from the literature of ancient Greece. In Homer's epic The Odyssey, Odysseus was away from home fighting and journeying for 20 years. During that time, Telemachus, the son he left as a babe in arms, grew up under the supervision of Mentor, an old and trusted friend. When the goddess Athena decided it was time to complete the education of young Telemachus, she visited him disguised as Mentor and they set out together to learn about his father. Today, we use the word mentor for anyone who is a positive, guiding influence in another (usually younger) person's life.

   Who is your mentor? Explain.

4. Read the Merriam-Webster entry below for "penelope".

   > In the *Odyssey*, Penelope waits 20 long years for her husband Odysseus to return from Troy. During that time, she must raise their son and fend off the attentions of numerous rough suitors. She preserves herself for a long time by saying she cannot remarry until she has finished weaving a funeral shroud for her aging father-in-law; however, what she weaves each day she secretly unravels each night. A Penelope thus appears to be the perfect, patient, faithful wife (and may be using her clever intelligence to keep herself that way).

   Based on the story, do you think Odysseus was just as patient and faithful as his wife Penelope was?

5. We get the phrase "siren song" from this story. Can you guess what it means before heading to a dictionary? What does it mean, and what could be an example of a siren song?
6. We get the phrase "standing on the shoulders of giants" from this story. Which part of the story does this phrase come from? Can you guess what it means before heading to a dictionary? What does it mean, and what could be an example?
7. The following phrase does not originate from the story but can be related to the same part of the story as the previous question. What does it mean to "see the light"? How is it related to the same story part as number 6? Give an example of a time you "saw the light".
8. A phrase that is similar to the previous one is "to dawn on someone." What does "dawn" mean as a noun? What does it mean for something to "dawn on" someone? How is this meaning different from "seeing the light"? Give an example of a time when something "dawned on" you.
9. We also get the idiom "tie (oneself) to the mast," which means to work hard and make a promise to avoid temptation, or sticking fixedly to a particular decision, allowing oneself no change of mind. What part of the story does this idiom refer to? Give an example of a situation where you have tied yourself to the mast.
10. Related to the idiom above, we also get the phrase "Ulysses pact" or "Ulysses contract," which has several meanings. It could involve making a contract while you are well, physically or mentally, for treatment in the future when you may not have a sound mind to say yes or no to later, or more broadly it can be making a commitment for your future self to stay away from something, to ensure self-control–like getting rid of all snacks in your apartment to try to lose weight, or say you will donate money to an evil cause the next time you smoke a cigarette.

    What would be your Ulysses pact?

Analyzing Cartoons: Go to the bottom of this web page to see the cartoons for this story: https://iagtm.pressbooks.com/chapter/story-the-odyssey/. Discuss the cartoons with a partner. How are they related to the story of Odysseus?

11. Article: Resisting the Internet's Grip

Before You Read

Discuss the following questions with a partner or in a group.

1. How much time do you spend each day using the Internet?
2. What do you do on the Internet?
3. Do you use the Internet to do work or study for classes?
4. Do you try to avoid using the Internet or your phone while you study? If yes, what strategies do you use to avoid using the Internet or your phone?
5. What are other situations in which you should avoid using your phone or the Internet? Do you still use them anyway?
6. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

11.1 Vocabulary in Context

The following sentences are from the article you are about to read. Guess the meaning of the words in bold.

1. 22 of the Cutest Baby Animals," the **headline** said. "You won't believe number 11!"
2. Studies have shown that each day we spend, on average, five and a half hours on digital media, and **glance** at our phones 221 times.
3. The developers of websites and phone apps all exploit human behavioral tendencies, designing their products and sites in ways that attract our **gaze** – and keep it.
4. Unusual numbers draw our attention and **pique** our interest because they break this pattern.
5. Is it even possible to **rein in** our growing Internet consumption, which often comes at the expense of work, family or relationships? Psychological research on persuasion and self-control suggests some possible strategies.
6. A study found that passersby were almost 60 percent more likely to give money to

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Header credits: Gerd Leonhard

panhandlers asking for US$0.37 compared to those who were asking for a quarter.

7. Scientists who study self-control are starting to see tools such as precommitment and software that blocks out websites not as "hacks" that circumvent the system but instead as **integral** pieces in the self-control puzzle.

■

For this exercise, find the word in the paragraph given. Use the synonyms and definition to help.

1. P1: upcoming, approaching (adj.) _____
2. P1: doubtfulness (n.) _____
3. P1: website whose goal is to get more attention (n.) _____
4. P3: take unfair advantage of (v.) _____
5. P3: risk, gamble (v.) _____
6. P4: being widespread or constantly encountered (n.) _____
7. P6: have the opposite of the planned effect (v.) _____
8. P7: a question asked to provoke thought or discussion (n.) _____
9. P9: powerful (adj.) _____
10. P14: avoid, get around (v.) _____

■

Psychological Tips for Resisting the Internet's Grip

Adapted from an article by Elliot Berkman, Associate Professor of Psychology, University of Oregon for *The Conversation*

1 "22 of the Cutest Baby Animals," the headline said. "You won't believe number 11!"

Despite an impending deadline – not to mention my skepticism (how cute could they possibly be?) – I clicked on the story. I'm only human, after all. Yet this failure in self-control cost me at least half an hour of good work time – as have other clickbait headlines, strange images on my Twitter feed or arguments on Facebook.

2 The sneaky, distracting suck of the Internet has become seemingly inescapable. Calling us from our pockets, hiding behind work documents, it's merely a click away. Studies have shown that each day we spend, on average, five and a half hours on digital media, and glance at our phones 221 times.

3 Meanwhile, the developers of websites and phone apps all exploit human behavioral tendencies, designing their products and sites in ways that attract our gaze – and keep it. Writing for Aeon, Michael Schulson points out, "Developers have staked their futures on methods to cultivate habits in users, in order to win as much of that attention as possible."

4 Given the Internet's omnipresence and its various features and usages, is it even possible to rein in our growing Internet consumption, which often comes at the expense of work, family or relationships? Psychological research on persuasion and self-control suggests some possible strategies.

Tricks for clicks

5 It's important to realize some of the tricks that Internet writers and web developers use to grab our attention. The strange number 22 in the headline is an example of the "pique" technique. Lists are usually round numbers (think of Letterman's Top 10 lists or the Fortune 500). Unusual numbers draw our attention and pique our interest because they break this pattern. In a classic study, the social psychologist Anthony Pratkanis and colleagues found that passersby were almost 60 percent more likely to give money to panhandlers asking for US$0.37 compared to those who were asking for a quarter.

6 People in the study also asked more questions of the panhandlers who requested strange amounts, compared to those who begged for a quarter. The same thing happened when I saw the headline. In this case, the skepticism that caused me to ask the question "How cute could they possibly be?" backfired: it made me more likely to click the link.

7 An attention pique (such as asking for $0.37 or calling out photo #11) triggers us to stop whatever we're doing and pay attention to the puzzle. Questions demand answers. This tendency has been dubbed by psychologists as the rhetorical question effect, or the tendency for rhetorical questions to prompt us to dig deeper into an issue.

8 These tricks exploit built-in features of our minds that otherwise serve us well. It's clearly advantageous that unexpected stimuli capture our attention and engage us in a search for explanation: it might stop us from getting hit by a car, or alert us to sudden and suspicious changes to the balance in our bank account. So it wouldn't make sense to turn off that kind of warning system or teach ourselves to ignore it when it sounds an alarm.

Binding ourselves to the mast

9 Content on the net isn't only designed to grab our attention; some of it is specifically built to keep us coming back for more: notifications when someone replies to a posts, or power rankings based on up-votes. These cues trigger the reward system in our brains because they've become associated with the potent reinforcer of social approval.

10 Not surprisingly, Internet use is often framed in the language of addiction. Psychologists have even identified Problematic Internet Use as a growing concern. So what can we do? Like Odysseus' strategy for resisting the temptation of the sirens, perhaps the best trick is to commit ourselves to a different course of action in advance – with force, if necessary.

11 Odysseus had his men tie him to the mast of their ship until they were out of the sirens' range. This is an example of "precommitment," a self-control strategy that involves imposing a condition on some aspect of your behavior in advance. For example, an MIT study showed that paid proofreaders made fewer errors and turned in their work earlier when they chose to space out their deadlines (e.g., complete one assignment per week for a month), compared to when they had the same amount of time to work, but had only one deadline at the end of a month.

12 The modern-day equivalent of what Odysseus did is to use technology to figuratively bind oneself to the mast. Software packages such as Cold Turkey or the appropriately named SelfControl allow you to block yourself out from certain websites, or prevent yourself from signing onto your email account for a prespecified period of time. Research supports the reasoning behind these programs: the idea that we often know what's best for our future selves – at least, when it comes to getting work done and staying free of distraction.

Ulysses and the Sirens by Herbert James Draper, circa 1910

Coming out with your commitment

13 Precommitments can be much more effective when they're announced in public. Researchers have found that people who publicly commit to a desired course of action such as recycling or being sociable are more likely to follow through than people who keep their intentions private. We are deeply social creatures with a fundamental need to belong, and publicly declaring a plan puts one's reputation at stake. Between the social pressure to live up to expectations and any internal punishments we self-impose, public precommitment can be a powerful two-pronged attack against self-control failure.

14 More and more, scientists who study self-control are starting to see tools such as precommitment and software that blocks out websites not as "hacks" that circumvent the system but instead as integral pieces in the self-control puzzle. For example, a recent study tracked the everyday lives of a large sample of people on a moment-by-moment basis, asking them questions about their goals, temptations and abilities to resist them.

15 Contrary to expectations, the people who were generally good at self-control (measured with a reliable questionnaire) were not the best at resisting temptations when the temptation presented itself. In fact, they were generally pretty bad at it.

16 The key is that self-control and resisting temptation are not the same thing. Odysseus had one, but not the other. Instead, good self-control was characterized by the ability to avoid temptations in the first place. We often think of self-control as the ability to fight temptation, but studies such as this one indicate that self-control can also be as simple as planning ahead to avoid those traps.

17 The next time you need to get something done, consider precommitting to avoiding the Internet altogether. Like Odysseus, realize that if you find yourself facing temptation directly, the battle may already be lost.

CEFR Level: C1

11.2 Comprehension and Critical Thinking Questions

Answer the following questions according to the article. Compare answers with a partner.

1. According to the article, what is one way that website developers try to get more clicks on their website?

2. The article says that, "Developers have staked their futures on methods to cultivate habits in users, in order to win as much of that attention as possible." Why do you think winning attention is so important to these web developers?

3. What did researchers learn from the panhandler asking for 37 cents instead of a quarter?

4. Are there similar lists on websites in your country / language like the "22 cutest baby animals"? Do you click on these lists to take a look?

5. According to the article, what are two ways that Internet usage affects the brain?

6. What two pieces of advice does the author give to try to avoid Internet addiction?

7. what is the difference between self-control and resisting temptation?

8. One of the software packages mentioned in the article has an interesting name: ColdTurkey. What does it mean to stop something "cold turkey"?

9. Do you use any software, apps or other strategies to curb your Internet or phone usage?

10. If you don’t, do you plan to "tie yourself to the mast" now? What is your plan?

12. Writing Task: Putting It All Together

Choose one of the following topics for your next writing assignment.

1. Choose a more modern piece of literature / movie / video game and describe the hero's journey. Below are some examples:

Star Wars	Eragon	Guardians of the Galaxy
Harry Potter	The Matrix	The Lego Movie
Lord of the Rings / The Hobbit	The Neverending Story	Princess Mononoke
2017 Wonder Woman movie	The Wizard of Oz	The Princess Bride
Sailor Moon	Pan's Labyrinth	Ender's Game
Oh Brother Where Art Thou?	Avatar	Hunger Games (inspired by the story of Theseus)

2. Write about your life as an international student using the process of the hero's journey.

You will need to describe what the hero's journey is using your choice of one story as an example of the hero's journey. I want to emphasize that your essay should focus on what Joseph Campbell describes as the "monomyth" but you can choose any story to help exemplify what the hero's journey is. You may choose a book, novel, movie, video game, or folklore from any country of your choice. Above are some popular examples to get you thinking–but you are NOT required to choose one of the topics above. As long as the story fits the hero's journey process and you explain it well enough in your essay, you may choose any story.

Your essay should be organized and address the following elements:

Introduction:

- Background information about "The Hero's Journey"
  - who discovered this theme?
  - when did they write a book about it and what is the name of the book?
  - what else is it called?
  - how has it impacted media and literature
- Background information about the movie / book / story you have chosen
  - who / what / where / when

- Thesis statement should mention the hero's journey and how the story you chose follows the same steps described in the hero's journey.

Body paragraphs: Remember that your story may not have every single step described in the hero's journey, but you still need to be thorough with your comparison of the story with the hero's journey.

- Body paragraph 1: Separation
- Body paragraph 2: Initiation
- Body paragraph 3: Return

Conclusion:

- The usual: restate thesis, summarize main ideas
- SOAPY! (Give a suggestion, opinion, action (you should watch / read this!), prediction, why this topic is important)

DO NOT give merely a summary of the movie or book. You need to explain how elements of the story fit with what a monomyth is and explain what the elements of a monomyth are.

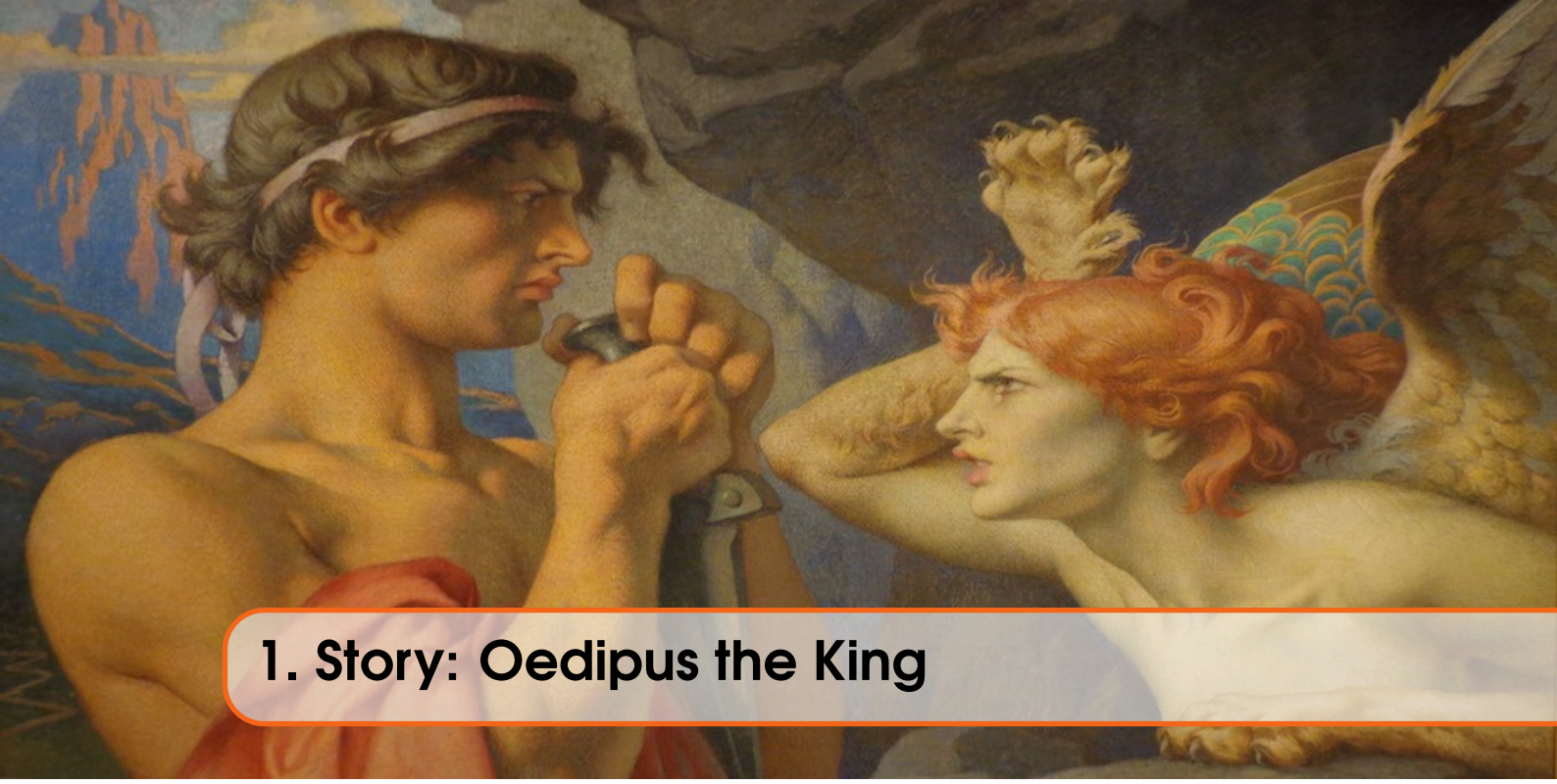
When using the story or movie as an example, make sure you explain it as if the reader has not heard of the story or movie before.

12.1 End of Chapter Journal Questions

Answer the questions below using your own words in a short paragraph.

1. Which of the stories from this unit did you like the best? Explain why.
2. What new vocabulary from these stories did you find the most interesting and why?
3. Choose one of the critical thinking questions that you found to be the most interesting to expand upon in your journal.
4. Write a diary entry in the perspective of one of the characters. What would their daily life be like? What is their personality?

IV Unit 4: Hubris and Nemesis



1. Story: Oedipus the King

Before You Read

Research the answers to these questions before you read the story. Discuss your findings with a partner.

1. The title of this chapter is "hubris and nemesis". What does hubris mean?
2. Who is nemesis in Greek mythology?
3. What is a nemesis according to the dictionary?
4. Combined what does "hubris and nemesis" mean?
5. What is the purpose of reading and studying stories with "hubris and nemesis"?
6. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

Oedipus and the Sphinx

Adapted from *Old Greek Folk Stories Told Anew* by Josephine Preston Peabody

1 Behind the power of the gods and beyond all the efforts of men, the three Fates sat at their spinning. No one knew where these sisters were, but by some strange necessity they spun the web of human life and made destinies without knowing why. It was not for Clotho to decide whether the thread of a life should be strong or fragile, nor for Lachesis to choose the design of a person's fabric of life. Atropos herself must sometimes have shed a tear to cut a life short with her scissors and let it fall unfinished. But they were the spinners of life, of fate, thus it must be. The power they wielded neither gods nor men could withstand.

2 There was once a king named Laius (a grandson of Cadmus himself), who ruled over Thebes with Jocasta, his wife. To them an Oracle had foretold that if a son of theirs lived to grow up, he would one day kill his father and marry his own mother. The king and queen decided to escape such a doom, even at a terrible cost. Thus, Laius gave his son, who was only a baby, to a certain shepherd, with instructions to put him to death.

Header credits: Francois-Emile Ehrmann, 1903

3 This was not to be. The herdsman carried the child to a lonely mountain-side, but once there, his heart failed him. Hardly daring to disobey the king's command, yet shrinking from murder, he hung the little creature by his feet to the branches of a tree, and left him there to die.

A shepherd rescuing baby Oedipus tied by the ankle to a tree

4 But there happened to come that way with his sheep, a man who served King Polybus of Corinth. He found the baby dying in the tree, and, touched with pity, took him home to his master. The king and queen of Corinth were childless, and some power moved them to take this mysterious child as a gift. They called him Oedipus (Swollen-Foot) because of the wounds they had found on him, and, knowing nothing of his origins, they raised him as their own son. So the years went by.

5 Now, when Oedipus had come to manhood, he went to consult the Oracle at Delphi, as all great people did, to learn what fortune had in store for him. But for him the Oracle had only a sentence of doom. According to the Fates, he would live to kill his own father and wed his mother.

6 Filled with shock and horror, and determined to conquer fate, Oedipus fled from Corinth; for he had never dreamed that his parents were other than Polybus and Merope the queen. Thinking to escape crime, he took the road towards Thebes, so running into the very arms of his evil destiny.

Oedipus and the Sphinx

7 It happened that an old man with one servant was on his way to Delphi from the city Thebes. In a narrow road he met this strange young man, also driving in a chariot, and ordered him to step aside. Oedipus, who had been raised as royalty, refused to obey; and the old man's driver, in great anger, killed one of the young man's horses. At this insult Oedipus, crazed with rage, killed them both, and went on his way, not knowing the half of what he had done.

8 But the prince was to have his day of triumph before the doom. There was a certain wonderful creature called the Sphinx, which had been a terror to Thebes for many days. In form half woman and half lion, she laid on a cliff near the highway, and asked the same mysterious question to everyone who tried to pass by. None had ever been able to answer, and none had ever lived to warn men of the riddle, for the Sphinx grabbed every one as he failed, and threw him down the abyss, to be crushed to pieces.

9 This way came Oedipus towards the city Thebes, and the Sphinx came face to face with him, and asked the riddle that none had been able to guess. "What walks on four feet in the morning, at noon on two, and in the evening upon three?"

10 Oedipus, hiding his fear of the terrible creature, thought deeply and answered, "Man. As an infant he crawls on hands and knees, in manhood he walks standing up, but in old age he requires a cane."

11 At this reply the Sphinx roared, jumped head first from the rock into the valley below, and died. Oedipus had guessed the correct answer. When he came to the city and told the Thebans that their terror was gone, they welcomed him as a liberator and made him king.

Reader's Theatre of Sophocles' Play, "Oedipus the King"
Abridged and adapted by Em Turner Chitty from the University of Tennessee

Characters:
Oedipus, King of Thebes

Priest

Jocasta, his wife

Creon, his brother-in-law

Teiresias, a blind old prophet

Messenger

Old Man (Shepherd)

Chorus of the People of Thebes

Prologue (spoken by the Chorus):

Chorus 1: Before our King, Oedipus, came to our city of Thebes, we were suffering because a monster was attacking us. The Sphinx, with the body of a lion and the head of a woman, was bringing death on us. Our own king had gone away to find a solution, but he never came back.

Chorus 4: The Sphinx told Oedipus he would die unless he could answer this riddle correctly:

Chorus 2: "What has four legs in the morning, two in the afternoon, and three in the evening?"

Chorus 3: Oedipus answered, "Man, because...

Chorus 1: He has four legs when he crawls, two when he stands up as an adult, and three when he walks with a stick in old age."

Chorus 2: The Sphinx cried in disappointment and ....

Chorus 3: ...fell down a cliff and was destroyed.

Chorus 4: Oedipus walked into our city and became our beloved king, marrying our queen.

Chorus 1: We were happy for a long time, but now things have changed.

Scene: In front of Oedipus' palace in Thebes.

Oedipus emerges from the palace door. The Chorus is on the left.

Oedipus: Children, why do you sit here so sad, crying out to the gods? The town is filled with the sounds of prayers. I come out to learn what is happening. Priest, come and speak for them. What do they fear? I will give them all that they need.

Chorus 1: Lord Oedipus, our city is tossing like a ship in a storm.

Chorus 2: Diseases are upon the plants of the earth and the cattle in the fields.

Chorus 3: Our women cannot give birth to their children.

Chorus 4: Black Death reaps the harvest of our tears.

Chorus (all): We have come to speak to you because in the past you have saved us. Noblest of men, keep our city from sinking. Help us again!

Oedipus: I pity you, my children. I know you are all sick, but no one suffers as much as I do. I have shed many tears over this. I have sent Creon, my brother-in-law, to ask the god Apollo at his temple to tell me how I can save the city. When Creon returns, I will do everything that the god commands.

Chorus (all): Thank you for your kind words. Look! Creon is coming.

Creon enters.

Oedipus: His face is bright. Let us hope that his news will also bring us comfort. Creon! What word do you bring us from the God?

Creon: A good word. Apollo commands us to drive out the pollution from our land. If we drive it out, we are saved. There is a murderer here among us, the murderer of our old king, Laius. We must expel the murderer or kill him if we can find him.

Oedipus: How can we find him?

Creon: The god said that the clue is in this land.

Oedipus: Where did this murder take place?

Creon: Laius was traveling when he was killed. He never came back.

Oedipus: Did no one witness the murder?

Creon: One did. All the others were killed. This man said that there were many robbers, but he could not say anything more clearly.

Oedipus: I swear by Apollo that I will discover the truth. Children, go now. God will decide whether we prosper or remain in grief.

Chorus 1: We are tortured with doubt and fear for what may pass through the years.

Chorus 2: We have no spear to drive away the plague;

Chorus 3: Our sorrows are numberless;

Chorus 4: Our babies are born dead and lie on the naked earth.

Oedipus: Hear my words, citizens of Thebes! I command you: whoever among you knows the murderer of Laius, let him tell us everything. If you know the murderer, speak the truth, for I will pay and be grateful. A good man is dead. I now have his throne and his wife, Jocasta. I will defend him as I would defend my own father.

Chorus 1 and 2: We neither killed the king, nor do we know who killed him.

Chorus 3 and 4: But call for old Teiresias, who is blind but can see what Apollo sees. He may be able to tell you.

Oedipus: I have sent for him.

Chorus (all): Look! Here he comes!

Teiresias enters, guided by one of the chorus.

Oedipus: Teiresias, you know much–things that can be taught and things that cannot be spoken. You have no eyes, but in your mind you know. You alone can rescue us. Tell us what you know!

Teiresias: Wisdom is terrible when it is turned against you. Let me go home. It will be easier for us both if you let me go home.

Oedipus: For God's sake, if you know anything, tell us!

Teiresias: All of you here know nothing. I will not speak. I will not bring this pain upon us both.

Oedipus: Tell us, you villain!

Teiresias: I will say nothing further. You can rage as long as you want.

Oedipus: Indeed I am angry. You must have murdered him yourself!

Teiresias: Yes? Then I am warning you to keep your word. You! It is you who pollute the land. You are the murderer of the king!

Oedipus: You lie! I will punish you! Is this your work or is it Creon's? He is jealous of me.

Teiresias: Your ruin comes from yourself and not from Creon. Listen to me. You have called me blind, but even though you have your eyes, you cannot see. Do you know who your parents are?

Oedipus: Get out of my house, damn you!

Teiresias: This day will show you your birth, and it will destroy you! (to the Chorus) Soon, he will be shown to be a native of Thebes. He will exchange blindness for sight and poverty for wealth. He will be shown to be father and brother both to his children, and son and husband to his wife.

Teiresias and Oedipus both exit.

Chorus 4: Now is the time for him to run away.

Chorus 3: Teiresias has confused us.

Chorus 2: We will not blame the king until we see proof.

Creon: Citizens, I have come because I heard scandal spread about me by the king. I am no traitor!

Chorus 1: Maybe it was just a burst of anger. Here comes the king now!

Oedipus enters.

Oedipus: You dare come here, Creon? What made you plot against me?

Creon: What offense do you accuse me of?

Oedipus: Did you send Teiresias to me?

Creon: I did.

Oedipus: How long ago did Laius...die?

Creon: A long, long time ago.

Oedipus: Did Teiresias say anything about me then?

Creon: I don't know.

Oedipus: As my brother-in-law, you have proven yourself a false friend. I should kill you for spreading this rumor!

Creon: Consider this. I have no desire to have the responsibilities of a king. Now I am free of cares. You give me everything I want. Why should I let all this go? Go to the oracle and ask if I have been honest with you. If not, sentence me to death.

Chorus 3: His words are wise, king.

Chorus 4: Those who are hot tempered are not safe.

Chorus 2: But look, here is Jocasta, the queen!

Jocasta enters.

Jocasta: My husband, my brother! Are you not ashamed to start a private argument when so many are suffering in the country?

Creon: Your brother thinks he has the right to do me wrong, to kill or expel me!

Jocasta: I beg you, Oedipus, forgive him, for my sake!

Chorus 1: Be gracious, be sympathetic, we beg of you!

Chorus 2: He has been your friend for years!

Oedipus: All right, let him go.

Creon: I'll go, then. They know I am innocent. Your temper is your worst enemy.

Creon exits.

Jocasta: What is the matter here? What has provoked your anger, Oedipus?

Oedipus: It was Creon and the plot he laid against me. Creon says that I am the murderer of Laius.

Jocasta: Does he speak from knowledge or gossip?

Oedipus: He spoke out of the mouth of the prophet Teiresias.

Jocasta: Then you have no need to worry. Listen and learn from me. There was an oracle that came once to Laius and said that he would die a victim at the hands of his own son, our son. But you know the king was killed by foreign highway robbers at a place where three roads meet. As for the baby, three days after his birth, Laius pierced his ankles and tied them together, and put him out on a hillside to die so that he could never kill the king. And in the end, Laius was killed by the robbers, not by his son.

Oedipus: O dear Jocasta, as I hear this from you, I am going insane.

Jocasta: What makes you say this?

Oedipus: Did you say that Laius was killed at a crossroads?

Jocasta: That's what we heard.

Oedipus: Where?

Jocasta: In the country, where the road splits to Delphi and Daulia.

Oedipus: How long ago?

Jocasta: Just before you came to our city to rule us.

Oedipus: Tell me, how did Laius look? How old or young was he?

Jocasta: He was a tall man, and his hair was gray, nearly white. He looked like you.

Oedipus: One more thing: Did he travel with many servants, or few?

Jocasta: There were five. Laius rode in a chariot with a driver.

Oedipus: The picture is clear. Who told you what happened?

Jocasta: Just one servant, who came home. After all this happened, he begged me to send him out to the fields to be a shepherd, so I sent him away.

Oedipus: I wish we could talk to him.

Jocasta: We can. Why are you so determined to see him?

Oedipus: Oh dear Jocasta, I'm afraid I've said too much.

Jocasta: Oedipus, tell me what's bothering you.

Oedipus: You know that I come from Corinth. My father was the king and my mother was the queen. One day someone at a dinner called me "a bastard," and I was furious. The next day I went to an oracle to find out more, and the priest of Apollo told me that I had a terrible fate: I was destined to sleep with my own mother and kill my own father! When I heard this, I fled away from Corinth. I did not want these prophecies to come true! As I traveled, I met a servant and a carriage with a man in it, just as you described. The servant, and then the man inside, tried to push me off the road by force. I became angry. I struck the servant. Then the old man struck me with a stick, and I struck him back and he fell down. He was dead. I killed them all. Now I must ask, is it I who have killed my father and married my mother? Oh no, no, Holy God on high let it not be so!

Chorus (all): Sir, we too fear these things.

Chorus 1: Until you see the shepherd, you cannot know the truth.

Chorus 2: The tyrant is born out of pride.

Chorus 3: The man who is arrogant and does not fear the gods must suffer an evil fate.

Jocasta enters, carrying flowers.

Jocasta: I bring flowers to pray to the gods.

Messenger enters.

Messenger: God bless you, lady. I bring news from Corinth, your king's old city.

Jocasta: God bless you, sir. What do you have to tell us?

Messenger: My king, Oedipus' father, has died of old age. The people want Oedipus to return and rule them.

Jocasta: This is wonderful news! The king is dead, but not by Oedipus' hand!

Oedipus: But surely I must fear my mother's bed? The oracle said I would kill my father and marry my mother.

Messenger: Is this the fear that made you leave Corinth?

Oedipus: Yes. I did not want to kill my father.

Messenger: Your fears were empty. Polybus was not your father!

Oedipus: Then why did he call me son?

Messenger: I know, because I gave you to him myself, as a baby. I was a shepherd then, and I had found you on the mountainside outside of town. I saved your life!

Oedipus: What was wrong with me?

Image credits: Nemesis, the goddess of revenge, about to punish a murderer, by Alfred Rethel, 1837

Messenger: Your ankles were pierced and tied with leather strips. I untied you. But the man who gave you to me would know more than I do.

Oedipus: You yourself did not find me? Who was it?

Messenger: He was another shepherd, Laius' man, from Thebes here.

Oedipus: Jocasta, do you know about this man whom we have sent for?

Jocasta: Don't pay any attention, Oedipus. I beg you, do not ask any more questions!

Oedipus: Have someone go and get that shepherd for me.

Jocasta: Oh Oedipus, poor Oedipus. That is the last thing I will ever call you!

Jocasta exits dramatically.

Chorus 1: Why has the queen run out of the room in wild grief, Oedipus?

Chorus 2: She rushed away in tears.

Chorus 1 exits.

Chorus 3: I fear that from her silence now there will come a storm.

Old man enters, led by one of the chorus.

Oedipus: Are you the man who was a servant of King Laius?

Old man: I was. I was his shepherd. I took care of his sheep.

Oedipus: Do you recognize this man? (Points to messenger)

Old man: No, I don't.

Messenger: Old man, don't you recognize me? You gave me a child to bring up as my child. This man here (points to Oedipus) is that child, grown up!

Old man: Damn you! Hold your tongue!

Messenger is silent.

Oedipus: If you won't talk, pain will loosen your tongue. Servants!

Chorus is ready to hurt the old man.

Old man: What do you want to know?

Oedipus: You gave him a child?

Old man: I did. I wish I had died that day!

Oedipus: You'll die now if you don't tell the truth!

Old man: It was a child from the house of Laius, the king.

Oedipus: What child? A slave's child?

Old man: Your wife can tell you best.

Oedipus: She gave it to you?

Old man: Yes, my lord.

Oedipus: The child's mother was so hard-hearted?

Old man: Yes, my lord. An oracle said that he would kill his parents.

Oedipus: Why did you give it to this man?

Old man: I pitied the baby. I thought I could send it to another country and it would live. But if you are the man he says you are, you were born to misery.

Oedipus: Oh, light of the sun, let me look on you no more! My life is cursed!

Oedipus exits.

Chorus 1 enters.

Chorus 1: Oh, princes, our glorious queen Jocasta is dead!

Chorus 2, 3, 4: This is terrible! How did she die?

Chorus 1: By her own hand! She came raging into the house, went straight up to her bedroom, tearing her hair and crying. Then Oedipus came in shouting. He begged us, "Bring me a sword!" He rushed into his room and there he saw his wife hanging, the twisted rope around her neck. He cut her down, and then he took the pins from her dress and he drove the long pins into his own eyes.

Chorus 2: The blood ran down his cheeks.

Chorus 3 and 4: How is he now?

Oedipus enters.

Chorus 1 and 3: This is a terrible sight!

Chorus 2: I pity you, but I cannot look at you.

Chorus 4: What devil made you stab into your own eyes?

Oedipus: Why should I see when my eyes can show me nothing sweet? Curse the man who rescued me on the hillside. He stole me from death, but I wish I had died.

Chorus (all): You would be better off dead.

Creon enters.

Creon: Oedipus, I have not come to insult you with your past. I am sorry for you.

Oedipus: Creon, I cannot stay here. Take me to a place where I cannot hear a human voice. Let me live on the mountain that should have been my grave years ago.

Creon: What else do you need?

Oedipus: Bury your sister, my wife, my mother, and perform the funeral rites for her. Creon, take care of my children and especially my two daughters. No one will want to marry them now. Do not allow them to wander like beggars, husbandless.

Creon: It is time for you to go. (Creon and Oedipus exit. Oedipus' daughters lead him out)

Chorus 1: Behold Oedipus, he who knew the answer to the famous riddle and rose to greatness.

Chorus 2: His good fortune was the envy of all.

Chorus 3: See him now, how the waves of disaster have swallowed him.

Chorus 4: Do not think any man or woman is happy until they have come to the end of life without tragedy.

Chorus (all): The gods' will has been done!

CEFR Level: C1

Sophocles' play *Oedipus Rex* performed in Madrid, Spain, in 2011. Photo credits: Edipo Rei

1.1 Comprehension Questions

Answer the following questions according to the story.

1. Why do Oedipus' parents send their baby son away to die?
2. Where did Oedipus get his name from?
3. How did Oedipus survive as a baby?
4. What did Oedipus do to avoid the prophecy from coming true?
5. What is the Sphinx? (There is a very famous statue of one near the pyramids of Egypt!)
6. Oedipus saved the city in the past by answering the riddle of the Sphinx. What was the riddle and the answer?

7. At the beginning of the play, what has happened to the city that Oedipus is in charge of? What has caused these things to happen to the city?
8. What must be done to save the city?
9. When Oedipus asks Tiresias the name of who killed King Laius, what was Tiresias' first response?
10. After hearing the truth from Tiresias, what is Oedipus' reaction?
11. Who does Oedipus get angry with and thinks betrays him?
12. Upon hearing what information does Oedipus begin to think that it was he who killed King Laius?
13. Why are they happy that King Polybus is dead?
14. Why did Oedipus kill King Laius? Did he know who it was?
15. After the herdsman tells Oedipus his story, what does Jocasta do? Why do you think she did this?
16. After hearing what happened to Jocasta, what does Oedipus do?

1.2 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. How does this story fit the unit theme of "hubris and nemesis"? When did Oedipus show hubris, and what was the consequence?
2. What is the role of fate in this story?
3. There is a brand of shoes called "NEMESIS". They use a very Greek looking font in their logo. Why do you think they chose the word "nemesis" for this brand of shoes?

2. Article: My Son's Oedipus Complex

Before You Read: Background Information

Before you read the next article, read this short piece by Kyle Crowe about a famous psychologist's theory called "Oedipus Complex." (This article originally appeared on Wikispaces, ⓒⓘ, which is now closed.)

"Oedipus complex" is the emotional, unconscious mindset for a young boy that desires to sexually possess his mother, and kill his father in the process due to jealousy. The idea was discovered by the father of psychoanalysis, Sigmund Freud, in the late 19th century. Freud, however, didn't publish his finding until 1910. He first started developing theories in the 1890s when hearing stories about early childhood abuse, and ultimately linked them to early childhood sexual fantasies. Freud would later go on to prove that this occurred during one of the childhood stages of psychosexual development, usually between the ages of three and six. He believed every young boy experienced this phenomenon and the passing of the phase was a sign of maturity within males. Freud coined the phrase "Oedipus Complex" due to the events that play out in Sophocles' play "Oedipus Rex."

Freud argues that the Oedipus Complex is the framework for the human psyche. With the formation of this theory, Freud for the first time acknowledged the idea of sexual thoughts within children prior to puberty. He argued that the Oedipus complex was universal and that it defined the human race. He uses the model to explain how the mature human mind is formed. During this phase, the boy wants to be his father, thus, have sexual relations with his mother, then the boy matures and he wishes to be similar to his father, to develop a relationship with a woman and build a relationship similar to his father's. Freud believed the desire for one's mother often ended around age five or six. Freud stressed that this was a phase of early child development, and that failure to progress psychosexually has negative effects, often including neurosis, pedophilia, and incest. In most cases, this is communicated non-verbally and is just a strong feeling a boy has subconsciously for a few years. Thus, a boy rarely openly communicates his feelings for his mother or his jealousy of his father.

Freud's ideas during his time were very controversial and still are today. Although he was a pioneer in the field of psychoanalysis, many of his ideas and theories have been debunked. Nevertheless, his ideas remain a part of culture, and are sometimes cited in literature, poetry, and popular culture.

Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

2.1 Vocabulary in Context

Guess the vocabulary in bold using the context.

1. In classic Freudian psychology, the Oedipus complex **rears itself** between the ages of 3 and 6.
2. With my first son, I was one of those mothers who was **all-in**, and my son knew it.
3. I'm going to **bring this up** when you bring a girlfriend home at 16.
4. Before long, my son had moved from swift **pecks** on my cheek to tongue flying at my face from the other side of the couch.
5. Say what you will about **debunked** Freudian hypotheses. You've never lived in a house where your infant scratched your husband's eyes out, resulting in $4,000 cornea resurfacing surgery.
6. But the **railing against** his father was getting worse every day.
7. But sometimes a kid just has to do what dad says, so Adam took to **combating** the tiny tyrannical outbursts by **enveloping** our son in love.
8. "Nooooo!" our son **retorted**.
9. Tension every time my husband walked in the room. My husband **took it in stride**, but I saw it on his face – deep sadness and the feeling that he was unwelcome in his own home.
10. He had never given up trying to **forge** a relationship with his son.
11. Do you try to love less? Make yourself less lovable? Do you **scale back** how much time you spend with your children?

Go to the following link for the reading: https://www.salon.com/2014/05/12/my_sons_oedipus_complex/

Then come back to answer the questions below.

CEFR Level: B2

2.2 Comprehension Questions

Answer the following questions according to the article.

1. The story of Oedipus Rex is read in almost all middle or high schools in the US. A famous idea in child psychology created by Sigmund Freud in the early 1900s is the idea of "Oedipus Complex". According to this article, what is "Oedipus Complex"?

2. There are 3 references to the Oedipus story in this article. What are they?
   (a)

   (b)

(c)

3. Who does the author seem to blame for her son's "phase"?

4. How does she know her son's "Oedipus phase" is over?

2.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

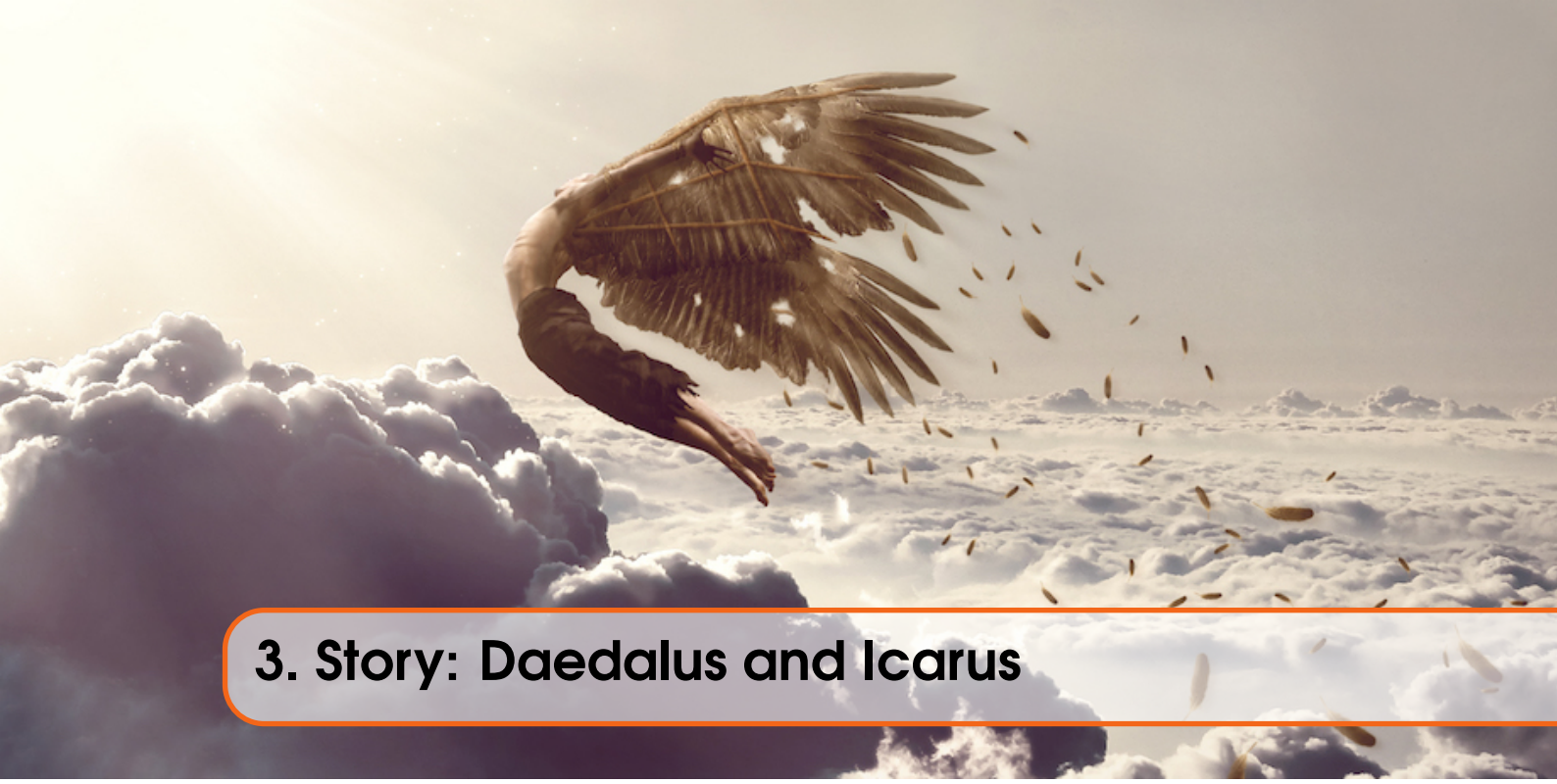
1. The famous psychologist Freud said this about Oedipus: "His destiny moves us only because it might have been ours—because the Oracle laid the same curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father. Our dreams convince us that this is so."
   Do you agree with Freud that many young boys go through an Oedipal stage?

2. Do you think that people grow up to marry someone similar to their opposite-sex parent?

3. What does the author mean by "I was loved beyond measure. The kind of love that sometimes sends you to the bathtub with your headphones on"?

4. The author mentions that she "let him play out his mythical tragedy." What are two meanings of the word "tragedy"?

5. If you were the parent of this boy, how would you handle the situation–the same or differently from the author?



3. Story: Daedalus and Icarus

Daedalus, The Wonderful Artisan

Adapted from *Old Greek Stories* by James Baldwin

1 While Athens was still only a small city there lived within its walls a man named Daedalus who was the most skillful worker in wood and stone and metal that had ever been known. It was he who taught the people how to build better houses and how to hang their doors on hinges and how to support the roofs with pillars. He was the first to attach things together with glue. He invented many things that helped many people. He built a stone palace for Aegeus, the young king of Athens, and renovated the Temple of Athena which stood on the great rocky hill in the middle of the city.

2 Daedalus had a nephew named Perdix whom he had taken as a boy to be his apprentice. But Perdix was a very quick learner and soon surpassed his uncle in the knowledge of many things. His eyes were ever open to see what was going on about him, and he learned everything about the fields and the woods. Walking one day by the sea, he picked up the spine of a large fish, and from it he invented the saw. Seeing how a certain bird carved holes in the trunks of trees, he learned how to make and use the chisel. Then he invented the wheel which potters use to shape clay, and he made of a forked stick the first pair of compasses for drawing circles, and he studied out many other intriguing and useful things.

3 Daedalus was not pleased when he saw that the boy was so skilled and wise, so ready to learn, and so eager to do anything. "If he keeps on in this way," he whispered to himself, "he will be a greater man than me; his name will be remembered, and mine will be forgotten."

4 Day after day, while at his work, Daedalus reflected over this matter, and soon his heart was filled with hatred towards young Perdix. One morning when the two were putting up a decoration on the outer wall of Athena's temple, Daedalus told his nephew to go out on a narrow scaffold which hung high over the edge of the rocky cliff where the temple stood. Then, when the boy obeyed, it was easy enough, with a strike of a hammer, to knock the scaffold down.

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5 Poor Perdix fell headlong through the air, and he would have fatally landed upon the stones at the foot of the cliff had not kind Athena seen him and taken pity upon him. While he was falling through the air, she changed him into a partridge, and he flew away to the hills to live forever in the woods and fields which he loved so well. And to this day, when summer breezes blow and the wild flowers bloom, the voice of Perdix may still sometimes be heard, calling to his mate from among the grass and forest trees.

Athena sees Perdix falling

A grey partridge. Its scientific name is *perdix perdix*.
Photo credits: K.Pitk, 2010 CC BY SA

Minos

6 As for Daedalus, when the people of Athens heard of his apalling deed, they were filled with grief and rage-grief for young Perdix, whom all had learned to love, and rage towards the immoral uncle, who loved only himself. At first they were for punishing Daedalus with the death which he so richly deserved, but when they remembered what he had done to make their homes nicer and their lives easier, they allowed him to live; and yet they expelled him from Athens.

7 There was a ship in the harbor just ready to start on a voyage across the sea, and in it Daedalus embarked with all his precious tools and his young son Icarus. Day after day the little ship sailed slowly southward, keeping the shore of the mainland always upon the right. At last the famous island of Crete was reached, and there Daedalus landed and made himself known; the King of Crete, who had already heard of his extraordinary skill, welcomed him to his kingdom and gave him a home in his palace, promising that he should be rewarded with great riches and honor if he would but stay and practice his craft there as he had done in Athens.

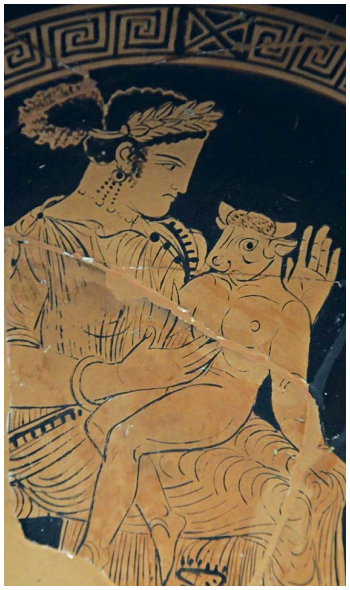
8 Now the name of the King of Crete was Minos. His grandfather, whose name was also Minos, was the son of Europa, a young princess whom a white bull, it was said, had brought her to Crete on his back across the sea from distant Asia. This elder Minos had been regarded as the wisest of men – so wise that Zeus chose him to be one of the judges of the Underworld. The younger Minos was almost as wise as his grandfather, and he was brave and far-seeing and skilled as a ruler of men. He had control of all the islands near his kingdom, and his ships sailed into every part of the world and brought back to Crete the riches of foreign lands. So it was not hard for him to persuade Daedalus to make his home with him and be the chief of his artisans.

9 And Daedalus built for King Minos the most wonderful palace with floors of marble and pillars of granite, and in the palace he set up golden statues which could talk. For luxury and beauty there was no other building in all the wide earth that could be compared with it.

10 However, once again Daedalus committed a very perverse act. Every year, King Minos was required by Poseidon to sacrifice a white bull in honor of Europa's founding of Crete. But this year, King Minos decided to keep the bull instead. Poseidon was extremely angry, but instead of punishing Minos, he decided to curse Minos' wife, Pasiphae, with a very strange curse – to fall in love with the bull. Pasiphae begged Daedalus to come up with a way for her to consummate her love with the bull. Finally, acknowledging this as a challenge of his skill and wanting to see if he could make the impossible possible, Daedalus created a machine in the shape of a bull that she could hide in. Soon,

Daedalus building the cow for Pasiphae. Painting by Jean Lemaire (1598–1659)

Pasiphae became pregnant, and she told King Minos what Daedalus had done. If Minos hadn't wished him to build other buildings for him, he would have put him to death and no doubt have punished him severely.



Pasiphae and baby Minotaur from 4th Century BCE Greek bowl, photo by Carole Raddato

11 But one of those additional buildings that Minos needed built was for his own son – the Minotaur. He was a terrible monster, the like of which has never been seen from that time until now. This creature, it was said, had the body of a man, but the face and head of a wild bull and the fierce nature of a mountain lion. He was the terror of all the land, whose roars shook the whole kingdom. Where he was least expected, there he was sure to be; and almost every day some man, woman, or child was caught and eaten by him.

12 "This monster is your doings," said the king to Daedalus. "I cannot kill my son, but his destruction will kill everyone else. Something must be done. Surely you can contain him."

"I will build a house for him then," said Daedalus, "and you can keep him in it as a prisoner."

"But he may waste away and die if he is trapped up in prison," said the king.

"He will have plenty of room to walk about," said Daedalus; "and if now and then you feed one of your enemies to him, I promise you that he will live and thrive."

13 So the wonderful artisan brought together his workers to the city of Knossos, and they built an impressive house with so many rooms in it and so many winding ways that no one who went far into it could ever find his way out again; and Daedalus called it the Labyrinth, and cleverly persuaded the Minotaur to go inside of it. The monster soon lost his way among the twisting and curving halls, but the sound of his terrible roars could be heard day and night as he wandered back and forth vainly trying to find some way to escape.

Icarus

14 "Until now," said the king, "I have honored you for your skill and rewarded you for your labor. But you betrayed me and my wife, and so now you shall be my slave and shall serve me without any word of praise."

15 Then he gave orders to the guards at the city gates that they should not let Daedalus leave at any time, and he set soldiers to watch the ships that were in port so that he could not escape by sea. But

although the wonderful artisan was thus held as a prisoner, he did not build any more buildings for King Minos; he spent his time in planning how he might regain his freedom.

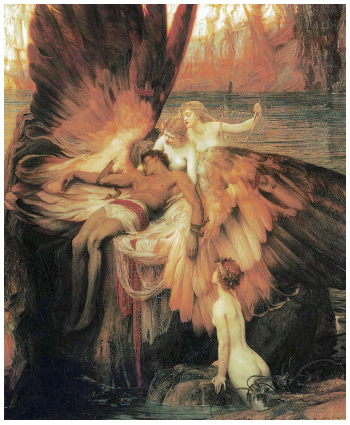
16 "All my inventions up until now," he said to his son Icarus, "have been made to please other people; now I will invent something to please myself."

17 So, all through the day he pretended to be planning some great work for the king, but every night he locked himself up in his room and labored secretly by candlelight. By and by he had made for himself a pair of strong wings, and for Icarus another pair of smaller ones. Then, one midnight, when everybody was asleep, the two went out to see if they could fly. They secured the wings to their shoulders with wax, and then jumped up into the air. They could not fly very far at first, but they did so well that they felt sure of doing much better in time.

by Jacob Peter Gowy, 1635-1637

18 Early one morning before King Minos had gotten from his bed, they put on their wings, jumped into the air, and flew out of the city. Once fairly away from the island, they turned towards the west, for Daedalus had heard of an island named Sicily, which lay hundreds of miles away, and he had made up his mind to seek a new home there.

19 All went well for a time, and the two bold flyers sped rapidly over the sea, skimming along only a little above the waves, and helped on their way by the cool east wind. Towards noon the sun shone very warm, and Daedalus called out to the boy who was a little behind and told him to keep his wings cool and not fly too high. But the boy was proud of his skill in flying, and as he looked up at the sun he thought how nice it would be to soar like it high above the clouds in the blue depths of the sky.



by Herbert James Draper, 1898

20 "At any rate," said he to himself, "I will go up a little higher. Perhaps I can see the horses which draw the sun car, and perhaps I shall catch sight of their driver, the mighty Helios himself."

21 So he flew up higher and higher, but his father who was in front did not see him. Pretty soon, however, the heat of the sun began to melt the wax with which the boy's wings were attached. He felt himself falling through the air; the wings had become loosened from his shoulders. He screamed to his father, but it was too late. Daedalus turned just in time to see Icarus fall headlong into the waves, reminiscent of the way he saw Perdix falling. The water was very deep there, and the skill of the wonderful artisan could not save his child. He could only look with mournful eyes at the unforgiving sea and fly on alone to distant Sicily. There, men say, he lived for many years, but he never did any great work, nor built anything half as remarkable as the Labyrinth of Crete. And the sea in which poor Icarus drowned was called forever afterward by his name, the Icarian Sea.

CEFR Level: B1

Icarus falling–did you notice Daedalus' labyrinth?
by Musee Antoine Vivenel, 17th Century

Graffiti of Icarus and the shape of the island of Icaria found on Icaria, Greece
Photo credits: George Tsiagalakis, 2013 CC BY SA

3.1 Comprehension Questions

Answer the following questions according to the story.

1. Who is Perdix, what happens to him and why?
2. What happens to Daedalus after this?
3. What is a labyrinth?
4. Why did Daedalus design the labyrinth?
5. Why did Daedalus create the wings?
6. What were the wings made of?
7. What happened to Icarus?

3.2 Critical Thinking and Vocabulary Questions

Answer the following questions. Compare your answers with a partner.

1. What is Daedalus' "hubris and nemesis"?
2. What is Icarus' "hubris and nemesis"?
3. The idiom "Don't fly too close to the sun" comes from this story. What does this idiom mean?
4. Give an example of someone you know who "flew too close to the sun". What did they do and what was the result of their actions?

The Daedalus statue overlooks the Maxwell Club courtyard, Thursday, April 6, 2017, after its unveiling at the Maxwell Air Force Base in Alabama. Daedalus is also the name chosen for the fraternal order of WWI military pilots established here, the Order of the Daedalians. (U.S. Air Force photo/ Senior Airman Alexa Culbert)

4. Article: Businesses and the Icarus Paradox

Before You Read

Discuss the following questions with a partner.

1. What do you think are important concepts that a business owner needs to focus on to make sure their business is and stays successful?
2. What are some reasons a business might fail?
3. Give an example of a business that failed. What caused the business to fail?
4. In what ways do you think business and consumer spending is changing?
5. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

4.1 Building Vocabulary

The following sentences are from the article you are about to read. Try to guess the meaning of the words in bold.

1. The Icarus paradox is a phrase **coined** by Danny Miller in his 1990 book by the same name.
2. The failure of the very wings that allowed him to escape imprisonment and soar through the skies was what ultimately led to his **demise**.
3. Most successful **firms** owe their fortune to a unique competitive formula.
4. As the company continues to grow, the manager's confidence in this winning formula is **bolstered**.
5. People tend to take credit for positive outcomes and **attribute** negative outcomes to external factors.
6. There are **perils** associated with following a certain system, even a winning one, for too long.
7. Other business activities such as marketing and finance were **deemed** unimportant as long

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Photo credits: Dwight Burdette, 2013 CC BY

as they were technologically up-to-date.

8. Also consider Laura Ashley, who founded her company to defend traditional British values **under siege** from miniskirts.
9. A prime example of the Icarus Paradox at work would be Tesco's experimental **venture** into the U.S. market - Fresh & Easy.
10. The company, however, continued to pursue the old-fashioned designs that represents their **fossilized** core values, leading to their irreversible decline.
11. In the US, most shoppers only buy their groceries once a week, and they do so **in bulk** and purchase a large variety of products, while Europeans tend to make more frequent, but smaller trips to the grocery stores.

■

Find the word in the paragraph given. Use the synonyms and definition to help.

1. P1: contradiction, logical inconsistency (n.): _____
2. P3: uncritical satisfaction with oneself (n.): _____
3. P3: fearless (adj.): _____
4. P5: pushed, drove (v.): _____
5. P6: two companies combining (n.): _____
6. P6: one company buying another (n.): _____
7. P7: cause, with a negative result (v.): _____
8. P7: exonerate, be free from (v.): _____
9. P9: magnified, intensified (v.): _____
10. P12: establish an idea so strongly that change is very difficult or unlikely (v.): _____

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Businesses and the Icarus Paradox

Excerpts adapted from the Wikipedia article "Icarus Paradox"

1 The Icarus paradox is a phrase coined by Danny Miller in his 1990 book by the same name. The term refers to the phenomenon of businesses failing suddenly after a period of success, where this failure is brought about by the very elements that led to their initial success. It alludes to Icarus of Greek mythology, who drowned after flying too close to the Sun. The failure of the very wings that allowed him to escape imprisonment and soar through the skies was what ultimately led to his demise, hence the paradox.

2 In many industries, extremely successful businesses often face problems maintaining their success. Of the companies in the 1966 Fortune 100, 66 no longer existed by 2006. Fifteen still existed but were no longer on the list, and only 19 remained on the list.

3 In a 1992 article, Miller noted that successful companies tend to fail because of their strengths and past victories, which causes over-confidence and lulls them into complacency. The characteristics that drove their success such as tried-and-true business strategies, dauntless and self-assured management, and the overall combination of all these elements when done in excess may ultimately lead to declining sales and profits and even bankruptcy. This happens as managers make unwise decisions based on past strategies that they mistakenly believe will always be relevant and companies

exploit as much as possible the strategies that contributed to their success, concentrate their focus on the products that launched their brand and become blinded to changes in the external business environment.

4 According to Miller, success seduces companies into failure by encouraging overconfidence, exaggeration, attribution of credit and blame, complacency, and routine.

Overconfidence

5 Most successful firms owe their fortune to a unique competitive formula. As the company continues to grow, the manager's confidence in this winning formula is bolstered. Eventually, the firm ends up focusing only on refining and extending the strategies, products and values that propelled their success. Any other activities are neglected or even discouraged. This may be profitable in the short run as companies continue to specialize and improve in a certain product or strategy, leading to higher efficiency, sales and growth as they develop their competitive advantage in that particular area. In the long run, however, this attitude is unsustainable. They become unable to keep up with the threats of new competitors, changing consumer demands, newly developed business models and changes in the external environment. Some examples are Laura Ashley, Atari, Digital Equipment, Tupperware and Revlon.

6 Failures in business projects happen all too often. Over 70% of new manufacturing plants in North America, for example, close within the first decade of operations. Around 75% of mergers and acquisitions do not pay off – the acquiring firm's shareholders lose more than the acquired firm's shareholders gain. The vast majority of efforts to break into new markets are abandoned within a few years.

7 Standard economic theory explains the high rate of failures as an inevitable result of companies taking rational risks in the face of uncertain situations. The rewards of a few successes outweigh losses incurred from many failures in the long run. Executives know this and accept the risk. This theory absolves them from blame – they were simply making rational risks, after all.

8 Lovallo and Kahneman from the Harvard Business Review argue, however, that most of these failures are actually the results of flawed decision making. When predicting the outcomes of risky projects, executives easily fall victim to what psychologists call the planning fallacy. They make decisions based on delusional optimism instead of on rational weighing of gains, losses and probabilities. They imagine successful situations while overlooking potential problems. Consequently, they are overly optimistic and pursue opportunities that are unlikely to succeed.

Exaggeration

9 Humans have a natural tendency to exaggerate their own talents, so many executives believe they are above average in their positive traits and abilities. This is amplified by the tendency to misperceive causes of certain events and attribute success to their abilities when it might have been out of pure luck.

Credit and Blame

10 People tend to take credit for positive outcomes and attribute negative outcomes to external factors. A study of letters to shareholders in annual reports, for example, found that executives tend to attribute favorable outcomes to factors under their control, like corporate strategy or R&D (research and development) programs. Unfavorable outcomes were more likely to be attributed to uncontrollable external factors like the weather or inflation. People also tend to exaggerate the control we have over events, not considering the role of luck.

Complacency

11 There are perils associated with following a certain system, even a winning one, for too long. Clear commitments are required for initial success, but these commitments harden with time and ultimately restrict a firm's ability to adapt when its competitive environment shifts. As the market environment evolves, the fresh competitive formula that led to a firm's initial success instead becomes a strict set of rules that control and confine their strategies. Many firms may believe that they don't need to do anything different from what they have always done to maintain their success. This can lead good firms to go bad, even when executives avoid arrogance and complacency.

Routine

12 A company's values unify its people. Strong values can make employees stay loyal, strengthen the bonds between a company and its customers, attract like-minded partners, and hold together a company's far-flung operations. These entrenched beliefs define how they see themselves and the firm. However, as companies mature, these values may become a strict set of rules that oppress and not inspire. Employees may be punished for suggesting trying something different or not fitting perfectly into the mold.

13 For example, Polaroid's employees once prided themselves on the company's cutting edge innovations. It valued technological breakthroughs first and foremost. Other business activities such as marketing and finance were deemed unimportant as long as they were technologically up-to-date. Polaroid's managers then invested heavily in research, without considering changes in the consumer's tastes. Consequently, sales declined.

14 Also consider Laura Ashley, who founded her company to defend traditional British values under siege from miniskirts. Laura Ashley's commitment to traditional values of modesty initially appealed to many women but lost their appeal as more women entered the workforce. The company, however, continued to pursue the old-fashioned designs that represent their fossilized core values, leading to their irreversible decline.

15 A prime example of the Icarus Paradox at work would be Tesco's experimental venture into the U.S. market - Fresh & Easy. After making a loss of £1.2bn ($1.8bn), sending Tesco's net profit down 96%, Tesco decided to finally pull out of the U.S. They failed for several reasons. Tesco opened the chain in 2007 right before the economic recession hit, which severely negatively impacted consumer spending. Tesco also did not expect online grocery shopping to be as popular as it was. In addition, Tesco's research misjudged the spending habits of their consumer base. While their Metro stores in the UK were popular, there was not enough demand for grab-and-go meals in the US. This is a new concept in the US where, unlike in Europe, most people would usually order take out or cook their own meals. Purchasing such meals are also more expensive for customers than buying groceries and cooking meals themselves. Lastly, In the US, most shoppers only buy their groceries once a week, and they do so in bulk and purchase a large variety of products, while Europeans tend to make more frequent, but smaller trips to the grocery stores.

16 "It (Tesco) was engaging in hubris, and that brings arrogance. You lose touch with your customers," said Clive Black, an analyst from Shore Capital in London watching Tesco. He believes that the US market was simply too different from the UK and that Tesco's aggressive expansion strategy only detracts from their focus in the changing UK market. In Fresh & Easy's case, Tesco's confidence in bringing its successful concept of ready meals to the US market contributed heavily to its failure. The intensive marketing required to change people's daily consumption habits take time and money, neither of which Tesco invested enough of. Tesco was also confident enough to continue to hang on for over 5 years despite indications of possible failure.

CEFR Level: C1

4.2 Comprehension Questions

Answer the following questions according to the article.

1. What is the "Icarus Paradox"?

2. Why does the author make a comparison about Fortune 100 companies in 1966 and in 2006?

3. Explain the five causes of the Icarus Paradox.
   (a) _____

   (b) _____

   (c) _____

   (d) _____

   (e) _____

4. Why did Polaroid's sales decline?

5. Why did Laura Ashley's sales decline?

6. What were the four reasons why Tesco's Fresh & Easy went out of business?
   (a) _____

   (b) _____

   (c) _____

   (d) _____

4.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. What are other examples of companies that have suffered from the Icarus Paradox? What could they do or what could they have done to keep themselves in business?

2. Why do companies sometimes become less successful?

3. What should companies do to be successful but also stay successful?

4. What aspects of avoiding business failure from the article could you apply to your everyday life?

5. Story: King Midas and the Golden Touch

King Midas and the Golden Touch

Adapted from *Favorite Greek Myths* by Lilian Stoughton Hyde

1 One day Silenus, the oldest of the satyrs who was now very weak, became lost in the vineyards of King Midas. Someone found him wandering helplessly about, barely able to walk, and brought him to the king. Long ago, Silenus had acted as nurse and teacher to the little wine-god, Bacchus. Now that Silenus had grown old, Bacchus in turn took care of him. So King Midas sent the man who found him to carry the satyr safely to Bacchus.

2 In return for this kindness, Bacchus promised to grant whatever King Midas might ask. King Midas knew well enough what he most desired. In those days, kings had treasuries in their palaces, that is, safe places where they could store away valuable things. The treasury of King Midas contained a vast collection of rich jewels, bowls of silver and gold, chests of gold coins, and other things that he considered precious.

3 When Midas was a little child, he used to watch the ants running back and forth over the sand near his father's palace. It seemed to him that the ant-hill was like another palace, and that the ants were working very hard carrying in treasure; for they came running to the ant-hill from all directions, carrying little white bundles. Midas made up his mind, then, that when he grew up, he would work very hard and accumulate treasures.

4 Now that he was a man, and the king, nothing gave him more pleasure than to add to the collection in his treasury. He was continually devising ways of exchanging or selling various things, or making some new tax for the people to pay and turning it all into gold or silver. In fact, he had gathered treasure together so diligently, and for so many years, that he had begun to think that the bright yellow gold in his chests was the most beautiful and the most precious thing in the world.

5 So when Bacchus offered him anything that he might ask for, King Midas's first thought was of his treasury, and he asked that whatever he touched might be turned into gold. His wish was granted. King Midas was hardly able to believe in his good fortune. He thought himself the luckiest of men.

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6 At the time his wish was granted, he happened to be standing under an oak tree, and the first thing he did was to raise his hand and touch one of its branches. Immediately the branch became the richest gold, with all the little acorns as perfect and shiny as ever. He laughed triumphantly at that, and then he touched a small stone on the ground. This became a solid gold nugget. Then he picked an apple from a tree, and in his hand it became a beautiful, bright, gold apple. Oh, there was no doubt about it: King Midas really had the Golden Touch! He thought it too good to be true. After this he touched the lilies that bordered the walk. They turned from pure white to bright yellow, but bent their heads lower than ever, as if they were ashamed of the change that the touch of King Midas had given them.

7 Before turning any more things into gold, the king sat down at the little table that his servants had brought out into the court. The corn was fresh and crisp, and the grapes juicy and sweet. But as soon as he bit into a grape from one of the luscious clusters, it became a hard ball of gold in his mouth. This was very unpleasant. He laid the gold ball on the table and tried the corn, only to have his mouth filled with hard yellow metal. Feeling as if he were choking, he took a sip of water, and at the touch of his lips even this became liquid gold. His daughter walked towards him, then started running, with arms out to give him a hug. But just as her hand reached him, she, too, had become a golden statue. Suddenly all his bright treasures began to look ugly to him, and his heart grew as heavy as if that, too, were turning to gold.

8 That night King Midas lay down under a gorgeous golden blanket, with his head upon a pillow of solid gold, but he could not rest. Sleep would not come to him. As he lay there, he began to fear that his queen and all his kind friends might also be changed to hard, golden statues. This would be more dreadful than anything else that had resulted from his foolish wish. Poor Midas saw now that riches were not the most desirable of all things. He was cured forever of his love of gold. The instant it was daylight, he rushed to Bacchus and begged the god to take back his fatal gift.

King Midas and his daughter. Illustration by Walter Crane, 1893

9 "Ah," said Bacchus, smiling, "so you have gold enough, at last. Very well. If you are sure that you do not wish to change anything more into that metal, go and bathe in the spring where the river Pactolus rises. The pure water of that spring will wash away the Golden Touch."

10 King Midas gladly obeyed and became as free from the Golden Touch as when he was a boy watching the ants. But the strange magic was transferred to the waters of the spring, and to this day the river Pactolus has golden sands.

CEFR Level: B1

5.1 Comprehension, Critical Thinking, and Vocabulary Questions

Answer the following questions. Compare your answers with a partner.

1. Give a short summary of the events of the story of King Midas.

2. What is King Midas' "hubris and nemesis"?

3. This story is the origin of the phrases "the Midas touch / the golden touch" and "everything (someone) touches turns to gold". What do these phrases / idioms mean?

4. Give an example of someone you know with the Midas touch. Why do they have this?

5. Although the idiom seems very positive, there is a serious lesson to learn here. What is the moral of the "Midas' touch" part of the story?

6. Go to https://www.midas.com/. Take a look at the different "services" pages. What does this company do? Look at the advertisements and the logo for the company. In what 2 ways is it related to this story?

7. Visit the websites below and look at the cartoons. Discuss the following two cartoons with a partner. How do they relate to the story of King Midas?
   (a) http://www.happletea.com/comic/the-midas-touch/
   (b) https://www.gocomics.com/theargylesweater/2012/10/28/

6. Story: Phaeton

Phaethon

Adapted from *Stories of Old Greece* by Emma M. Firth

1 Phaethon was a tall, handsome youth, with bright eyes and a dauntless spirit. He was known as the most daring among his companions, for no deed, however reckless it might be, was too dangerous for Phaethon to undertake. And yet, with all his bravery he was a great boaster, often bringing ridicule upon himself because of his vanity.

2 One day he was boasting about his father, Helios. Now, as everyone knows, a great and wise father may not always have a son as wise and great as himself, and Phaethon's friends taunted him with this; and even declared that his father was not a god at all. This was too much for Phaethon's pride, and rushing to his mother, Clymene, he earnestly asked her to tell him the truth, and assure him of his noble birth.

3 "My son," said Clymene, "you are too quick to boast, and will surely suffer as a consequence; but it is true, my son. You are the son of your father, Helios, and to convince you, go and ask him yourself.

4 Now Phaethon had never seen his father. In order that he might become self-dependent, he had been brought up far away from the palace to which his mother intended to take him when he had proven himself worthy. Clymene told him how difficult he would find the journey; but Phaethon was willing to overcome all difficulties, and he started at once. On the way he had many adventures, but at last found himself in a far Eastern country, which has for its boundary a wall of high mountains.

5 On the top of the highest mountain was the palace of the sun-god, a palace of far greater beauty than any which Phaethon had ever seen, and its brightness dazzled him. It had golden columns, great silver doors, ceilings of ivory, walls with vast pictures of the sky, the rivers, oceans and lands of the earth, and most wonderful of all were the pictures of all the people of the earth in their cities and villages.

Header credits: by Johann Michael Franz

6 But Phaethon did not stop to look at these beautiful things, or to listen to the sweet music of many fountains. He entered the hall in which Helios was preparing to take his daily journey; and walking straight up to the sun-god and said, "Light of the endless world, my father, claim me, I pray, as your son!" Helios encouraged his approach, stretching out both arms and kissing him. Helios replied, "You are most welcome, my son. I have looked forward to us meeting for the longest time, and to prove my love for you, you may ask of my whatever you wish, and it shall be granted."

7 At this moment the goddess of the morning, Eos, drew aside a beautiful crimson veil, and the chariot and horses were brought in. It was a glorious moment as the attendants burst into a chorus of glad music, the air became sweet with perfume from many flowers, and the spirited horses stamped impatiently at the delay. Phaethon looked at the horses, and then at the dazzling chariot. Hephaestus had given it to Helios. With its wheels of gold and spokes of silver, which sparkled and flashed with many-colored jewels, it was charming. Phaethon became instantly obsessed with a great desire to drive the fire-flashing horses. "Let me just drive them for a day," he asked. "So I can prove to you how worthy a son I am for so great a father." Then, bending low, he begged, "Please?"

Helios and his horses

Eos, goddess of the dawn,
aka Aurora in Latin

8 "I cannot grant that wish, my son. The horses can be safely driven only by Helios himself. Ask anything else." But Phaethon, the foolish boy, insisted, and as Helios had promised, he at length yielded, after trying in vain to turn Phaethon from his wish. Phaethon was very stubborn. He longed for the glory of having driven the sun-chariot for a day, and with this desire strong in his heart, he forgot to respect the wishes of an older and wiser person.

9 When he jumped in his father's chariot and started upon his journey, the singing stopped; the Hours, Minutes, and Seconds looked sad; Spring dropped her flowers; Summer threw down her garlands of roses, and Autumn's rosy face turned pale, while old Winter's icicles began to melt.

10 At first it was fine holding the reins over the fire-breathing horses. Helios had wisely allowed them their own pace, which was far from slow; but Phaethon urged them on until they were rushing at a terrific speed quite out of their regular course, nearly crashing into the stars. They came so near to the poisonous Scorpio that Phaethon was in danger of being grasped by the great claws, and dropping the reins in his fright, he clung desperately to the chariot.

11 The horses plunged wildly on. They came so near to the earth that the oceans and rivers dried up, the mountains began to smoke, and the people cried to Zeus, god of the sky and king of all other gods, for help. When Zeus saw what had been so foolishly done, he became very angry, and sent a thunderbolt which threw Phaethon from the chariot, down, down — his hair and clothes on fire — into a river which hid him in its cool waters.

12 A sad ending was this to Phaethon's great day. But, sadder still, two maidens who were standing on the bank of the river, saw in the boy-comet their brother Phaethon. They could not help him; they could only stand and weep, and they wept so long that their feet became rooted to the ground, and they turned into poplar trees. If you will listen near one of these trees you may still hear the gentle sighing of the poplar sisters for their brother.

13 Phaethon's friend Cygnos saw the fall, and was deeply grieved. Day after day he mourned, and each day his neck grew longer as he lingered near the water and looked into its waves. He became a swan, and spent his time floating on the river always looking for, but never finding, Phaethon. Only once did he call Phaethon, and that was when he was dying.

CEFR Level: B2

Phaethon falling, crashing into constellations and monsters along the way. Painting by Gustave Moreau, 1878

6.1 Comprehension Questions

Answer the following questions according to the reading.

1. Who is Phaethon's father?

2. Why did Phaethon start going on an adventure?

3. Who is Eos?

4. What had Helios promised Phaethon, and what did Phaethon want to do?

5. What happened to the earth while Phaethon had the sun horses?

6. What did Zeus do to stop Phaethon?

7. What happened to Phaethon's friend Cygnos?

A red-billed tropicbird–its scientific name is *phaethon aethereus*. Photo by Mia Morete, CC BY SA

Aurora borealis in Alaska

6.2 Vocabulary and Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. We get the word "photon" and the prefix "photo-" from the character Phaeton.
   (a) What is a "photon", and how is it related to Phaethon?

   (b) What does the prefix "photo-" mean?

   (c) What is "photosynthesis"?

   (d) Why is it called a "photograph"?

   (e) What do you think "photoaging" might mean?

2. We also get the prefix "helio-" from this story.
   (a) What does this prefix mean?

   (b) What is "heliocentrism"?

   (c) What do you think "heliotherapy" is?

3. This story mentions the goddess Eos. She has her own holiday that is still somewhat celebrated today. Do a Google search about her holiday and find information about what images are related to her holiday.

4. What is Phaeton's "hubris and nemesis"?

■

7. Story: Bellerophon

Bellerophon and the Chimera

Adapted from *Stories of the Ancient Greeks* by Charles D. Shaw

1 In the country of Lycia lived a monster called the Chimera. It was part lion, part goat and part dragon, but altogether ugly and terrible. It breathed fire, and wherever it went the fields and villages were burned. It ate cattle and people, so that the whole land groaned and trembled because of this dreadful creature.

2 The king was very anxious to find some hero who would kill the monster, but everybody was afraid. One day a handsome young man went to the palace and asked the king for something to do. The king told him about the Chimera, and asked him if he would dare to meet and fight the beast. Bellerophon, the young man, said, "I am willing to try, but first I must find a wise man who can give me good advice."

3 They led him to an old oracle who told him, "The best thing you can do is to get the winged horse, Pegasus."

"But where shall I find him?" asked the young man.

"You must go to the temple of Athena tonight and sleep there. It may be that the goddess will appear to you and tell you what you wish to know," the oracle said.

4 Bellerophon went to the temple, and when night came, lay down and slept. The goddess appeared to him in a dream and gave him a magic bridle made of gold and precious stones. When he awoke, the bridle was in his hand. That day the kind Athena led him to a well where Pegasus was drinking. He was a beautiful horse with silver wings. He could gallop faster than any earthly horse and fly higher than any eagle.

5 The young man drew near to him and said, "Beautiful horse, do not fly away. Help me kill a monster which makes a whole country unhappy. See, Athena has given you this beautiful bridle. No other horse ever had one so fine. Let me put it over your head." Pegasus stood still, took the bit into his mouth, and let Bellerophon fasten the bridle. Then the youth jumped on the horse's back and

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Header credits: Mary Hamilton Frye, 1914

said, "Now for Lycia and the Chimera! Let's go and make the people wonder as they see us sailing through the air!"

6 Up they rose and flew over mountains and rivers until they reached Lycia. They found the Chimera in a cave. It came out hissing and spitting fire, and there was a dreadful battle. Athena warned Bellerophon that the Chimera could only be killed from above, and with lead. With the spear he had brought, Bellerophon drove it with a piece of hot, melted lead on the end straight through one of the Chimera's mouths. The Chimera was conquered and killed.

7 Bellerophon rode proudly to the palace, and the king was glad to hear the good news. He asked Bellerophon to do a great many other hard and dangerous things, and with the help of Pegasus he did them all. Then of course he married the king's daughter and lived very happily for a while.

8 But the young man grew very proud and insulting, even to the gods. He said he would fly up into heaven and live there, and nobody could stop him. Zeus was angry and send a gadfly to sting the horse. Pegasus gave such an unexpected jump that his rider was thrown and fell a long distance to the ground.

9 Friends picked him up. "You are not much hurt, Bellerophon," they said, to comfort him. He answered, "I cannot see, and I can hardly walk and I have lost my horse with wings." He wandered about in the fields lonely and blind and sorrowful, and after a while died in poverty and grief.

10 The horse with wings flew back to Mount Helicon where his real owners, the Muses, lived. Sometimes men caught him and kept him for a while, but he could fly away as well as run away.

11 One time, Pegasus decided it would be the last time someone tries to catch him. A young man mounted his back. Pegasus lifted his head, spread his wings and sprang from the ground. Higher and higher they went, and while the people below stood with open eyes and mouths, Pegasus and his rider flew away to the mountain of the Muses. Higher and higher they flew until Zeus placed Pegasus among the stars as a constellation.

CEFR Level: B2

Bellerophon with Pegasus and Athena
by Alexander Andreyevich Ivanov, 1829

Bellerophon and the Chimera

Bellerophon falling
by Walter Crane, 1892

The emblem of the World War II British Airborne Forces - Bellerophon riding the flying horse Pegasus.

HMS Bellerophon is the ship Napoleon used during the French Revolutionary and Napoleonic Wars and was the ship aboard which Napoleon finally surrendered to the British, ending 22 years of nearly continuous war with France. Painting by John James Chalon, 1817.

7.1 Comprehension Questions

Answer the following questions according to the story.

1. Describe the chimera.

2. What must Bellerophon do to kill the chimera?

3. After Bellerophon defeated the chimera, what happened to him?

4. What happened to Pegasus at the end of the story?

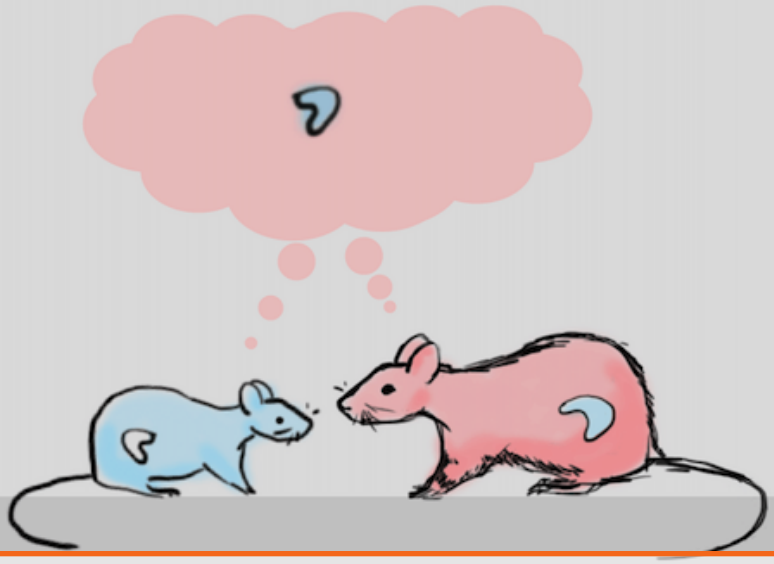
7.2 Vocabulary and Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. We get the word "chimera" from this story. It has several different meanings. What are they?
   (a) _____
   (b) _____
   (c) _____

2. Go to http://www.bellerophon-project.eu/about-bellerophon. What do you notice about their logo? What is their goal?

3. What is Bellerophon's "hubris and nemesis"?



8. Article: The End of the Waitlist

Before You Read

Discuss the following questions with a partner before you read the article.

1. Review the definition of a chimera from the previous story. What is a chimera?
2. Do you think chimeras exist in real life?
3. Use a dictionary to find the definition of chimera. How does it relate to DNA and genetics?
4. Find a photo of a chimera cat on the Internet. Why do you think it is called a chimera? What may have caused this to happen?

8.1 Vocabulary Building

This reading is more difficult than usual because of the medical vocabulary. So let's practice some of these medical words before you read so you can be ready to tackle this difficult reading! Check which words you already know, make a guess, and/or use a dictionary to find the definition. These words are in order of how frequently they appear in the text.

1. pancreas
2. diabetes
3. insulin
4. transplant
5. organ
6. bone marrow
7. heart valve
8. organism
9. embryo
10. immune system
11. tissue
12. stem cells

Header credits: Illustration by Shannon McArdel, CC BY NC SA

8.2 Vocabulary in Context

Below are sentences from the article you are about to read. Guess the meaning of the words in **bold.**

1. Every ten minutes, another person joins the list of hundreds of thousands waiting for organ transplants. The wait is sometimes years long, despite many of the **candidates** being in **critical condition**. But what if the need for transplant waiting lists could be **eliminated**?

2. In the medical world, a chimera refers to any living thing that is **composed of** cells from two or more organisms.

3. Heart valves from pigs are already used in some **surgeries** to replace **faulty** valves in human hearts.

4. Transplanting human tissue is just the **tip of the iceberg**.

5. The disease's symptoms, which occur suddenly and usually at a young age, originate from a **malfunction** of cells in the pancreas called beta cells.

6. Unlike the previously mentioned rat-mouse chimeras that had a random **distribution** of either rat or mouse cells, these chimeras were all rat except for one organ- the pancreas.

7. As a result, the insulin works to **regulate** the mouse's blood sugar, essentially curing it of diabetes.

8. Chimeras have been successfully made between multiple **species**, but not all pairs are able to form chimeras. For example, while cells from a mouse and rat could form a chimera, cells from a pig and rat could not.

9. It may then be possible, for example, to grow a "human" heart inside a pig, and then transplant it when a patient with a heart **defect** or disease requires a new, fully functioning heart.

10. Pancreas transplants are already in use to **combat** type 1 diabetes.

■

The End of the Waitlist: How Chimeras Could Solve the Organ Transplant Problem

Adapted from an article in SITN Boston by Garrett Dunlap, figures by Shannon McArdel CC BY NC SA

1 Every ten minutes, another person joins the list of hundreds of thousands waiting for organ transplants. The wait is sometimes years long, despite many of the candidates being in critical condition. But what if the need for transplant waiting lists could be eliminated? Recent advances in a decades-old technology known as chimerism give reason to believe that this may be possible, curing diseases and improving well-being along the way.

Chimeras: mythological beasts or useful research tools?

2 In Ancient Greece, a Chimera was a mythological beast consisting of parts from different animals, such as the head of a lion and the body of a goat. But don't expect to see these fire-breathing monsters coming out of laboratories! In the medical world, a chimera refers to any living thing that is composed of cells from two or more organisms. Because of this, you may in fact already be or know a chimera! For instance, anyone who has received a bone marrow transplant from another person may be a chimera. After a patient receives one, their blood, which is produced by the transplanted marrow, carries DNA that is different from the DNA contained in the rest of their body's cells.

3 But transplanting human tissue is just the tip of the iceberg. Other medical procedures produce chimeras that combine species! For instance, heart valves from pigs are already used in some surgeries to replace faulty valves in human hearts. The pig is a natural choice for human transplantation, as many organs are quite similar in size and structure between human and pig. Unfortunately, the body may reject the pig valve, as the immune system sometimes sees the pig cells as "foreign" and begins to attack. And so, researchers were faced with the task of developing replacement organs that the human body won't reject. Enter the current state of chimera research.

Growing new organs

4 Scientists have been studying chimeras formed from different animals for over 30 years. The first recorded success was in 1984, when scientists engineered a "geep," an organism with cells from both a goat and a sheep embryo. Since then, scientists have attempted to generate chimeras again and again for a growing list of scientific and medical applications. Recent advancements in gene-editing technology such as CRISPR have made it easier than ever to study chimeras and their possible benefits for human health.

5 While chimeras seem incredibly exciting, there are some limitations. For instance, the mythological Chimera of ancient Greece is unlikely to ever be physically possible: there is a limit to how different two animals can be and still be chimerically compatible with one another. While we have successfully made a rat-mouse chimera, such is not the case for a rodent-pig chimera. However, as you may have already guessed, human stem cells can be combined with pig embryos to form human-pig chimeras (Figure 1).

6 The scientists did not attempt to create these chimeras in order to make a species of half men, half pigs, though. The idea is to create an organism in which only one, or possibly a few, of the organs are of cells from the second species. It may then be possible, for example, to grow a "human" heart inside a pig, and then transplant it when a patient with a heart defect or disease requires a new, fully functioning heart.

The future of chimera-based treatment

7 One particularly exciting potential application of chimeras is the treatment of type 1 diabetes. Type 1 diabetes is a disease caused by a lack or low levels of insulin, which works to keep blood sugar at healthy levels. The disease's symptoms, which occur suddenly and usually at a young age, originate from a malfunction of cells in the pancreas called beta cells. Because these beta cells occupy particular areas of the pancreas, it is possible that healthy ones can be transplanted to replace the faulty ones. In effect, a patient may no longer need to take pills or injections to maintain proper levels of insulin. Pancreas transplants are already in use to combat type 1 diabetes. With waiting list times averaging over two years, though, the supply simply cannot keep up with the demand.

8 Generation of chimeras to produce fully functional pancreases is a potential method to solve this problem. In fact, this idea is currently being tested at the University of Tokyo, where a group of

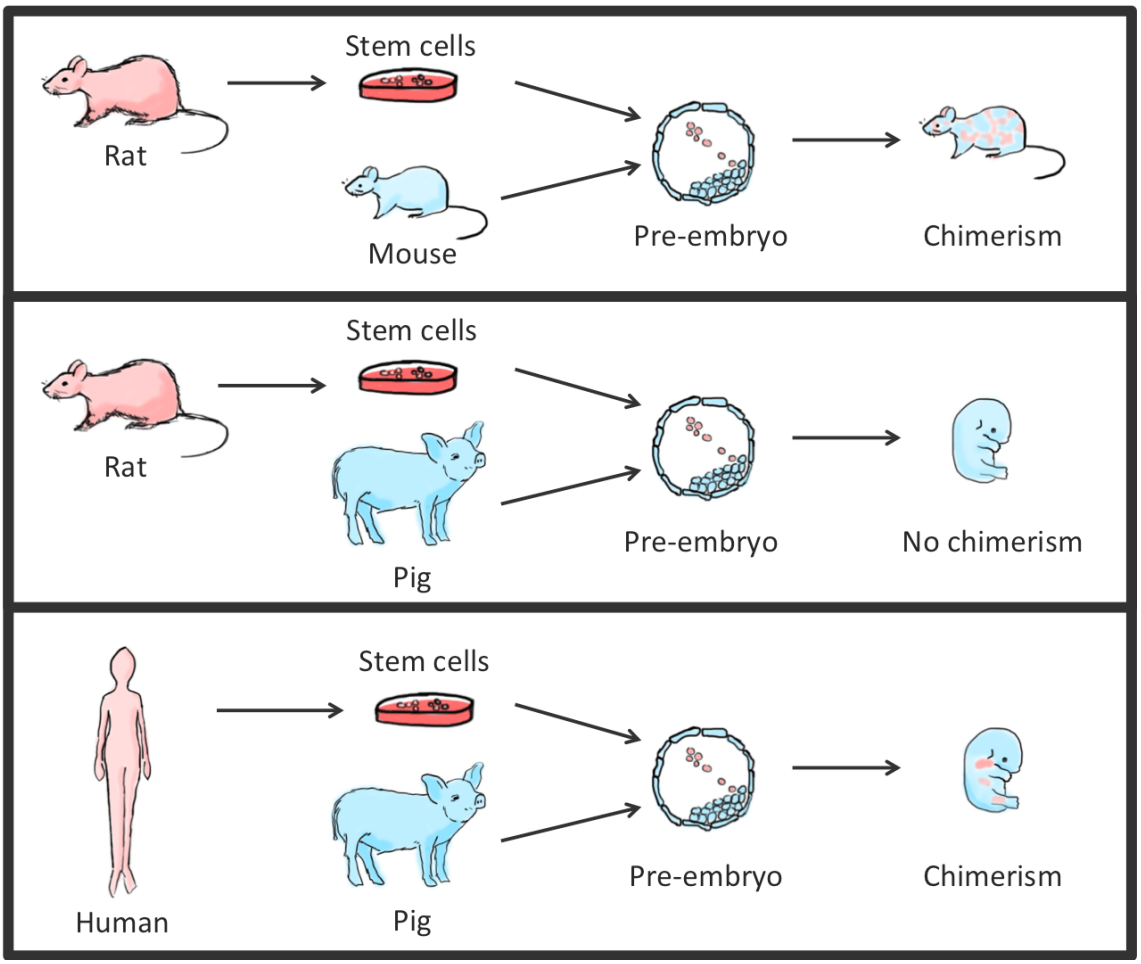


Figure 1: Chimeras have been successfully made between multiple species, but not all pairs are able to form chimeras. For example, while cells from a mouse and rat could form a chimera, cells from a pig and rat could not. The successful combination of cells from a pig and human suggests that one day growing "human" organs in pigs for transplantation may be possible.

researchers first formed rat-mouse chimeras. Unlike the previously mentioned rat-mouse chimeras that had a random distribution of either rat or mouse cells, these chimeras were all rat except for one organ- the pancreas. The pancreas contained nearly all cells from a mouse, yet still functioned completely fine in the rat. The grand experiment came when the researchers attempted to transplant beta cells from the chimera's pancreas into diabetic mice (Figure 2). Amazingly, these cells become a functioning part of the diabetic mouse's pancreas, producing insulin as necessary. As a result, the researchers observed that these mice were able to maintain healthy blood sugar levels for over a year!

9 While chimeras composed of cells from rats and mice may be far from representative of humans, this shows that transplantation of chimera-grown tissues may be the future of treatment for many diseases. This is not without much controversy, though. Only in late 2016 did the National Institutes of Health begin to consider allowing federal money to go toward research on human chimeras. Currently, all studies of human chimeras must be funded either in other countries or using money from private organizations. Even then, restrictions are in place regarding how long a chimera involving human cells can be left to grow. While it will no doubt remain a controversial topic, further research on chimeras may have the ability to one day eliminate the need for transplant waitlists and permanently treat diseases like type 1 diabetes.

CEFR Level: CEFR Level C1

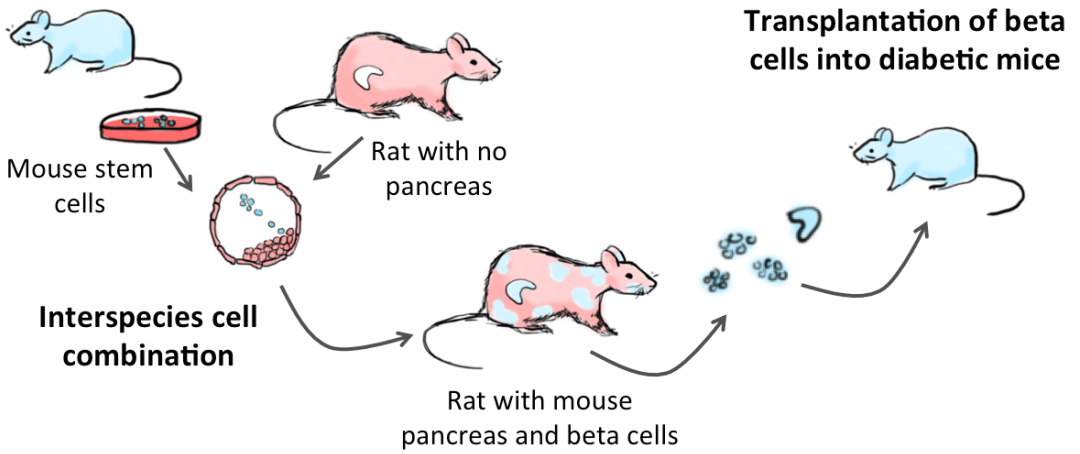


Figure 2: A chimera with the pancreas of a mouse can be made by combining cells from a mouse and a pancreas-less rat. Then, the pancreas is transplanted into a diabetic mouse, where it can produce insulin. As a result, the insulin works to regulate the mouse's blood sugar, essentially curing it of diabetes.

8.3 Comprehension Questions

Answer the following questions according to the article.

1. According to the reading, how are successful chimeras made?
2. How can chimeras be useful for organ transplants?
3. When was the first successful chimera created, and what two animals were used?
4. What are examples of issues and diseases mentioned in the article that could be cured or helped by using chimeras?

8.4 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. How are these chimeras similar to the chimera from Greek mythology? How are they different?
2. The end of the article mentions that using chimeras for organ transplants is controversial. What could be some reasons why it is controversial?

9. Story: Arachne

Arachne

Adapted from *Favorite Greek Myths* by Lillian Stoughton Hyde

1 Arachne lived in a small village on the shores of the Mediterranean. Her parents were very poor. While her mother was busy cooking the simple meals for the family, or working in the fields, Arachne used to spin tapestries all day long. Her wheel made a steady hum like the buzzing of some insect. She grew so skillful from constant practice, that the threads she drew out were almost as thin as the mists that rose from the sea nearby. The neighbors used to hint, sometimes, that such fine-spun threads were rather useless, and that it might be better if Arachne would help her mother more and spin less.

2 One day Arachne's father, who was a fisherman, came home with his baskets full of little shellfish, which were of a bright crimson or purple color. He thought the color of the little fish was so pretty that he tried the experiment of dyeing Arachne's wool with them. The result was the most brilliant color that had ever been seen in any kind of woven fabric. This was the color which was afterward called Tyrian purple, — or sometimes it was called royal purple, because kings liked to wear it. After this, Arachne's tapestries always showed some touch of the new color. Everyone wanted to buy the tapestries, and, in fact, Arachne soon became famous.

3 Arachne's family soon exchanged their little home for a much larger house. Her mother did not have to work in the fields anymore, nor was her father any longer required to go out in his boat to catch fish. Arachne, herself, became as famous as her tapestries. She heard admiring words on every side, and she became full of herself. When, as often happened, people praised the beautiful color that had been produced by the little shellfish, she did not tell how her father had helped her, but took all the credit to herself.

4 While she was weaving, a group of people often stood behind her loom, watching the pictures grow. One day she overheard someone say that even the great goddess, Athena, the patron goddess of spinning and weaving, could not weave more beautiful tapestries than this ordinary fisherman's daughter. This was a very foolish thing to say, but Arachne thought it was true. She heard another say that Arachne wove so beautifully that she must have been taught by Athena herself. Now, the truth is, that Athena had taught Arachne. It was Athena who had sent the little shellfish to those coasts; and, although she never allowed herself to be seen, she often stood behind the girl and guided her shuttle. But Arachne, never having seen the goddess, thought she owed everything to

herself alone and began to boast of her skill.

5 One day she said: "It has been said that I can weave quite as well, if not better, than the goddess Athena. I would like to have a weaving competition with her, and then it would be seen who is the best."

6 These sharp words had hardly left Arachne's mouth before she heard the sound of a crutch on the floor. Turning to look behind her, she saw a feeble old woman wearind a dirty gray veil. The woman's eyes were as gray as her veil, and strangely bright and clear for one so old. She leaned heavily on her cane, and when she spoke, her voice was cracked and weak. "I am many years older than you," she said. "Take my advice. Ask Athena for forgiveness for your ungrateful words. If you are truly sorry, she will forgive you." Now Arachne had never been very respectful to old persons, particularly when they wore dirty veils, and she was very angry at being lectured by this old woman. "You can't tell me what I should do," she said. "Go and advise your own children. I shall say and do what I please."

The competition
by Diego Velazquez, 1655-1660

Athena hits Arachne with a shuttle
by Rene Antoine Houasse, 1706

7 At this an angry light came into the old woman's gray eyes. Her cane suddenly changed to a shining spear. She dropped her veil and there stood the goddess herself. Arachne's face grew very red, and then very white, but she would not ask Athena for forgiveness, even then. Instead, she said that she was ready for a weaving competition. So two weaving frames were brought in, and attached to one of the beams overhead. Then Athena and foolish Arachne stood side by side, and each began to weave a piece of tapestry. As Athena wove, her tapestry began to show pictures of mortals who had been irresponsible and boastful, like Arachne, and who had been punished by the gods. It was meant for a kindly warning to Arachne. But Arachne would not heed the warning. She wove into her tapestry pictures representing certain foolish things that the gods of Olympus had done. This was very disrespectful, and it is no wonder that when Arachne's tapestry was finished, Athena tore it to pieces.

Athena punishes Arachne
by Stefano Della Bella, 1644

8 Arachne was frightened now, but it was too late. Athena suddenly struck her on the forehead with her shuttle. Then Arachne shrank to a little creature no larger than one's thumb. "Since you think yourself so very skillful in spinning and weaving," said Athena, "you shall do nothing else but spin and weave all your life." Upon this Arachne, in her new shape, ran quickly into the first dark corner she could find. She was now compelled to earn her living by spinning webs of exceeding fineness, in which she caught many flies, just as her father had caught fish in his nets. She was called the Spinner. The children of this first little spinner have become very numerous; but their old name of spinner has been changed to that of spider. Their delicate webs, which are as mist-like as any of Arachne's weaving, often cover the grass on a dewy morning.

CEFR Level: B2

9.1 Comprehension Questions

Answer the following questions according to the story.

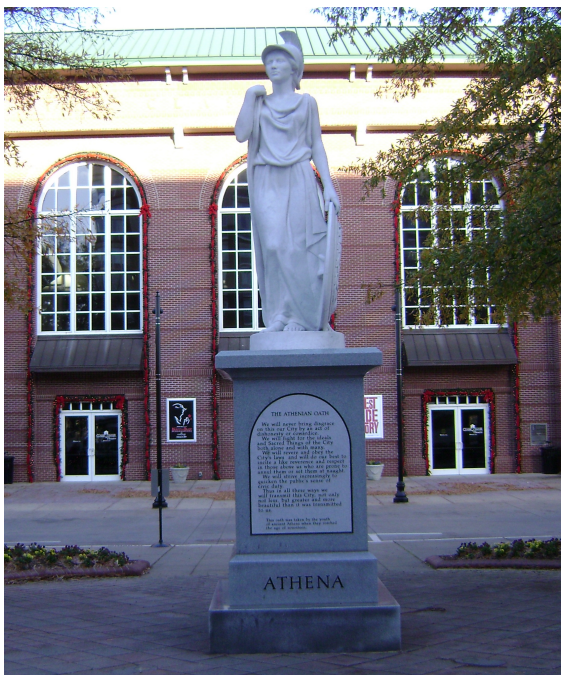
1. What was Arachne's hobby?
2. What was Arachne's father's occupation?
3. What discovery did her father make that helped make Arachne's tapestries famous?
4. What happened to Arachne's personality after this discovery?
5. What did Arachne boast?
6. Who was the old woman listening to Arachne's boasting?
7. In the competition, what did Arachne weave and what did Athena weave?
8. What happens to Arachne in the end?

9.2 Vocabulary and Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. We get the prefix "arachn-" from this story.
   (a) What does this prefix mean?
   (b) What is arachnophobia?
   (c) What is the arachnoid mater? Why do you think it's named this?
2. What is Arachne's "hubris and nemesis"?
3. Do you think Athena was in the right to punish Arachne based on what Arachne wove in her tapestry?

Athena changing Arachne into a spider. Illustration by Walter Crane, 1892



Statue of Athena in Athens, Georgia. Photo by Michael Rivera, 2012, CC BY SA

10. Article: Hubristic Leaders

Before You Read

Discuss the following questions with a partner before you read the article.

1. How does hubris and nemesis apply to famous leaders? Can you give any examples?
2. If history has told through these Greek myths the consequences of hubris, why does it continue to happen today?
3. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

10.1 Vocabulary in Context

Try to guess the vocabulary in bold using the context.

1. Given the economic, social, and geopolitical damage that can **ensue**, we should learn to recognize the signs of how hubristic leaders talk and act, and how to **mitigate** the consequences.

2. Alexander the Great and Napoleon Bonaparte—while peerless as leaders in their time—both **fell prey** to hubris.

3. The myth recounts how, in order to escape from **incarceration** on the island of Crete, the master craftsman Daedalus **fashioned** two pairs of wings made from feathers and wax.

4. ...the sun's heat melted the wax holding the wings together and Icarus **plunged** to his death.

5. Hubrists don't normally set out to **wreak havoc**, but this is all too frequently the unintended consequence of their actions.

Header credits: "Napoleon I in 1814" by Jean Louis Ernest Meissonier, 1862

6. Icarus' **demise** was an unintended consequence of his own overconfidence, and so he became the victim of his own excess.

7. Likewise, Bush and Blair didn't set out to create the **turmoil** in the Middle East that has reverberated for more than a decade, nor Fuld to **catalyze** a global financial near meltdown.

8. The unintended consequences of Cameron's overconfidence and overambition were **calamitous** for his own career, they are also potentially damaging not only for the U.K. but for the European Union and Europe itself.

9. According to his own **ghostwriter** turned **arch-critic**, Tony "The Art of the Deal" Schwartz, Trump will do almost anything to prove how tough he is.

10. However in the hubrist these qualities **morph** into excesses, and the hallmark of hubris is **contempt**.

Hubris and the Danger of Leaders with Extreme Self-regard

Adapted from an article by Eugene Sadler-Smith for *The Conversation*

1 Hubris is a dangerous mixture of overconfidence, overambition, arrogance and pride fueled by power and success. When found alongside contempt for the advice and criticism of others, hubris causes leaders to significantly overreach themselves, taking risky and reckless decisions with harmful, sometimes catastrophic consequences for themselves, their organizations, institutions, and even for society. Given the economic, social, and geopolitical damage that can ensue, we should learn to recognize the signs of how hubristic leaders talk and act, and how to mitigate the consequences.

2 We do not have to look far to find widely recognized "hubrists" from the worlds of politics and business. In the recent past, these include former U.S. president George W. Bush, who, along with then British prime minister Tony Blair, overreached himself in the 2003 invasion of Iraq. Or the former and final CEO of Lehman Brothers, Richard Fuld, who in his overreaching transitioned from Wall Street royalty to, in the eyes of many, the outcast of the financial crisis, bringing down Lehman Brothers with him.

3 While there is no shortage of hubrists in the public sphere today, hubris is far from a 21st-century phenomenon. Alexander the Great and Napoleon Bonaparte—while peerless as leaders in their time—both fell prey to hubris. The Ancient Greeks recognized its hazards and counseled against hubris in their myths and tragedies, often tying it to punishment given by the goddess of retribution and vengeance, Nemesis. But perhaps the most well-known of the Greek myths to warn against hubris is that of Daedalus and Icarus.

4 The myth recounts how, in order to escape from incarceration on the island of Crete, the master craftsman Daedalus fashioned two pairs of wings made from feathers and wax. The wings gave Daedalus and his son Icarus the godlike power of flight. However, the young, cheerful and overconfident Icarus ignored Daedalus' warnings not to fly too high; the sun's heat melted the wax holding the wings together and Icarus plunged to his death.

Flying too close to the sun

Hubrists don't normally set out to wreak havoc, but this is all too frequently the unintended consequence of their actions. Icarus' demise was an unintended consequence of his own overconfidence, and so he became the victim of his own excess. Likewise, Bush and Blair didn't set out to create the turmoil in the Middle East that has reverberated for more than a decade, nor Fuld to catalyze a global financial near meltdown. But hubris and nemesis are inextricably linked; hubrists seem to invite nemesis, and somehow or other it comes to them—not as the philosopher Mary Midgley has noted as punishment—but as the inevitable final act of a pattern already started.

If hubris is an occupational hazard for leaders, is nemesis its unavoidable outcome? Currently, world events are dominated by the election of Donald Trump as U.S. president and Britain's impending exit from the European Union. Will the unintended consequences of political leaders' hubris play out before our eyes?

Consider former U.K. prime minister David Cameron's decision to hold a simple vote on whether or not the UK should stay in the European Union. Buoyed by the outcome of the Scottish independence vote, where in 2014 most voted "no" on Scotland leaving the UK, Cameron expected the 2016 "Brexit" vote for the UK to leave the EU to also be "no". Cameron's gamble on EU membership was, in retrospect, overconfident and overambitious. He thought that in doing so he could be the Conservative leader who once and for all stopped his party from complaining about Europe. Cameron made this decision reportedly against the advice of close colleagues such as George Osborne. 51.9% of those who voted said "yes" to the UK leaving the EU, and so in the end it was the euroskeptics who finally got their way, and who now give free rein to their own hubristic contempt toward both the "Remainers", those who voted to stay in the EU, and Britain's European partners.

The unintended consequences of Cameron's overconfidence and overambition were calamitous for his own career, they are also potentially damaging not only for the U.K. but for the European Union and Europe itself.

Another one rises?

On the other side of the Atlantic, it is easy to see how the potential hazards of extreme self-regard could be playing out in the U.S. The billionaire businessman and president-elect Donald Trump already displayed palpable signs of hubris in the speech in which he declared his intention to seek nomination in June 2016. In it he uttered a total of 257 references to himself (compared to a mere seven mentions of "America" or "American") including: "I'm really rich,""I'm proud of my net worth,""I've done an amazing job,""I beat China all the time, all the time,""Rebuild the country's infrastructure? Nobody can do that like me,"and so on.

Trump shows other signs of hubris in the contempt with which he holds the world's top climate scientists and the U.S. intelligence agencies, among others. According to his own ghostwriter turned arch-critic, Tony "The Art of the Deal" Schwartz, Trump will do almost anything to prove how tough he is.

Positive self-image is psychologically healthy, and self-confidence, proper ambition and authentic pride are necessary qualities for any successful leader. However in the hubrist these qualities morph into excesses, and the hallmark of hubris is contempt. The result is that—one way or another—hubristic leaders end up overreaching themselves and, as we know, the retribution served by Nemesis is likely to be severe.

Eugene Sadler-Smith is Professor of Organizational Behavior at the University of Surrey.

CEFR Level: C1

10.2 Comprehension and Critical Thinking Questions

Answer the following questions according to the article. Discuss your answers with a partner.

1. What are three examples of hubristic leaders given in the article? What do they do that shows hubris?
   (a)

   (b)

   (c)

2. What is unfortunately a side effect of hubrists' actions?

3. What does the author predict at the end of the article?

11. Article: Disasters Due to Hubris

Before You Read

Discuss the following questions with a partner before you read the article.

1. Do you know about the disasters of the BP oil spill, Chernobyl, or Hurricane Katrina?
2. What technological disasters do you know about? They could be spacecraft explosions, oil spills, bridges falling, dams breaking, etc.
3. Who or what was at fault in these disasters?
4. What could be done to prevent future disasters?
5. What are the aftereffects of an oil spill?
6. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

11.1 Vocabulary in Context

Guess the vocabulary in bold using the context.

1. With demand for oil rising rapidly, especially in the developing nations, the price of oil will soon (that is, at least within the decade) **skyrocket**, creating famine and **scarcity** for the world's poor and a drastic change in the standard of living for the affluent.

2. But what's left is the difficult half—the oil that will be expensive, dangerous, and even more ecologically damaging to **extract**.

3. One learning from this crisis is that—within a consumer society like ours—"accidents" and environmental devastation are **inevitable**; they are part of the cost of our lifestyle.

4. The BP oil spill is only a tiny **prelude** to what's coming if our species doesn't find its appropriate place in the balance of nature.

5. If a manufacturer **disposes** its wastes into the nearby river instead of paying for the proper

treatment, the cost of waste **disposal** or treatment has been externalized onto the rest of society.

6. In this case since neither BP nor any other oil company can afford to pay for the **incalculable** consequences of such a spill, part of the full cost of deep-water drilling would necessarily include insurance against any accidents.

7. the amount of pressure **exerted** by 5,000 feet of water and 13,000 feet of rock that was forcing the oil out of the well was sufficient to lift six fully-loaded dump trucks straight up into the air, and it was pushing the oil out at about 260 mph.

8. Hubris seems to keep **popping up** and inviting us to calculate, if only after the fact, the mathematics of disaster.

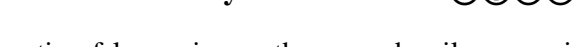
■

Find the word in the paragraph given. Use the synonyms and definition to help.

1. P1: inefficient, ineffective, lazy, unskilled (adj.): _____
2. P1: wealthy (adj.): _____
3. P2: forgetfulness (n.): _____
4. P2: failure to take proper care in doing something (n.): _____
5. P7: great importance (n.): _____
6. P7: easily broken or damaged, fragile (adj.): _____
7. P7: very complicated or detailed (adj.): _____
8. P7: a state of physical balance (n.): _____

■

The Gulf Oil Spill: Beyond Blaming

Adapted from an article by David Hilfiker 

1 The Gulf oil spill is symptomatic of larger issues than greedy oil companies or incompetent government regulatory agencies. The spill provides an opportunity to examine the connections between our affluent lifestyle and the future inevitability of such catastrophes.

2 Now that the Gulf oil spill has been controlled (if it actually has) and faded into collective amnesia, what have we learned about preventing another such catastrophe? Society has certainly settled on the blame for the spill: BP's negligence and the failure of government regulation. Without denying their respective responsibilities, finding a couple of institutions on which we can blame misses the point: Such tragedies are inevitable in a society as addicted to oil as ours, in a world of peaking daily oil production, in an age of technological hubris, and in an economic system that virtually requires corporations to shift the cost of their environmental catastrophes onto the public.

3 Both Presidents Bush and Obama have rightly referred to our "addiction" to oil. From transportation to agriculture, from power to plastics, and much more, our standard of living requires massive quantities of cheap oil. But the age of cheap oil is coming to an end.

4 Oil geologists largely agree that "peak oil"—the point at which we reach the maximum possible daily production—is upon us. With demand for oil rising rapidly, especially in the developing nations, the price of oil will soon (that is, at least within the decade) skyrocket, creating famine and scarcity for the world's poor and a drastic change in the standard of living for the affluent.

5 Peak oil doesn't mean that the world is running out of oil; daily production actually reaches its maximum when about half the world's remaining reserves are still underground. But what's left is the difficult half—the oil that will be expensive, dangerous, and even more ecologically damaging to extract. BP's ultra-deep-water drilling is an example of precisely this issue. In the frantic rush to "reduce our dependence on foreign oil" and assure the continuing availability of cheap oil, the pressure for ever-more difficult, ever-more dangerous oil extraction rises. Deep-water drilling is one such extraordinarily difficult process; drilling under arctic waters that are often covered with ice is another. Processing shale or tar sands is environmentally catastrophic. One learning from this crisis is that—within a consumer society like ours—"accidents" and environmental devastation are inevitable; they are part of the cost of our lifestyle.

6 Partly because of our long history of inventiveness and success, we Americans tend to believe that technological solutions can solve everything from world hunger to global warming: It "always has," we say. Scientists and engineers, we imagine, will find safe methods of deep-water drilling, environmentally sound processing of oil-rich tar sands, or cheap alternative ways to produce all the energy we "need."

7 The environmental problems we now confront, however, are of a different order of magnitude and complexity than anything we've known before. Failure, of course, is much more serious and—perhaps more importantly—after-the-fact interventions involve messing with the Earth's delicate homeostatic mechanisms as never before. We understand only a tiny portion of the Earth's infinitely intricate balances—developed over billions of years—that sustain life. But we nevertheless consider putting shades into space to block a part of the sun's rays or seeding the atmosphere with sulfate particles to reduce the sunlight hitting the Earth, confident we can handle whatever complications arise from disrupting nature's equilibrium. But, unlike in the past, the consequences of technological failure in these areas now threaten civilization. The BP oil spill is only a tiny prelude to what's coming if our species doesn't find its appropriate place in the balance of nature. We must learn far more respect for the Earth.

8 Finally, our current economic system actually encourages such catastrophes. As long as our free-market economy pushes corporations to externalize their costs, companies will continue to risk everyone's safety. Externalization—when a business shoves some of its costs onto someone else—is a well-recognized cause of what the economists call "market failure." If a manufacturer disposes its wastes into the nearby river instead of paying for the proper treatment, the cost of waste disposal or treatment has been externalized onto the rest of society. Since neither the companies nor their consumers pay the true cost, more of the product is consumed than "should be." Incentives for alternatives (in this case wind or solar) diminish." Who pays? The residents downstream pay either to clean up the river by suffering the consequences of the pollution. Or we all pay in the form of taxes for the clean-up.

9 The economic system forces even an honest company to externalize whatever costs it can. If I pay my own costs of preventing or cleaning up my pollution, I'll have to raise my prices and my competitors can run me out of business–unless they're forced to internalize their costs, too. The only solution is to require all manufacturers to internalize the full cost of production.

10 In this case since neither BP nor any other oil company can afford to pay for the incalculable consequences of such a spill, part of the full cost of deep-water drilling would necessarily include

insurance against any accidents. But no insurance company would risk selling such a policy, either. Therefore, no oil company could afford ultra-deep-water drilling, and it wouldn't be done. Whatever compensation BP ultimately agrees to, the ultimate cost of the spill will be paid by the rest of us. Requiring internalization of all environmental costs will ultimately reduce oil production and raise prices substantially, effectively lowering the American standard of living.

11 The causes of the BP oil spill are not only the hubris of a particular company nor government incompetence. The hard-to-face learning is that our out-of-control consumerism is primarily responsible. America's dependence on cheap oil, the realities of peak oil, the limits of technology, and the inability of our economic system to deal with externalized costs make such devastating "accidents" inevitable. The dirty little secret is that we face a sharp reduction in our standard of living—either shoved down our throat by future realities or graciously accepted now.

The Mathematics of Disaster

Adapted from a blog article by Bilbo

12 An article entitled "Drilling the Macondo Prospect" contains a great deal of interesting information about the tragic Deepwater Horizon drilling rig, where and how oil drilling is done at great depths in the Gulf of Mexico, and how we can go about calculating the force and pressure of the oil that, until recently, was blasting out of the ruined well and into the Gulf.

13 I'm no math genius, but the article lays out the calculations in a very understandable way. For instance, the amount of pressure exerted by 5,000 feet of water and 13,000 feet of rock that was forcing the oil out of the well was sufficient to lift six fully-loaded dump trucks straight up into the air, and it was pushing the oil out at about 260 mph. That's a lot of force. And one has to wonder why nobody thought about how to control that much force if something had gone wrong.

14 The word *hubris* comes to us from the Greeks, and refers to extreme arrogance and the overestimation of one's own competence or capabilities, especially for people in positions of power. And it often leads to a bad and humiliating end.

15 We often do things because we *can*, and not necessarily because we *should*. We *can* split the atom and generate lots of energy. We *can* also build nuclear weapons. But whether we *should* do either one is another issue. Nuclear power is often advertised as safe, clean, and environmentally friendly. But the search for a place to store radioactive waste that will be deadly to humans for tens of thousands of years indicates that there might have been an element of hubris involved in the decision to go forward.

16 Hubris seems to keep popping up and inviting us to calculate, if only after the fact, the mathematics of disaster. How much oil has spilled into the Gulf? How much will the cleanup cost? How long will Gulf seafood be unsafe to eat? What will be the ultimate cost in blood and treasure of a war in Iraq that was probably not necessary in the first place? Will New Orleans ever recover from a belief that the levees are just fine?

17 Hubris. It's been around since the time of the ancient Greeks, and it's not going away soon. And it's good to remember that it often leads to another Greek word - nemesis, the divine retribution against acts of hubris. The faint laughter you hear in the background is nemesis waiting to celebrate the next round of hubris.

CEFR Level: C1

11.2 Comprehension and Critical Thinking Questions

Answer the following questions according to the article. Discuss your answers with a partner.

1. According to the first article, what are four hubristic causes of the BP oil spill of 2010?
   (a)

   (b)

   (c)

   (d)

2. What factor does this writer argue is the strongest cause of the BP oil spill?

3. What is externalization?

4. How does externalization affect companies? How does it affect consumers?

5. In the BP oil spill, who is Nemesis? Who is punished?

6. According to the first author, what is the only way we can avoid future oil disasters?

7. In the second article, what other disasters are referred to?

8. What is the main argument concerning hubris in each article?
   (a)

   (b)

9. Why do you think people only look back, "after the fact", after a disaster has happened rather than try to prevent it from happening?

12. Writing Task: Putting it All Together

12.1 Writing Topic

1. Do some research and explain a tragic historical figure. Explain what lead to their hubris and nemesis.

2. Do some research and explain a tragic event in history that was caused by someone's hubris and explain the nemesis.

3. Do some research and explain how a company's hubris lead to its downfall–its nemesis.

Notes:

- This essay fits a cause /effect theme, with the hubris often being the cause of some tragic event and the nemesis is the effect. The essay should be organized by causes and effects.

- As usual, this essay should have MLA style citations and be at least 2 pages long.

12.2 End of Unit Journal

Answer the following questions in your journal.

1. Which of the stories you read was the most impactful? Explain why.

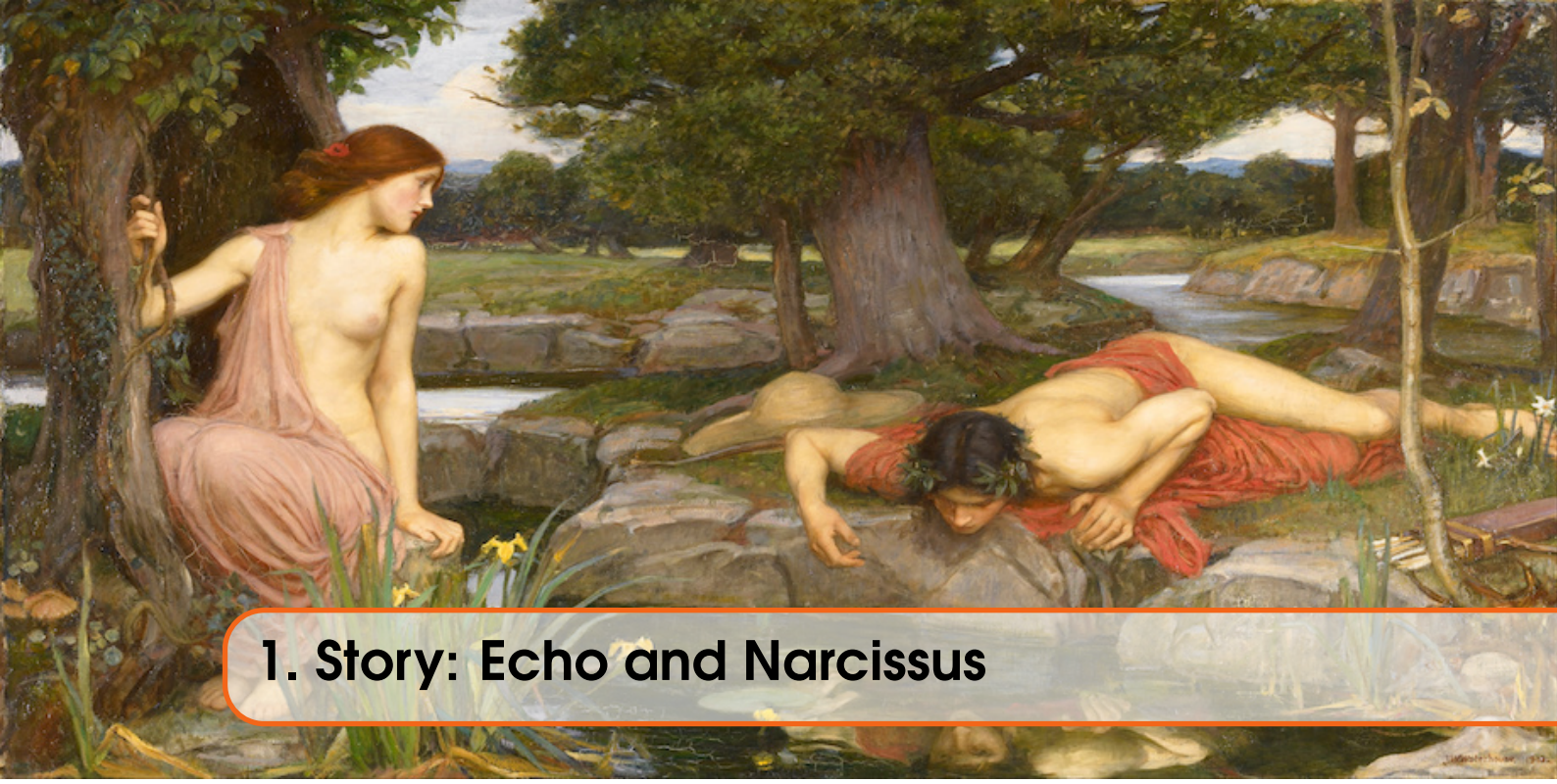
2. What do you think was the purpose of these Greek stories of hubris and nemesis?

3. How can you use what you have learned about hubris and nemesis in your everyday life?

4. Choose one of the critical thinking questions that you found to be the most interesting to expand upon in your journal.

5. Write a diary entry in the perspective of one of the characters. What would their daily life be like? What is their personality?

Unit 5: Love and Metamorphosis



1. Story: Echo and Narcissus

Before You Read: About Ovid

This unit is about love and metamorphosis. The word metamorphosis means to change completely, or to transform. Around the year 8 CE, a Roman poet named Ovid wrote a huge collection of poems called *The Metamorphoses*, containing 250 short stories that have become famous classics in Greek mythology. They are some of the most well known stories in Western culture and have inspired art, music, language, and modern culture ever since.

Echo and Narcissus

Adapted from *The Age of Fable, or Stories of Gods and Heroes* by Thomas Bulfinch

1 Echo was a beautiful nymph, fond of the woods and hills, where she devoted herself to the forest. She was a favorite of Diana, and attended her while hunting. But Echo had one flaw: she was fond of talking, and whether in chat or argument, would have the last word. One day Juno was seeking her husband, who, she had reason to fear, was amusing himself among the nymphs. Jupiter had Echo distract the goddess until the nymphs made their escape by striking up a long conversation. When Juno discovered what was going on, she cursed Echo: "You shall surrender the use of that tongue with which you have cheated me, except for that one purpose you are so fond of — reply. You shall still have the last word, but no power to speak first."

2 One day, this nymph saw Narcissus, a beautiful youth, as he was hunting upon the mountains. He was unaware of the words of Tiresias, the most famoiagtmus prophet, given to his parents when he was born. Being consulted as to whether the child would live a long life, the prophet replied, "If he does not discover himself." Echo discovered him and instantly fell in love with him and followed his footsteps. Oh how she longed to address him in the softest voice, and have the chance to speak with him, to confess her love to him! But it was not in her power. She waited with impatience for him to speak first, and had her answer ready.

3 One day the youth, being separated from his companions, noticed something rustling in the bushes and shouted, "Who's here?" Echo replied, "Here." Narcissus looked around, but seeing no one called out, "Come." Echo answered, "Come." As no one came, Narcissus called again, "Why are

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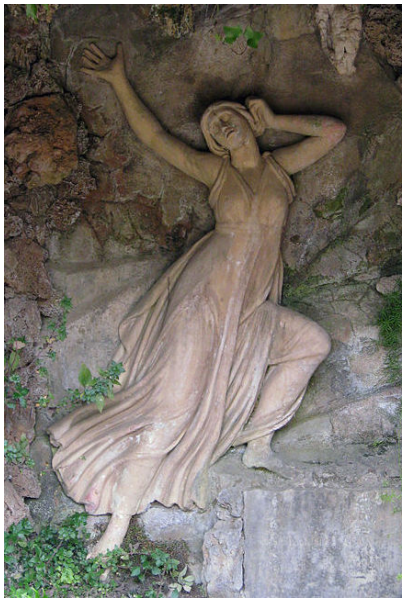
Header credits: John William Waterhouse, 1903

you ignoring me?" Echo asked the same question. "Let us join one another," said the youth. Echo answered with all her heart in the same words, and hastened to the spot, ready to throw her arms around his neck. He started back, yelling, "Hands off! I would rather die than you touch me!" "Touch me," said she; but it was all in vain. He left her, and she went to hide her embarrassment in the deep woods. From that time forth she lived in caves and among mountain cliffs. Her form faded with grief, until at last all her flesh shrank away. Her bones were changed into rocks and there was nothing left of her but her voice. With that she is still ready to reply to anyone who calls her, and keeps up her old habit of having the last word.



A relief of Echo in Barcelona, Spain
Photo credits: Till F. Teenck

4 Narcissus' cruelty in this case was not the only instance. He shunned all the rest of the nymphs, as he had done poor Echo. One day another girl who had in vain tried to attract him but also got rejected whispered a prayer that he might some time or other feel what it was to love and meet no return of affection. The avenging goddess Nemesis heard and granted the prayer.

5 There was a clear fountain, with water like silver, where grass grew fresh around it. One day the youth came to this fountain, tired from hunting, heated and thirsty. He bent down to drink, and saw his own image in the water; he thought it was some beautiful water-spirit living in the fountain. He stood gazing with admiration at those bright eyes, a face with hair curled like the hair of Bacchus or Apollo, the rounded cheeks, the parted lips, and the glow of health and exercise. He fell in love with himself. He brought his lips near to take a kiss; he plunged his arms in to embrace the beloved object. It fled at the touch, but returned again after a moment and renewed his fascination.

Narcissus staring at his reflection

The narcissus flower, also known as daffodils

6 He could not tear himself away; he lost all thought of food or rest, while he hovered over the edge of the fountain gazing upon his own image. He talked with the supposed spirit: "Why, beautiful being, do you ignore me? Surely my face is not one to disgust you. The nymphs love me, and you yourself look not indifferent upon me. When I stretch forth my arms you do the same; and you smile upon me and answer my calls likewise." His tears fell into the water and disturbed the image. As he saw it depart, he exclaimed, "Stay, I beg you! Let me at least gaze upon you, if I may not touch you." With this, and much more of the same kind, he stayed at the waters, so long that he lost his color, his energy, and the beauty which formerly had so charmed the nymph Echo.

7 His strength diminished and he died; and when his spirit passed the Styx River, it leaned over the boat to catch a look of itself in the waters. The nymphs mourned for him, especially his sisters, the water-nymphs. They prepared a funeral and would have burned the body, but it was nowhere to be found; but in its place was a yellow flower which bears the name and preserves the memory of Narcissus.

CEFR Level: Low B2

1.1 Vocabulary from the Story

We get several words from this story. Find the definition of the words below. How do they relate to the characters in the story.

character from the story	vocabulary	definitions
Narcissus	narcissus	
	narcissism	
	narcissist	
	narcissistic	
	narcotic	
	narcolepsy / narcoleptic	
	echo	

1.2 Comprehension Questions

Answer the following questions according to the reading.

1. Why does Juno (Hera) punish Echo?
2. What punishment does Juno give Echo?
3. Who punishes Narcissus, and why? (Her name should be familiar.)
4. What is Narcissus' punishment?
5. In this version of the story, how does Narcissus die?

1.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. What is the meaning and significance of Tiresias' prophecy about Narcissus?
2. Do you think Narcissus is gay / bisexual? Explain why or why not.
3. Give examples of narcissistic behavior.
4. This story was written in Ovid's "The Metamorphoses". Metamorphosis means to change. A lot of his stories are explanations of changes in nature. What 2 things does he try to explain in this story?

1.4 Analyzing Cultural Images

With a classmate, discuss the meaning of the following cartoons / memes. Click on the links below for the images.

1. https://pics.me.me/when-your-profile-pic-gets-more-than-15-likes-narcissus-12548622.png
2. https://pbs.twimg.com/media/C10ubA1W8AA-Eyt.jpg
3. https://i.imgur.com/XGtrr4l.png
4. https://andertoons.com/selfie/cartoon/7599/narcisyphus
5. https://pics.me.me/they-call-it-a-selfie-because-narcissistie-is-too-hard-3543363.png

■

Echo. By Talbot Hughes, 1900.

2. Article: Selfies: Narcissism or Not?

Before You Read

Discuss the following questions with a partner.

1. How often do you take selfies?
2. When do you usually take selfies?
3. Do you get ready for selfies (get dressed up, put on makeup, etc.)
4. How many shots do you take before you feel the picture is good?
5. Do you post your selfies on social media? Why?
6. Do you comment on others' selfies?
7. Have you ever taken a selfie in a dangerous situation, or known someone who has?
8. Are selfies a good or bad thing?
9. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

2.1 Building Vocabulary

Find the word in the paragraph given. Use the synonyms and definition to help.

1. P4: the quality of being showy, not in good taste (n.): _____
2. P4: evoking enduring images, memories, or emotions (adj.): _____
3. P8: to be unusually one-sided, biased (v.): _____
4. P8: those born between the 1980's to 2000 (n.): _____
5. P11: publicly praised (v): _____
6. P11: the process of getting confidence, control over life and rights (n.): _____
7. P12: exaggerated (adj.): _____
8. P13: lack of interest, concern, or sympathy (n.): _____
9. P12: frequent, common (adj.): _____
10. P13: believing you deserve special treatment or benefits (adj.) : _____
11. P16: natural, instinctive (adj): _____

Vocabulary in Context

Below are sentences from the article you are about to read. Guess the meaning of the words in bold.

1. On two separate occasions, elephants ended up taking the lives of people trying **to snap** images with the mammals.

2. Animals don't **pose** the only **danger to** selfie seekers.

3. Police estimated nearly 100 Russians had died or suffered injuries from attempting to take "**daredevil**" selfies, or photos of themselves in dangerous situations.

4. Time named [the selfie stick] one of the 25 best inventions of 2014. But critics quickly **dubbed** it the "Narcisstick" and the sticks are now banned in many museums and parks, including Walt Disney Resort.

5. A British report from 2016 also suggests younger women are more active participants in selfie-taking, spending up to five hours a week on self-**portraits**.

6. Other reasons included making others jealous and making cheating partners regret their **infidelities**.

7. Do selfies and narcissism **correlate**? Psychologist Gwendolyn Seidman suggests that there's a link.

8. Selfies attract more attention and more comments than any other photos, and our friends and peers reinforce selfie-taking by **doling out** "likes" and other forms of approval on social media.

Why do people risk their lives for the perfect selfie?

By Michael Weigold, Professor of Advertising at the University of Florida, for *The Conversation*

THE CONVERSATION

1 In May of 2018, an Indian man was killed while trying to take a selfie next to a wounded bear. It's actually the third selfie-related death in India since December: On two separate occasions, elephants ended up taking the lives of people trying to snap images with the mammals.

2 Animals don't pose the only danger to selfie seekers. Heights have also resulted in fatalities. A Polish tourist in Seville, Spain fell off a bridge and died attempting to take a selfie. And a Cessna pilot lost control of his plane – killing himself and his passengers – while trying to take a selfie in 2014.

3 In 2015, Russian authorities even launched a campaign warning that "A cool selfie could cost you your life." The reason? Police estimated nearly 100 Russians had died or suffered injuries from attempting to take "daredevil" selfies, or photos of themselves in dangerous situations. Examples

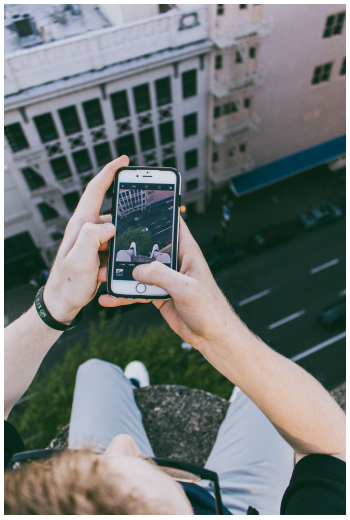
included a woman wounded by a gunshot (she survived), two men blown up holding grenades (they did not), and people taking pics on top of moving trains.

4 People who frequently post selfies are often targets for accusations of narcissism and tastelessness. But what's really going on here? What is it about the self-portrait that's so resonant as a form of communication? And why, psychologically, might someone feel so compelled to snap the perfect selfie that they'd risk their life, or the lives of others?

Man takes a selfie after his team wins the Worlds Series in 2014. Photo by Matthew Roth, CC BY

5 While there are no definitive answers, as a psychologist I find these questions – and this unique 21st-century phenomenon – worth exploring further.

A brief history of the selfie



6 Robert Cornelius, an early American photographer, has been credited with taking the first selfie: in 1839, Cornelius, using one of the earliest cameras, set up his camera and ran into the shot. The broader availability of point-and-shoot cameras in the 20th century led to more self-portraits, with many using the (still) popular method of snapping a photograph in front of a mirror.

7 Selfie technology took a giant leap forward with the invention of the camera phone. Then, of course, there was the introduction of the selfie stick. For a brief moment the stick was celebrated: Time named it one of the 25 best inventions of 2014. But critics quickly dubbed it the "Narcisstick" and the sticks are now banned in many museums and parks, including Walt Disney Resort.

Taking a selfie with a selfie stick

8 Despite the criticism directed at selfies, their popularity is only growing. Conclusive numbers seem lacking, with estimates of daily selfie posts ranging from one million to as high as 93 million on Android devices alone. Whatever the true number, a Pew survey from 2014 suggests the selfie craze skews young. While 55 percent of millennials reported sharing a selfie on a social site, only 33 percent of the silent generation (those born between 1920 and 1945) even knew what a selfie was.

9 A British report from 2016 also suggests younger women are more active participants in selfie-taking, spending up to five hours a week on self-portraits. The biggest reason for doing so? Looking good. But other reasons included making others jealous and making cheating partners regret their infidelities.

Confidence booster or instrument of narcissism?

10 Some do see selfies as a positive development. Psychology professor Pamela Rutledge believes they celebrate "regular people." And UCLA psychologist Andrea Letamendi believes that selfies "allow young adults to express their mood states and share important experiences." Some have argued that selfies can boost confidence by showing others how "awesome" you are, and can preserve important memories.

11 Still, there are plenty of negative associations with taking selfies. While selfies are sometimes

lauded as a means for empowerment, one European study found that time spent looking at social media selfies is associated with negative body image thoughts among young women.

12 Apart from injuries, fatalities and tastelessness, one big issue with selfies appears to be their function as either a cause or consequence of narcissism. Peter Gray, writing for Psychology Today, describes narcissism as "an inflated view of the self, coupled with a relative indifference to others." Narcissists tend to overrate their talents and respond with anger to criticism. They are also more likely to bully and less likely to help others. According to Gray, surveys of college students show the trait is far more prevalent today than even as recently as 30 years ago.

13 Do selfies and narcissism correlate? Psychologist Gwendolyn Seidman suggests that there's a link. She cites two studies that examined the prevalence of Facebook selfies in a sample of over 1,000 people. Men in the sample who posted a greater number of selfies were more likely to show evidence of narcissism. Among female respondents, the number of selfie posts was associated only with a subdivision of narcissism called "admiration demand," defined as "feeling entitled to special status or privileges and feeling superior to others."

Bottom line: selfies and narcissism appear to be linked.

How we stack up against others

14 Selfies seem to be this generation's preferred mode of self-expression. Psychologists who study the self-concept have suggested that our self-image and how we project it is filtered through two criteria: believability (how credible are the claims I make about myself) and beneficiality (how attractive, talented and desirable are the claims I make about myself). In this sense, the selfie is the perfect medium: it's an easy way to offer proof of an exciting life, extraordinary talent and ability, unique experiences, personal beauty and attractiveness.

15 As a psychologist, I find it important not only to ask why people post selfies, but also to ask why anyone bothers looking at them. Evidence suggests that people simply like viewing faces. Selfies attract more attention and more comments than any other photos, and our friends and peers reinforce selfie-taking by doling out "likes" and other forms of approval on social media.

16 One explanation for why people are so drawn to looking at selfies could be a psychological framework called social comparison theory. The theory's originator, Leon Festinger, proposed that people have an innate drive to evaluate themselves in comparison with others. This is done to improve how we feel about ourselves (self-enhancement), evaluate ourselves (self-evaluation), prove we really are the way we think we are (self-verification) and become better than we are (self-improvement). It's a list that suggests a range of motives that appear quite positive. But reality, unfortunately, is not so upbeat. Those most likely to post selfies appear to have lower self-esteem than those who don't.

17 In sum, selfies draw attention, which seems like a good thing. But so do car accidents. The approval that comes from "likes" and positive comments on social media is rewarding – particularly for the lonely, isolated or insecure. However, the evidence, on balance (combined with people and animals dying!), suggests there is little to celebrate about the craze.

CEFR Level: C2

2.2 Comprehension Questions

Answer the questions according to the article. Paraphrase your answer.

1. What are three examples of dangerous activities that have injured or killed selfie-takers?
   (a)
   (b)
   (c)
2. When and by whom was the first selfie taken?
3. According to the article, what is another name for the selfie stick, and why might it have this name?
4. According to the article, how much time do women spend on selfies, and why?
5. Why do some psychologists say that selfies are good?
6. Why do some psychologists say that selfies are bad?
7. According to psychologists, why are selfies popular?
8. What is the theory that explains why people like to look at others' selfies? What are the four parts of this theory?

2.3 Critical Thinking Questions

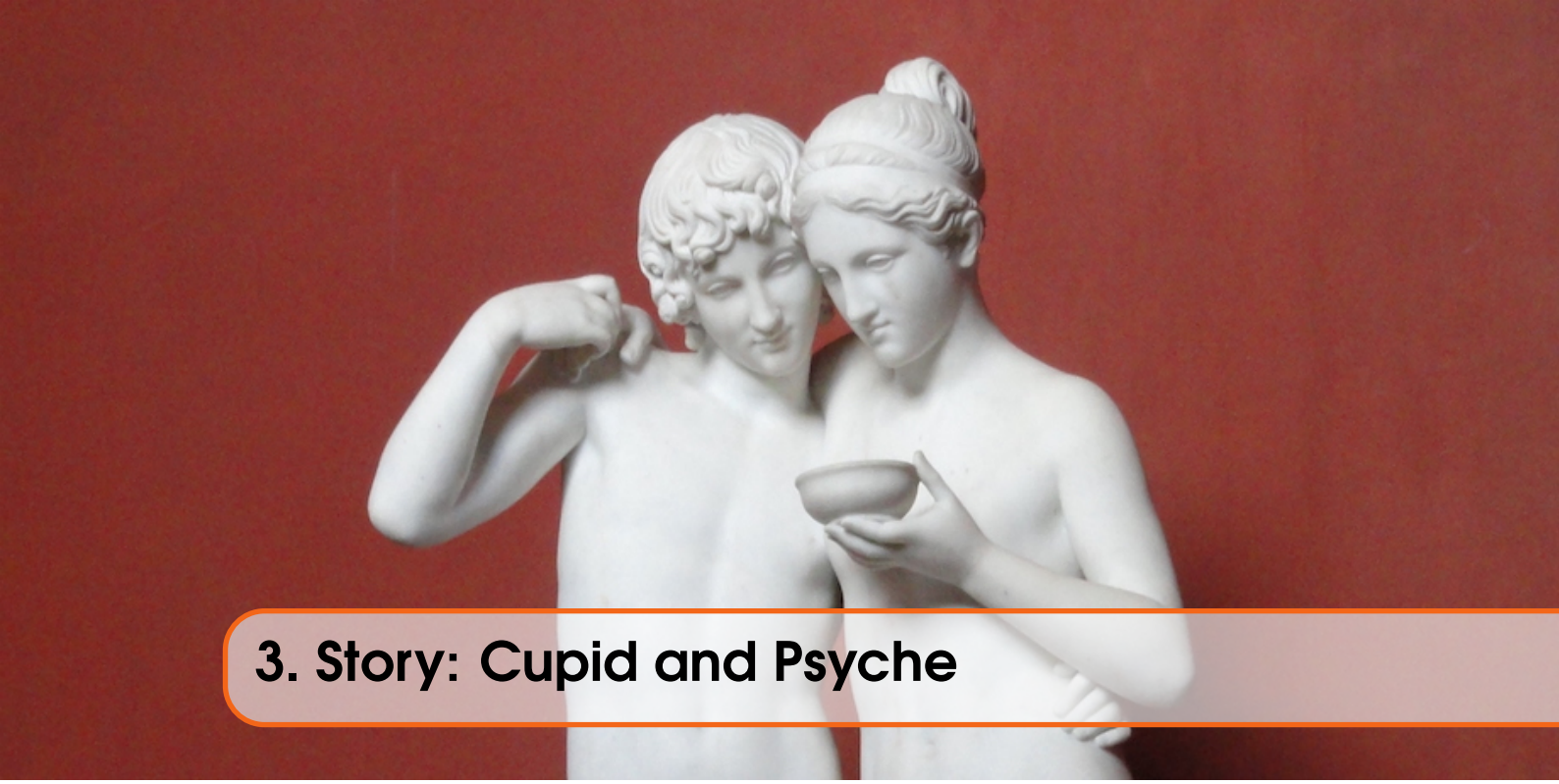
Discuss these questions with a partner.

1. After reading this article, do you think you will take fewer, more, or about the same amount of selfies? Explain.
2. Concerning the social comparison theory, which of the four factors do you think affects you most when you look at your friends' selfies?
3. According to Tracy Alloway, a psychology professor at the University of North Florida, "Every narcissist needs a reflecting pool. Just as Narcissus gazed into the pool to admire his beauty, social networking sites, like Facebook, have become our modern-day pool." Do you agree or disagree with this statement? Explain why.

2.4 Learning from Infographics

Click here or visit https://visual.ly/community/infographic/social-media/selfie-syndrome-%E2%80%93-how-social-media-making-us-narcissistic to look at the infographic and then answer the questions. Discuss your questions with a partner.

1. Give examples of specific behaviors people who are narcissistic would do based on the information in the chart. Can you give any examples of people who may be narcissistic based on the characteristics in this chart?
2. Summarize the negative effects of social media according to the disorders and conditions listed in the chart.
3. What would be your response to the question at the end of this infographic?



3. Story: Cupid and Psyche

Cupid and Psyche

Adapted from *The Age of Fable, or Stories of Gods and Heroes* by Thomas Bulfinch

1 Once upon a time, a king and queen had three daughters. The charms of the two older sisters were more than common, but the beauty of the youngest was so wonderful that there are no words for it. The fame of her beauty was so great that strangers from neighboring countries came in crowds to enjoy the sight, and looked on her with amazement, paying her respect which is due only to Venus herself. In fact, Venus found her temples deserted while men turned their devotion to this young girl. As she walked along in the streets, the people sang her praises, and threw flower petals at her feet.

Cupid and Psyche, by Guillaume Seignac, 1870-1924

2 This attention given to a mortal gave great offense to the real Venus. "Am I then to be surpassed in my honors by a mortal girl? But she shall not so quietly steal my honors. I will give her a reason to beg for forgiveness." Then she calls her winged son Cupid, mischievous enough in his own nature, and provokes him more with her complaints. She points out Psyche to him and says, "My dear son, punish that disrespectful beauty; give your mother a revenge as sweet as her injuries are great; make that haughty girl fall in love with some low, mean, unworthy being, so that she may live in shame."

3 Cupid prepared to obey the commands of his mother, readying his arrows of love and then hastened to the room of Psyche, whom he found asleep. Though the sight of her almost moved him to pity, he touched her side with the point of his arrow. At the touch she awoke, and opened eyes upon Cupid (himself invisible), which surprised him so much that in his confusion he wounded himself with his own arrow.

4 Psyche, now frowned upon by Venus, received no benefit from all her charms. True, all eyes looked eagerly upon her, and every mouth spoke her praises; but neither king, royal youth, not anyone, presented himself to ask for her hand in marriage. Her two elder sisters of moderate charms had

now long been married to two royal princes; but Psyche, in her lonely apartment, hated her solitude, sick of that beauty which, while it received a lot of attention, had failed to awaken love.

5 Her parents, afraid that they had inadvertently incurred the anger of the gods, consulted the oracle of Apollo, and received this answer: "The girl is destined to be the bride of no mortal lover. Her future husband anticipates her on the top of the mountain. He is a monster whom neither gods nor men can resist."

6 The dreadful words of the oracle filled all the people with dismay, and her parents cried. But Psyche said, "Why, my dear parents, do you now cry for me? You should have grieved when the people showered me with undeserved honors, and with one voice called me a Venus. I now know that I am a victim to that name. I give up. Lead me to that rock to which my unhappy fate has destined me." Accordingly, all things being prepared, the royal princess took her place in the procession, which more resembled a funeral more than a wedding, and with her parents climbed the mountain, on the summit of which they left her alone, and with sorrowful hearts returned home.

7 While Psyche stood on the edge of the mountain, shaking with fear and with eyes full of tears, the gentle wind Zephyr raised her from the earth and carried her with an easy motion into a flowery field. Somehow she felt calm and she laid herself down on the grass to sleep.

8 When she woke up, refreshed with sleep, she looked around and noticed a bright forest of tall and stately trees. She entered it, and in the middle of it discovered a fountain, sending forth clear and crystal waters, and nearby, a magnificent palace which couldn't be the work of mortal hands, but the happy haven of some god. Drawn by admiration and wonder, she approached the building and decided to enter.

9 Every object she met filled her with pleasure and amazement. Golden pillars supported the vaulted roof, and the walls were covered with carvings and paintings representing beasts of the hunt and rural scenes. Proceeding forward, she saw that other rooms were filled with all manner of treasures, and beautiful and precious productions of nature and art.

10 While her eyes were engaged with this wonderous scenery, a voice addressed her, though she saw no one, whispering these words, "My lady, all that you see is yours. We whose voices you hear are your servants and shall obey all your commands with our utmost care and diligence. Relax in your room and lay on your comfy bed. Dinner is waiting for you in the next room when it pleases you to take your seat there."

11 Psyche listened to her vocal attendants, and after a nap seated herself in the dining room, where a table immediately presented itself, without any visible aid from waiters or servants, and covered with the greatest delicacies of food and the most delicious wines. Her ears too were filled with music from invisible performers; of whom one sang, another played on the lyre, and all closed in the wonderful harmony of a full chorus.

12 She had not yet seen her destined husband. He came only in the hours of darkness and fled before dawn, but his words were full of love, and inspired a similar passion in her. She often begged him to stay and let her see him, but he would not. On the contrary, he told her to make no attempt to see him, for he must, for the best of reasons, keep concealed.

13 "Why do you want to see me?" he said. "Do you have any doubt of my love? Do you have any wish unfulfilled? If you saw me, perhaps you would fear me, perhaps adore me, but all I ask of you is to love me. I would rather you would love me as an equal than adore me as a god."

14 This reasoning somewhat quieted Psyche for a time, and while the novelty lasted she felt quite happy. But after some time, the thought of her parents, left in ignorance of her fate, and of her

sisters, concerned her and made her begin to feel her palace was more like a wonderful prison. When her husband came one night, she told him her distress, and at last he unwillingly consented that her sisters should be brought to see her.

15 So, calling Zephyr, she told him with her husband's commands, and he, promptly obedient, soon brought them across the mountain down to their sister's valley. They embraced her and she returned their hugs. "Come," said Psyche, "come to my house and refresh yourselves with whatever your sister has to offer."

16 Then taking their hands she led them into her golden palace, and had her numerous attendant voices take care of them and show them all her treasures. Seeing all of this caused the two sisters to be envious at seeing their young sister with such a wonderful life, so much exceeding their own. They asked her numerous questions, among others what sort of person her husband was. Psyche replied that he was a beautiful youth who generally spent the daytime hunting upon the mountains.

17 The sisters, not satisfied with this reply, soon made her confess that she had never seen him. Then they proceeded to fill her mind with dark suspicions. "Remember," they said, "the oracle said you are destined to marry a tremendously horrible monster. The inhabitants of this valley say that your husband is a terrible and monstrous serpent, who fills you up with luscious food so that he can eat you. Take our advice. Keep with you a lamp and a sharp knife; hide them so that your husband may not discover them, and when he is sound asleep, get out of bed, bring your lamp and see for yourself whether what they say is true or not. If it is, cut off the monster's head, and then you'll be free."

18 Psyche resisted these persuasions as much as she could, but they did not fail to have their effect on her mind, and when her sisters were gone, their words and her own curiosity were too strong for her to resist. So she prepared her lamp and a sharp knife, and hid them out of sight of her husband. When he had fallen into asleep, she silently came up to him and uncovering her lamp saw not a hideous monster, but the most beautiful and charming of the gods, with his golden curls laying on his snowy neck and pink cheek, with two wings on his shoulders, whiter than snow, with shining feathers.

19 As she leaned the lamp over to have a better view of his face, a drop of burning oil fell on the shoulder of the god. Startled, he opened his eyes. Then, without saying a word, he spread his white wings and flew out of the window. Psyche, in vain trying to follow him, fell from the window to the ground.

20 Cupid, looking back as she lay in the dirt, stopped his flight for an instant and said, "Oh foolish Psyche, is this how you repay my love? After I disobeyed my mother's commands and made you my wife, will you believe I'm a monster and cut off my head? But go; return to your sisters, whose advice you seem to prefer to mine. I inflict no other punishment on you than to leave you forever. Love cannot live without trust." After saying this he fled away, leaving poor Psyche laying on the ground screaming and crying.

21 When she had recovered some degree of composure, she looked around her, but the palace and gardens had vanished, and she found herself in the open field not far from the city where her sisters lived. She ran to where they lived and told them the whole story of her misfortunes, at which, pretending to be upset, those spiteful creatures inwardly celebrated. "Now," they said, "he will perhaps choose one of us." With this idea, without saying a word of her intentions, each of them woke up early the next morning and climbed the mountain, and having reached the top, called upon Zephyr to receive her and take her to the golden palace; then leaping up, and not being taken by Zephyr, fell down the cliff and was dashed to pieces.

22 Psyche meanwhile wandered day and night, without food or sleep, in search of her husband. Casting her eyes on a lofty mountain having on its edge a magnificent temple, she sighed and said to herself, "Perhaps my love lives there," and walked towards the place.

23 As soon as she entered she saw piles of corn, some in loose ears and some in bundles, with ears of barley mixed in. Scattered about were sickles and rakes and all the instruments of harvest, in disarray. Psyche decided to organize and tidy up the room, separating and sorting everything to its proper place, believing that she ought to clean the home of the gods. The holy Ceres, whose temple it was, noticed Psyche cleaning up and spoke to her, "Oh Psyche, truly worthy of our pity, though I cannot shield you from the frowns of Venus, I can teach you how best to alleviate her displeasure. Go, then, and voluntarily surrender yourself to your lady, and try by modesty to win her forgiveness, and perhaps her favor will restore you the husband you have lost."

24 Psyche obeyed the commands of Ceres and took her way to the temple of Venus, trying to fortify her mind and contemplating what she should say to appease the angry goddess, feeling that the issue was doubtful and perhaps fatal.

The Trials of Psyche

25 Venus received her with an angry face. "Most ill-behaved of mortals," said she, "do you at last remember that you must bow down to me? Or have you come to see your sick husband, injured from the wound given to him by his loving wife? You are so disliked and rude that the only way you can win back your lover must be by diligence. I will test how good of a wife you are." Then she ordered Psyche to be led to the storehouse of her temple, where there was a great quantity of wheat, barley, millet, beans, and lentils prepared for food for her doves, and said, "Take and separate all these grains, putting all of the same kind in a sack by themselves, and see that you get it done before evening." Then Venus departed and left her to her task.

26 But Psyche, in shock at the enormous work, sat stupid and silent, without moving a finger toward the pile. While she sat in despair, Cupid inspired a little ant, a native of the fields, to have sympathy for her. The leader of the anthill, followed by whole hosts of his six-legged friends, approached the pile, and with the utmost diligence taking grain by grain, they separated the pile, sorting each kind to its sack; and when it was all done, they vanished out of sight in a moment.

27 Venus at the approach of twilight returned from the banquet of the gods. Seeing the task done, she exclaimed, "This is no work of yours, but his!" She then threw Psyche a piece of black bread for her supper and went away. The next morning, Venus ordered Psyche to be called and said to her, "Do you see that field which stretches along the edge of the water? There you will find sheep feeding without a shepherd, with golden-shining fleece on their backs. Go and bring me back a sample of that precious wool gathered from every one of their fleece."

28 Psyche obediently went to the riverside, prepared to do her best. But the river god inspired the reeds with harmonious sounds which seemed to say, "Oh poor girl, don't try to cross this dangerous river, nor venture among the formidable rams on the other side, for as long as they are under the influence of the rising sun, they burn with a cruel rage to destroy mortals with their sharp horns and teeth. But when the dusky sun has driven the rams to the shade, and the sound of the calm river has lulled them to sleep, you may then cross safely, and you will find the woolly gold sticking to the bushes and the trunks of the trees."

29 Thus the compassionate river god gave Psyche instructions how to accomplish her task, and by observing his directions she soon returned to Venus with her arms full of the golden fleece; but she still did not receive the approval of her unforgiving mother-in-law, who said, "I know very well it is not by your own doings that you have succeeded in this task, and I am not satisfied yet that you

have any capacity to make yourself useful. But I have another task for you. Here, take this box and go to the Underworld and give this box to Proserpina and say, 'My lady Venus desires that you send her a little of your beauty, for by taking care of her sick son she has lost some of her own.' Don't take too long on your mission, for I must paint myself with it to appear at the meeting of the gods and goddesses this evening."

30 Psyche was now concerned that her destruction was imminent, being forced to go with her own feet directly down to the Underworld. To make no delay of what was not to be avoided, she went to the top of a high tower to throw herself off, thus to find the shortest way to the Underworld below. But a voice from the tower said to her, "Why, poor unlucky girl, do you plan to put an end to your days in such a dreadful manner? What a coward, who has been helped every step of the way..." Then the voice told her how by a certain cave she might reach the kingdom of Pluto, and how to avoid all the dangers of the road, to pass by Cerberus, the three-headed dog, and Charon, the ferryman, to take her across the black river and bring her back again. But the voice added, "When Proserpina has given you the box filled with her beauty, never open or look into the box nor allow your curiosity to look into the treasure of the beauty of the goddesses."

31 Psyche traveled safely to the kingdom of Pluto. She was admitted to the palace of Proserpina, and without accepting the delicious banquet that was offered her, she delivered her message from Venus. The requested box was given to Psyche, shut and filled with the precious commodity. Then she returned the way she came, and glad was she to come out once more into the light of day.

32 But having got so far successfully through her dangerous task, a longing desire seized her to examine the contents of the box. "What if," said she, "I just take a little bit to put on my cheeks to appear more beautiful in the eyes of my beloved husband!" So she carefully opened the box, but found nothing there of any beauty at all, but an infernal and truly Stygian* sleep, which being set free from its prison, took possession of her, and she fell down in the middle of the road, a sleepy corpse without sense or motion.

33 But Cupid, now recovered from his wound, and not able longer to bear the absence of his beloved Psyche, slipping through the smallest crack of the window of his room which happened to be left open, flew to the spot where Psyche lay, and gathering up the sleep from her body closed it again in the box, and woke Psyche with a light touch of one of his arrows. "Again," he said, "you almost died from the same curiosity. But you did complete the task imposed on you by my mother, and I will take care of the rest."

34 Then Cupid, as swift as lightning penetrating the heights of heaven, presented himself before Jupiter with his request for help. Jupiter listened and then pleaded the cause of the lovers so strongly with Venus that he won her consent. Then he sent Mercury to bring Psyche up to the heavenly assembly, and when she arrived, handing her a cup of ambrosia, he said, "Drink this, Psyche, and be immortal; nor shall Cupid ever break away from the knot in which he is tied, but these wedding vows shall be perpetual."

35 Thus Psyche became at last united to Cupid, and in due time they had a daughter born to them whose name was Pleasure.

CEFR Level: C1

*"Stygian" is the adjective form of the Styx River

3.1 Vocabulary from the Story

We get several words from this story. Find the definition of the words below. How do they relate to the characters in the story?

character from the story	vocabulary	definitions
Psyche	psyche	
	to psych (someone) out	
	psycho- (prefix)	
	psychotic	
	psychedelic	

3.2 Comprehension Questions

Answer the questions according to the article. Paraphrase your answer.

1. In the beginning of the story, why does Venus hate Psyche?
2. How did Cupid fall in love with Psyche?
3. What was the prophesy from the oracle for Psyche's love life?
4. Describe the place where the wind god Zephyr took her.
5. What did Psyche's fiancé look like?
6. How did Psyche betray her fiancé, and why?
7. Who was her fiancé?
8. What happened to Psyche's two sisters in the palace, and why?
9. Why did Venus punish Psyche with a series of tasks?
10. What are the three tasks Venus required of Psyche?
    (a)
    (b)
    (c)
11. What did Psyche do with the box of Proserpina (Persephone)?
12. How does the story end?

3.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. For someone named "psyche", what does this story say about the human mind?
2. If Cupid represents "love", and Psyche represents "the mind", what is this story trying to say about human life?
3. What is interesting about the name of their child?
4. This story may have inspired another very famous story that became a Disney movie. What story is this?

What event from the story is happening in the painting below? (The pictures are in order of the events in the story to help you.

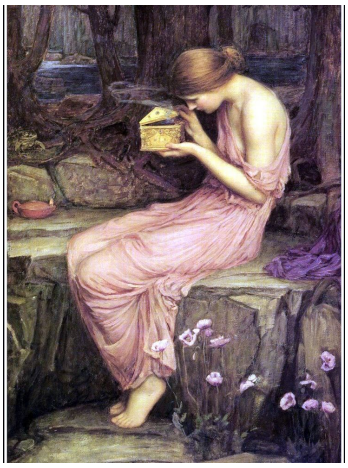
1. _____

2. _____

3. _____

4. _____

5. _____



6. _____

Image credits: 1,2,3: by Luca Giordano, 1695-1697. 4: by Charles-Antoine Coypel, 1730. 5: by Alessandro Varotari, 17th Century. 6: by John William Waterhouse, 1903

4. Article: When Cupid's Arrow Strikes

Before You Read

Discuss the following questions with a partner.

1. Have you ever fallen in love?
2. How did it feel?
3. Have you ever been in a one-sided love?
4. How did that feel?
5. If you look a picture of someone you love romantically, how do you feel when you see the picture?
6. Skim the next reading. What do you think is the author's purpose of the text: to inform, entertain, or to persuade? How will that affect the way you take notes on the reading?

4.1 Vocabulary in Context

This reading has a lot of interesting vocabulary, especially related to love and biology. The sentences below have some vocabulary of interest that will help you understand the reading better. You should try to guess the vocabulary using the context.

1. Few feelings are as intense and overwhelming as love. You feel **elated** and stimulated one minute. The next, you are anxious or yearning.
2. When Arthur Aron found himself in the **throes** of love, he did something different. He set out to investigate what happens to the brain.
3. So Aron **dove** into the topic himself. He continued his research at the University of Toronto, where he wrote a long report on the subject.
4. For one study, each of their love-struck recruits started by filling out a questionnaire designed to **gauge** the intensity of his or her feelings.
5. After viewing each image of a buddy or **beau**, the volunteers were asked to count backward from a large number.
6. Two in particular light up among people still in the early **sizzle** of love.

7. Once **smitten**, a surge of dopamine helps make you feel **exhilarated**.
8. Fortunately, this **frenzied** phase of love doesn't last. Aron says that while typical at first, this obsessive phase eventually ends.
9. During the early stages of love, multiple hormones **course** through the body.

■

When Cupid's Arrow Strikes

adapted from an article by Susan Gaidos for Science News for Students (permission for reuse granted to author only)

1 Your heart is racing, your palms are sweaty and your appetite gone. You couldn't sleep if you tried. Focusing on schoolwork is nearly impossible. You realize you must be sick — or, even more serious, in love! Few feelings are as intense and overwhelming as love. You feel elated and stimulated one minute. The next, you are anxious or yearning. Millions of songs have focused on the ups and downs that come with love. Poets and writers have written for thousands of years trying to capture the experience.

2 When Arthur Aron found himself in love, he did something different. He set out to investigate what happens to the brain. It was the late 1960s and Aron was a student at the University of California, Berkeley. Working to complete a master's degree in psychology, he looked forward someday to having a career as a college professor. His studies focused on the way people work and relate in small groups. Then Cupid intervened. Aron fell for Elaine, a fellow student. When he thought of her, he experienced all the symptoms of new love: euphoria, sleeplessness, loss of appetite and an overwhelming desire to be near her. Everything was intense, exciting and sometimes confusing.

3 To find out why he was feeling this way, Aron began searching for published data about what goes on in the minds of people in love, but he found almost nothing. At that time, few researchers had begun probing the biology of romantic love. So Aron dove into the topic himself. He continued his research at the University of Toronto, where he wrote a long report on the subject. (He also married his sweetheart, Elaine.) Today, he teaches psychology at the Stony Brook University in New York. When he's not teaching, he continues to study what happens when we fall in love.

4 Recently, he teamed up with other scientists to peer into the minds of people crazy with love. Their goal was to map love's impact on the brain. The studies reveal that when shown a sweetie's picture, a person's brain will fire up in the same areas that respond when anticipating a favorite food or other pleasure. "What we're seeing is the same response, more or less, that people show when they expect to win a lot of money or expect to have something very good happen to them," Aron says. His research, along with studies led by other experts, is helping explain the science of love when Cupid strikes. All that mystery, all those songs and all those complex behaviors can be explained — at least in part — by the surge of just a few chemicals in our brain.

Love — the drug

5 Most people think of love as an emotion. But it's not, Aron says. Love actually is more of a drive — like hunger or addiction. "Love isn't a unique emotion, but it leads to all kinds of emotions if you can't get what you want," Aron says.

6 To learn more, Aron teamed up with neuroscientist Lucy Brown, who teaches at the Albert Einstein College of Medicine in New York City, and anthropologist Helen Fisher of Rutgers University in nearby New Brunswick, N.J. Together, they are studying the brains of people newly in love.

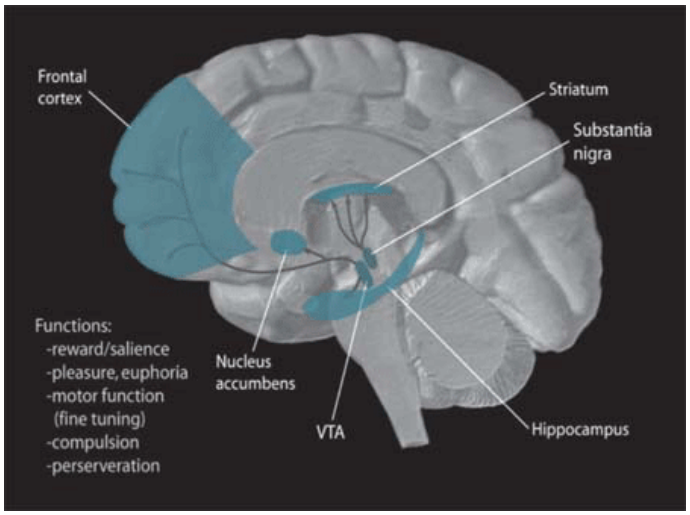
7 For one study, each of their love-struck recruits started by filling out a questionnaire designed to gauge the intensity of his or her feelings. The scientists then rolled each volunteer into a functional magnetic resonance imaging — or fMRI — scanner to see which brain regions are most affected by love. The fMRI detects changes in the flow of blood in various parts of the brain. Increased flow generally identifies areas that have become more active.

8 While in the scanner, subjects viewed a sweetheart's photo. At the same time, scientists asked them to recall their most romantic memories. Each recruit also looked at photos of friends or other people they knew. While the volunteers viewed all of these snapshots, the researchers asked them to remember something about the subject of each.

9 After viewing each image of a buddy or beau, the volunteers were asked to count backward from a large number. This helped keep separate the different emotional responses they had after viewing each photograph. Bringing the volunteers down from any romantic high ensured there wasn't any spillover when they went on to view pictures of ordinary friends. Throughout all of this, the fMRI machine kept logging activity levels throughout each person's brain.

10 "It's hard to quickly cut off those highly romantic feelings, and go from being swept away by romance" to no feeling or being objective, Brown says. Still, that was the goal here. And Brown says the brain scans showed that when people look at pictures of their sweeties, several brain areas turn on.

11 Two in particular light up among people still in the early sizzle of love. One is called the ventral tegmental area. Located deep at the back of the brain, in the brainstem, this group of neurons controls feelings of motivation and reward. The second center of activity is the caudate nucleus. This small area is located near the front of the head, toward the center of the brain. The caudate nucleusis associated with the passion of love: It "can make your hand or voice tremble when you're near your sweetheart, and make you think of nothing else but them," Brown explains.



In the brain, dopamine plays an important role in the regulation of reward and movement. As part of the reward pathway, dopamine is manufactured in nerve cell bodies located within the ventral tegmental area (VTA) and is released in the nucleus accumbens and the prefrontal cortex.
Image credits: The National Institutes of Health, 2006

12 During the brain scanning, both brain areas lit up whenever the recruits saw a heartthrob's image. But not at other times. Both the ventral tegmental area and caudate nucleus are involved in very basic functions, such as eating, drinking and swallowing, Brown says. These are things people do without thinking. Indeed, she notes, "Much of the activity that goes on in those areas is done at the unconscious level. That may be one of the reasons that the feelings associated with early love are so hard to control."

13 The ventral tegmental area and the caudate nucleus both serve another important function. They are part of the brain's reward system. Each is packed with cells that produce or receive a brain chemical called dopamine. Known as a feel-good chemical, dopamine plays many roles. One of them is contributing to feelings of pleasure and reward. When you eye your favorite food or win a big prize, your brain's dopamine levels soar.

14 Dopamine serves as a signaling hormone, chatting with other nerve cells. It also helps you to focus intensely on what you really want. And it pushes and energizes you to take action and reach your goals. Those goals can include pursuing a romantic interest. Once you have fallen in love, a surge of dopamine helps make you feel exhilarated.

Is it stress — or love?

15 Other chemicals in your body also work overtime when falling in love. Among them are chemicals that can activate a stress response, such as adrenaline. In high-stress situations, this hormone, also known as epinephrine, increases heart rate and supplies more oxygen to the muscles. That readies the body to take action. It can also make your palms sweat when the object of your affection approaches.

16 Of course, there's a downside to all of this stimulation. Any extra dopamine can also increase heart rate, as well as cause sleeplessness and loss of appetite. It also may trigger non-stop thoughts of your sweetie. It may encourage you to spend endless hours talking or texting with your new beau. Your friends may even tell you that you have become obsessed.

17 Fortunately, this frenzied phase of love doesn't last. Aron says that while typical at first, this obsessive phase eventually ends. The passion usually lasts for anywhere from a few months to perhaps a year or two. Afterward, your dopamine levels return to normal. You may experience fewer adrenaline rushes, too.

18 Note, that doesn't mean the love is gone. Not at all. During the early stages of love, multiple hormones course through the body. As the exciting sizzle fades, another chemical comes onto the scene, Aron says. All those moments of kissing, touching and laughing together can create another, more stable kind of bond, he says. It is fueled by another body chemical with a strange-sounding name: oxytocin.

Hugs and hormones

19 Paul Zak of Claremont Graduate University in California is also known as Dr. Love. He works in a field of science called neuroeconomics. His research looks at the chemistry of the brain to figure out how people make decisions. People make thousands of decisions every day, including decisions on whom to trust. As a chemical, oxytocin plays a key role in affecting such decisions. Produced in the brain, oxytocin affects cells in other parts of the brain, as well as elsewhere throughout the body. In the brain, oxytocin also works as a messenger. It delivers information from one nerve cell to its neighbor.

20 Oxytocin's most celebrated role comes into play during and immediately after childbirth. It stimulates contractions during labor. It also promotes milk production in nursing mothers. And it helps mothers develop a sense of extraordinary closeness to their babies. It is no wonder oxytocin often is called the love hormone.

21 Oxytocin is a hormone released during pleasurable contact and intimate gestures such as hugging or holding hands. Researchers think that the bonding hormone works its magic in people by helping to make love last. This chemical strengthens social bonds in other mammals too.

22 Beyond just mothers and their babies, oxytocin also helps all of us feel connected with others. It may explain the love you feel toward family members and friends. It may even explain your affection for a pet. Studies show that mammals of all types release oxytocin, an indication that your cat or dog may really love you back.

23 This hormone even encourages bonding between people in love. Studies show that certain forms of touch — such as hand-holding and kissing — can make oxytocin levels soar. One of the best ways

to boost oxytocin: Hug someone.

24 Several years ago, Zak stopped shaking hands with people and started hugging them. He now hugs everyone: his lab assistants, grocer, barber and even strangers who approach him. This tendency to hug others — and boost their oxytocin levels — helped earn him that nickname of Dr. Love. Zak says the hugs also seem to boost the trust that others have in him. "All of a sudden, I started having much better connections with complete strangers," he says. "It has a really powerful effect."

CEFR Level: B2

4.2 Comprehension Questions

Answer the following questions according to the information in the article.

1. According to the first few paragraphs, what are physical and emotional responses to being in love?
2. The article says that love is not an emotion. What is it then?
3. What two parts of the brain "lit up" when studying the brains of those who saw pictures of the person they love?
4. Why did participants in the study have to count backward from a big number after seeing a picture of their loved one?
5. What are two of the functions mentioned for the two parts of the brain that were active during the brain scans?
6. What is dopamine, and what is its role in being in love?
7. What is epinephrine, and how does it make those who are in love feel?
8. When do people produce oxytocin?
9. What are the various feelings oxytocin gives?
10. In what stages of love do people more strongly produce oxytocin rather than dopamine and adrenaline?
11. Why did "Dr. Love" stop shaking hands with people and start hugging them instead?

4.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Why is this article referencing Cupid?
2. Before reading this article, how much did you think hormones affected your emotions and feelings? After reading, do you think your opinion has changed?
3. If our feelings are controlled by hormones, then how can people consciously control their feelings?
4. What is the strangest thing you have done while in love? Do you think brain chemicals were involved in this decision?
5. Do you think hugging people can improve your connections with them?

5. Story: Pan and Syrinx

The Wood-Folk

Adapted from *Old Greek Folk Stories Told Anew* by Josephine Preston Peabody

1 There is the god of the forest, the goat-god named Pan. He is the son of mischievous Hermes and a mortal shepherd's daughter. When he was born, his mother saw his little horns, goat ears and goat hooves, and let out a scream so loud that other people came to see what had happened, and then also screamed and ran away from the little fuzzy baby. However, Hermes laughed and adored his little son. He wrapped him up in a rabbit fur blanket and took him to visit the gods and goddesses on Mount Olympus. They were all amazed at how odd he looked, but at the same time loved him and his little goat ears as much as Hermes himself. Thus, he was named "Pan", because "all" of the gods loved him. Hermes then brought little Pan back to help take care of flocks of animals on the earth.

2 Pan led a merrier life than all the other gods together. He was beloved by shepherds and countrymen, and by the fauns and satyrs, birds and beasts, of his own kingdom. The care of flocks and herds was his, and for a home he had all the world of woods and waters; he was lord of everything outdoors! But he felt no pressure by this–Pan spent the days in laughter, music, and dance among his fellows. Like him, the fauns and satyrs had furry, pointed ears, and little horns above their eyebrows; in fact, they were all enough like wild creatures to seem no strangers to anything untamed. They slept in the sun, piped in the shade, and lived on wild grapes and the nuts that every squirrel was ready to share with them.

A satyr with a laurel wreath

3 The woods were never lonely. A man might wander alone in the forest and think himself friendless; but here and there a river knew, and a tree could tell, a story of its own. It was filled with nymphs,

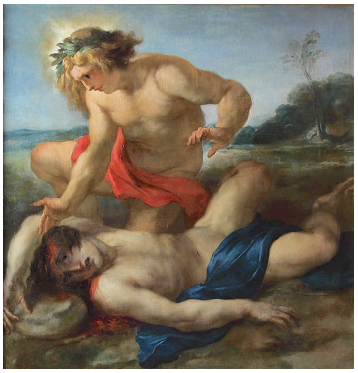
Photo credits: Francois Boucher, 1743

female spirits of nature. Beautiful creatures they were, that for one reason or another had left off human shape. Some had been transformed against their will, so that they might do no more harm to their fellow humans. Some were changed through the pity of the gods, so that they might share the simple life of Pan, mindless of mortal cares, glad in rain and sunshine, and always close to the heart of the Earth.

Apollo and Daphne
by adel adili, 2005 CC BY SA

4 Many nymphs and spirits were there in the woods. There was Daphne the laurel, who Apollo loved but she did not return his love, so she turned herself into a laurel tree to escape him. Now Apollo takes branches from the tree and gives them to winners because he thinks that he won her over. Hyacinthus (once a beautiful youth, killed by accident), who lives and renews his bloom as a flower, — these and a hundred others. Even the weeds were friendly.

5 As for Pan, only one thing made him sad–although he had the love of everyone else, he could not get the love of any nymph, and was always following and chasing one after another. Pan even tried to get close to Echo, but she saw his goat legs and ran away, attempting to let out a yell.



Apollo finding wounded Hyacinthus
by Jan Cossiers, 1636-1638

6 One day, when he was hanging out in Arcadia, he saw the beautiful wood-nymph Syrinx. She was running to join Diana hunting, and she herself was as swift and lovely as any bright bird that one longs to capture. So Pan thought, and he hurried after to tell her. But Syrinx turned, caught one glimpse of the god's shaggy hair and bright eyes, and the two little horns on his head, and she sprang away down the path in terror.

7 Begging her to listen, Pan followed; and Syrinx, more and more frightened by the patter of his hooves, never heeded him, but went as fast as light until she came to the edge of a river. Only then she paused, praying to her friends, the water-nymphs, for some way to escape. The gentle, confused creatures, looking up through the water, could think of nothing but one plan.

Pan chasing Syrinx, by Gilles-Lambert Godecharle, 1804
Photo credits: Michel wal, 2010 CC BY SA

8 Just as the goat god overtook Syrinx and stretched out his arms to embrace her, she vanished like a mist, and he found himself grasping a cluster of tall reeds. Poor Pan!

9 The breeze that sighed whenever he did shook the reeds and made a sweet little sound,—a sudden music. Pan heard it, half consoled.

"Is it your voice, Syrinx?" he said. "Shall we sing together?"

10 He tied together a number of the reeds side by side; to this day, shepherds know how. He blew across the hollow pipes and they made music!

Pan and his flute

Did you know?

In addition to the two phrases above, we get the word "laureate" from Apollo's story. A laureate is the recipient of honor or recognition for achievement in an art or science, such as literature, poetry, military award, or the Nobel prizes.

Also if you have any friends named Laura or Lauren, their names mean honor and victory, coming from the laurel tree meaning.

Don't forget about this story is how we got the pan flute!

A golden laurel wreath, from 3rd or 4th Century BCE

a hyacinth
photo credits: David J. Stang

pan flutes

5.1 Vocabulary

1. In this story, they explain why Pan is named "Pan". As we learned before, "Pan" means all. However, we get another word from Pan that is not related to pan meaning "all", and that is the word "panic".
   (a) What does "panic" mean?
   (b) In what parts of speech can it be used?
   (c) How is the past tense verb spelled?
   (d) How is this word related to the god Pan?
   (e) Make a sentence using "panic" as a verb.
   (f) Make a sentence using "panic" as a noun.
2. We also get the word "syringe" from Syrinx in this story.
   (a) What is a syringe?
   (b) How is this word related to Syrinx?
   (c) We also get the idea of laurels from the story of Apollo and Daphne. Read the definition from Wikipedia below for two phrases from this story:

   > In common modern idiomatic usage it refers to a victory. The expression "resting on one's laurels" refers to someone relying entirely on long-past successes for continued fame or recognition, where to "look to one's laurels" means to be careful of losing rank to competition.

   Think of an example of how each phrase could be used.

■

5.2 Comprehension Questions

Answer the questions according to the reading. Paraphrase your answer.

1. How would you describe how Pan looks?
2. Who are Pan's parents?
3. What is Pan the god of?
4. How did Pan get his name?
5. What are satyrs?
6. What is the story about Apollo and Daphne?
7. What happened to Hyacinthus?
8. Who is Syrinx?
9. What did Syrinx do when Pan tried to chase her?

5.3 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. What three phenomena are explained in this story?

   (a)

   (b)

   (c)

Sculpture of Apollo and Daphne by Bernini, 1622-1625

6. Story: Halcyone and Ceyx

Halcyone and Ceyx

adapted from *Stories of Old Greece* by Emma M. Firth

1 The kingdom of Thessaly was far-famed for its peace and prosperity during the reign of Ceyx and his beautiful queen, Halcyone. People across the sea spoke of mountain-walled Thessaly as the country which all of the gods loved; and they praised King Ceyx for his wisdom and justice. But it was not always summer in Thessaly.

2 King Ceyx heard of the death of a well-beloved brother, and after this sad news came famine and plagues among his people. Ceyx believed that he had offended the gods; and to appease them, he planned a journey to distant Ionia. There he would go and offer sacrifice to the gods, and so win back their favor. He told his plans to Halcyone, but she begged him to sacrifice in his own country. "It's too dangerous, my husband. Surely the gods are grateful for honors wherever paid. Stay, then, at home, and look after your unhappy people." "Ah, Halcyone, you know that the gods are best pleased by courage and daring. I will go, so please take care of our people in my stead. Won't you be brave, Halcyone, and prove yourself worthy of your great father, Aeolus, the god of wind?"

3 So Ceyx determined to go, and calling together his most valiant soldiers and his most trusted sailors, they prepared to depart. Halcyone had great reason to be anxious, for being the daughter of the wind-god, Aeolus, she knew at what season the winds were treacherous, and when they were apt to rush together and lash the fair blue sea into fury. Sadly she stood on the shore and watched the boat until it became a white speck upon the horizon.

4 Then it vanished altogether, and Halcyone returned to her lonely palace. For a while, Ceyx and his brave followers sailed peacefully on. The sailors rowed and sang, keeping time with the pulsing of the waves and the flapping of the sails. They reached the Ionian land in safely and Ceyx did the sacrifice in the temple of Apollo, and learned that he was favored by the gods, although the oracle gave him a strange message which he scarcely understood. Half of the homeward journey had been made.

5 The wind began to change suddenly, and the waves ran higher and higher. The ship tossed about and the sailors lashed their oars, and furled the sails. The sky grew angry. Wilder and wilder screamed the wind, until with an angry blast it shattered the mast of the trembling boat. Higher and

more angry grew the waves. They lifted the boat upon their huge shoulders, tossing it into dark hollows with a force and suddenness that was appalling. The sailors thought of their dear ones at home; while the sweet face of Halcyone, tearful and sad, came like a vision to Ceyx, as he sat silent and fearful.

6 The storm Furies were with the little vessel, and, tired at last of so small a plaything, they crushed it, and ran on and on, to vent their wrath against the rock-bound coast. Day after day Halcyone went down to the seashore, straining her eyes for a glimpse of the returning sail. Each day she offered prayers, and never stopped praying for the safe return of her husband. At last Hera took pity upon her, and told her the truth in a vision.

7 Hera sent Iris, her swift messenger, to the far Cimmerian country, where lived Somnus, the god of sleep. Iris started on her long journey, after clothing herself in her rainbow-colored dress, which was so beautiful that it left a path of brilliant colors in the sky after she had passed. She traveled swiftly, and before Helios had started upon his daily journey, she arrived at the palace of Somnus. The palace was large and silent, for no song of bird or bee, or sound of human voice, was ever heard there. Between the ebony columns lurked the darkest shadows; for no light, except the light of the moon, ever entered.

Morpheus awakening as Iris draws near by René-Antoine Houasse, 1690

8 Before the door grew poppies, pink, and white and red, exhaling a sleep-giving perfume. Whole fields of them stretched away for miles and miles; while on the silvery, placid surface of a lake from which flowed the river Lethe, grew dark purple lilies which caused a strange but wonderful sleep to steal over the senses of all who breathed their perfume. Iris touched the great door of the palace, and it opened silently, as if by unseen hands. In the great hall, Somnus lay sleeping upon an ebony couch. All around him were strange and beautiful dream forms, some of them as delicate as the transparent wings of the dragonfly. There were the tiny baby dreams, which bring a smile to the lips of the sleeping infant; and there were the strong, terrible nightmares which make the bravest of men tremble. Many beautiful dreams hovered about Iris when she entered.

Night and Sleep by Evelyn De Morgan, 1878

9 She waved them aside, however, and walking to the couch of Somnus, touched him softly with a flower which Hera had given her. Somnus raised his drooping eyelids, and after hearing Hera's command, sent a vision to Halcyone, in which she saw the tossing waves, the raging storm and the peril of Ceyx, whom she knew that she would never see again.

10 Sadly Halcyone had her maidens prepare the funeral rites. She went to the seashore, to the spot where she had told him farewell. "I shall see him no more," she cried, weeping bitterly. She gazed across the water; and far out, the calm waves were bearing a gleaming object toward the shore. It came nearer and nearer, until Halcyone saw that it was the form of Ceyx, which the waves were bringing to her feet. She raised her arms and sprang toward it, no longer the beautiful Halcyone, but a graceful bird, singing strange cries. She tried to lift him on her wings. Then two birds arose

from the water, and flew away together. So Halcyone and Ceyx were united at last, and ever since then the halcyon birds have warned sailors of the coming storm. In the tranquil days of winter they build their floating nests, and skim the surface of the waves. Then the sailors say, "The halcyon days are here. Let us be glad. There is nothing to fear."

CEFR Level: B2

6.1 Vocabulary from the Story

Read the definition of "halcyon" below from the Merriam-Webster dictionary.

adjective
1. a. characterized by happiness, great success, and prosperity : GOLDEN —often used to describe an idyllic time in the past that is remembered as better than today
—-"the halcyon days of youth"
b: CALM, PEACEFUL: a halcyon atmosphere
c: PROSPEROUS, AFFLUENT
noun
1: a bird identified with the kingfisher and held in ancient legend to nest at sea about the time of the winter solstice and to calm the waves during incubation

1. We get the phrase “Halcyon days” from this story. When would you say was your “halcyon days”? Explain why you chose this time period of your life.

2. We also get quite a few prefixes from the god of sleep, Somnus, who was mentioned in this story. The Greek name of the god of sleep was Hypnos, and his son, Morpheus, was the god of dreams, who also changed forms in people’s dreams.

character / prefix	vocabulary	definitions
somni-	insomnia	
	somniferous	
	somnambulism	
hypno-	hypnosis	
	hypnotic	
morph-	morph	
	morphine	
	metamorphosis	

6.2 Comprehension Questions

Answer the following questions according to the reading.

1. Why did Ceyx leave his kingdom?

2. What happened to Ceyx's boat?

3. Who feels sorry for Halcyone, and what does she do?

4. What does Halcyone do after learning of this news?

5. In the end, what happens to Halcyone and Ceyx?

7. Story: The Story of Io

The Story of Io

Adapted from *Old Greek Stories* by James Baldwin

1 In the town of Argos there lived a maiden named Io. She was so fair and good that all who knew her loved her, and said that there was no one like her in the whole world. When Jupiter, in his home in the clouds, heard of her, he came down to Argos to see her. She pleased him so much, and was so kind and wise, that he came back the next day and the next and the next; eventually he stayed in Argos all the time so that he might be near her. She did not know who he was, but thought that he was a prince from some far-off land; for he came in the guise of a young man, and did not look like the great king of earth and sky that he was.

2 But Juno, the queen who lived with Jupiter and shared his throne in the midst of the clouds, did not love Io at all. When she heard why Jupiter stayed from home so long, she made up her mind to do the fair girl all the harm that she could; and one day she went down to Argos to see what could be done.

3 Jupiter saw her while she was yet a great way off, and he knew why she had come. So, to save Io from her, he changed the maiden to a white cow. He thought that when Juno had gone back home, it would not be hard to give Io her own form again. But when the queen saw the cow, she knew that it was Io. "Oh, what a fine cow you have there!" she said. "Give her to me, good Jupiter, give her to me!" Jupiter did not like to do this; but she coaxed so hard that at last he gave up, and let her have the cow for her own. He thought that it would not be long until he could get her away from the queen and change her to a girl once more. But Juno was too wise to trust him. She took the cow by her horns, and led her out of the town. "Now, my sweet maid," she said, "I will see that you stay in this shape as long as you live."

4 Then she gave the cow in charge of a strange watchman named Argus, who had, not two eyes only, as you and I have, but ten times ten. Argus led the cow to a grove and tied her by a long rope to a tree, where she had to stand and eat grass, and cry, "Moo! moo!" from morning until night; and when the sun had set, and it was dark, she lay down on the cold ground and wept, and cried, "Moo! moo!" till she fell asleep.

5 But no kind friend heard her, and no one came to help her; for none but Jupiter and Juno knew that

the white cow who stood in the grove was Io, whom all the world loved. Day in and day out, Argus sat on a hill close by and kept watch; and you could not say that he went to sleep at all, for while half of his eyes were shut, the other half were wide awake, and thus his eyes took turns sleeping and watching Io.

6 Jupiter was sad when he saw what a hard life Io had been doomed to, and he tried to think of some plan to set her free. One day he called sly Mercury, who had wings on his shoes, and ordered him to go and lead the cow away from the grove where she was kept. Mercury went down and stood near the foot of the hill where Argus sat, and began to play sweet tunes on his flute. This was just what the strange watchman liked to hear; and so he called to Mercury, and asked him to come up and sit by his side and play more tunes.

7 Mercury did as he wished, and played such sweet music as no one in all the world has heard from that day to this. Then Argus struck up a conversation. Mercury and Argus exchanged stories, and then Mercury began a story that would never end. Odd old Argus lay down upon the grass and listened. But eventually Mercury's words wrapped him in so strange a spell that his eyes closed slowly one by one, and he fell into a deep sleep. This was just what Mercury wished. It was not a brave thing to do, and yet he drew a long, sharp knife from his belt and cut off the head of poor Argus while he slept. Then he ran down the hill to free the cow and lead her to the town.

8 But Juno had seen him kill her watchman, and she met him on the road. She cried out to him and told him to let the cow go; and her face was so full of wrath that, as soon as he saw her, he turned and fled, and left poor Io to her fate.

9 Juno cried when she saw Argus stretched dead in the grass on the hilltop, so she took his hundred eyes and set them in the tail of a peacock; and there you may still see them to this day.

10 Then she found a great gadfly, as big as a bat, and sent it to buzz in the white cow's ears, and to bite her and sting her so that she could have no rest all day long. Poor Io ran from place to place to get out of its way; but it buzzed and buzzed, and stung and stung, till she was wild with fright and pain, and wished that she were dead. Day after day she ran, now through the thick woods, now in the long grass that grew on the treeless plains, and now by the shore of the sea.

CEFR Level: B1

Mercury and Argus paintings by Ubaldo Gandolfi, 1770-1775

7.1 Comprehension Questions

Answer the following questions according to the reading.

1. How did Io become a cow?
2. Name and describe who guarded Io.
3. Why was he a good watchman?
4. How was Io freed?
5. How was Io punished once she was freed?

Io, transformed into a cow, is handed to Juno by Jupiter, painting by David Teniers the Elder, 1638. What do the two birds on the right side represent?

7.2 Critical Thinking Questions

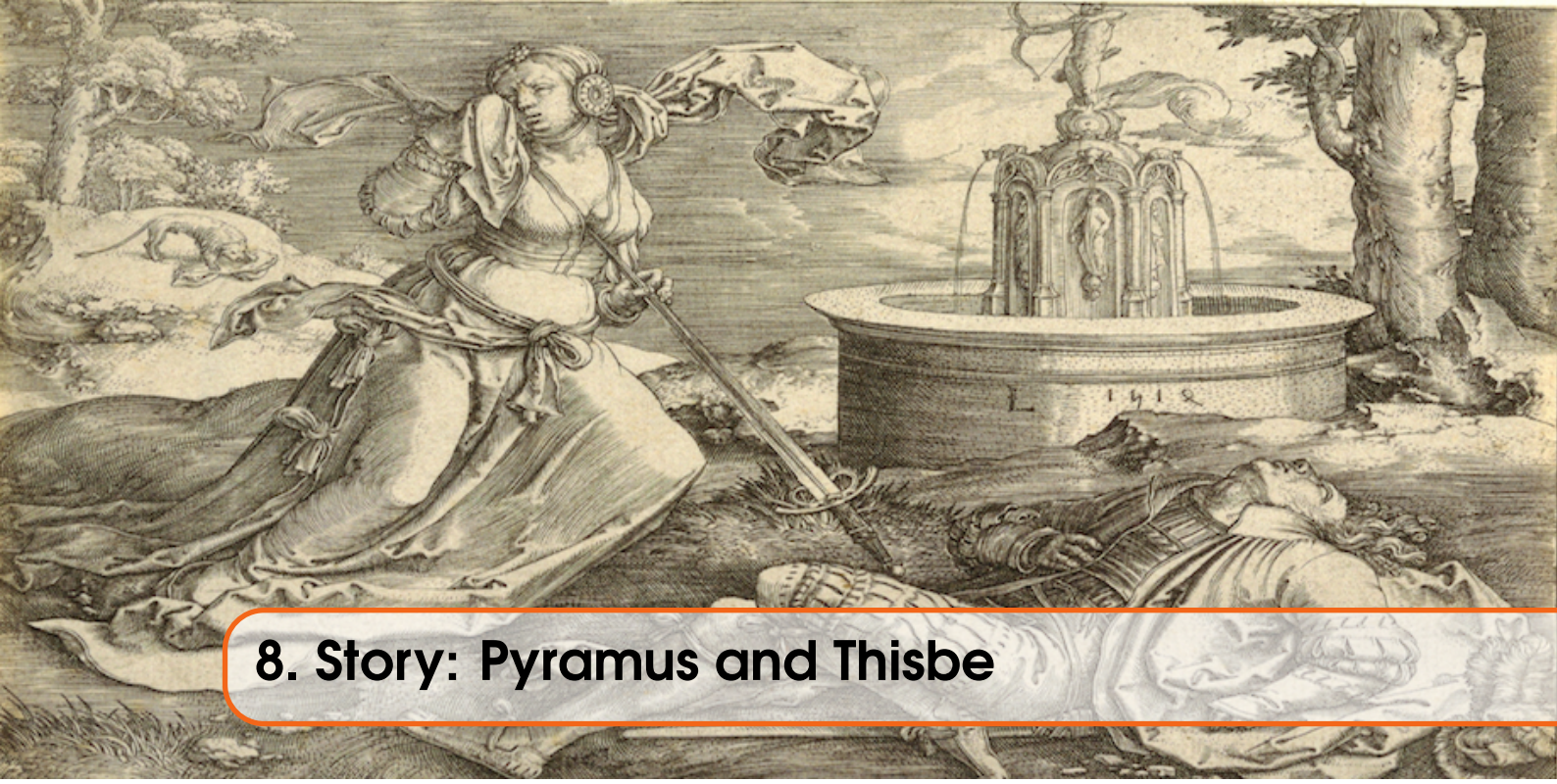
Answer the following questions. Compare your answers with a partner.

1. What two natural phenomena does this story try to explain?

2. Go to http://www.arguslab.org/.Look at the logo for the University of South Florida's Cyber Security Lab. Why do you think they chose to use this name?

3. We get the phrase "Argus-eyed," which means "vigilant" according to Google Dictionary. Give an example of how this phrase could be used in a sentence.

Meadow Argus Butterfly (Junonia villida). Photo by Astrokey44



8. Story: Pyramus and Thisbe

Pyramus and Thisbe

Adapted from: *Old Greek Stories Told Anew* by Josephine Preston Peabody

1 There once lived in Babylonia two lovers named Pyramus and Thisbe, who were separated by a strange misfortune. For they lived in adjoining houses; and although their parents had forbidden them to marry, these two had found a means of talking together through a crevice in the wall.

Thisbe, by John William Waterhouse, 1909

2 Here, again and again, Pyramus on his side of the wall and Thisbe on hers, they would meet to tell each other all that had happened during the day, and to complain of their cruel parents. At length they decided that they would endure it no longer, but that they would leave their homes and be married, come what might. They planned to meet, on a certain evening, by a mulberry-tree near the tomb of King Ninus, outside the city gates. Once safely met, they were resolved to elope together.

3 So far all went well. At the appointed time, Thisbe, heavily veiled to disguise herself, managed to escape from home unnoticed, and after a stealthy journey through the streets of Babylon, she came to the grove of mulberries near the tomb of Ninus. The place was deserted, and once there she took off the veil from her face to see if Pyramus waited anywhere among the shadows. She heard the sound of footsteps and turned to see—not Pyramus, but a creature unwelcome to any rendezvous—none other than a lioness crouching to drink from a pond nearby.

4 Without a cry, Thisbe fled, dropping her veil as she ran. She found a hiding place among the rocks at some distance, and there she waited, not knowing what else to do.

5 The lioness, having quenched her thirst after some ferocious meal, turned from the spring and,

Header credits: by Lucas van Leyden, 1514

coming upon the veil, sniffed at it curiously, tore and tossed it with her bloody jaws,—as she would have done with Thisbe herself,—then dropped the plaything and crept away to the forest once more.

6 It was but a little after this that Pyramus came hurrying to the meeting place, breathless with eagerness to find Thisbe and tell her what had delayed him. He found no Thisbe there. For a moment he was puzzled. Then he looked about for some sign of her, some footprint by the pool. There was the trail of a wild beast in the grass, and nearby a woman's veil, torn and stained with blood; he caught it up and knew it was Thisbe's.

7 So she had come at the appointed hour, true to her word; she had waited there for him alone and defenseless, and she had fallen a prey to some beast from the jungle! As these thoughts rushed upon the young man's mind, he could endure no more.

8 "Was it to meet me, Thisbe, that you came to such a death?" cried he. "And I followed all too late. But I will atone. Even now I come late, but by no fault of mine!"

9 As he said this, the poor youth drew his sword and fell upon it, there at the foot of that mulberry-tree which he had named as the rendezvous point, and his life-blood ran over the roots.

10 During these very moments, Thisbe, hearing no sound and a little reassured, had left from her hiding-place and came to the edge of the grove. She saw that the lioness had left the spring, and, eager to show her lover that she had dared all things to keep faith, she came slowly, little by little, back to the mulberry-tree.

11 She found Pyramus there, according to his promise. His own sword was in his heart, the empty scabbard by his side, and in his hand he held her veil still clasped. Thisbe saw these things as in a dream, and suddenly the truth awoke her. She saw the piteous misfortune of all; and when the dying Pyramus opened his eyes and fixed them upon her, her heart broke. With the same sword she stabbed herself, and the lovers died together.

12 There the parents found them, after a weary search, and they were buried together in the same tomb. But the berries of the mulberry-tree turned red that day, and red they have remained ever since.

CEFR Level: B2

mulberries
Photo credits: B.navez

8.1 Comprehension and Critical Thinking Questions

Answer the following questions according to the reading.

1. Why couldn't Pyramus and Thisbe meet?

2. Where did they decide to meet secretly?

3. What did Thisbe wear and why?

4. What did Thisbe see near the mulberry tree, and what did she do when she saw it?

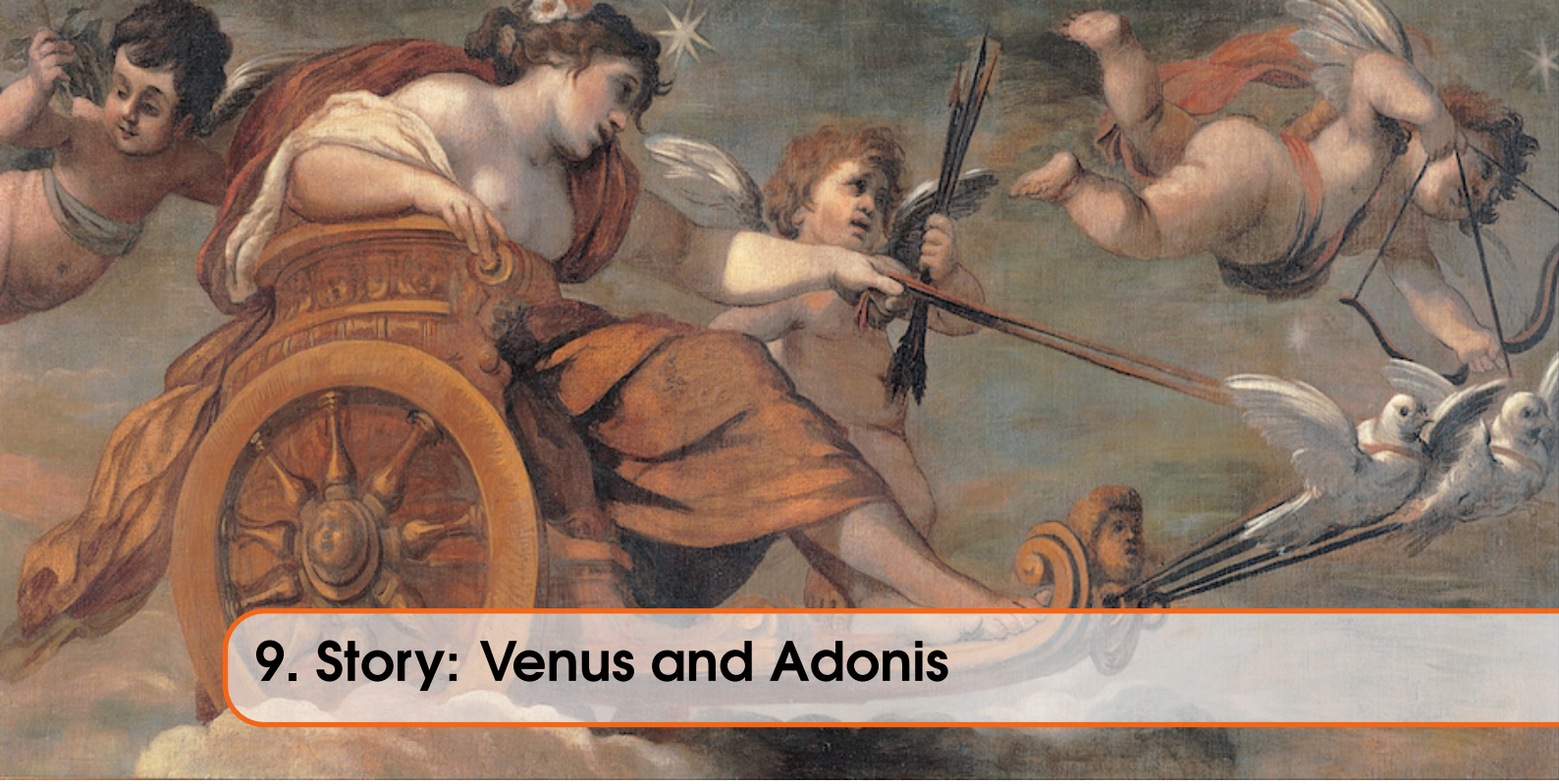
5. What did Pyramus find near the mulberry tree, and what did he think about it?

6. What did Thisbe do when she found Pyramus?

7. What natural phenomenon is this story trying to explain?

8. This story inspired one of the most famous love stories ever, written by Shakespeare.
   (a) Which story is it?

   (b) How are the two stories similar?



9. Story: Venus and Adonis

The Legend of the Anemone

adapted from *Classic Myths* retold by Mary Catherine Judd

1 Just see the basketful of anemones we got down in the glen! They were as thick there as they could be. We picked and picked and it didn't seem to make a bit of difference, there were so many left. Aren't they lovely?"

"That makes me think, Charlie, of a myth there is about the first anemones."

"A myth? What is that, mother? Oh, I know, John," said Charlie; "it is one of those stories that people used to believe just as we used to believe in Santa Claus. He's a myth, you know, and now you please keep still and maybe mother has time to tell us about the first anemones. I like myths."

2 "This is a hunting story, so I know you will like it, boys. But just think of hunting with bow and arrows and spears! Would you like that?"

"Yes, yes!" shouted both the boys.

"Well, years ago in the Golden Age when the world was young there lived a Greek hunter whose name was Adonis. He was tall and handsome. His friends thought it a great pity that he should spend his time in the woods, with only his dogs for company. Away he would go day after day with his arrows at his back and his spear at his side. His dogs were fierce and would attack any creature. His horse was as brave as he. His friends begged him to wait till he was older and stronger before he went into the deep forests, but he never waited. He had killed bears, wolves, and lions. Why should he wait?

Venus and Adonis by Antonio Canova, 1785. Photo credits: Sailko

Header credits: by Pietro da Cortona, 1622

3 "But the wild hog is fiercer than the tiger. One spring morning while hunting in the forest, Adonis wounded two. Leaving his dogs to worry one while he killed the other, he got off his horse, and, running, threw his spear at the hog. Its thick hide was tough and the spear fell to the ground. He drew out an arrow, but before he could place it in the bow, the ugly beast had caught him with its horrid tusks.

4 "He tore away and, bleeding at every step, bounded down a hillside toward a brook to bathe his wounds. But the savage beast reached it as soon as he. A flock of white swans that had been drinking from the brook, rose on their strong wings and, flying straight to their mistress, Venus, told the story.

5 "Back they brought her in her silver chariot, sailing so steadily that, from the silver cup of nectar she brought with her, not a drop was spilled.

"'Adonis! Adonis!' cried Venus.

"There was nothing but drops of blood on the grass to tell her where he had been. It was all that was left of the handsome hunter.

Adonis and the boar by Giuseppe Mazzuoli circa 1644-1725
Photo credits: Yair Haklai, 2007 CC BY SA

6 "Venus sprinkled some of the nectar on these drops and, in an hour, tiny flower buds showed their heads. Then she drove sadly home. Soft winds blew the tiny buds open, and at night blew them away. So people called them wind-flowers, or anemones. And they believe that the pink and purple which colored them came from the heart of Adonis."

"But why didn't tiger-lilies or some other big and showy flowers come, not these pretty little things?"

"I don't know, John; go and ask Venus."

CEFR Level: B2

Venus Lamenting the Death of Adonis by Luigi Primo, 1655-1657

anemones, scientific name *Adonis annua*
Photo credits: Density, 2006 CC BY SA

9.1 Comprehension Questions

Answer the following questions according to the reading.

1. Describe Adonis.
2. What happens to Adonis?
3. What does he become at the end of the story, and how?

9.2 Critical Thinking Questions

Answer the following questions. Compare your answers with a partner.

1. Why do you think Venus did what she did?
2. What natural phenomenon is this story trying to explain?
3. What is different about the way this story is told from previous stories from this textbook?
4. We get the word "adonis" from this story. Read the definition below from Merriam-Webster:

   > Adonis, like Narcissus, was a beautiful youth in Greek mythology. He was loved by both Aphrodite, goddess of love and beauty, and Persephone, goddess of the underworld. One day while hunting, he was killed by a wild boar. In answer to Aphrodite's pleas, Zeus allowed him to spend half the year with her and half in the underworld. Today a man called an Adonis probably has strikingly fine features, low body fat, rippling muscles—and a certain vain attitude of overconfidence. Adonises should beware; the boar that killed Adonis was sent by either the jealous Artemis (goddess of hunting) or the envious Ares (god of war).

   Who in your opinion would be considered an Adonis?

10. Writing Task: Putting it All Together

10.1 Instructions:

Compare a story of your choice with a modern or old love story. It could be a folktale or mythology from your country, or it could be contrasted with a more modern story from a novel or movie.

- The introduction should give some background information about the two stories, and the conclusion should be "SOAPY": give a suggestion, opinion, call to action, prediction, and / or explain why the topic is important.
- Each body paragraph should focus on a comparison point–they should be all or mostly points of similarity. Of course, don't try to compare two stories that are very different. If they are mostly similar with a few differences, they can be pointed out in the last body paragraph.
- Again, research is not required. However, if you are referencing a movie or book, you do need a citation in your works cited. If you use anyone else's analysis, you will need an in-text citation for that as well as a reference in your works cited. If it's a folktale or ancient mythology, a summary is general enough to not require an in-text citation.
- The essay should be at least 2 pages long.
- If you are out of ideas, you can always compare Pyramus and Thisbe with Shakespeare's Romeo and Juliet, or Cupid and Psyche with the Beauty and the Beast Disney movie.

10.2 End of Chapter Journal

Answer the questions below using your own words in a short paragraph.

1. Which of the love stories that you read did you like the best? Explain why.
2. Which new vocabulary did you find the most interesting, and why?
3. Who was the most despicable character from any of the three stories? Explain why they are despicable.
4. A few of these stories are related to the idea of "metamorphosis"–people transforming into natural things. Which stories and who becomes what?
5. Choose one of the critical thinking questions that you found to be the most interesting to expand upon in your journal.
6. Write a diary entry in the perspective of one of the characters. What would their daily life be like? What is their personality?

10.3 Final writing assignment

Comparative Mythology Analysis Essay: For this essay, choose one topic and analyze it using the stories read this term. You should have 5 paragraphs, just like any essay- introduction, 3 body paragraphs, and a conclusion. Your 3 body paragraphs may be 3 stories and how they show your analysis or 3 characteristics or characters explained in your analysis. The essay should use MLA style—meaning, Times New Roman font size 12, double-spaced. It should be about 2 pages long for a decent analysis. If ANY of your analysis has been copied from the Internet or another student, you will receive a ZERO for your score. It will be graded for how well you organize and explain and give examples for your analysis. You should have specific examples of stories and give a short summary of the events you need to explain your ideas (not a summary of the WHOLE story). Your paper should focus on your analysis and ideas, not so much the events of the stories. Below are some possible topics for your analysis:

1. The role of hubris and nemesis
2. The role of fate
3. Characteristics of a "hero" according to Greek / other mythology
4. How Greeks / other explained natural phenomena using stories
5. How Greeks / other used mythology to teach moral lessons
6. Impact of Greek / other mythology on modern literature / movies
7. Impact of Greek mythology on the English language
8. Impact of Greek mythology on Western culture
9. Impact of Greek mythology on Western art
10. Analysis of Monsters from Greek Mythology
11. Impact of Greek mythology on scientific fields (focus on one field: biology–animals or plants, astronomy, computer science / technology)
12. Lessons to learn from Greek / other mythology for business and / or economics
13. Role of women in Greek / other mythology
14. Comparing aspects of Greek mythology with another culture's mythology

Choose one of the topics above that you are interested in. With a partner, fill in the chart with notes that you might want to use in your analysis. Help your partner fill in their chart with a different topic.

Topic notes: write subtopics below	**Analysis notes:**

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Unit 1

Chapter 1: Why Study Greek Mythology?

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Unit 1, Chapter 4 header: *The Council of Gods* by Raphael, 1517-1518,
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Chapter 2 Juno and peacock: by Gustave Moreau, 1881,
Hephaestus and Dionysus: Photo of Attic red figured krater Kleophon Painter c. 440 BC by Egisto Sani
The Birth of Venus by Sandro Botticelli, circa 1486,
Athena and owl: attic red-figure plate by vase-painter Oltos; ca. 520/10 B.C., photo by Marcus Cyron,
Hermes: from *Greek Mythology Systematized* by Sarah Amelia Scull,

1880,
B&W Pantheon: by gamerio on Pixabay,

Paintings for 4.3 Comprehension and Critical Thinking exercise:

1. *Saturn Devouring His Son* by Peter Paul Rubens, 1636,
2. *The Birth of Venus* by Sandro Botticelli, circa 1486,
3. *Bacchus* by Caravaggio, 1597,
4. *Hephaestus's Workshop* by Diego Rodriguez Silva Velázquez, 1660
5. *Artémis* by Guillaume Seignac, 1870-1924,
6. *Battle Between Minerva and Mars* by Joseph-Benoit Suvée, 1771,

Caduceus: by Fadookie on Openclipart, 2007,
Ancient vase drawing: drawing from XIX c. German book,
Cute Zeus and Poseidon: by iirliinnaa on Pixabay,

Chapter 5: The Olympics: Then and Now

Unit 1, Chapter 3 header: by skeeze on Pixabay,
Greek vase wrestling: circa 490-480 BCE,
Man with gold wreath: 130-150 AD,
Picture of gold medal: by Jean-Pierre Bazard,

Chapter 6: LEGOS in Space

Unit 1, Chapter 5 header: by NASA,
Blue clouds on Jupiter: by NASA,

Chapter 7: Greek Influence in US World's Fairs

Unit 1, Chapter 6 header: by Mayur Phadtare,
Original Parthenon in Athens, Greece: by Nicholas Hartmann,
Nashville Parthenon in 1920: *The Tennessean* archives,
Nashville Parthenon in 2017: by AntonyPasangna,
Close up of West Pediment of Nashville Parthenon: damian entwistle,
Reconstruction of East Pediment: Photo by Tilemahos Efthimiadis,
Athena being gilded: Photo by Alan LeQuire.
Vulcan Statue in 1904:
Vulcan Statue in 2008: by david gunnells,
California State Seal:
Line art of Parthenon architecture: Fletcher, Banister. A History of Architecture on the Comparative Method. Sixth edition, rewritten and enlarged. New York: Charles Scribner's Sons, 1921, p. 105.
Classical orders:

Chapter 8: American Neoclassicism

Unit 1, Chapter 5 header: "American Progress" by John Gast, 1872,
Statue of Liberty: photo by Elcobbola,
Statue of Freedom:
Roman Washington: by RadioFan,
Columbia Brewing Card: 1896,
Fresco in the US Capitol of Columbia, Washington: Constantino Brumidi, 1855-1856,
Walking Liberty Half-Dollar:
Monticello: photo by Martin Falbisoner,
The White House: photo by Martin Falbisoner,
US Capitol: photo by Andrew Bossi,
Lincoln Memorial: photo by David Bjorgen,
Frieze of Supreme Court Building: photo by Matt H. Wade,
Lady Justice: photo by WilliamCho on Pixabay,
Apotheosis of Washington exercise:

Writing Task header: from NASA,

Unit 2

Chapter 1: Hades and the Underworld

Unit 2, Chapter 1 header: Crescenzio Onofri; Livio Mehus - Dante and Virgil in Hell, between circa 1680 and circa 1691, oil on canvas,
Demeter Mourning: Demeter mourning Persephone (Evelyn de Morgan, 1906),
Hades, Persephone, and Cerberus: by Eduard Trewendt, 1864,
Demeter Welcoming Persephone Home: *The Return of Persephone* by Frederic Leighton, 1st Baron Leighton, 1891,
Map of the Underworld: by sharayanan on Deviantart, December 6, 2012,
The Fates: by Ellsworth D. Foster ed. The American Educator (vol. 3) (Chicago, IL: Ralph Durham Company, 1921),
Champs Elysées pic: by Tiraden,
Sop to Cerberus: illustration by Bernhard Gillam, 1882.

Chapter 2: Sisyphus and Tantalus

Unit 2, Chapter 2 header: by thechewu on Deviantart,
The boat of Charon: by Otto Brausewetter, before 1904,
Persephone watching Sisyphus: Photo by Bibi Saint-Pol, 2007,
Tantalus reaching: by Darlington, William, 1832,
Tantalus arrested: Le festin donné aux dieux par Tantale, Hugues Taraval, 1767,
Tantalum metal: by Stas1995, Hi-Res Images of Chemical Elements,

Chapter 3: Prometheus and Pandora

Unit 2, Chapter 3 header: Pandora by John William Waterhouse, 1896, oil on canvas,
Prometheus Creating Man from Clay: by Constantin Hansen, circa 1845,
Prometheus Brings Fire to Mankind: by Heinrich Füger, 1817, oil on canvas,
Art Deco Prometheus at Cincinnati Bell building: from the University of Cincinnati Digital Resource Commons,
The Creation of Pandora: by John D. Batten, 1913, Heinrich Füger, 1817, oil on canvas,
Pandora and the box: Pandora's Box, by Charles Edward Perugini, 1839-1918.
Prometheus Bound: by Gustave Moreau, 1868, oil on canvas,
Pandora jewelry store pic: by Charity Davenport,
Prometheus at Rockefeller Center: by Son of Groucho on flickr,
Pandora opening the box: by Arthur Rackham (1867–1939),

Chapter 4: Opening Pandora's Box

Unit 2, Chapter 4 header:

Chapter 5: Ethos, Pathos, and Logos

Unit 2, Chapter 5 header: photo of Bust of Aristotle at National Museum of Rome - Palazzo Altemps by Giovanni Dall'Orto,
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Chapter 6: Plato's Allegory of the Cave

Unit 2, Chapter 6 header: An Illustration of The Allegory of the Cave, from Plato's Republic, by 4edges in Wikimedia Commons,
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Chapter 7: Plato's Allegory and Fake News

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Unit 3

Chapter 1: The Trojan War

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Cute little Eris: from openclipart.org,
Black and White Judgment of Paris: illustration by George A. Harker in Charles C Shaw's *Story's of the Ancient Greeks*, 1903,
Helen of Troy: by Gaston Bussière, 1895,
The Wedding of Thetis and Peleus: by Jacob Jordaens, 1633,
Achilles dressed as a lady: by Jan de Bray, *The Discovery of Achilles among the Daughters of Lycomedes*, 1664,
2 pictures of gods at battle: by John Flaxman, from *The Story of the Iliad* by Alfred John Church, 1895,
Hephaestus making armor for Thetis: by Giulio Romano, ca. 1492-1546,
Sad Achilles: *Thetis Bringing Armor to Achilles I* by Benjamin West, 1806,
Achilles and Hector: by John Flaxman, from *The Story of the Iliad* by Alfred John Church, 1895,
Thetis dipping Achilles in river: *Thetis Immerses Son Achilles in Water of River Styx* by Antoine Borel (1743-1810),
Achilles hit in heel drawing: by ArtsyBee on Pixabay,
Real Trojan Horse: photo by Tevfik Teker,
Cassandra: by Evelyn de Morgan, circa 1898,
Priam bring killed: *La Mort de Priam* by Jules Lefebvre, 1861,

Chapter 2: Cassandra of Climate Change

Unit 3, Chapter 2 header: by myeviajes on Pixabay,

Chapter 3: The Hero's Journey

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***The Wonderful Wizard of Oz* illustrations:** by William Wallace Denslow,
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Chapter 4: Theseus and the Minotaur

Unit 3, Chapter 4 header: Edward Burne-Jones - Tile Design - Theseus and the Minotaur in the Labyrinth, 1861,
Theseus and Aethra: by Nicolas Poussin and Jean Lemaire, *Thésée retrouve l'épée de son père*, circa 1638,
Medea and cup: by William Russell Flint, 1911,
Labyrinth: Matthews, William Henry, 1922,
Ariadne giving Theseus clew of yarn: Illustration by Willy Pogany for the book *The Golden Fleece and the Heroes Who Lived Before Achilles* by Padraic Colum, 1921,
Theseus killing Minotaur: by Giovanni Battista Cima da Conegliano, 1505,
Ariadne sad on the island:*Ariadne in Naxos* by Evelyn De Morgan, 1877,
Ariadne and Bacchus: by Charles-André van Loo, 18th Century,
Celebrating the return with the wrong sail: Illustration by Milo Winter, in Nathaniel Hawthorne's Tanglewood Tales, 1913,
Theseus travel map:

Chapter 5: Procrustean Politics

Unit 3, Chapter 5 header: by chayka1270 on Pixabay,

Chapter 6: The Adventures of Hercules

Unit 3, Chapter 6 header: by FelixMittermeier on Pixabay,
Baby Hercules with snake: 2nd Century CE, photo taken by Marie-Lan Nguyen in 2006,
Gibraltar, Pillar of Hercules: photo taken by Gibmetal77 in 2010,
Hercules and Antaeus: photo taken by Richie61Lionheart in 2017,
Pictures from Hercules picture exercise:

1. **A and B:** Illustration by Willy Pogany for the book *The Golden Fleece and the Heroes Who Lived Before Achilles* by Padraic Colum, 1921,
2. **C:** *Hércules y Onfala* by Diego López el Mudo, 17th Century,
3. **D:** *Der Tod des Herkules* by Francisco de Zurbarán, 1634,
4. **E:** *Atlas holding up the celestial globe* by Guercino, 1646,
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Chapter 7: Cadmus and Europa

Unit 3, Chapter 7 header: by Virginia Frances Sterrett, 1921,
Europa and the bull painting: by Guido Reni, 1637-1639,
Cadmus at Delphi: *Cadmus Asks the Delphic Oracle Where He Can Find his Sister, Europa* by Hendrik Goltzius, 1615,
Cadmus and the Dragon: by Virginia Frances Sterrett, 1921,
Cadmus sowing dragon's teeth: Illustration by Willy Pogany for the book *The Golden Fleece and the Heroes Who Lived Before Achilles* by Padraic Colum, 1921,
UT Europa statue: photo taken by Charity Davenport,
Europa and bull at European Games: from www.kremlin.ru, 2015,

Chapter 8: Jason and the Argonauts

Unit 3, Chapter 8 header: Konstantinos Volanakis (1837–1907) Argo, oil on canvas,
3 pictures at beginning of Jason story: Illustration by Willy Pogany for the book *The Golden Fleece and the Heroes Who Lived Before Achilles* by Padraic Colum, 1921,
Hylas and the nymphs: by John William Waterhouse, 1896,
King Phineas and the harpies: Illustration by Willy Pogany for the book *The Golden Fleece and the Heroes Who Lived Before Achilles* by Padraic Colum, 1921,
Jason at the Symplegades: illustration by Howard Davie for *The Heroes by Charles Kingsley or Greek Fairy Tales* by Charles Kingsley, circa 1900,
Medea: by Frederick Sandys, between 1866 and 1868,
Medea throwing her brother out of Argos: by Herbert James Draper, 1904
Orpheus: by William Morris, 1889,
The Sirens: *The Siren* by John William Waterhouse (circa 1900) ,

Chapter 9: Perseus and Medusa

Unit 3, Chapter 9 header: by nightowl on Pixabay,
Constellations of Perseus, Andromeda, and **Cassiopeia:** by Chaouki Kamboua,
Pegasus plane: photo taken by Björn Strey, 2008,
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1. **Perseus kills Medusa:** Walter Crane (1845-1915) drew this image which was included in the 1892 work *Wonder Book For Girls & Boys* by Nathaniel Hawthorne,
2. **Perseus getting the stuff:** Walter Crane (1845-1915) drew this image which was included in the 1892 work *Wonder Book For Girls & Boys* by Nathaniel Hawthorne,
3. **Perseus and Andromeda:** by Charles Napier Kennedy, 1890,
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5. **The Perseus Series: Atlas Turned to Stone:** by Edward Burne-Jones, 1878,
6. **Danae and Perseus:** by Giorgio Ghisi (1520–1582)

Chapter 10: The Odyssey

Unit 3, Chapter 10 header: Arnold Böcklin, Odysseus and Polyphemus, 1896, oil and tempera on panel,
Circe and the Pigs: by Briton Rivière, 1896,
Ulysses and the Sirens: by John William Waterhouse, 1891,
Landscape with Orion: "Landscape with Orion - Blind Orion Searching for the Rising Sun," by Nicolas Poussin, 1658,

Calypso, blonde-haired goddess: by Jan Styka (1858–1925)
Penelope and the Suitors: by John William Waterhouse, 1912,
Penelope: by John Roddam Spencer Stanhope, 1864,
Mentor leading Telemachus: by John Flaxman, 1810,
Odysseus killing the suitors: Illustration from Schwab, Gustav: "Die schönsten Sagen des klassischen Altertums" (1882),

Chapter 11: Resisting the Internet's Grip

Unit 3, Chapter 11 header: by Gerd Leonhard
Ulysses and the Sirens: *Ulysses and the Sirens* by Herbert James Draper, circa 1910,

Unit 4

Chapter 1: Oedipus the King

Unit 4, Chapter 1 header: François-Émile Ehrmann, Œdipe et le Sphinx, 1903, oil on canvas,
Shepherd getting baby Oedipus out of a tree: photo by Sailko, Exhibition at Buonconsiglio Castle, 1663,
Sphinx: Charles Mills Gayley, The Classic Myths in English Literature and in Art (Boston: Ginn and Company, 1893) 261
Nemesis painting: by Alfred Rethel, 1837,
Dude crying blood: photo by katyandgeorge on Pixabay,
Oedipus Rex play: photo by Edipo Rei,
Nemesis cleats: Photo by Charity Davenport,

Chapter 2: My Son's Oedipus Complex

Unit 4, Chapter 2 header: by ast25rulos on Pixabay,

Chapter 3: Daedalus and Icarus

Unit 4, Chapter 3 header: by ReyeD33 on Deviantart,
Athena helping Perdix: by Crispijn van de (I) Passe, 1602-1607,
Partridge: photo by K.Pitk, 2010,
Dédale et Pasiphaé: by Jean Lemaire (1598–1659),
Pasiphae and baby Minotaur: photo by Carole Raddato, 2015,
Daedalus yelling at Icarus: by Anthony van Dyck, 1615-1625,
Icarus falling: by Jacob Peter Gowy, 1635-1637,
Lament for Icarus: by Herbert James Draper, 1898,
Icarus' fall wall: by Musée Antoine Vivenel, 17th Century,
Icarus graffiti: photo by George Tsiagalakis, 2013,
Icarus Statue: photo by Senior Airman Alexa Culbert,

Chapter 4: Businesses and the Icarus Paradox

Unit 4, Chapter 4 header: photo by Dwight Burdette, 2013

Chapter 5: King Midas and the Golden Touch

Unit 4, Chapter 5 header: by Flrmprtrix (Siyuan Xie) on Deviantart,
King Midas and his daughter illustration: by Walter Crane, 1893

Chapter 6: Phaeton

Unit 4, Chapter 6 header: by Johann Michael Franz, 1719-1799,
Helios: by John Flaxman, 1810,
Eos / Aurora: by Juan Antonio de Ribera, 1819,
Phaethon's fall: by Gustave Moreau, 1878,
Tropicbird phaethon: photo by Mia Morete,
Aurora Borealis: photo by janeb13 on Pixabay,

Chapter 7: Bellerophon

Unit 4, Chapter 6 header: by Mary Hamilton Frye, illustration for Mabie, Hamilton Wright's "Myths Every Child Should Know" (1914),
Bellerophon and Athena: by Alexander Andreyevich Ivanov, 1829,
Bellerophon and the Chimera: Photo taken of a Roman mosaic by Félix Potuit, 2009,
Bellerophon falling: by Walter Crane, 1892,
British Airborne Forces logo:
HMS Bellerophon: John James Chalon, 1817,

Chapter 8: Human Chimeras Already Exist

Unit 4, Chapter 7 header: Jacopo Ligozzi, Una chimera, between 1590 and 1610, drawing,

Chapter 9: Arachne

Unit 4, Chapter 8 header: Paolo Veronese, Aracne o la Dialettica, 1520, fresco,
The competition: by Diego Velázquez, 1655-1660,
Athena hitting Arachne: by René-Antoine Houasse, 1706,
Athena turns Arachne into a spider: by Stefano della Bella, 1644,
She changed her into a spider: Illustration by Walter Crane, 1892,
Statue of Athena in Athens, GA: Photo by Michael Rivera, 2012,

Chapter 10: Hubristic Leaders

Unit 4, Chapter 9 header: Jean-Louis-Ernest Meissonier, Napoleon I in 1814, 1862, oil on panel,

Chapter 11: Disasters Due to Hubris

Unit 4, Chapter 10 header: by skeeze on Pixabay,

Unit 5

Chapter 1: Echo and Narcissus

Unit 5, Chapter 1 header: John William Waterhouse, Echo and Narcissus, 1903, oil on canvas,
Echo rock: photo by Till F. Teenck,
Narcissus looking into the river: by Marco Antonio Franceschini, 1830,
Daffodils: photo by annca on Pixabay,
Echo laying: by Talbot Hughes, 1900,

Chapter 2: Selfies: Narcissism or Not?

Unit 5, Chapter 2 header: Photo from PXHere,
2014 World's Series win selfie: Photo by Matthew Roth,
Scary ledge selfie: Photo by Tuce at Unsplash,
Selfie stick woman: From Pixabay,

Chapter 3: Cupid and Psyche

Unit 5, Chapter 3 header: Sculpture in Thorvaldsens Museum, Copenhagen, Denmark. Sculptor: Bertel Thorvaldsen (c. 1770-1844), photo by Daderot,
Cute Cupid and Psyche: by Guillaume Seignac, 1870-1924,
Psyche in Cupid's castle: *Psyche Served by Invisible Spirits* by Luca Giordano, 1695-1697,
Psyche and her sisters: *Psyche's Sisters Giving her a Lamp and a Dagger* by Luca Giordano, 1695-1697,
Psyche sees Cupid: *Psyche Discovering the Sleeping Cupid* by Luca Giordano, 1695-1697,
Cupid running away: by Charles-Antoine Coypel, 1730,
Psyche with Venus: by Alessandro Varotari, 17th Century,
Psyche looking in the box: by John William Waterhouse, 1903,

Chapter 4: When Cupid's Arrow Strikes

Unit 5, Chapter 4 header: by GabrielFerraz on Pixabay,
Brain map: by the National Institutes of Health, 2006,

Chapter 5: Pan and Syrinx

Unit 5, Chapter 5 header: François Boucher, Pan and Syrinx, 1743, oil on canvas,
Satyr: Pearson Scott Foresman,
Color Apollo and Daphne: by adel adili, 2005,
Apollo finding wounded Hyacinthus: by Jan Cossiers, 1636-1638,
Pan and Syrinx statue: by Gilles-Lambert Godecharle, 1804, photo by Michel wal, 2010,
Pan in the reeds: illustration by Walter Crane (1845–1915),
Golden laurel wreath: photo by Andreas Praefcke,
Hyacinth: photo by David J. Stang, 2006,

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Apollo and Daphne statue: by Bernini, 1622-1625,

Chapter 6: Halcyon and Ceyx

Unit 5, Chapter 6 header: by lukasbieri on Pixabay,
Morpheus and Iris: by René-Antoine Houasse, 1690,
Night and Sleep: by Evelyn De Morgan, 1878,

Chapter 7: The Story of Io

Unit 1, Chapter 4 header: by Alexas_Fotos on Pixabay,
Mercury and Argus: Talking by Ubaldo Gandolfi - Mercury Lulling Argus to Sleep, 1770-1775,
Mercury and Argus: Asleep by Ubaldo Gandolfi - Mercury About to Behead Argus, 1770-1775,
Jupiter with cow Io: *Io, transformed into a cow, is handed to Juno by Jupiter* by David Teniers the Elder, 1638,
Argus butterfly: Photo by Astrokey44,

Chapter 8: Pyramus and Thisbe

Unit 5, Chapter 6 header: Lucas van Leyden, Pyramus and Thisbe, 1514, engraving on cream laid paper,

Thisbe at the wall: by John William Waterhouse, 1909,

Thisbe with sword: 17th century,

Mulberries: photo by B.navez,

Chapter 9: Venus and Adonis

Unit 5, Chapter 8 header: Pietro da Cortona, Chariot of Venus, 1622, tempera on canvas,

Venus and Adonis statue: by Antonio Canova, 1795, photo by Sailko, 2014,
statue of Adonis and the boar: *The Death of Adonis* by Giuseppe Mazzuoli (ca. 1644-1725), photo by Yair Haklai, 2007,
Venus mourning Adonis: *Venus Lamenting the Death of Adonis* by Luigi Primo, 1655-1657,
Anemone flowers: photo by Density, 2006,

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Unit 1 Chapter 2 reading: Parts 1 and 2 written by Charity Davenport using information from Wikipedia, May 19, 2018. , Part 3 excerpt from *Stories of the Ancient Greeks*, by Charles D. Shaw, 1903,
Unit 1 Chapter 3 reading: adapted from the article "Grit, Money, Glory: Olympics Then and Now" by Sarah Waldorf, July 30, 2012, *The Iris*.
Unit 1 Chapter 4 reading: from "Juno Spacecraft to Carry Three Figurines to Jupiter Orbit" from NASA, Aug. 3, 2011, updated Aug. 7, 2017,
Unit 1 Chapter 5 reading: Written by Charity Davenport using information from a variety of sources, mostly Wikipedia pages.
Unit 1 Chapter 6 reading: Written by Charity Davenport using information from Wikipedia.

Unit 2 Chapter 1 reading: from *Aunt Charlotte's Stories of Greek History* by Charlotte M. Yonge, 1873,
Unit 2 Chapter 2 reading: Adapted from *Greek Gods, Heroes, and Men* by Caroline H. and Samuel B. Harding, 1906,
Unit 2 Chapter 3 reading: Adapted from *Old Greek Stories* by James Baldwin, 1895,
Unit 2 Chapter 4 reading: *Pandora's box: the real impact of drug policies* by Luciana Pol for OpenDemocracy, March 16, 2016,
Unit 2 Chapter 5 reading: "Modes of Persuasion: Ethos, Pathos, and Logos" by Excelsior College Online Writing Lab (OWL), 2018.
Unit 2 Chapter 6 reading: From "The Republic" by Plato, translated by Benjamin Jowett, 1908.
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Unit 3 Chapter 1 reading: from "Stories of the Ancient Greeks", by Charles D. Shaw, illustrated by George A. Harker, and published by Ginn & Company, Boston, 1903,
Unit 3 Chapter 3 reading: Written by Charity Davenport with some text from Wikipedia.
Unit 3 Chapter 4 reading: from *Favorite Greek Myths* by Lilian Stoughton Hyde, 1904,
Unit 3 Chapter 6 reading: *The Age of Fable, or Stories of Gods and Heroes* by Thomas Bulfinch, 1855,
Unit 3 Chapter 7 reading: *Favorite Greek Myths* by Lilian Stoughton Hyde, 1904,
Unit 3 Chapter 8 reading: from *Aunt Charlotte's Stories of Greek History* by Charlotte M. Yonge, 1873,
Unit 3 Chapter 9 reading: from *The Myths and Legends of Ancient Greece and Rome* by E. M. Berens, 1880,
Unit 3 Chapter 10 reading: Adapted from *Bulfinch's Mythology* by Thomas Bulfinch, *Greek Gods, Heroes, and Men* by Caroline H. and Samuel B. Harding, and Wikipedia,
Unit 3 Chapter 11 reading: "Psychological tips for resisting the Internet's grip" by Elliot Berkman for The Conversation, March 1, 2016.

Unit 4 Chapter 1 reading part 1: *Old Greek Folk Stories Told Anew* by Josephine Preston Peabody, 1897,
Unit 4 Chapter 1 Reader's Theatre mini Oedipus Rex play: by Em Turner Chitty, the University of Tennessee, April 19, 2018.
Unit 4 Chapter 2 background information: "Oedipus Complex" by Kyle Crowe.
Unit 4 Chapter 3 reading: from *Old Greek Stories* by James Baldwin, 1895,
Unit 4 Chapter 4 reading: Excerpts from "Icarus Paradox" from Wikipedia, last updated April 18, 2018.
Unit 4 Chapter 5 reading: Adapted from *Favorite Greek Myths* by Lilian Stoughton Hyde, 1904,
Unit 4 Chapter 6 reading: Adapted from *Stories of Old Greece* by Emma M. Firth, 1894
Unit 4 Chapter 7 reading: Adapted from *Stories of the Ancient Greeks* by Charles D. Shaw, 1903,
Unit 4 Chapter 8 reading: "The End of the Waitlist: How chimeras could solve the organ transplant problem" by Garrett Dunlap, figures by Shannon McArdel, March 9, 2017,
Unit 4 Chapter 9 reading: *Favorite Greek Myths* by Lilian Stoughton Hyde, 1904,
Unit 4 Chapter 10 reading: "Why Hubris Causes Leaders to Significantly Overreach Themselves" by Eugene Sadler-Smith for The Conversation, January 20, 2017.
Unit 4 Chapter 11 reading part 1: by David Hilfiker,
Unit 4 Chapter 11 reading part 2: by Bilbo on Blogspot,

Unit 5 Chapter 1 reading: Adapted from *The Age of Fable, or Stories of Gods and Heroes* by Thomas Bulfinch, 1855,
Unit 5 Chapter 2 reading: "Why do people risk their lives for the perfect selfie?" by Michael Weigold Professor of Advertising, University of Florida, published March 24, 2016. Updated May 7, 2018,
Unit 5 Chapter 3 reading: Adapted from *The Age of Fable, or Stories of Gods and Heroes* by Thomas Bulfinch, 1855,
Unit 5 Chapter 5 reading: *Old Greek Folk Stories Told Anew* by Josephine Preston Peabody, 1897,
Unit 5 Chapter 6 reading: *Old Greek Folk Stories Told Anew* by Josephine Preston Peabody, 1897,
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Charity Davenport has been teaching at the University of Tennessee's English Language Institute since 2008 and has experience teaching middle school students in Nashville and South Korea. She studied Latin and Hellenics in high school for 5 years and won many JCL awards. This love for Latin and Greek helped shape her love for English and other cultures as well.

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