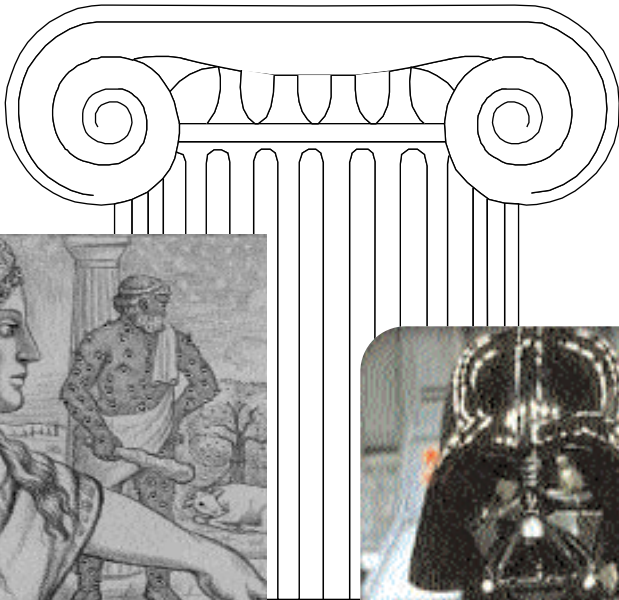# —MYTHOLOGY—

IN
Literary Culture

CLEARVUE/eav
THE MOST COMPLETE SOURCE FOR CURRICULUM-ORIENTED MEDIA

Program #CL983-CV   Running Time—20:00

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Intended for Junior and Senior High Students

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THE MOST COMPLETE SOURCE FOR CURRICULUM-ORIENTED MEDIA

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Summary

The mythological framework of the Greek and Roman eras may often seem outrageously fantastic and dated in comparison to our modern story-telling industry. Yet, the characters of those myths, typically doomed to suffer the extraordinary wickedness of jealous deities or live out the consequences of a self-imposed tragedy, have become foundations for many characters within modern literary culture.

Mythology in Literary Culture examines the undeniable relationship between the characters of modern literature and film and those of our ancient mythological heritage. Classifying characters into five fundamental models—transgressor, trickster, temptress, destroyer, and hero—this program explains the recurring archetypal themes of a cross-cultural paradigm and its manifestation in literature.

Jason and Diane host this intriguing look into the philosophical, pyschological, and historical foundations of myths and their characters. Students will be amazed when they discover that some of their favorite fictional heroes and villains were developed from the legends of ancient societies.

Learning Objectives

After viewing the program and participating in discussion and activities, students will be able to:

• Discuss the importance of Greek and Roman mythology to literary culture;

- Discuss three different ways people interpret myths;

- Name and describe five essential character archetypes, including transgressor, trickster, temptress, destroyer, and hero;

- Classify literary characters as a representation of one of these specific archetypes;

- Analyze modern literature from the perspective of mythological archetypes; and

- Discuss how mythological tales represent philosophical and psychological ideas.

Intended Audience

This program is intended for junior high (grades 7 through 9) and senior high (grades 10 through 12) students.

Presenting the Program

You may wish to follow this procedure in presenting the program.

1. Preview the video and familiarize yourself with this teacher's guide. Pay special attention to the "Transcript" section; this section provides you with the exact content of the program. Review the learning objectives, "Before Viewing," and "After Viewing" suggestions.

2. Next, introduce students to the video, using the "Before Viewing" suggestions to relate the upcoming information to what they already know.

3. Have students view the video in its entirety the first time you show the program.

4. Check for understanding by discussing and reviewing the information and concepts presented in the video by using the general and specific "After Viewing" suggestions in this teacher's guide.

5. If time permits, allow students to view the program a second time, pausing for discussion at points of interest.

Vocabulary

amoral	hero	stereotype
aphrodisiac	immoral	temptress
archetype	myth	transgressor
destroyer	mythology	trickster

Before Viewing

Ask students to list and describe any Greek or Roman myths they are familiar with. Write this list on the board. Discuss what role these stories may have played in ancient societies and ask students if they believe these stories have any relevance to our modern society. Do any of these stories remind them of films they have seen or books they have read?

From the myths mentioned, highlight some of the characters within them. List some of their characteristics, describe their mission or goal, and discuss their relationship to other characters in the story. Ask students if they see any consistent themes or characteristics throughout these myths.

Explain to students that the program they are about to see is going to explore the concept of archetypes. This literary concept will help students analyze and classify the characters found in all of their favorite books, films, and even television programs. It will dispel any idea that the stories of ancient cultures are irrelevant and outdated.

After Viewing

Use these discussion topics and questions to review the program material.

1. Where do we find mythological themes? *They are found in science and technology, entertainment, music, games, books, and art.* In which of these do we find the most prevalent uses of mythological

themes? *They are most commonly found in the stories we tell by means of books, films, and television.*

2. What are some of the most common ways we look at myths today? *Myths are sometimes thought of as describing actual historical events. For example, the legend of Jason and the Argonauts is thought to be a tale representing timeless philosophical and psychological truths, such as the myth of Oedipus. As well, myths are thought to be symbolic descriptions of natural processes.*

3. What do all myths have in common? *They represent reality and the human condition. Also, the same characters from myths can be found across numerous cultures.* What do we call these common character types? *They are called archetypes.*

4. What is the nature of the transgressor archetype? *The transgressor is the character who attempts something that has never been done. This character pushes the limits of human knowledge.* Who are examples of transgressors from mythology? *Two examples are Prometheus, who took fire from Zeus, and Sisyphus, who tried to outwit the gods and overcome death.* Name some modern transgressors. *Answers will vary.*

5. What is the nature of the trickster archetype? *The trickster is the character who tries to get ahead in life by means of trickery and cunning. This character survives by wits and skills rather than by strength.* Name a trickster from ancient mythology. *One example is Hermes, who tried to steal his brother's cattle.* Name some modern tricksters from our literary culture. *Answers will vary.*

6. Describe the temptress archetype. *This character compels people through beauty, love, and temptation, often with devastating effects.* Who is the most well-known temptress of ancient classical mythology? *Aphrodite, who represents all aspects of love, including ideal love, marriage, and sex.* Where do we see this archetype represented in modern society? *Answers will vary.*

7. What are the characteristics of the destroyer archetype? *This character is destructive for the sake of destruction alone.* Who is the most well-known destroyer archetype of classical mythology? *Hades, the god of the underworld, who was both feared and worshiped by ancient*

classical society. Name characters from modern stories who represent this archetype. *Answers will vary.*

8. Describe the hero archetype. ***This character has a mission that must be completed in the face of overwhelming odds. Although this character may not always succeed, he/she is the only character with the ability to do so and may die in the process.*** Who are some of the most well-known heroes of classical mythology? ***Hercules, Hector, Perseus, and Achilles.*** Name some characters from modern literary culture who fall into this category. *Answers will vary.*

9. Following the video and discussion, take students to the library and have them pick out books, poems, short stories, films, or periodicals with characters representing the different archetypes. Discuss the relationship between the Greek and Roman myths they learned about and the characters from these works.

10. Have students attempt to list characters that they think do not fit into these archetypes. After writing them all down, talk about each character. Do they, perhaps, represent overlapping archetypes? If so, discuss how our interpretation and understanding of the role of each archetype may have changed over time in order to accommodate different aspects of the human condition. If possible, generate a different archetype that students believe to be represented in modern literature.

11. Have each student pick the archetype they are most interested in and write a short myth with that character type. When they have completed their myths, put students into groups of five, in which each student represents a different archetype. Have them read their myths to one another, and then discuss the different roles each archetype plays. After they have finished the discussion, have them attempt to bring each character together into a single myth. Have a further discussion, focusing on the relationship among each archetype.

12. Design a research project in which students investigate the myths of nonclassical culture and compare the characters to the archetypes described in this program. Students may study the folk tales of Africa,

Hindu mythology, Native American mythology, or any number of other traditions. Encourage them to draw parallels, as well as define differences among the characters of Greco-Roman myths and those of their cultural area of choice.

13. Have students read different versions of the same myth (they were written differently according to the country they originated from). Have the class describe the similarities and differences in the various versions.

14. Have students rewrite a favorite myth in an updated, modern version.

15. Invoke a discussion about the limitations and dangers of archetypes. Do we limit our analysis of literary characters using archetype? Do archetypes enhance our analysis? Bring the discussion into the realm of the social, as well. Does our discussion of archetypes create unreasonable expectations or harmful stereotypes in our society? Elaborate on the relationship between literary culture and society, with regards to archetypes.

16. Have students choose a myth and rewrite it from a different character's perspective. Follow-up with a discussion of students' changed understanding of that myth. How does this transform our understanding of archetypes?

17. Have students analyze a myth of their choice, focusing on the role that women play. Are some archetypes overly represented by a particular gender? How might this have affected modern literary culture, as well as modern standards for gender roles?

18. If possible, take your students to the school's computer lab. Using the suggested Web sites in this guide, conduct an activity during which students compile a list of related topics and form their own research projects based on that list.

Transcript

Jason: Hi, I'm Jason.

Diana: And I'm Diana. Now, we know that the myths of classical Greece and Rome are pretty interesting things, and we know that even today, those ancient myths are part of a lot of our modern life.

Jason: You can find mythological themes all over the place, right here in the 21st century. In science, for instance, and in technology. Did you know that the Milky Way is named the "Milky Way" because of mythology? True. Hera, queen of the gods, spilled milk, and the droplets turned into stars.

Diana: Did you know that a lot of the entertainment you watch, and music you listen to, and even games you play are derived from myths that are thousands of years old?

Jason: How about *mythology* in the constructive arts: sculpture, paintings, pottery, that sort of stuff?

Diana: And let's not forget why we're here: to talk about maybe the biggest area where mythology affects us today.

Jason: Diana is right, you know. She's talking about the role of classical Greek and Roman mythology in the books we read and in the videos we watch.

Jason: Now, you find mythology in poetry, classics, adventure stories, love stories, and even comic books today.

Diana: For instance, Darth Vader is actually based on Hades, the Greek god of the underworld.

Jason: And Luke Skywalker follows the pattern of a classical mythological hero. We'll talk more about that in a minute.

Diana: Without classical mythology, there would be no *Moby Dick*, or *Xena, Warrior Princess*, or *My Fair Lady*, or *Frankenstein*. In fact, if there were no mythology, you'd only need about half your library card.

Jason: Yep, without mythology, we'd lose a lot of our heroes…

Diana: …and our tricksters…

Jason: …and our love stories…

Diana: …and strangely enough, even a lot of our horror stories.

Diana: Anyway, there are many different ways to think about myths. One common way is to say that myths were created to describe real historical events.

Jason: Take the legend of Jason and the Argonauts, who sailed all over the ancient world in search of the golden fleece. Some people thinkJason's story is really the story of all the early explorations and voyages, all rolled up into one tale.

Diana: If we buy this approach, then the golden fleece wasn't really a magical item that allowed its possessor to fly; it represented all the wealth being found as the ancient Greeks expanded their world—technological treasures, as well as gold and jewels.

Jason: Another way we look at myths today is to say they represent eternal philosophical truths.

Diana: For example, psychology tells us that all young boys want to be the only recipient of their mothers' love. They also feel a need to eliminate all competitors—the chief of whom is their father.

Jason: Compare this to the myth of Oedipus. Now, here's an adventurous, very brave young man who finds it necessary to kill an old man and then marries a beautiful older woman. Later, he discovers that the old man he killed is his father, and the woman is actually his mother.

Diana: There are a lot of myths that fit this theory. What about the story of Helen of Troy, who was so beautiful that her face launched a thousand ships and led to the Trojanw War?

Jason: Think of all the different myths that reflect the wishes, hopes, and passions of humanity.

Diana: …Don Juan, the ultimate lover, and Cinderella, the ultimate princess in every little girl. This approach links kind of closely into

what Carl Jung would later call the "Collective Unconscious."

Jason: The final way in which we might look at myths are as symbolic descriptions of important natural processes. This theory dates back to at least the late 1700s, when a philosopher declared that Jesus was really the sun and the twelve apostles the signs of the Zodiac.

Diana: This, of course, isn't generally accepted anymore, but many other examples of natural phenomena—the daily passage of the sun across the heavens, the shape of star formations, and, of course, weather effects—provide us with intriguing possibilities even today.

Jason: Do myths have anything else in common? Well, yeah. To start with, they do represent reality and the human condition. Myths are not fairy tales.

Diana: In fairy tales, Cinderella lives happily ever after. The wicked queen is deposed, the wicked witch defeated. Virtue always triumphs. The good are always rewarded.

Jason: Contrast this to the myth of Oedipus, who blinds himself and goes into exile, or Hercules, who burns himself to death, or Prometheus or Icarus, who really crashed and burned.

Diana: Another thing myths have in common is that you find them in every culture, from ancient Greece and Rome, which we'll be covering today, to the Far East and Africa and the American frontier, and many, many others. We'll talk a little about them later. And there's one other thing that myths have in common. This is kind of spooky. No matter what culture's mythology you choose—Israeli or Icelandic, Norwegian or Native North American—you always find the same character types showing up in the myths. We call these *archetypes*.

Jason: We're going to show you how some of the more common mythological archetypes continue to have an effect on what you read, what you watch, and what you play. We're going to look at the *hero*, or warrior, and the *destroyer*.

Diana: The *temptress*, the *trickster*, and the *transgressor*, which is where we're going to start today.

Diana: You probably know a couple of transgressors right now—you know, the kind of kids who just have to try something they shouldn't, or explore a place where they know they don't belong. Well, so did the Greeks and Romans. There was Sisyphus, who tried to outwit the gods and conquer death. His punishment: to push a boulder up a mountain for all eternity, because it always rolled to the bottom again when it reached the top.

Jason: And what about Prometheus? He wound up chained to a rock, having his liver eaten by an eagle day after day, just because he took fire from Zeus and gave it to man. Well, you don't think modern writers are going to let a character—an archetype—like that get away, do you?

Diana: The key to the transgressor now, as in ancient myths, is that they push the limits of human knowledge. In ancient times, they were men seeking powers reserved only for gods. Nowadays, they might show up as mad scientists conducting horrific experiments. Either way, transgressors play with fire and inevitably get burned.

Jason: Here's a little story you might have read, and it's about as good an example as you're going to find of the transgressor in modern literature. In fact, it's subtitled "The Modern Prometheus." It's about a doctor who thought he could cheat death. A poet's wife wrote it, and she called her story *Frankenstein*.

Diana: Here's another example of the classic mythological transgressor in action. It's John Milton's classic, *Paradise Lost*, which tells the story of man's fall from grace, when…well, everybody knows the story of the garden of Eden.

Jason: A lot of Milton's stuff was based on mythological archetypes, by the way. Check out some of his sonnets. Or dig into Lycidas, or Samson Agonistes, and see what you find.

Diana: Here's another transgressor you might know—he's in *The Picture of Dorian Grey*. Seems that Dorian has a strange painting of himself. His likeness in the portrait keeps on aging while he himself never gets a day older. Stealing eternal youth…this did not make the gods very happy.

Jason: Other transgressors you've run across in literature? There are

hundreds. How about a visit to poor Doctor Jekyll? Or a trip to the island of Doctor Moreau?

Diana: Are there others? you tell me. Is *Ghostbusters* about three transgressors or just a modern fairy tale? Can you name a book or movie about a mad scientist that isn't based on a mythological transgressor? Think about it. Meanwhile, we'll take a look at another archetype you find all over the place these days.

Jason: Bugs Bunny?

Diana: Well, sort of. Robin Hood qualifies, too. And Puck, from Shakespeare's *A Midsummer Night's Dream*. Anyway, back in ancient Greece, they had this trickster called Hermes. Now, this is a guy who gets off on the wrong foot right from the start. On the day of his birth, he rips off his brother Apollo's cattle. When Apollo nails him for it, Hermes says, "I was just born yesterday."

Jason: This kid was one day old? No wonder Hermes is the patron of robbers and all who gain through treachery.

Diana: Yeah, well, he's not all bad. Later, he created the lyre and gave it to Apollo. And Hermes guided Persephone out of Hades. Don't get the trickster wrong. There's a lot of fun to him or her, and they survive by wits and skill rather than strength or power. Still, Hermes is crafty, and ingenious, and deceiving, and he has winged shoes and a cap of invisibility. That makes him a pretty good archetype for our modern-day tricksters.

Jason: Well, Robin Hood isn't what I'd call modern day. How about someone a little more current—like Bart Simpson?

Diana: How about someone a little more futuristic, like Han Solo from *Star Wars*? He tricked his way out of almost every challenge he faced, even though he was a hero in the end. Every culture has a trickster. The Norse had Loki, the god of mischief. Native Americans had the coyote, the raven, and the great hare. Brer Rabbit's ancestors come from many, many African myths. You really ought to look into some of them, and your teacher can probably get you started in the right direction.

Jason: What are the magazines for?

Diana: Look at the model. What do you see?

Jason: Wow!

Diana: Attractive, huh?

Jason: Oh, yeah.

Diana: That's the effect of myths for you, Jason. She's just part of your ancient, ancient past. And she's not just a stereotype. She's an archetype.

Jason: Wait, you think that I think that this model is cute because of mythology?

Diana: You can't fight fate, Jason. Aphrodite is a classic role model of the archetypal temptress. Fact is, statues and art of her have endured for thousands of years as the standard of beauty that Western culture still follows.

Jason: Aphrodite, huh?

Diana: This lady had power. She was the goddess of all aspects of love. As Aphrodite Urania, she looked over ideal love. As Aphrodite Benetrix, she watched over marriages. And as Aphrodite Porno, she was in charge of lust.

Jason: Aphrodite Porno?

Diana: Well, where did you think the word came from? It's from mythology. While we're at it, the word *aphrodisiac* comes from Aphrodite's name. When the temptress let loose, everybody was vulnerable. In fact, Helen blamed Aphrodite for compelling her to run off to Troy, and you know what kind of trouble that trip caused. This is the goddess of the perpetual power of love, and she can still lead you to complete destruction as easily as complete bliss.

Jason: So whenever we read a book or see a video about a real femme fatale, it's the archetype of Aphrodite that's behind the character.

Diana: Well, not always. A lot of so-called temptresses are *immoral*. The true temptress—the Aphrodite archetype—is *amoral*. It is simply her nature to be compellingly irresistible.

Jason: Like, for instance…

Diana: Think of Catherine in *Wuthering Heights*. She wasn't bad or evil. She just inspired catastrophic passion in poor Heathcliff. Fact is, you still find the temptress appearing all over the place today. And not just in movies, in books too, like *The Handmaid's Tale* and in *The Clan of the Cave Bear*—not to mention about three gazillion other places.

Jason: And just like Aphrodite herself, the temptress, too, can be a victim of love.

Diana: Oh, yeah, happens a lot to the modern temptress. Look at Romeo and his temptress Juliet—irresistible, yet herself a tragic victim of love in the end.

Jason: And not always a tragic victim. Love can make for good comedy, as well.

Diana: What about Cher in *Clueless*, happily playing matchmaker and then falling for the perfectly wrong guy?

Jason: Or Queen Titania in *A Midsummer Night's Dream*—she falls for love with a guy with a donkey's head.

Diana: Just another example of the power of love.

Jason: Okay, I'm getting kinda confused, here. Can you give me one clear modern example of the Temptress?

Diana: Look no farther than the silver screen…and the roles of Theda Bara…or Clara Bow…or even Hedy Lamarr. Check one out at your local library and see a temptress at work

Jason: Works for me. Next!

Jason: Hades. This is the archetype *destroyer*. The kind of evildoer that makes villains look like boy scouts. Villains are merely troublesome. Destroyers like Hades represent destruction for destruction's sake. That's why he wasn't just the lord of the underworld, he was the god voted "least popular" by the ancients.

Diana: Well, there's a surprise!

Jason: Even the other gods didn't like him. People avoided speaking his

name, so they wouldn't call his attention to themselves. When they had to worship him, they banged their hands on the ground, and they made sacrifices to Hades with their eyes averted. This dude was tough stuff.

Diana: Which makes him the perfect archetype of all time for the destroyer both back then and in modern literature.

Jason: Yep. Think about every unstoppable fiend in every horror movie you've ever seen. That's the mythic destroyer in modern clothing––Darth Vader, out to destroy the rebellion; *The Legend of Dracula*.

Diana: Freddy Kreuger would fit in pretty well here, wouldn't he?

Jason: So do classic stories like "Masque of the Red Death" by Edgar Allan Poe, where death incarnate stalks the palace, unstoppable and unrelenting. Notice that the mad scientists we put in the transgressor archetype also destroyed, but only as a by-product. They were really trying to create something forbidden. Destroyers take things apart just for the sake of destroying.

Jason: How about we move on to something a little more cheerful—like heroes?

Diana: You mean, a sandwich?

Jason: No, not a sandwich.

Jason: Where do we start with the heroes? Achilles? Perseus? Hector? Hercules? And what made 'em so great?

Diana: What made the hero a hero was that he had a mission or quest that only he could achieve. He fought to complete his mission, often in the face of overwhelming odds. And he didn't always win—remember Hercules and Achilles, among others. They completed their tasks, their missions, but they died in the doing, or after it. We might as well start our heroes with Luke Skywalker, who took on a little job like saving the galaxy.

Jason: Or Han Solo, who was also a trickster.

Diana: As was Robin Hood. And when we think of heroes, let's not

forget *The Three Musketeers* or Henry Fleming in the *Red Badge of Courage* or cowboys with white hats or even knights in shining armor.

Jason: We need to tell you, I think, that being a hero and completing a quest doesn't always have to mean battle or bloodshed or abnormal strength or brutality.

Diana: There are also simple heroes, like the old man in Hemingway's *The Old Man and the Sea*, whose unique strength was perseverance.

Jason: And Shakespeare's Julius Caesar, whose challenge is to rise to greatness without losing his humanity.

Diana: Or even a hero you see and read about more and more these days—the everyday hero, like Virgil Tibbs in *In the Heat of the Night*.

Jason: You know, the black detective who must solve a murder far from home in an environment of racial hatred and physical danger.

Diana: While we're at it, there's no law that says the archetypal hero has to be male, either. Xena, the Warrior Princess, is a hero character drawn straight from mythology. Wonder Woman, too.

Jason: Even animals can be heroes, like Buck in *The Call of the Wild*.

Diana: In Melville's famous novel, is Moby Dick a hero? Or is he the destroyer? Or does he represent something completely different? You tell us.

Jason: You know, we've covered a lot of ground today, and we haven't even scratched the surface.

Diana: We've looked at how differently people interpret myths—as descriptions of historical events, or symbols of profound philosophical truths, or as representations of natural processes.

Jason: We've gone into five of the most prevalent archetypical characters to show you how they appear again and again in modern books, videos, plays, games, and movies.

Diana: We've seen how transgressors—mythic characters like Prometheus and Sisyphus—fired the imagination of authors like Mary Shelley and John Milton and gave us a whole world of mad scientist-types that range from Dr. Jekyll to the Ghostbusters.

Diana: We found Hermes, the trickster, in settings from Sherwood Forest to far-away galaxies, in Shakespeare and Mark Twain, and even classic folk tales like *Brer Rabbit*.

Jason: Aphrodite, the temptress whose beauty no one can resist—we found her everywhere from ads and commercials to classics like *Wuthering Heights* and movies like *Clueless*.

Diana: We tracked Hades, the destroyer, through modern bad guys like Darth Vader, classics like Dracula, and the unstoppable fiend in your favorite horror movie.

Jason: No wonder I'm tired! We even took a look at the classical mythological hero and his quest—the guy and girl we meet over and over again, wherever we look today…

Diana: In *Moby Dick* and *The Three Musketeers* and *Star Wars* and Xena and in more places in modern literature and film than probably any other archetype.

Jason: Seems like a lot of work, doesn't it?

Diana: Well, frankly, we've left you more work to do than we actually covered.

Jason: Fortunately, it's fun work. And you might even be able to grab yourself a little extra credit for doing some of it.

Diana: For one thing, there are a lot more archetypes we couldn't get to…like the innocent…

Jason: Check out Persephone.

Diana: And the Earth Mother.

Jason: Check out Persephone's mom, Demeter.

Diana: And all we could look at today was classical mythology—Greek and Roman mythology.

Jason: That leaves you with literally a world of mythology to explore…and legend after legend that influences the books you read and the things you watch. Look into Valhalla in Nordic mythology and check out some of their heroes. Dig into Indian mythology and see

how their temptress archetype compares to the one we talked about today. There's a whole world of mythology out there for you—literally.

Diana: Where do you start? We suggest with your teacher. Nobody knows more about how to get you up and running in the direction you want to go. Another way is to form ad hoc study groups and divide research on various myths and legends, then apply what you discover to books and movies group members have read and seen.

Jason: Don't overlook your school and local municipal libraries and their staff—you may have more stuff about mythology in your town than you ever even imagined.

Diana: Last but certainly not least, you've got something the ancients never had—the Internet at your fingertips. Now, you know what the Web is like. Sites under development today are old news and gone tomorrow.

Jason: Here are some of the sites Diana and I found that'll help you float your mythological boat. As Artemis might say, we wish you happy hunting.

Diana: Or as Fortuna would put it, good luck.

Glossary

amoral—completely lacking morals or values.

aphrodisiac—that which stimulates sexual desire. Perfumes and types of food have often been thought of as aphrodisiacs.

archetype—original model from which similar characters are patterned.

destroyer—archetype whose characteristics consist of the desire to destroy merely for the sake of destruction. Examples of this archetype include Hades, god of the underworld, and the more modern Darth Vader.

hero—archetype characterizing one who must overcome a challenge against all odds and at the risk of death. Examples of this archetype include Hercules and Achilles, as well as Luke Skywalker and Julius Caesar.

immoral—against established moral values.

myths—ancient stories involving characters and themes representative of an essential human condition.

mythology—collection of myths and legends pertaining to the history and culture of a group of people.

stereotype—simplified conception or belief regarding a particular idea, person, or thing.

temptress—archetype characterizing one who acts as a compelling force, particularly with regards to love or lust, often inspiring catastrophe.

transgressor—archetype characterized by one who must go beyond the limits of human expectations and standards.

trickster—archetype characterized by one who survives by means of their cunning skills rather than force.

Informational Resources

The following Web sites may be helpful for both teachers and students in further researching the mythology. Additional Internet resources may be found using popular search engines, such as Google or Yahoo! Since the Web is constantly evolving, some of these sites may have changed locations or may no longer be available.

http://pantheon.org/mythica—The Encyclopedia Mythica is a comprehensive collection of articles about mythology, folklore, and

legend. Includes a wide range of cultures, from Inca to Greek to Aboriginal mythology.

http://www.egyptianmyths.com—This site contains full-text versions of several Egyptian myths, as well as a number of essays and articles about the land, history, and religion of ancient Egypt.

http://www.hindumythology.com—This thorough site contains an enormous body of information regarding Hindu mythology, including several tales from the Ramayana, Bhagavad Gita, and Mahabaratha. It also contains sections on Hinduism, Buddhism, and Jainism, and visitors may attempt to complete a difficult crossword puzzle.

http://www.bulfinch.org—Full-text version of Thomas Bulfinch's Mythology.

http://www.greekmythology.com—Greek Mythology provides students with a well-organized source of information, including such topics as gods, titans, myths, creatures, places, and heroes of ancient Greece.

http://www.cln.org/themes/mythology.html—Community Learning Network provides an excellent resource for students and teachers for the study of mythological themes in science and literature.

http://www.windows.ucar.edu/cgi-bin/tour_def/mythology/ mythology.html—This site takes a unique approach to mythology resources on the Internet. Here, visitors may choose celestial bodies and constellations to reveal their mythological significance across several cultures. And, in the spirit of accessibility, this site may be viewed in beginner format, intermediate format, or advanced format, depending on the student's grade level. Also included are the mythological family trees of Greek, Roman, and Norse mythology, a world mythology site map, and a challenging mythology hangman game.

<u>*Notes*</u>

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Literary Culture

Related titles:
The Voyage of Ulysses & Aeneas (video) 7VH 0219
The Voyage of Ulysses & Aeneas CD-ROM 3CD 6054
The Myths & Legends of Ancient Greece (video) 7VH 0226
The Myths & Legends of Ancient Greece CD-ROM 3CD 6027
Myths of Africa, Arabia, Ireland, & Scandinavia CD-ROM 4CD 2162

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