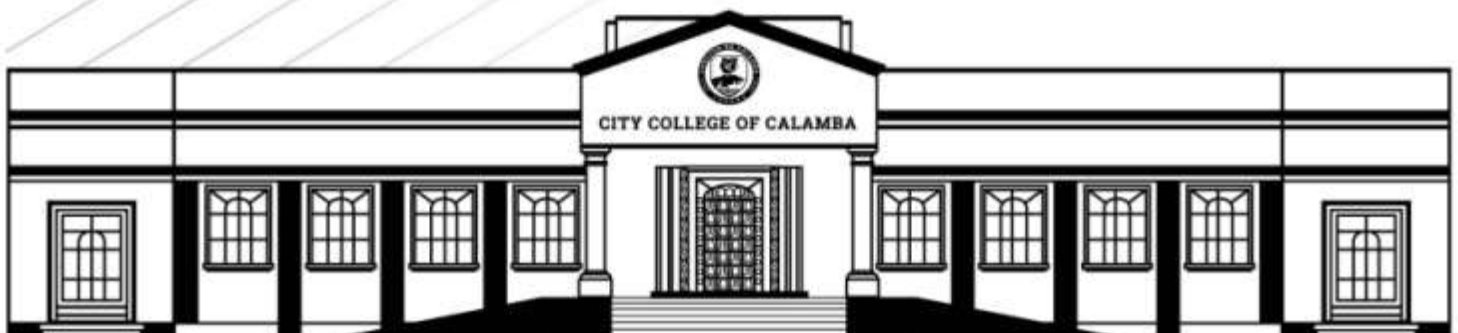




Course Title: ENGM 301b

MYTHOLOGY AND FOLKLORE

Learning Module No. 01





Student

Name:

Student Number:

Program:

Section:

Home Address:

Email Address:

Contact Number:

PROFESSOR

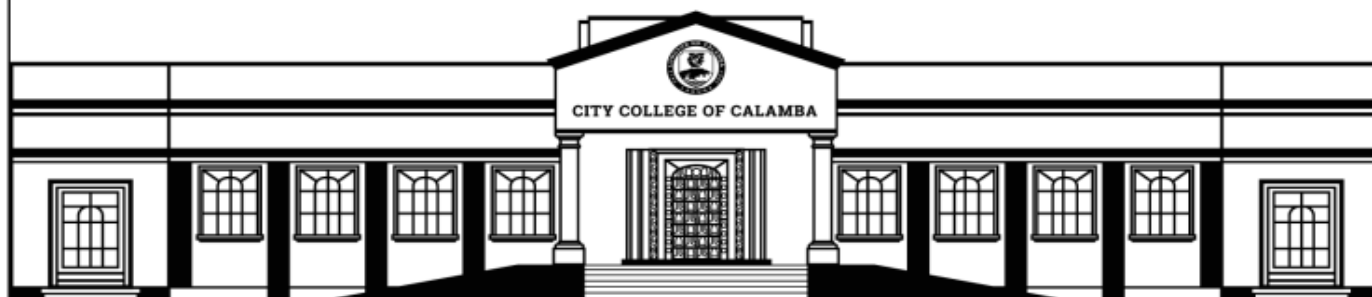
Name: Joseph B. Ancajas

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LEARNING MODULE INFORMATION	
I. Course Code	ENGM 301b
II. Course Title	Mythology and Folklore
III. Module Number	01
IV. Module Title	Preliminary Period- Mythology and Folklore
V. Overview of the Module	<p>This course aims to explore mythologies and folklores from different countries to gain insights into people's origin, desires, fears, instincts and needs. (EK-3)</p>
VI. Module Outcomes	<p>At the end of the semester, the students should be able to:</p> <ul style="list-style-type: none"> a) familiarize with relevant concepts and characteristics of mythology and folklore b) compare and contrast myths from different places and time frame to draw out cultural and historical lessons c) analyze myths and decode archetypes to discover themselves with universal values. d) examine the impact of myths in modern literary and artistic works
VII. General Instructions	<p>All assignments/activities should be handed in on or before due date as specified in this school calendar. All are requirements, not optional.</p> <p>Non submission of such requirements would mean a zero mark. All requirements should be completed on or before the last day of the assigned weeks.</p> <p>Intellectual Honesty Plagiarism is considered a major offense in the City College of Calamba.</p> <p>A plagiarized work will automatically receive a failing mark. Incomplete Grade -A student who fails to submit the papers will get a grade of INC. Students must complete all tasks in the module</p>



GRADING SYSTEM FOR ASSESSMENT TASKS

Based on Test of Written English Scoring Guide, Educational Testing Service Princeton NJ

	Demonstrates a comprehensive understanding of the concepts and their application in
A	practice, and clear competence in writing on both the rhetorical and syntactic levels,
(10)	though it may have occasional errors
	A paper in this category
	effectively addresses the writing task
	is well-organized and well-developed
	uses clearly appropriate details to support a thesis or illustrate ideas
	displays consistent facility in the use of language
	demonstrates syntactic variety and appropriate word choice

	Demonstrates clear understanding of most of the concepts and their application in
A-	practice, and competence in writing on both the rhetorical and syntactic levels,
	though
(9-8)	it will probably have occasional errors
	A paper in this category
	effectively addresses the writing task, although it can be explored further
	is generally well-organized and developed
	uses details to support a thesis or illustrate an idea
	displays facility in the use of the language
	demonstrates some syntactic variety and range of vocabulary

	Demonstrates understanding of the concepts, and their relationship with one another;
B+	minimal problems in writing on both the rhetorical and syntactic levels
(7-6)	A paper in this category
	may address some parts of the task more effectively than others
	is adequately organized and developed
	uses some details to support a thesis or illustrate an idea
	demonstrates adequate but possibly inconsistent facility with syntax and usage
	may contain some errors that occasionally obscure meaning



GRADING SYSTEM FOR ASSESSMENT TASKS

Based on Test of Written English Scoring Guide, Educational Testing Service Princeton NJ

	Demonstrates some understanding of the concepts; some problems in writing, but it remains flawed on either the rhetorical or syntactic level, or both.
B	
(6-5)	A paper in this category may reveal one or more of the following weaknesses:
	partially addresses the writing task
	inadequate organization and development
	inappropriate or insufficient details to support or illustrate generalizations
	a noticeably inappropriate choice of words or word forms
	an accumulation of errors in sentence structure and/or usage

	Suggests misunderstanding of the concepts; severe problems in writing.
B-	
(4 & below)	A paper in this category is seriously flawed by one or more of the following weaknesses:
	hardly addresses the writing task, or not at all
	serious disorganization or underdevelopment
	little or no detail, or irrelevant specifics
	serious and frequent errors in sentence structure or usage
	serious problems with focus.



Lesson 1: Introduction to Mythology and Folklore

INTRODUCTION

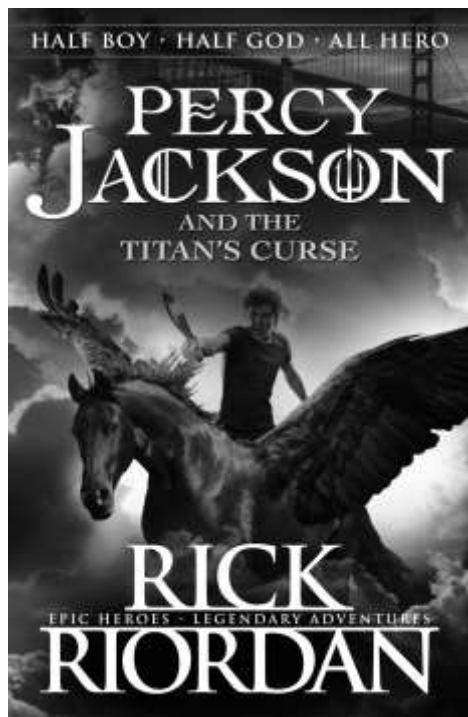
The reading of mythologies and folklores can help us understand humanity and the struggles and experiences they had over a period of time. Scholars say that if we look at every myths, we can see that it bears themes and beliefs created by a social group which they used to view reality. Myths are also reflective of an account a group of people, their deepest concerns, aspirations, fears and history. Thus, there is more from the story that we as futures can dig in.

In this lesson, we will examine the meaning and nature of myths? The different kinds or types of myths and the role this kind of literature play in the society.

I. LESSON OBJECTIVES: At the end of this lesson, you should be able to:

- define the concepts related to mythology and folklore
- identify the various types of myths and other oral literature
- list down roles that myths and folklores play in a given society

II. GETTING STARTED: Examine the book cover/movie posters below. Have you seen one of it? Based on the picture, what is the story about? From what particular mythology is the movie or the book inspired? Share your answer in the box provided.





III. DISCUSSION

A. Definition of important concepts

1. Myth- It is a story that is usually of unknown origin and at least partially traditional that ostensibly relates historical events usually of such description as to serve to explain some particular event, institution, or natural phenomenon. (Webster)

- are certain products of the imagination of a people which take the form stories.
- is a story about gods and other supernatural beings or heroes of a long past time.
- is a cognitive structure analogous to language through which primitive people organize their experiences.
- it refers to a symbolic form which is generated, shaped, and transmitted by the creative Imagination of pre- and extra-logical people as they respond to and encapsulate the Wealth of experience. (R.J. Schork)

2. Mythology - it refers to a group of myths from a single group or culture.

- It refers to the body of myths describing the gods of the people, demigods and legendary human beings which involve supernatural elements.

3. Folklore - It literally means "lore" or the knowledge of the people 'folk' or the people.

- It refers to all the traditions, customs, and stories that are passed along by word of mouth in a culture. This includes legends, myths, folk tales, jump rope rhyme, folk songs and proverbs.

B. TYPES OF MYTH

1. Pure myth/ True Myth or Myth Proper - Myths of this kind tend to be examples of primitive science or religion. They explain natural phenomena or the origin of things, and they describe how individuals should behave toward the gods.

2. Sage or Legend- Myths of this variety tend to be examples of primitive history; they contain a germ or seed of historical fact and enlarge upon it with great flourish. A good example of a sage or legend is the story of war at Troy.

3. Folk tale or Fairy Tale - Myths of this species tend to be examples of primitive fiction. Tales of this sort are told for pleasure and amusement. Frequently, the stories contain supernatural characters such as ghosts, elves, dwarves, or demons and they often include elements of magic.



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C. Types of Folkloric Literature / Traditional-Oral Literature

1. **Folktales** - A folktale is a story which began as an oral storytelling. It was passed on in spoken form, from one generation to another.

- Usually, the author is unknown and there are often many versions of the tales. It is often characterized as simple and straightforward, highlights magic and or supernatural powers. The characters are often exhibiting qualities such as good, evil, wisdom, foolishness, laziness. The ending is also usually satisfying or happy.

2. **Fairy Tales**- It is a type of folktale that takes place in a magical land ruled by a royalty and often highlights characters that are either good or bad.

- It is also known as a children' story about magical and imaginary beings and lands.

3. **Legends** - It is a story passed from one person to another usually through the oral tradition by a storyteller. It is about a heroic person or character or a fantastic place. The story usually has some basis in truth about a certain historical event.

4. **Tall tales**- It is a fictional story that stretches the truth. The heroes or the characters are often 'larger than life'. It is also a type of folktale with unbelievable exaggerations told as if it were true and meant to be humorous.

5. **Fables**- It is a short story that teaches a lesson or conveys moral. Usually the characters are animals that act and talk like humans.

D. FUNCTIONS of MYTHS (Joseph Campbell)

1. **Myth is mystical**- (Mystical Function) It gives a sense of wonder and mystery to the universe. The mystic makes the universe a holy picture, giving a sense of awe and the desire to know more; myth attempts to explain the mystic.

2. **Myth is cosmological**. - (Cosmological Function) - These are the stories that attempt to explain the process of the universe and nature.

3. **Myth is sociological** - (Sociological Function)- It gives us a sense of belonging and validates our social order.

4. **Myth has a pedagogical function** (Pedagogical Function) - It teaches us how to live as humans under any circumstances. It provides us the lesson on how to behave and connects us with people in the past who had similar problems or situations.



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IV. APPLICATION. Read the story below. Identify what kind of a myth this is and what function does this serve. Discuss your answer. Write your answer in the box provided. (10 pts.)

A long time ago, the house of God was a fathomless vast of emptiness. He was saddened because he can't seem to hear anything. The sun rose, bright as a gold and the heavens were embellished with clear blue skies. In a distance, the full moon peeked amidst the darkness with thousands of sparkling and twinkling stars. God gracefully lifted His powerful hands and in just a snap, the earth was created. Trees and grasses sprouted from the lands and fragrant flowers came into bloom.

Oceans waved and surged; rivers outrageously flowed. Birds flew freely in the skies and they rest to sing for a while. God then created the world. It was such a beautiful and pleasure paradise to behold! One day, the king of birds flew and explored the wild blue yonder. He proudly spread his sturdy massive wings and flew to the forest. From a distance, he saw a lofty bamboo bending from its waist as a gentle blow of wind touched it. He hurried through the bamboo and stopped for a short rest.

Knock! Knock! Knock!

He felt a resounding knock coming from the tall bamboo. He was sure he heard a voice! "Set me free, o, stalwart king of birds!", was the plead. "Peck harder! I can't breathe. It's a confinement!" "It might be a trap!", the bird thought. After a while, a lizard crawled up to the bamboo. The starving bird tried to grab the crawling lizard.

He hardly pecked the bamboo in his attempt to catch the lizard.

All of a sudden, the tall bamboo broke. To the bird's surprise, a handsome man emerged from the bamboo.

"Thanks, O, great king of the birds! My name is **Malakas**. Please continue pecking the bamboo. Release my partner with your grace and power!"

Once again, the bird pecked the bamboo. A modest and beautiful woman came out from the bamboo. "She is my wife. Her name is **Maganda**. You freed us, O, King of the birds! You must live with us forever!" "I can't", replied the bird. "I am but one bird and my home is the immense blue skies. I travel with the wind. My wings were intended for flight. But, I would always sing for you. Even if when I'm gone, my nestlings would also sing for you. With their rhythmic voices, they would sing the song I sang for the both of you!"

"Come! Ride in my massive wings. I would bring you to the Land of the Morning. There you must live and stay!"

Malakas and **Maganda** reached the land of green islands. It shone with the brightness of golden sun. The whole land was a vast of glistening pearls of the east!

There, in the Land of the Morning, **Malakas** and **Maganda** lived together – the first parents of the Filipino race.



V. SUMMARY OF THE LESSON

- Myths are stories of a social group or a group of people's search through the ages for truth, for meaning, significance.
- Myth is a condensed account of man's BEING and attempts to represent reality with structural fidelity, to indicate at a stroke the salient and fundamental relations which for a man constitute reality.
- Mythology is a group of myths from a single group or culture.
- There are three (3) types of myths namely; pure myth, sage or legend and folk or fairy tale.
- Folklores are of unknown author and there are often many versions of the tales. It is often characterized as simple and straightforward, highlights magic and or supernatural powers. The characters are often exhibiting qualities such as good, evil, wisdom, foolishness, laziness. The ending is also usually satisfying or happy.
- Myths perform certain functions. These functions are Mystical Function, Cosmological Function, Social Function and Pedagogical Function.

VI. ASSESSMENT. Essay: Answer the questions below comprehensively.

1. In what ways are Myths and Folklore different from each other? (10 points)
2. Read the story below and answer the following questions (10 points)
 - What kind of a myth is this? What made you think so?
 - What function does this myth aims to accomplish?

Pandora was created as a punishment to the mankind; Zeus wanted to punish people because Prometheus stole the fire to give it to them. Her gifts were beautifully evil, according to Hesiod. Hephaestus created her from clay, shaping her perfectly, Aphrodite gave her femininity and Athena taught her crafts. Hermes was ordered by Zeus to teach her to be deceitful, stubborn and curious.

Pandora was given a box or a jar, called "pithos" in Greek. Gods told her that the box contained special gifts from them but she was not allowed to open the box ever. Then Hermes took her to Epimetheus, brother of Prometheus, to be his wife. Prometheus had advised Epimetheus not to accept anything from the Gods, but he saw Pandora and was astonished by her beauty, thus he accepted her right away.

Pandora was trying to tame her curiosity, but at the end she could not hold herself anymore; she opened the box and all the illnesses and hardships that gods had hidden in the box started coming out. Pandora was scared, because she saw all the evil spirits coming out and tried to close the box as fast as possible, closing Hope inside.

According to Hesiod Hope indeed stayed inside because that was Zeus' will; he wanted to let people suffer in order to understand that they should not disobey their gods. Pandora was the right person to do it, because she was curious enough, but not malicious.



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VII. ENRICHMENT ACTIVITY:

Read J.F. Bierlein's definition or explanation of myth. In what aspect is his definition the same and different with Joseph Campbell? (20pts)

1. Myth is a constant among all human beings in all times. All societies have a mythos.
2. Myth is a telling of events that happened before written history, and a sense of what is to come.
3. Myth is a unique use of language.
4. Myth is the glue holding societies together.
5. Myth is essential in all codes of moral conduct.
6. Myth gives us patterns of belief that give meaning to life.



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Lesson 2: Mythological Archetypal Reading Approach (Part I)

INTRODUCTION

Many scholars believe that to analyze a myth means to move from accepting the myth uncritically (as a universal truth) to being aware of its implications and perhaps questioning it. Mythological archetypal reading is useful in reading many aspects of the myths to prevent us from swallowing the hook or accepting a meaning that it is not in our own interest to accept.

In this lesson, we will study the theory of Mythological archetypal to equip us with the tools toward myth analysis. It is our hope that this will help you to understand at a new level certain myths that are based on cultural and historical events which shape the ideology and consciousness of the people.

I. LESSON OBJECTIVES: At the end of this lesson, you should be able to:

- define important concepts relevant to mythological archetypal.
- determine the important tenets of this approach.
- list down stories sharing the same archetypes

II. GETTING STARTED: Examine the pictures below. Each story represents a fairy tale. Give three (3) common patterns, images, characters, or events present in the three stories. Briefly explain how each story is the same.





III. DISCUSSION

A. Background of the Theory

- Freud's most famous pupil, Carl Gustav Jung (1875-1961), a Swiss physician, psychiatrist, philosopher and psychologist was his appointed successor.
- Jung's dissatisfaction with some element of Freudian psychoanalysis arose from theoretical differences with Freud concerning the interpretation of dreams and the model of human psyche.
- Jung disagreed with Freud's basic premise that all human behavior is sexually driven. **Jung argued that more than sexual imagery appears in dreams.**
- In 1912, Jung published his seminal work, *Symbols of Transformation*, which ultimately led to his separation from Freud.
- Jung asserted that dreams included mythological images as well as sexual ones. His ideas caused him to be banished from the psychoanalytic community for the next five years.
- During Jung's time, he formulated his own model of human psyche, which would become his most important contribution to psychology and literary criticism.
- Jung accepts Freud's assumption that the unconscious exists and it plays a major role in our conscious decisions, but he rejects Freud's analysis of the contents of the unconscious.

B. Important Concepts and Definitions

1. **Myths** (in this theory) - It is a symbolic projection of the people's hopes, values, fears, and aspirations.
2. **Archetypes** - It is a generic idealized model of a person, object or a concept from which similar instances are derived, copied, patterned or emulated.
 - It is a RECURRING narrative, design, pattern of action, character type, themes or images which is identifiable in a wide variety of works of literature.
3. **Collective Unconscious** - It refers to the thoughts, perceptions and longings that all humans are born and share.
4. **Mythological and Archetypal Criticism** - It is a type of a critical theory that interprets a text by focusing on recurring myths and archetypes in the narrative, symbols, images and character types in a literary work.
5. **Mythological Theories** - These look for underlying patterns in literature that reveal universal meanings and basic human experiences for readers regardless of where and when they live.



C. Jung's HUman Psyche Model

1. For Jung, the human psyche consists of three parts; the **personal conscious**, the **personal unconscious**, and the **collective unconscious**

Personal Conscious - is the waking state. It is that image or thought of which we are aware at any given moment.

Personal Unconscious, Jung asserts that all conscious thoughts begin in the personal unconscious. Because each person's moment by moment view is different, everyone's personal unconscious is unique.

Collective Unconscious, in the depths of the psyche and blocked off from human consciousness lies the third part of Jung's model. Collective unconscious is the part of the psyche that is more impersonal and universal than the other two.

This part of the Psyche houses the cumulative knowledge, experiences, and images of the entire human species.

2. According to Jung, this *Collective Unconscious* is "a second psychic system of collective, universal, and impersonal nature which is identical in all individuals.
3. This universal psychic aspect is inherited receptable of deep, powerful human themes and commonalities. These memories exist in the form of archetypes, which are patterns or images of repeated human experiences- such as birth, death, rebirth, new seasons and challenges.
4. Archetypes are not ready made ideas but are predispositions, causing us to respond to stimuli in certain ways. In addition, they are inherited genetically (a psychic, not biological inheritance), making up an identical collective unconsciousness for all humankind.

D. Tenets (Key Principles of Mythological Archetypal)

1. This is an approach in reading literature that looks for underlying, recurrent patterns used by an author in a literary work. These patterns reveal universal meanings and basic truths about the human conditions for readers regardless of what where or when they live.
2. In literature, Mythological Archetypal approach focuses on those patterns in a literary work that commonly occur in other literary works. These patterns include persistent images, figures, and story patterns shared by people across diverse culture. Archetypal critics are also interested in certain myths and rituals that recur in a wide variety of culture



IV. APPLICATION. TComplete the table. Think of myths, folk tales of films in which the archetype is present in all and are shared in the same perspective. Number 1 is done for you. (20 points)

Archetype	Title of Story 1	Title of Story 2	Title of story 3
Fairy godmother	Cinderella	Maleficent (Movie)	Sleeping Beauty
Death			
Journey			
Heroes			
Monsters			

V. SUMMARY OF THE LESSON

- Carl Jung asserted that the human unconscious is the part of the human psyche that is very influential in terms of myth and story making.
- In the theory of Carl Jung, he believes that deep down our unconscious is a collective unconscious which is the pool of experiences transferred to us from the past generations. These collective unconscious makes us agree and conceive about certain patterns unconsciously.
- An **ARCHETYPE** is a **RECURRING** narrative, design, pattern of action, character type, themes or images which is identifiable in a wide variety of works of literature.
- Archetypal reading allows us to examine myths for recurring patterns used by an author in a literary work. It is important to take note that for the critics these images and themes communicate universal truths and experiences of humanity.

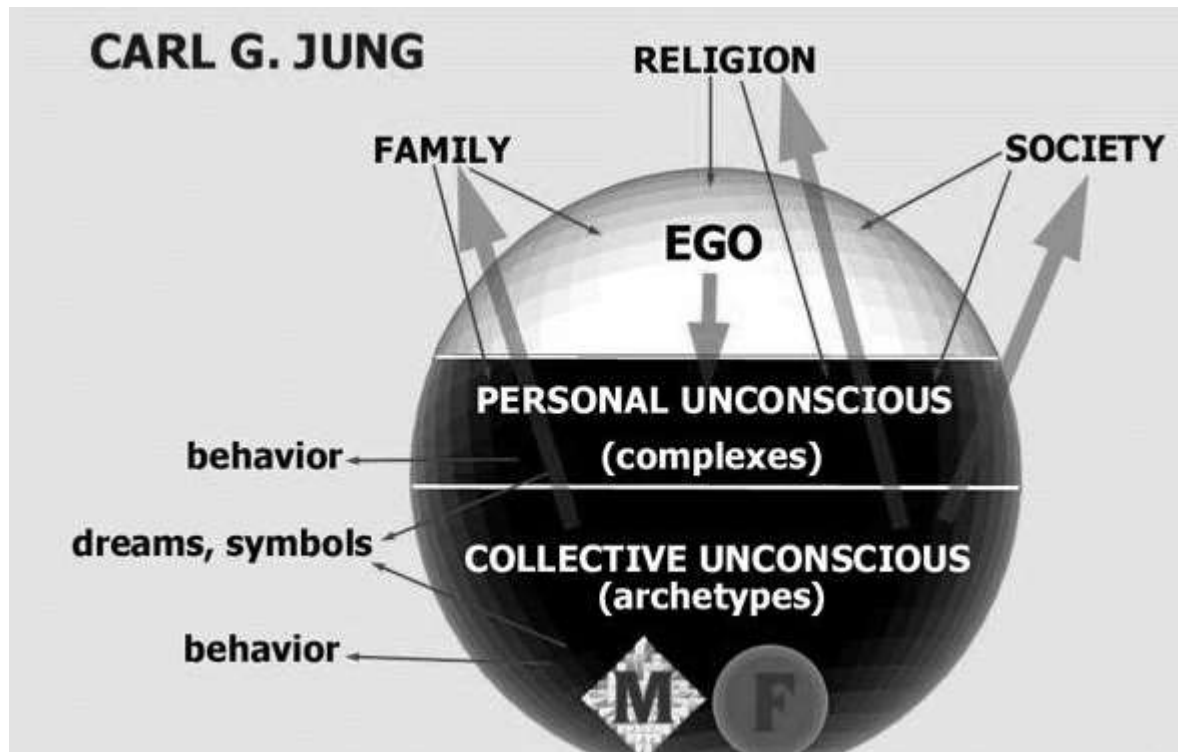
VI. ASSESSMENT. Essay: Answer the questions comprehensively. (30 points)

1. How can the knowledge of mythological archetypal help a student like you to have a better understanding of Mythologies? Discuss your answer. (10 point)

-



2. Explain the figure below. Discuss how the Collective Unconscious plays a significant role in the myth making of the ancient people. (20 points)



VII. ENRICHMENT ACTIVITY; Give five (5) recurring themes or patterns in our Philippine movies or Telenovela. In your opinion, what do these reveal about our society? How about us Filipinos? (20 points)



Lesson 3: Mythological Archetypal Reading Approach (Part 2)

INTRODUCTION

The previous lesson established in us the basic concepts and the ground theory that can help us explain the myth and the people who believes in them. Mythological archetypal as an approach aims to discover these patterns, examine those and generate a conclusion about the people's culture as a social group. This method helps us to see beyond the story and the moral of the tale.

In this lesson, we will discuss the common types of Archetypes. There are many archetypes to discuss about but this will limit the discussion to character archetypes, situation archetypes and the symbolic archetypes. Lastly, this will also present to you that common themes that myths possess.

I. LESSON OBJECTIVES: At the end of this lesson, you should be able to:

- recognize the various archetypes in different myths and folkloric literature.
- determine the different themes of many myths.
- apply mythological archetypal in reading the assigned myth.

II. GETTING STARTED: Examine the pictures. Some of these scenarios are often used in a story or film. Whenever you see something like these, what comes in to your mind? Write your answer beside the picture.

SUNSET



TREE



DRAGON



RIVER





III. DISCUSSION

A. Common Archetypes: CHARACTER ARCHETYPES

1. **The Hero Character Archetype-** In its simplest form, this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/or justice to a community. Often he/she will embody characteristics of Young Person from the Provinces, Initiate, Innate Wisdom, Pupil and Son.

2. **Young Person From the Provinces Character Archetype-** This hero is taken away as an infant or youth and raised by strangers. He/she later returns home as a stranger and is able to recognize new problems and new solutions.

3 **The Initiates Character Archetype**

These are young heroes who, prior to the quest, must endure some training and ritual. They are usually innocent at this stage.

4 **Mentors Character Archetype**

These individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figures. They teach by example the skills necessary to survive the journey and quest.

5 **Friendly Beasts Character Archetypes**

These animals assist the hero and reflect that nature is on the hero's side.

6 **The Devil Figure Character Archetypes**

This character represents evil incarnate. He/she may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero on his quest.

7 **The Temptress Character Archetype**

Characterized by sensuous beauty, she is the one whose physical attraction may bring about the hero's downfall.

8. **The Platonic Ideal Character Archetype**

This source of inspiration often is a physical and spiritual ideal for whom the hero has an intellectual rather than physical attraction.

9. **Damsel in Distress Character Archetype**

This vulnerable woman must be rescued by the hero. She also may be used as a trap, by an evil figure, to ensnare the hero.

10. **The Star-Crossed Lovers Character Archetype-** These two characters are engaged in a love affair that is fated to end in tragedy for one or both due to the disapproval of society, friends, family, or the gods



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11. The Scapegoat Character Archetype- An animal or more usually a human whose death in a public ceremony expiates some taint or sin that has been visited upon a community. Their death often makes them a more powerful force in the society than when they lived.

12. Outcast Character Archetype- Figure banished from a social group for some crime against his fellow man (could be falsely accused of a crime or could choose to banish himself from guilt). The outcast is usually destined to become a wanderer from place to place.

13. Earthmother Character Archetype- Symbolic of fruition, abundance, and fertility, she offers spiritual and emotional nourishment to those with whom she comes in contact.

14. The Unfaithful Wife Character Archetype- A woman married to a man she sees as dull or distant and is attracted to a more virile or interesting man.

B. Common Archetypes: SITUATIONAL ARCHETYPES

1 The Quest Situational Archetype- This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability. Examples are The Lion King, Excalibur, Idylls of the King.

2. The Task Situational Archetype- This refers to what possibly superhuman feat must be accompanied in order to fulfill the ultimate goal. For example, Arthur pulls Excalibur from the stone, Beowulf slays Grendel, Frodo must arrive at Rivendale.

3 The Journey Situational Archetype- This sends the hero (the protagonist) in search for some truth of information necessary to restore fertility, and/or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest level, he must accept personal responsibility to return to the world of the living. For example, The Odyssey, The Aeneid, The Fellowship of the Rings, The Canterbury Tales, Get on the Bus.

4 The Initiation Situational Archetype- This situation refers to a moment, usually psychological, in which an individual comes into maturity. He/she gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to resolve the dilemma. Typically, the hero receives a Calling, a message or a signal that he or she must make sacrifices and become responsible for "getting involved" in the problem. Often a hero will deny and question the calling and, ultimately, The Initiation, but will eventually accept responsibility. For example: Huckleberry Finn, Stephen Dedalus, King Arthur, the hobbits.



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5. The Ritual Situational Archetypes- Not to be confused with the Initiation, the Ritual refers to an organized ceremony which involves honored members of a given community and an Initiate. This situation officially brings the young man or woman into the realm of the community's adult world. For example: weddings, baptisms, coronations, GRADUATION!

6. The Fall Situational Archetype- Not to be confused with the awareness in The Initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience that might involve defilement, moral imperfection, and/or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/or moral transgression. For example, Adam and Eve, Lancelot and Guinevere, Paradise Lost.

7. Death and Rebirth Situational Archetype- The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. It refers to those situations in which someone or something, concrete and/or loss of innocence. This fall is often accompanied by some sign of birth or rebirth. Thus, morning and springtime represent birth, youth, or rebirth; evening and winter suggest old age or death.

8. Battle Between Good and Evil Situational Archetype

These situations pit obvious forces which represent good and evil against one another. Typically, good ultimately triumphs over evil despite great odds. For example, the forces of Sauron and those of Middle Earth in Lord of the Rings, Satan and God in Paradise Lost, Harry Potter and Lord Voldemort.

9. Nature vs. the Mechanistic World Situational Archetype- Nature is good, while science, technology and society are often evil. For example, The Terminator, 1984, Avatar.

C. Common Archetypes: SYMBOLIC ARCHETYPES

1. Light vs. Darkness Symbolic Archetype- Light usually suggest hope, renewal, OR intellectual illumination; darkness implies the unknown, ignorance, or despair.

2. Water vs. Desert Symbolic Archetype- Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character's spiritual birth. For example, the sea and river images in The Odyssey, Rime of the Ancient Mariner.

3. Heaven vs. Hell Symbolic Archetype- Humanity has traditionally associated parts of the universe not accessible to it with the dwelling places of the primordial forces that govern its world. The skies and mountaintops house its gods; the bowels of the earth contain the diabolic forces that inhabit its universe. For example, Paradise Lost, The Divine Comedy, Beowulf.

4. Fire vs. Ice Symbolic Archetype- Fire represents knowledge, light, life and rebirth while ice represents ignorance, darkness, sterility and death. For example: the phoenix, Dante's The Inferno.



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5. **Supernatural Intervention Symbolic Archetype-** The gods intervene on the side of the hero or sometimes against him. For example, The Odyssey, The Lord of the Rings, The Bible, any Greek tragedy.
6. **Fog Symbolic Archetypes-** Fog symbolizes uncertainty.
7. **The River Symbolic Archetype-** The river symbolizes the stream of time and the flow of circumstances. Since baptism often takes place in a river, it also symbolizes the washing away of evil and the regaining of purity and righteousness.
8. **The Crossroads Symbolic Archetype-** This intersection is often a place or time of decision when a realization is made, and change or penance results.
9. **The Castle Symbolic Archetype-** The castle is a strong place of safety that holds treasure or a princess; it is often enchanted or bewitched.
10. **The Tower Symbolic Archetype-** This strong place of evil represents isolation of self.

D. GREAT THEMES OF MYTH

1. **Creation** - Creation myths set the stage for more particular myths supporting social structures, the relation of human beings to the natural world, and questions of life and death. A creator deity brings into being the sun, moon, and stars, seas and mountains and so on along with deities that personify them, then plant life, animals, and humans that populate the world.
2. **Gods and Goddesses-** Universally, people believed in ideal beings leading them. Such deities possess human characteristics; they have parents and offspring, and they belong to some social grouping. An important role of mythology is to reinforce and justify relations of power and leadership.
3. **Heroic Figures** - Heroes and heroines are semi-divine beings, in many mythologies they have super human powers through divine parentage; or they may have acquired divinity through their deeds as men or women on earth, with the help of a deity, by use of magic weapons or acquisition of magic powers through ingenuity or trickery.
4. **Monsters and Demons** - Monsters and demons are most familiar as the beings that a heroic figure confronts and overcomes. They defy divine order both in their appearance- typically but not invariably deformed or hideous- and in their actions, such as attacking or capturing a human or divine victim.
5. **Animals-** They are featured as wild animals or wild creatures- predatory beasts or the elusive prey of hunters; or as helpful beings tamed by humans, or as possessing powers. Deities may disguise themselves as animals; or they may have heads or other features in token of the characteristics they supposed to have in common, or of a clan fetish.
6. **The Underworld-** Inevitably associations with burial prompt tales of gloom and terror of the unknown yet inevitable. A strong mythic duality: Earth swallows up the dead, but equally it produces food plants and harbors mineral wealth.



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7. Journeys, Quests, and Trials - Quests and journeys bring mythological figures into a number of situations where they can prove their strength. In numerous myths loyalty to the dead initiates journeys to the underworld to try to bring loved ones back to life.

8. The Afterlife- The afterlife, some form of existence after death, takes as many different forms in mythologies as the culture from which they are drawn. Some speak of paradise where the pains of life on earth are left behind. After death comes judgment, a rigorous trial is conducted, and torture awaits those who fail the trial.

9. Worlds Destroyed- Creation may be seen in myth as a chance event or something that occurred despite opposing forces; likewise an end to the world in its present form may be inevitable or threatened, whether by divine will, as a result of attack by forces of evil, or in punishment for human misdeeds.

IV. APPLICATION; Read the passage below and answer the succeeding questions. (20 pts)

The second labor of Hercules was to kill the Lernean Hydra. From the murky waters of the swamps near a place called Lerna, the hydra would rise up and terrorize the countryside. A monstrous serpent with nine heads, the hydra attacked with poisonous venom. Nor was this beast easy prey, for one of the nine heads was immortal and therefore indestructible.

Hercules set off to hunt the nine-headed menace, but he did not go alone. His trusty nephew, Iolaus, was by his side. Iolaus, who shared many adventures with Hercules, accompanied him on many of the twelve labors. Legend has it that Iolaus won a victory in chariot racing at the Olympics and he is often depicted as Hercules' charioteer. So, the pair drove to Lerna and by the springs of Amymone, they discovered the lair of the loathsome hydra.

First, Hercules lured the coily creature from the safety of its den by shooting flaming arrows at it. Once the hydra emerged, Hercules seized it. The monster was not so easily overcome, though, for it wound one of its coils around Hercules' foot and made it impossible for the hero to escape. With his club, Hercules attacked the many heads of the hydra, but as soon as he smashed one head, two more would burst forth in its place! To make matters worse, the hydra had a friend of its own: a huge crab began biting the trapped foot of Hercules. Quickly disposing of this nuisance, most likely with a swift bash of his club, Hercules called on Iolaus to help him out of this tricky situation.

Each time Hercules bashed one of the hydra's heads, Iolaus held a torch to the headless tendons of the neck. The flames prevented the growth of replacement heads, and finally, Hercules had the better of the beast. Once he had removed and destroyed the eight mortal heads, Hercules chopped off the ninth, immortal head. This he buried at the side of the road leading from Lerna to Elaeus, and for good measure, he covered it with a heavy rock. As for the rest of the hapless hydra, Hercules slit open the corpse and dipped his arrows in the venomous blood.

Eurystheus was not impressed with Hercules' feat, however. He said that since Iolaus had helped his uncle, this labor should not count as one of the ten. This technicality didn't seem to matter much to anyone else: the ancient authors still give Hercules all of the credit. Even so, Pausanias did not think that this labor was as fantastic as the myths made it out to be: to him, the fearsome hydra was just, well, a big water snake.



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APPLICATION QUESTIONS; Essay. Answer the questions comprehensively.

1. What kind of Hero Archetype is Hercules? What made you think so? (5 points)
2. What underlying situational Archetype is presented in the story? Justify your answer. (5 points)
3. What is/are the symbolic archetype presented in the story? Why this/these? (5 points)
4. What great theme does the story highlights? Explain your answer. (5 points)

V. SUMMARY OF THE LESSON

- There are three main types of Archetypes, the Character, the Situational and the Symbolic Archetypes.
- In the character archetypes, there are various roles characters play and represent in the story.
- Situations are also normally seen and shown in stories. These situations communicate and represent certain ideas.
- The symbolic archetype reveal that objects and things may not be accidental, unconsciously our collective unconscious has already set and accepted such symbols to communicate a certain meaning.
- Myths have varying themes that one must observe to fully appreciate and draw relevance of the story to a certain social group.

VI. ASSESSMENT; Read the story below and answer the succeeding questions comprehensively. (20 points)

Once upon a time when the earth was but a shapeless, formless void appeared the god called Tungkung Langit ("Pillar of Heaven") and the virgin goddess of the eastern skies, Alunsina ("The Unmarried One").

The old Visayan folklore states that Tungkung Langit fell in love with Alunsina. After he had courted her for many years, they married and made their home in the highest part of heaven. There the water was always warm and the breeze was forever cool, not a bad weather was in sight, and the couple was happy. In this place in the heavens, order and regularity began.

Tungkung Langit was a loving, hard-working god. He wanted to impose order over the confused world. He decided to arrange the world so that the heavenly bodies would move regularly. On the other hand, Alunsina was a lazy, jealous, selfish goddess. She sat at the window of their home all day doing nothing but brush her long beautiful hair. Sometimes she would leave her home, sit down by a pool near the door, and comb her long, jet-black hair all day long.



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One day Tungkung Langit told his wife that he would be away for some time. He said he must make time go on smoothly and arrange everything in the world and did not return for a long time.

Alunsina thought he was off to see a lover, so she summoned the breeze to spy on Tungkung Langit. Tungkung Langit caught the spying breeze and he became very angry with Alunsina. After he returned home, he told her that it was ungodly of her to be jealous since there were no other gods in the world except the two of them.

Alunsina resented this reproach, and they quarreled all day. In his anger, Tungkung Langit drove his wife away. And with that, Alunsina suddenly disappeared, without a word or a trace to where she went. A few days passed, Tungkung Langit felt very lonely and longed for his wife. He realized that he should not have lost his temper. But it was too late, Alunsina is gone. Their home which was once vibrant with Alunsina's sweet voice, his home became cold and desolate. In the morning when he woke up, he would find himself alone. In the afternoon when he came home, he would feel loneliness creeping deep within him.

For months Tungkung Langit lived in utter desolation. Try as he did he could not find Alunsina. And so in his desperation, he decided to do something to forget his sorrow and win back his wife's favor. So he came down to earth and planted trees and flowers that she may notice it, but she still didn't come home. Then in desperation, he took his wife's jewels and scattered them in the sky. He hoped that when Alunsina should see them she might be induced to return home.

Alunsina's necklace became the stars, her comb the moon, and her crown the sun. But in spite of all his efforts, Alunsina did not return home. Until now, as the story goes, Tungkung Langit lives alone in his palace in the skies and sometimes, he would cry out for Alunsina and his tears would fall down upon the earth as rain and his loud voice, calling out for his wife, was believed to be the thunder during storms, begging for her to come back to their heavenly palace once more.

ASSESSMENT QUESTIONS; Essay. Answer the questions comprehensively.

1. What kind of Hero Archetype is Hercules? What made you think so? (5 points)
2. What underlying situational Archetype is presented in the story? Justify your answer. (5 points)
3. What is/are the symbolic archetype presented in the story? Why this/these? (5 points)
4. What great theme does the story highlights? Explain your answer. (5 points)



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VII. ENRICHMENT ACTIVITY. Reflective Writing. How does the knowledge of such archetypes empower you as a reader of myths and folklores. Give at least three (3) reasons and discuss each points. (20 points)



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Lesson 4: The Greek and Roman Mythology (Part I)

INTRODUCTION

The ancient people of Greece shared stories gods and goddesses and heroes which they venerate and belived. Each of these deities was worshipped and was believed to have dominion over certain areas in Greeks' lives. These stories are the common sources for explaining the occurence of natural phenomena.

In this lesson, we will explore the Greek beliefs and review the Greek's gods and goddesses. In connection to this, the material will also give recognition to the Roman counterparts of the Greek gods. When the Romans decided to develop a mythology, they adopted the gods of Greek mythology and changed their names. Typically, the Roman versions of the gods are more disclined and do not take on the same colorful and complex personalities that many of the Greek gods have.

I. LESSON OBJECTIVES:At the end of this lesson, you should be able to:

- identify the Greek gods and goddesses and their respective name in the Roman mythology
- determine the elements of the Greek and Roman myths from the selected story
- recognize various literary personalities of both Greek and Roman mythology
- apply the main elements of Greek myth in the performance task

II. GETTING STARTED. Can you guess from the following logos the gods and goddesses where these were taken from. Write your answer below the logo.





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III. DISCUSSION

A. Table of Greek and Roman Gods and Goddesses

GREEK Name	ROMAN Name	Title
Aphrodite	Venus	goddess of love and beauty
Apollo	Apollo	god of music, poetry and the sun
Ares	Mars	god of war
Artemis	Diana	goddess of the moon
Asclepius	Aesculapius	god of medicine
Athena	Minerva	goddess of wisdom
Cronus	Saturn	god of the sky and agriculture
Demeter	Ceres	goddess of fertility and crops
Dionysus	Bacchus	god of wine, ecstasy
Eros	Cupid	god of love
Gaea	Terrar	Mother Earth
Hades	Dis	god of the underworld
Hephaestus	Vulcan	god of fire, craftsman for the gods
Hera	Juno	queen of the gods; goddess of marriage
Hermes	Mercury	messenger of the gods, travel
Persephone	Proserpina	queen of the underworld
Poseidon	Neptune	god of the sea
Zeus	Jupiter	ruler of the gods

B. Elements of the Greek and Roman Myth

1. Questioned to be explained and answered.
2. Human Characters interacting with gods or goddesses
3. gods as large beautiful humans
4. Super natural beings and monsters
5. Larger than life super heroes.

C. Best-known writers of Greek and Roman mythology.

1. Homer – One of the oldest known Greek literary sources, Homer's epic poems *Iliad* and *Odyssey*, focus on events surrounding the aftermath of the Trojan War. He is revered as the greatest ancient Greek epic poet. Homer – One of the oldest known Greek literary sources, Homer's epic poems *Iliad* and *Odyssey*, focus on events surrounding the aftermath of the Trojan War. He is revered as the greatest ancient Greek epic poet.



2. Hesiod- Was a poor farmer and a near contemporary of Homer. His two poems, the Theogony and the Works and Days, contain accounts of the genesis of the world, the succession of divine rulers, the succession of human ages, the origin of human woes, and the origin of sacrificial practices. Hesiod- Was a poor farmer and a near contemporary of Homer. His two poems, the Theogony and the Works and Days, contain accounts of the genesis of the world, the succession of divine rulers, the succession of human ages, the origin of human woes, and the origin of sacrificial practices.

3. Ovid - His poetry influenced European art and literature and remains as one of the most important sources of classical poetry. One of his most famous epic poems is Metamorphoses. He is a Roman poet that did not really believe in the Gods, but used the myths as subjects for his writing. Ovid - His poetry influenced European art and literature and remains as one of the most important sources of classical poetry. One of his most famous epic poems is Metamorphoses. He is a Roman poet that did not really believe in the Gods, but used the myths as subjects for his writing.

4. Pindar- Greatest lyric poet, many versions of his poems still exists today. Pindar- Greatest lyric poet, many versions of his poems still exists today.

5. Aeschylus, Sophocles, Euripides- All tragic poets, Aeschylus was the oldest and Euripides was the youngest. The famous play, Oedipus Rex, came from Sophocles. Aeschylus, Sophocles, Euripides- All tragic poets, Aeschylus was the oldest and Euripides was the youngest. The famous play, Oedipus Rex, came from Sophocles.

6. Aristophanes- Great writer of comedy.

7. Plato- Famous philosopher.

8. Virgil- Found human nature in the myths, and he brought mythological personages to life as no one had since the tragedians. Virgil- Found human nature in the myths, and he brought mythological personages to life as no one had since the tragedians.

IV. APPLICATION: Read the passage below. Afterwards, answer the succeeding questions.

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.

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.

Eris, the goddess of discord.



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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 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."

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.

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."

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.

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

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."



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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."

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.

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.

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.

APPLICATION QUESTIONS; Answer the questions comprehensively. (40 pts.)

1. What is the story about? (5 pts.)
2. What question about the universe was explained and answered from the story? (5 pts)
3. How does the story reveal the interaction between mortals and the gods? (5 pts)
4. What are the archetypes available in the story? Identify and briefly discuss each. (15 pts.)
5. Based on the text, what does the story tell us about the Greeks? (10 pts.)

V. SUMMARY OF THE LESSON

- The Greeks shaped their gods and goddess in an anthropomorphic sense (they are seen like humans with flaw.
- The gods and goddesses of the Greeks and the Romans were perceived by them to be taking dominion in every important aspect of the Greek/ Roman life.
- There are specific qualities or elements of Greek myths. These are the presence of gods and goddesses, their interaction with humans, they highlight characters who are larger than life and finally, every myth aims to answer or explain a certain universal question.



VI. ASSESSMENT Read the passage below. Afterwards, answer the succeeding questions.

Romulus and Remus were twin boys born to a princess named Rhea Silvia. Their father was the fierce Roman god of war, Mars. The king where the boys lived was scared that someday Romulus and Remus would overthrow him and take his throne so he had the boys left in a basket on the Tiber River. He figured they would soon die.

Instead of dying, the boys were found by a she-wolf. The wolf cared for them and protected them from other wild animals. A friendly woodpecker helped to find them food. Eventually some shepherds happened across the twins. One shepherd took the boys home and raised them as his own children.

As the boys grew older they became natural leaders. One day Remus was captured and taken to the king. He discovered his true identity. Romulus gathered some shepherds to rescue his brother. They ended up killing the king. When the city learned who the boys were, they offered to crown them as joint kings. They could be rulers of their homeland. However, they turned down the crowns because they wanted to found their own city. The twins left and set out to find the perfect spot for their city.

The twins eventually came to the place where Rome is located today. They both liked the general area, but each wanted to place the city on a different hill. Romulus wanted the city to be on top of Palatine Hill while Remus preferred Aventine Hill. They agreed to wait for a sign from the gods, called an omen, to determine which hill to use. Remus saw the sign of six vultures first, but Romulus saw twelve. Each claimed to have won.

Romulus went ahead and started building a wall around Palantine Hill. However, Remus was jealous and began to make fun of Romulus' wall. At one point Remus jumped over the wall to show how easy it was to cross. Romulus became angry and killed Remus.

With Remus dead, Romulus continued to work on his city. He officially founded the city on April 21, 753 BC, making himself king, and naming it Rome after himself. From there he began to organize the city. He divided his army into legions of 3,300 men. He called his 100 most noble men the Patricians and the elders of Rome the Senate. The city grew and prospered. For over 1,000 years Rome would be one of the most powerful cities in the world.

1. What is the story about? (5 pts.)
2. What question about the universe was explained and answered from the story? (5 pts)
3. How does the story reveal the interaction between mortals and the gods? (5 pts)
4. What are the archetypes available in the story? Identify and briefly discuss each. (15 pts.)
5. Based on the text, what does the story tell us about the Romans? (10 pts.)

VII. ENRICHMENT ACTIVITY; Using a Venn Diagram, compare and contrast the Greeks and the Romans. In what aspects of the culture are they the same and different. Briefly discuss your answer. (20pts) You may search the internet for additional and support information.



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Lesson 5: The Greek and Roman Mythology (Part II); The Great Epics

INTRODUCTION

The Great Epics of the ancient world, the Iliad and Odyssey for the Greeks and the Aeneid for the Romans are the greatest source of stories and myths. These outstanding works have stood against time. These works do not highlight only the heroes and the struggles that they went to, but they speak about historical hostile events that led the formation of the civilization.

In this lesson, we will examine the nature of epics and the role they played in the ancient society. What the stories reveal and how these are representations of a group people.

I. LESSON OBJECTIVES: At the end of the lesson, you should be able to:

- recognize the role of epics in the ancient time.
- read the excerpts of the three great Epics of the Greeks and Romans.
- compare and contrast the themes and archetypes of the epics.

II. GETTING STARTED. What are heroes for? What do they represent in a story? Are all heroes the same for every culture? What made you think so? Write your answer below the images.





III. DISCUSSION

A. Epic Literature

Epics are long narrative poems that tell of the adventures of heroes. Epics like myths and legends help develop and solidify national identity.

In some way, Epic heroes embody the values of their civilizations. The long poem narrates the deeds and heroic adventures of a legendary figure or the history of the nation.

B. Characteristics of an EPIC Literature

1. Many ancient epics were sung or spoken by generations of anonymous story tellers.
2. Most epics contain poetic elements such as figurative language
3. Epics tend to repeat certain images and phrases.
4. All epics highlight an Epic Hero- the center of every epic, they are individuals who undertook challenging quests and journeys in which they achieve something for themselves and the people.
5. Every Epic shows a foil, a character who stands in direct contrast to the heroes. \

C. Eight Characteristics of an Epic Hero

1. Brave, exhibits courage
2. Possesses superhuman strength (physical, mental, spiritual)
3. Successful in battle
4. Contemptuous of his wounds, even in death
5. Born of noble stock, maybe semi-divine or assisted by a divine being
6. Gains fame outside his own country
7. His FOIL is usually a king who is weakened by a flaw
8. Extremely loyal



IV APPLICATION: Read the passages below. Afterwards, answer the succeeding questions.

Summary Excerpt.. *Odysseus* by Homer

The narrator of *The Odyssey* invokes the Muse, asking for inspiration as he prepares to tell the story of Odysseus.

The story begins ten years after the end of the Trojan War, the subject of the *Iliad*. All of the Greek heroes except Odysseus have returned home. Odysseus languishes on the remote island Ogygia with the goddess Calypso, who has fallen in love with him and refuses to let him leave. Meanwhile, a mob of suitors is devouring his estate in Ithaca and courting his wife, Penelope, in hopes of taking over his kingdom. His son, Telemachus, an infant when Odysseus left

but now a young man, is helpless to stop them. He has resigned himself to the likelihood that his father is dead.

With the consent of Zeus, Athena travels to Ithaca to speak with Telemachus. Assuming the form of Odysseus's old friend Mentos, Athena predicts that Odysseus is still alive and that he will soon return to Ithaca. She advises Telemachus to call together the suitors and announce their banishment from his father's estate. She then tells him that he must make a journey to Pylos and Sparta to ask for any news of his father. After this conversation, Telemachus encounters Penelope in the suitors' quarters, upset over a song that the court bard is singing. Like Homer with *The Iliad*, the bard sings of the sufferings experienced by the Greeks on their return from Troy, and his song makes the bereaved Penelope more miserable than she already is.

To Penelope's surprise, Telemachus rebukes her. He reminds her that Odysseus isn't the only Greek to not return from Troy and that, if she doesn't like the music in the men's quarters, she should retire to her own chamber and let him look after her interests among the suitors. He then gives the suitors notice that he will hold an assembly the next day at which they will be ordered to leave his father's estate. Antinous and Eurymachus, two particularly defiant

suitors, rebuke Telemachus and ask the identity of the visitor with whom he has just been speaking. Although Telemachus suspects that his visitor was a goddess in disguise, he tells them only that the man was a friend of his father.

When the assembly meets the next day, Aegyptius, a wise Ithacan elder, speaks first. He praises Telemachus for stepping into his father's shoes, noting that this occasion marks the first time that the assembly has been called since Odysseus left. Telemachus then gives an impassioned speech in which he laments the loss of both his father and his father's home—his mother's suitors, the sons of Ithaca's elders, have taken it over. He rebukes them for consuming his father's oxen and sheep as they pursue their courtship day in and day out when any decent man would simply go to Penelope's father, Icarius, and ask him for her hand in marriage.

Antinous blames the impasse on Penelope, who, he says, seduces every suitor but will commit to none of them. He reminds the suitors of a ruse that she concocted to put off remarrying: Penelope maintained that she would choose a husband as soon as she finished weaving a burial shroud for her elderly father-in-law, Laertes. But each night, she carefully undid the knitting that she had completed during the day, so that the shroud would never be finished. If Penelope can make no decision, Antinous declares, then she should be sent back to Icarius so that he can choose a new husband for her. The dutiful Telemachus refuses to throw his mother out and calls upon the gods to punish the suitors. At that moment, a pair of eagles, locked in combat, appears overhead. The soothsayer Halitherses interprets their struggle as a portent of Odysseus's imminent return and warns the suitors that they will face a massacre if they don't leave. The suitors balk at such foolishness, and the meeting ends in deadlock.

As Telemachus is preparing for his trip to Pylos and Sparta, Athena visits him again, this time disguised as Mentor, another old friend of Odysseus. She encourages him and predicts that his journey will be fruitful. She then sets out to town and, assuming the disguise of Telemachus himself, collects a loyal crew to man his ship. Telemachus himself tells none of the household servants of his trip for fear that his departure will upset his mother. He tells only Eurycleia, his wise and aged nurse. She pleads with him not to take to the open sea as his father did, but he puts her fears to rest by saying that he knows that a god is at his side.



APPLICATION QUESTIONS. Answer the questions comprehensively. (20 pts.)

1. Who is the hero from the said epic?
2. How would you characterize him? What admirable traits make him a good hero?
3. What ideals does he represent? What made you think so?
4. What can you say about the Greeks from the character of the hero?

V. SUMMARY OF THE LESSON

- Epics are great sources of myths and folklore among the people.
- For the Greeks, the narrative of Homer namely; The Iliad and The Odyssey are considered as outstanding work in terms of Epic literature.
- Epics are long narrative poem, with considerable length, delivered via oral tradition and highlights the story and the great deeds of a certain hero who went on a quest and triumphs after all the odds.
- Epics show heroes that are larger than life and exhibits outstanding qualities unparalleled in the literary work. They are also often an embodiment of the cultural values and aspirations of a certain social group or society.

VIII. ASSESSMENT: Read the passages below. Afterwards, answer the succeeding questions.

Summary Excerpt Aeneid by Virgil

Virgil begins with "Wars and a man I sing..." and says that he will tell the story of **Aeneas**, who has fled from Troy and is fated to eventually reach Latium in Italy, where he will found the race that will one day build Rome. But Aeneas's journey is made difficult by the gods, and in particular by Juno, the queen of the gods. Virgil wonders why Juno hates Aeneas, who is famous for his piety. He asks the muse, the goddess of the arts, to tell him about the source of her anger.

Virgil gives some background about Carthage, **Juno's** favorite city, a rich and old Phoenician settlement located in North Africa (modern-day Tunisia). Juno wants Carthage to one day rule the world, but she has heard that a race of men descended from Trojans are fated to destroy it.

Juno fears the potential Trojan destruction of Carthage. In addition, Paris, a Trojan prince, was once asked to judge who was the most beautiful goddess, and chose **Venus** over Juno and **Minerva**. Finally, Juno remembers that her husband, Jupiter, once ran off with a Trojan shepherd name Ganymede. All of this has made Juno so despise the Trojans that she's made it impossible for many years for them to reach Latium.

Now the Trojans are sailing near Sicily. **Juno** angrily recalls a time when **Minerva** burned Greek ships. Juno, prideful about her power, wonders why she shouldn't do the same. Juno goes to **Aeolus**, the wind god, who keeps the winds in his dungeon. She asks Aeolus to send winds to sink the Trojan ships, and in return promises him a beautiful nymph for a wife. Aeolus immediately agrees, since Juno is the most powerful goddess, and unleashes the East, West and South-West winds against the Trojans.



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The winds blast the Trojan ships, and Aeneas prays to the gods. He then wishes that he could have died at Troy, killed by Achilles just as Hector was. Aeneas thinks that the Trojans who died defending Troy were many times more blessed than he is, who survived only to have no home. Meanwhile, his men's ships (eleven are mentioned) crash in the shallows or begin to sink.

The situation is desperate, but then **Neptune**, the god of the ocean, notices the storm and recognizes it as his sister **Juno**'s work. He angrily commands the winds to return to **Aeolus**, and proclaims that he, Neptune, is the lord of the ocean. Neptune then calms the sea, just as a politician might calm an angry crowd, and the sun comes out.

The exhausted Trojans land their remaining seven ships at a cove in Libya, and **Achates**, a friend of Aeneas's, starts a fire. **Aeneas** hikes up a mountain to try to see if any other of his men's ships are out on the water. Instead, he spots a herd of deer. He shoots seven of them.

Returning with the deer to feed his men, **Aeneas** gives a stirring pep talk. He recalls their difficulties with Scylla and the Cyclops, but says that someday, they'll enjoy looking back on these events. "A joy it will be one day, perhaps, to remember even this," says Aeneas. He says that the Fates have determined that they will manage to reach Italy, so they should cheer up. Though Aeneas privately worries and grieves, he fakes a positive attitude to support his men. They eat and miss their drowned friends.

Jove and **Venus** watch the scene from the heavens. Venus asks Jove when there will be an end to Aeneas's suffering. Jove tells her not to worry, and foretells more of Aeneas's fate. Aeneas will reach Italy and found Lavinium, but he will have to battle the Italian locals first. Aeneas will then rule for three years, and after his death his son **Ascanius** will rule for thirty years. After three hundred years, Romulus and Remus, sons of a mortal priestess and **Mars**, will be born, and Romulus will found Rome, which will endure indefinitely. Even **Juno** will change her mind and love Rome. Eventually, Julius Caesar will bring peace—he will close the **gates of war** and bind Discord with a hundred knots.

Jove then sends the god **Mercury** to make **Dido**, the queen of Carthage, and her people be friendly and hospitable to the Trojans.

Aeneas and **Achates** go into the woods, where they come upon a virgin warrior, who is actually **Venus** in disguise. Venus tells them about **Dido**'s past, how her greedy brother Pygmalion, king of Tyre, killed Dido's husband Sychaeus for his wealth. When she learned what had happened from the ghost of her dead husband, Dido led her friends to escape, and founded the city of Carthage: "A woman leads them all." Aeneas then recounts his difficult journey and laments his drowned men, but Venus stops him and tells him the lost ships have arrived safely at the harbor of Carthage. Venus reveals herself, and then makes Aeneas and Achates invisible by covering them in a dense mist so that they can travel safely into Carthage.

As he walks through Carthage, **Aeneas** envies the productive and happy town with its workers building up the city like busy bees. On the walls of a temple to Juno, Aeneas sees a depiction of the Trojan War of a large temple of **Juno**, including images of **Priam**, Achilles, and Hector, and is amazed and comforted that the ordeals of his people are known throughout the world. "Even here, the world is a world of tears and the burdens of mortality touch the heart."

Dido then arrives at the temple, and is not only beautiful but shows herself to be a capable leader. **Aeneas** (still invisible) is astonished to see friends whom he thought had drowned standing next to Dido. He listens as one of the Trojans describes their past struggles and Aeneas's bravery, declares their peaceful intentions, and asks if they can rebuild their ships at Dido's city.



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Dido generously offers them land and help in finding **Aeneas**. Just then, the mist of invisibility breaks away, revealing them, and **Venus** uses her powers to make Aeneas look extra-handsome. Aeneas praises Dido, and she welcomes him and calls for a grand feast. **Achates** leaves to retrieve gifts for Dido of beautiful clothing and jewels.

Venus, still concerned about **Juno**'s wrath and mistrustful of Carthaginian hospitality, sends Cupid, disguised as Aeneas's son **Ascanius**, to make **Dido** fall in love with **Aeneas**. Cupid brings the gifts to the feast, sits in Dido's lap and enchants her, making her forget her beloved Sychaeus as she falls in love with Aeneas. The narrator describes love as poison and fire, and says that Dido is "doomed." The Trojans and their hosts drink and make merry together and listen to music. Dido asks Aeneas to tell the whole story of his seven years of wandering.

ASSESSMENT QUESTIONS. Answer the questions comprehensively. (20 pts.)

1. Who is the hero from the said epic? What made you think so? (5pts)
2. How would you characterize him? What admirable traits make him a good hero? (5pts)
3. What ideals does he represent? What made you think so? (5 pts)
4. What can you say about the Greeks from the character of the hero? (5 pts.)

VII. ENRICHMENT ACTIVITY; Answer the questions comprehensively. (40 pts)

1. How is the Odyssey of Homer related to the Aeneid of Virgil? (10 pts.)
2. Based on the identified heroes of the epics, what do you think the Greeks consider heroic? How about for the Romans? (10 pts.)
3. What purposes do these epics accomplish for the Greek and the Roman societies? (10 pts)
4. What are the underlying themes from the Excerpt of Odyssey and the Aeneid? (10 pts)



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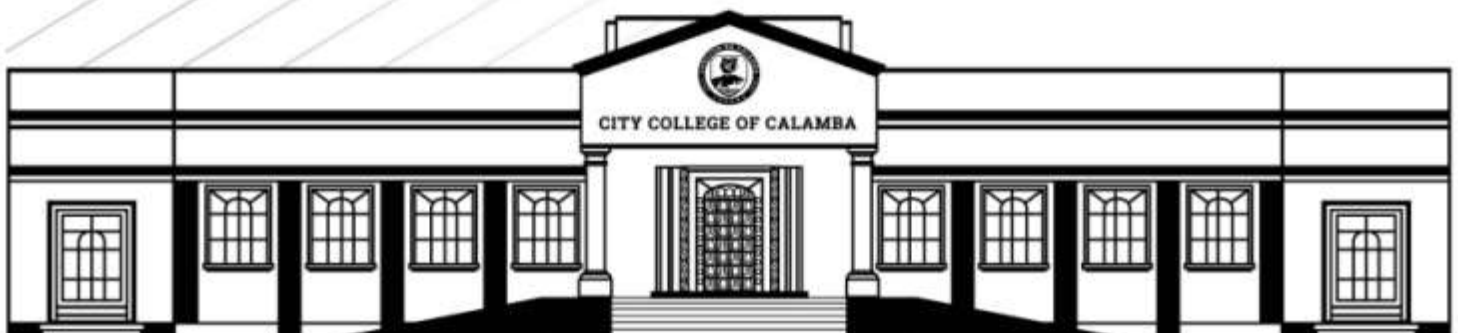
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Course Title: ENGM 301b

MYTHOLOGY AND FOLKLORE

Learning Module No. 02





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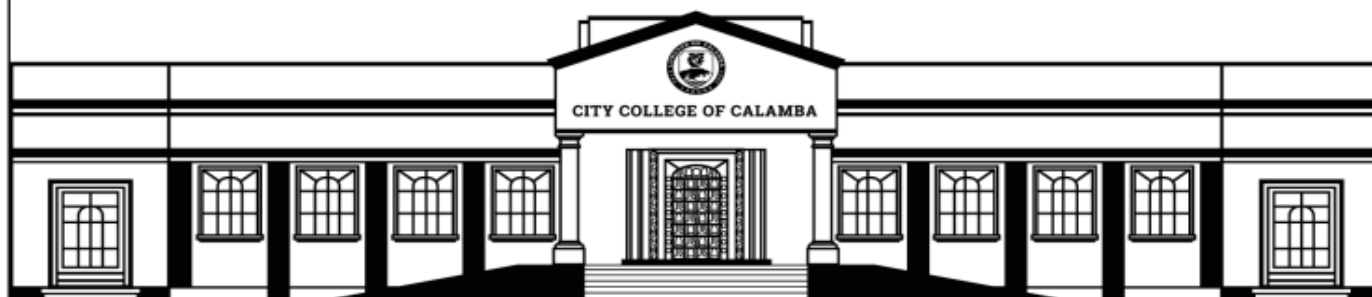
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LEARNING MODULE INFORMATION	
I. Course Code	ENGM 301b
II. Course Title	Mythology and Folklore
III. Module Number	02
IV. Module Title	Midterm Period- Mythology and Folklore
V. Overview of the Module	<p>This course aims to explore mythologies and folklores from different countries to gain insights into people's origin, desires, fears, instincts and needs. (EK-3)</p>
VI. Module Outcomes	<p>At the end of the semester, the students should be able to:</p> <ul style="list-style-type: none"> a) familiarize with relevant concepts and characteristics of mythology and folklore b) compare and contrast myths from different places and time frame to draw out cultural and historical lessons c) analyze myths and decode archetypes to discover themselves with universal values. d) examine the impact of myths in modern literary and artistic works
VII. General Instructions	<p>All assignments/activities should be handed in on or before due date as specified in this school calendar.</p> <p>All are requirements, not optional.</p>

Non submission of such requirements would mean a zero mark. All requirements should be completed on or before the last day of the assigned weeks.

Intellectual Honesty Plagiarism is considered a major offense in the City College of Calamba.

A plagiarized work will automatically receive a failing mark.

In module Grade A student who fails to submit the papers will get a grade of INC. Students must complete all tasks in

GRADING SYSTEM FOR ASSESSMENT TASKS

Based on Test of Written English Scoring Guide, Educational Testing Service, Princeton, NJ

	Demonstrates a comprehensive understanding of the concepts and their application in
A	practice, and clear competence in writing on both the rhetorical and syntactic levels, though it may have occasional errors
(10)	A paper in this category
	effectively addresses the writing task
	is well-organized and well-developed
	uses clearly appropriate details to support a thesis or illustrate ideas
	displays consistent facility in the use of language
	demonstrates syntactic variety and appropriate word choice

	Demonstrates clear understanding of most of the concepts and their application in
A-	practice, and competence in writing on both the rhetorical and syntactic levels, though
	it will probably have occasional errors
(9-8)	A paper in this category
	effectively addresses the writing task, although it can be explored further
	is generally well-organized and developed
	uses details to support a thesis or illustrate an idea
	displays facility in the use of the language
	demonstrates some syntactic variety and range of vocabulary

	Demonstrates understanding of the concepts, and their relationship with one another;
B+	minimal problems in writing on both the rhetorical and syntactic levels
(7-6)	A paper in this category
	may address some parts of the task more effectively than others
	is adequately organized and developed
	uses some details to support a thesis or illustrate an idea
	demonstrates adequate but possibly inconsistent facility with syntax and usage
	may contain some errors that occasionally obscure meaning



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GRADING SYSTEM FOR ASSESSMENT TASKS

Based on Test of Written English Scoring Guide, Educational Testing Service Princeton NJ

	Demonstrates some understanding of the concepts; some problems in writing, but it remains flawed on either the rhetorical or syntactic level, or both.
B	
(6-5)	A paper in this category may reveal one or more of the following weaknesses:
	partially addresses the writing task
	inadequate organization and development
	inappropriate or insufficient details to support or illustrate generalizations
	a noticeably inappropriate choice of words or word forms
	an accumulation of errors in sentence structure and/or usage

	Suggests misunderstanding of the concepts; severe problems in writing.
B-	
(4 & below)	A paper in this category is seriously flawed by one or more of the following weaknesses:
	hardly addresses the writing task, or not at all
	serious disorganization or underdevelopment
	little or no detail, or irrelevant specifics
	serious and frequent errors in sentence structure or usage
	serious problems with focus.



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INTRODUCTION

The Norse Mythology generally refers to the ancient oral literature of the northmost part of Europe Scandinavia (Sweden, Norway, Denmark, Iceland). The myths of this region highlights the grim accounts of heroes surviving the sunless winters and heroes fighting against heroes and other mythic creatures.

The people's common knowledge of Norse mythology emerged out during the medieval period. Hence, it is very evident to see the influence of Christianity and original germanic language and culture blend it together. In this lesson, we will explore the gods and goddesses and perspectives of the Scandinavian people.

I. LESSON OBJECTIVES: At the end of this lesson, you should be able to:

- a). recognize the characteristics of the Norse mythology.
- b). identify some of the gods and goddesses and mythic concepts of Norse mythology.
- c). analyze a Norse myth and determine common archetypes.

II. GETTING STARTED. Examine the pictures below. From what films are they taken from? What do you remember the most from these motion pictures?



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III. DISCUSSION

A. Characteristics of Norse Mythology

1. Norsemen are ancient Scandinavians who travelled primarily from Germany to Sweden, Norway, Denmark and Iceland. Vikings traveled long distances from 800 AD to 1066 to conquer lands and trade with people from other countries in search for a better life.
2. A large part of the Norse mythology was recorded in Iceland around 13th century AD. These myths were communicated through oral tradition and was written down after the arrival and introduction of Christianity. Christianity put an end to Paganism in the region.
3. Early recorded Norse mythology from Snorri Sturluson, Icelandic poet and historian. He wrote down myths in 1220 A.D. (Prose Edda)
4. The Scandinavian travelers need to deal with long, cold winters and short and short growing seasons, poor harvests, hostile civilizations and lack of medical knowledge.
Hence, Norse myths depict a harsh environment and unrelenting fate. Fatalism - the idea that the Norse people's fate is predetermined and they must accept their destinies.
5. Norse gods possess human characteristics; they felt human emotions, fought, married, love, etc. They rarely interact with humans. The gods are projected in the myths as not immortal. It is believed that gods and humans are destined to perish in Ragnarok, the great battle or the doom of the gods.

B. Norse gods and goddesses

1. The world of Norse mythology includes two groups of gods, the Aesir and the Vanir.
2. Aesir - The Aesir were gods of war and of the sky. Chief among them was **Odin**, god of battle, wisdom, and poetry, who was regarded by the Vikings as the ruler of the deities and the creator of humans.

The mighty **Thor**, warrior god of thunder, ranked as the second most important Norse deity.

Tiwaz, an early Germanic sky god who became Tyr in Norse mythology, appears in some accounts as a son of Odin.

Balder, also Odin's son, was a gentle, beloved god. Murdered, he descended to the **underworld**, to return after a new world had been created.

Loki, a cunning trickster, sometimes helped the other gods but more often caused trouble because of his spiteful, destructive nature.

The sky goddess **Frigg** was Odin's wife and the **patron** of marriage, children, and households.



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3. The Vanir were associated with the earth, fertility, and prosperity. In the beginning, the Aesir and Vanir waged war against each other, perhaps reflecting an actual historical conflict between two

cultures, tribes, or belief systems. Realizing that neither side could win, the two groups of gods made peace and together fought their common enemy, the giants. To ensure a lasting peace, some of the Vanir came to Asgard, the home of the Aesir, as hostages.

Among them were **Njord**, the patron of the sea and seafaring. His twin children, **Freyr** and **Freyja**, were the most important Vanir and represented love, sexuality, and fertility. The giants' desire to capture Freyja was one cause of strife between the gods and the giants.

C. Other Norse Deities and Supernatural Creatures and concepts

1. Bragi - god of poetry and music
2. Fenrir - the monstrous wolf, child of loki
3. Heimdhal- god who guards Asgard, the home of the gods
4. Hel- goddess of the dead, child of loki
5. Idun- goddess of fertility, spring and rebirth
6. Jormungand - giant serpent
7. Mimir- giant who guards the well of knowledge
8. Valkyries - female sprits, servants of Odin
9. Ymir- first giant whose body was used to form the world
10. Elves - inhabited woods/ streams could be helpful or mischievous
11. Dwarves - live underground since they could not stand in light. Light turns them into stone.
12. Trolls and Giants - Large and dangerous creatures who dwell among the mountains
13. Asgard- the home of the gods
14. Nifleheim- The land of the dead. The place ruled by Hel.

D. Major Themes of Norse Mythology

1. Bravery in the face of a harsh fate is one of the main themes of Norse mythology. Even the gods were ruled by an unalterable fate that doomed everything to eventual destruction. A hero who strove to accept his destiny with reckless courage, honor, and generosity might win lasting fame, regarded as the only true life after death.

2. CREATION. Various accounts of the creation of the world and of human beings appear in Norse mythology. All begin in Ginnungagap, a deep empty space between realms of heat and ice. Frost formed and became a giant, Ymir. A cosmic cow named Audhumla also appeared. Licking the cliffs of ice, she revealed a man who had three grandsons. One of them was Odin. With his two brothers, Odin killed the frost giant Ymir and formed the earth from his body, the seas and rivers from his blood, and the sky from his skull, which was held suspended above the earth by four strong dwarfs.



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The *Voluspa* says that Odin and his brothers made the first man and first woman out of an ash tree

and an elm tree. They gave the humans life, intelligence, and beauty. A poem called "The Lay of Vafthrudnir," however, says that the first man and first woman grew out of Ymir's armpits before he was killed.

3. The UNIVERSE. Once they had killed Ymir, Odin and the other gods created an orderly universe in three levels. Although journeys between the different levels of the universe were possible, they were difficult and dangerous, even for the gods. The top or heavenly level contained Asgard, the home of the Aesir; Vanaheim, the home of the Vanir; and Alfheim, the place where the light or good elves lived. Valhalla, the hall where Odin gathered the souls of warriors who had died in battle, was also located on this level.

Connected to the upper level by the rainbow bridge Bifrost was the middle or earthly level. It contained Midgard, the world of men; Jotunheim, the land of the giants; Svartalfaheim, the land of the dark elves; and Nidavellir, the land of the dwarfs. A huge serpent called Jormungand encircled the middle world. The bottom level consisted of the underworld of Niflheim, also known as Hel after Loki's daughter Hel, who ruled there.

4. The Voluspa is presented as the vision of an old woman who can predict the future. She paints a bleak picture of the war and lawlessness into which the world will plunge on the brink of Ragnarok. There will be After three bitter winters with no summers in between, great wars will erupt throughout the world, and fire will destroy everything. However, Balder, Thor's sons, and some minor gods will survive. They will sit on the green grass of the new world and talk of Fenrir and the Midgard Serpent and battles past.

5. Good Against Evil. The gods represented order in the universe, but their enemies the giants tried constantly to return to the state of formless chaos that had existed before the creation. Although the gods sometimes displayed treachery cowardice, or cruelty, in general they stood for good against evil.

IV. APPLICATION: Read the passage below titled, The Theft of Thor's Hammer and answer the questions that follow.

The Theft of Thor's Hammer

GATHER 'ROUND GOOD PEOPLE, for I've a tale to tell, of gods and war and mystery.
This is an old tale, some say older than the mountains, and I did hear it from another bard called Snorri.
He may have heard it from Thor himself. But knowing how storytellers lie, I very much doubt he did.

'Tis a tale of old Thor Himself, lord of thunder and guardian of gods and men. Strong and mighty was he,
and honest and brave and simple. This was his greatest weakness, for he was simple, both of heart and mind.
He was as strong as an ox, they say, and almost as smart.



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But for all that Thor did lack of brains, his strength and courage were second to none!

'Twas he that kept Asgard safe from the marauding giants, slaying hundreds of them with his mighty hammer mjolnir.

One morning he woke in his war-hall and stretched out a hairy arm to pick up his beloved hammer. His fingers felt all over the table beside his bed. Then as the truth did work its way into his brain, his eyebrows shot up. Then his mouth turned down at both its corners.

Then his beard began to shake from its red roots to its curling red tips.

"WHAAAAAAGH!" he bellowed so loudly that all of Asgard did shake. "SOMEONE HAS STOLEN MY HAMMER!"

As quick as he could he searched every corner of Asgard, fuming and bellowing.

At last he found Loki, the trickster most cunning, god of fire and blacksmiths, the least trustworthy of all the gods. If anyone could have stolen Thor's hammer, Loki could.

But Thor remained remarkably calm. He walked slowly up to Loki and said

"Good day, my half-brother. Have you been busy this day, my half-brother?

HAVE YOU BEEN BUSY STEALING MY HAMMER? WHAT HAVE YOU DONE WITH MJOLNIR???"

(Well, that is calm for Thor...)

Of course Loki said "I...didn't...see...it..." And after some serious pleading, Thor put him down.

Loki might lie, cheat, and steal. But if he was nothing else, he was a coward.

Just looking into Thor's red eyes would make anyone talk. But if Loki didn't have it, who did?

And if it wasn't in Asgard, where was it?

Then Loki hit upon an idea; the two of them went to Freyja, the most beautiful of the goddesses, and queen of the valkyries, (Who chose the best warriors slain upon the field to live in Valhalla.)

Loki asked her, "Please, good Freyja, would you lend me your white feather cloak, for Thor's hammer is missing, and we must find it."

Well, Freyja was blessed with eyes that see the truth, and when she heard that mjolnir was indeed lost, she knew that Asgard was in trouble. "Take my cloak," she said. "I would give it to you even if it were gold!"

Loki pulled on the feather cloak and, {CLAP} became a white raven just like that.

Off he flew all around the worlds until he came to the land of the giants, Jotheim.

In that land, on a huge burial mound sat the king of the giants, Thrym. He was huge! Black haired and black bearded with great wide hands.

He was grooming a herd of horses that were no bigger than sheep to him!

Now there is something you should know; giants are very big and very strong, but they are not very bright.

You remember how simple I told you Thor was? Well compared to the giants he was a genius!

But giants have something almost as good as brains: They know magic! So when Thrym saw a white raven flying overhead, He saw right through the spell and saw Loki underneath. The giant king smiled evilly.

"Loki!" he called. "How is everything in Asgard? Why are you here all alone?"

Loki stayed high above the giant's reach, and called down.

"Terrible news for the gods. I'm afraid Thor's hammer is missing."



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Thrym began to laugh. He laughed so hard that boulders on the nearby mountains started to roll around. "Oh I know that," he sneered. "I've buried the thunder-hammer eight leagues beneath the earth. If you ever want to see it again, bring me the beautiful Freyja to be my bride!"

Loki flew back to Asgard, and the second he removed the cloak and turned back to himself, Thor grabbed his arm. "Tell me what you found!"

Loki was afraid to tell the thunder god what he'd heard, so he put him off. "Let me rest a minute."

"No," the thunderer growled, his red beard bristling.
"Men who sit down forget what they have to say, and those who lie down lie!"

"Thrym has your hammer," Loki told him. "He will only get it back if he gets Freyja to be his wife!"

So Thor took Freyja's cloak back to her. When he gave it back he told her,
"There is only one way to get my hammer; you must come to Jotunheim with me and marry Thrym."

Now how would you feel if I said you must marry the biggest, stupidest, ugliest person in the world. That's exactly how Freyja felt. She stamped her foot and screamed. "ARRRRGH! I would have to be absolutely man-crazy to marry a stupid, ugly, nasty creature like Thrym! I won't do it no matter how many hammers he has stolen!"

All the gods held council, since this was very important. After all, Thor was all that kept the giants out of Asgard. Without his hammer he wouldn't be able to stop them.

But over to one side sat Heimdall, the guardian of the rainbow bridge that connects the earth to Asgard. (His eyes were so keen that he could see the hairs on a cat's head all the way across the world. And some say he could see into tomorrow.) Heimdall stood up and said "I have a plan. Let's get one of Freyja's dresses, some of her jewelry, and a heavy veil. We could put them on Thor. Thrym would never know the difference!"

"WHAT?" Thor bellowed. "Put me in a dress? Make me up like a girl? Never!! I won't stand for it!!"
He ranted and raved so it took most of the gods to hold him down.

But crafty Loki liked the plan, (besides, seeing Thor in a bridal dress was too good to miss!)
"We have no choice!" he said. "If we don't give Thrym a bride, you won't get your hammer back! So hold your tongue. I too will put on a dress and go as your bride's maid."

So they put him in a dress, put a veil on his face, and a wig of horsehair on his own red locks.
Loki put on a dress and fetched the thunderer's chariot, pulled by the two great goats.

When at last they left, Thor drove the magic goats hard, splitting mountaintops left and right.
The wooden wheels rumbled thunder from the very clouds.

Thrym heard the thunder, and knew it was Thor's chariot. But when he saw who was driving he was overjoyed. (Remember, I told you that giants know magic. But Thor wasn't disguised by spells. It was only dress, powder, and paint. And since giants are not too bright, Thrym felt sure that the driver had to be his blushing bride.)

He ran to his mead-hall, kicking his lazy subjects awake. "Up, you foul ogres! Freyja is come to be my bride!"
Four whole oxen were roasted to make the feast, along with sixteen whole salmon and twenty barrels of ale.



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Once the 'bride' had arrived Thrym took them inside and showed them to the high seat for feast. He spoke to his 'bride' and teased her, but Thor refused to speak. This alarmed Thrym, and he turned to Loki and asked, Why does she not talk?"

Loki answered "Oh, my lord, she was so excited when she heard that she was to be your wife, she shouted for joy for eight whole days. She has made herself hoarse."

This seemed to satisfy the giant king, so they started to feast. Now giants eat quite a lot, but no one ate as much as the 'bride', who ate on whole ox, eight whole salmon, all of the cakes, and washed it down with four barrels of ale!

"How can she eat so much?" Thrym cried. "I have never seen a woman eat so much!" But crafty Loki answered, "Oh, my lord, she was so happy when she heard she was to be your wife, she couldn't eat a thing in eight days!"

This seemed to satisfy the giant. (Well, I told you he was stupid!) Later in the feast he got the idea to steal a kiss from his 'bride'. He lifted up the veil just a little, and dropped it again in fear. "Her eyes!" her cried. "Her eyes are so red and fierce!"

But crafty Loki replied, "Oh, my lord, she was so excited about being your wife that she hasn't slept in eight days!"

Thrym looked troubled, but he believed the trickster. "She hasn't slept or eaten and has been rejoicing for eight days! Let us not delay the wedding! Let us be married now!"

Thor almost jumped, but the always plotting Loki interrupted. "Oh good king Thrym, Shouldn't you bring out Thor's hammer mjolnir to honor your part of the bargain?"

Thrym thought a bit, (which was hard for him,) and cried, "Bring out the hammer, and lay it across her knees."

But when the hammer touched Thor's knees, he snatched it up and struck Thrym in the forehead... {pause, try again striking higher,} he struck Thrym a mighty blow, killing him all at once! Then he proceeded to clear the mead-hall. One by one all the giants foolish enough to try him fell. All the others ran away.

And that is the tale of the theft of Thor's hammer, and how he won it back again. And there is a moral that all men should remember: Before you go to wed, look hard behind the wedding veil!

APPLICATION QUESTIONS; Essay. Answer the questions comprehensively? (30 pts)

1. What is the story about? (5pts)
2. What mythical creatures and deities are present in the story? What are their roles in the story? (15 points)
3. What is the underlying theme of the story? What made you think so? (10 pts.)
4. What values, ideals or views about life can you draw out from the story that is highly descriptive of the Norsemen? Discuss your answer. (10 pts.)



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V. SUMMARY OF THE LESSON

- Norse mythology came from the Germanic tribes of the Northern part of Europe who extensively travelled for their survival.
- Norse mythology came into recognition during the Medieval period, a time when Christianity was also introduced to the Norse people. Because of this, religion has greatly influenced the literature of the Norse people.
- The Norse mythology often reveals the oppressive environment that the Scandinavian people endured, their fatalistic outlook, and their beliefs in deities.
- The Norse mythology highlights gods and goddesses who are also like humans. They feel emotion and act accordingly. Unlike Greek and Roman mythology, the Norse gods rarely interact with humans.
- There are two groups of deities in the Norse mythology, the Aesir and the Vanir. The first group are those who dwell in the sky and are war heroes of the people, while the second are necessary for the agriculture and well-being of the people.
- The common themes of the Norse myths are creation, the universe, the courage or bravery of the gods, the constant battle of good and evil, and finally, the Ragnarok.

VI. ASSESSMENT; Assuming that we are to make a localized film of the myth, The Theft of Thor's Hammer, draw a movie poster for the said film. Determine your localized artists who give life to the characters and justify your decision. Write also a short description of the film. (50 points) See uploaded rubric in the Facebook group for the rubric.

VII. ENRICHMENT ACTIVITY; In a short essay, explain in what ways are the Greek mythology and Norse mythology the same and different. (20 pts.)



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Lesson 7: The Norse Mythology (Part II)

INTRODUCTION

The previous lesson casts the foundation for a better understanding and appreciation of the Norse Mythology. The said lesson informed us about the plight and the perspective of the early Norsemen. Furthermore, we learned about the rich and wonderful world of their gods and goddesses, a significant key to the lives and dealings of the said people.

In order to fully appreciate the Norse myth, we will now venture in one of the most significant work of the Norse culture. The Norse people are considered great sea explorers, conquerors and proud warriors of the icy kingdom. Such, to get an insight about them, it is necessary to read one of the great epics of the world, Beowulf.

I. LESSON OBJECTIVES. At the end of the lesson, you should be able to:

- read the excerpt of the Norse epic, Beowulf.
- analyze the excerpt to draw conclusion about the Norse culture.
- create a story board showing an alternative ending for the text.

II. GETTING STARTED. What comes in to your mind everytime you encounter an image like this? Share your answer.



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III. DISCUSSION

Read the excerpt below and answer the application questions that follows.

With Grendel's mother destroyed, peace is restored to the land of the Danes, and Beowulf, laden with Hrothgar's gifts, returns to the land of his own people, the Geats. After his uncle and cousin die, Beowulf becomes king of the Geats and rules in peace and prosperity for 50 years. One day, however, a fire-breathing dragon that has been guarding a treasure for hundreds of years is disturbed by a thief, who enters the treasure tower and steals a cup. The dragon begins terrorizing the Geats, and Beowulf, now an old man, takes on the challenge of fighting it.



Viking cup, silver and gilt

BEOWULF'S LAST BATTLE

And Beowulf uttered his final boast:

"I've never known fear, as a youth I fought
In endless battles. I am old, now,
But I will fight again, seek fame still,
610 If the dragon hiding in his tower dares
To face me."

Then he said farewell to his followers,
Each in his turn, for the last time:

"I'd use no sword, no weapon, if this beast
Could be killed without it, crushed to death
615 Like Grendel, gripped in my hands and torn
Limb from limb. But his breath will be burning
Hot, poison will pour from his tongue.
I feel no shame, with shield and sword
And armor, against this monster: when he comes to me



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620 I mean to stand, not run from his shooting
Flames, stand till fate decides
Which of us wins. My heart is firm,



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Behind his high shield, waiting in his shining
 Armor. The monster came quickly toward him,
 Pouring out fire and smoke, hurrying
 663 To its fate. Flames beat at the iron
 Shield, and for a time it held, protected
 Beowulf as he'd planned; then it began to melt,
 And for the first time in his life that famous prince
 Fought with fate against him, with glory
 670 Denied him. He knew it, but he raised his sword
 And struck at the dragon's scaly hide.
 The ancient blade broke, bit into
 The monster's skin, drew blood, but cracked
 And failed him before it went deep enough, helped him
 675 Less than he needed. The dragon leaped
 With pain, thrashed and beat at him, spouting
 Murderous flames, spreading them everywhere.
 And the Geats' ring-giver did not boast of glorious
 Victories in other wars: his weapon
 680 Had failed him, deserted him, now when he needed it
 Most, that excellent sword. Edgeth's
 Famous son stared at death,
 Unwilling to leave this world, to exchange it
 For a dwelling in some distant place—a journey
 683 Into darkness that all men must make, as death
 Ends their few brief hours on earth.

Quickly, the dragon came at him, encouraged
 As Beowulf fell back; its breath flared,
 And he suffered, wrapped around in swirling
 690 Flames—a king, before, but now
 A beaten warrior. None of his comrades
 Came to him, helped him, his brave and noble
 Followers; they ran for their lives, fled
 Deep in a wood. And only one of them
 695 Remained, stood there, miserable, remembering,
 As a good man must, what kinship should mean.

His name was Wiglaf, he was Wexstan's son
 And a good soldier; his family had been Swedish,
 Once. Watching Beowulf, he could see
 700 How his king was suffering, burning. Remembering
 Everything his lord and cousin had given him,
 Armor and gold and the great estates
 Wexstan's family enjoyed, Wiglaf's

670-671 Why do you think
 Beowulf keeps fighting?

678 ring-giver: king; lord. When a
 man swore allegiance to a
 Germanic lord in return for his
 protection, the lord typically
 bestowed a ring on his follower to
 symbolize the bond.



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Mind was made up; he raised his yellow
 705 Shield and drew his sword. . . .

And Wiglaf, his heart heavy, uttered
 The kind of words his comrades deserved:

"I remember how we sat in the mead-hall, drinking
 And boasting of how brave we'd be when Beowulf

710 Needed us, he who gave us these swords
 And armor: all of us swore to repay him,
 When the time came, kindness for kindness

—With our lives, if he needed them. He allowed us to join him,
 Chose us from all his great army, thinking

715 Our boasting words had some weight, believing
 Our promises, trusting our swords. He took us
 For soldiers, for men. He meant to kill

This monster himself, our mighty king,
 Fight this battle alone and unaided,

720 As in the days when his strength and daring dazzled
 Men's eyes. But those days are over and gone
 And now our lord must lean on younger

Arms. And we must go to him, while angry
 Flames burn at his flesh, help

725 Our glorious king! By almighty God,
 I'd rather burn myself than see
 Flames swirling around my lord.

And who are we to carry home
 Our shields before we've slain his enemy

730 And ours, to run back to our homes with Beowulf
 So hard-pressed here? I swear that nothing
 He ever did deserved an end

Like this, dying miserably and alone,
 Butchered by this savage beast: we swore

735 That these swords and armor were each for us all!"

694-705 How is Wiglaf unlike
 Beowulf's other subjects?

717-723 What does Wiglaf suggest
 is the reason Beowulf has failed to
 defeat the dragon?



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IV. APPLICATION

1. What is the passage about? (5 points)
2. Who are the important characters in the passage? How would you describe them as a Norsemen representation? (5 points)
3. What archetypes were evident in the text? What do they stand or represent for? (10)
4. What is the underlying theme of the passage? (5 points)
5. What lines show evidence of Christian religion mixing with the Norse tradition? Justify your answer. (15 points)
6. Looking at the selected text, what does it reveal about the personality of Beowulf? (10 points)

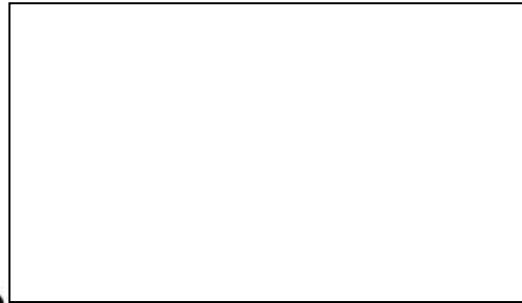
V. SUMMARY OF THE LESSON

- Beowulf is the longest and the greatest surviving Anglo-Saxon poem. It is the oldest surviving epic in the English literature
- An unknown bard composed the epic around the 7th or 8th century and probably recited it to the accompaniment of harp music.
- The setting of the epic was in the 6th century in now known as Denmark.
- The story reveals the passing of time and the death of Beowulf, as destined (fated) from the earlier chapters of the poems.



VI. ASSESSMENT. Based from your understanding of the Norse culture and the story from the epic. Draw pictures from the three (3) story board showing an alternative ending of the epic story. Briefly explain your choice of the ending. (30 pts.)

STORY BOARD



- *Beowulf* is the longest and greatest surviving Anglo-Saxon poem.
- *Beowulf* is the first epic in English literature.
- An unknown bard composed it around the 7th or 8th century, and probably recited it to the accompaniment of a harp.
- The setting of the story is in the 5th century in what is now Denmark and southwestern Sweden.

VII. ENRICHMENT ACTIVITY. Briefly relate and connect the heroes from the Greeks and Romans to Beowulf. How is he different from them? How is he similar from the other heroes? (20 pts)



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Lesson 8: The Egyptian Mythology

Introduction

We have explored the mythology of the Greeks, the Romans and the Norse and from these we learn various beliefs and stories about humanity and their experiences in the past. These mythologies are based in Europe, which was once the center of world. Indeed, there are valuable learnings from these myths and how it shaped the life of the early people in Europe.

Now we will push back in time and explore the great civilization that emerged from Africa. Egypt is one of the earliest civilization. Its complex structure and outlook was deeply rooted in their religion. The believe in gods and goddesses who are respectively in occupying dominion in aspects of human life and performing specific functions. Today, let us explore the great mythology of Egypt.

I. LESSON OBJECTIVES. At the end of the lesson, you should be able to :

- identify significant facts about the Myths of Egypt
- recognize major deities of the Egyptian myths
- analyze and draw conclusion about the Egyptian myths

II. GETTING STARTED: Guess the title of the film from which the photos were taken from. Write your answer beside the picture.



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III. DISCUSSION

A. Characteristics of Egyptian Mythology

1. Ancient Egypt's gods and goddesses looked at least partly like humans and behaved a bit like us, too. Some deities had animal features, like heads, on top of humanoid bodies.
2. Since they were gods, people were supposed to worship them. There wasn't one right way to do this throughout all of Egyptian history and in all places. Different cities and different pharaohs favored one set of gods over another.
3. The ancient Egyptians believed that temples were the homes of the gods and goddesses. Every temple was dedicated to a god or goddess and he or she was worshipped there by the temple priests and the pharaoh.
4. The Egyptian mythology communicates that Gods control the forces of nature, they have authority over life and death and they are identified with certain animals.
5. The Egyptian religion is highly polytheistic, they believe in many gods and goddesses. They believe in over 2000 gods living in nature.
6. The Egyptian narrative also highlights of their belief in the afterlife. They have a process for mummifying the dead because they believe that their bodies need to be preserve to be recognize by wandering spirit.



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B. Major Deities of the Egyptian Mythology

Some figures of Egyptian mythology	
name	description
Amon	one of the chief gods
Bastet	goddess of music and pregnant women; cat-headed
Hathor	goddess of women and love; cow-headed
Horus	god whose eyes were the Sun and the Moon; appeared as a falcon
Isis	important goddess; wife of Osiris and mother of Horus
Khnum	god of fertility; ram-headed
Mont	god of war; falcon-headed
Nut	goddess of the sky
Osiris	important god of the underworld
Re	chief Sun god
Seth	god of disorder; had some features of a dog
Thoth	god of the Moon, wisdom, and writing; ibis-headed



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IV. APPLICATION. Read the text, The story of Osiris and Isis. Afterwards, answer the questions that follows.

The Story of Osiris and Isis

A long time ago, the god Osiris came to Egypt to rule as king. He brought the Egyptian people new laws and taught them how to farm well and live peacefully in their villages. Osiris was a very wise and powerful king, and was loved and respected by the Egyptian people. Unfortunately, his brother Seth, was very jealous of his brother's power in Egypt, and began to form a plan to kill Osiris and take over his throne.

Late one night, Seth tiptoed into Osiris's bedroom. Careful to not wake up Osiris, or his queen, the goddess, Isis, Seth measured Osiris's body from top to bottom and from side to side. The next morning, Seth took the measurements to a carpenter who made a beautiful wooden chest decorated with bright paint and sheets of gold.

That night, Seth threw a huge party, and invited Osiris as the guest of honor. The night was spent feasting, singing, dancing, and playing games. For the final game, Seth brought out the huge wooden chest. He announced that the first person to fit perfectly into the chest would be allowed to keep it.

One by one, each of Seth's friends climbed into the chest. Unsurprisingly, no one was able to fit into the chest, which was made perfectly for Osiris. Finally, Seth and his friends convinced Osiris to try his luck with the chest. Osiris stepped into the chest and lay down. The chest fit him perfectly, just as Seth had planned. Just as Osiris lay down, Seth slammed the lid and sealed it shut. Seth and his friends took the chest down to the Nile River and dumped it in, knowing that Osiris would never be able to survive.

When Isis heard the news of her husband's death she was extremely upset. She rushed to the riverbank, and after several days of searching, found the wooden chest. Isis opened it and removed the dead body of her beloved Osiris. Crying, Isis hid Osiris' body in the river grass. She didn't want Seth to find Osiris's corpse before she could perform the proper rituals that would allow him to pass into the Afterlife.

Late that night, Seth returned to the Nile, to make sure Osiris's body had washed away. The chest was nowhere to be found, but after searching the riverbank grass, he found the body of his late brother. Furious, Seth cut Osiris's body into fourteen pieces. To make sure that the body was never found again, he hurled the pieces all over Egypt.

The next morning, Isis returned to the river with her sister, Nephtys and her friends, to perform the necessary rituals, only to find Osiris's body gone! Isis transformed into a huge bird and flew high over Egypt. Using her sharp vision, she was able to find all the pieces of the body to put Osiris back together. With the help of Nephtys, Thoth, and Anubis, Isis performed a great act of magic. Very carefully, they began to sew Osiris's body back together. They worked together night after night. When the body was whole once again, they wrapped it head to toe in strips of linen, creating a mummy.

On the night of the full moon, Isis used powerful magic to bring her husband back to life. Osiris embraced Isis, and thanked her sister and her friends. He told them he would not be able to stay in the world of the living. He explained that having died; he needed to travel to the world of the dead, where he would become the King of the Afterlife.

Before he left, Osiris told Isis not to worry. He told her that she would soon give birth to a son, Horus, who would defeat Seth and become a great protector of the Egyptian people. By taking back the throne from Seth, Horus would restore order and peace to the Universe.



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When Horus was born, he was hidden away and kept safe from his evil uncle Seth. When he became of age, Horus finally confronted Seth, and they violently fought. During the fight Horus' left eye was poked out, but magically came to life. Later on, the Wadjet, or eye of Horus became a powerful symbol to promote healing. Although Horus emerged victorious, there was still a large question of who legally had power to the throne.

Seth believed that as Osiris' brother, he was the rightful ruler, but Horus argued that he should be proclaimed king, since he was Osiris' legitimate heir. Ultimately, it was decided that Horus would rule on earth as King. Seth was banished forever.

APPLICATION QUESTIONS

1. What is the story about? (5 pts)
2. What does the myth aims to answer or to explain? What made you think so? (5 pts)
3. What did you learn about the culture and society of Egypt based on the myth? (5 pts)
4. What universal truth/s does the story aim to impart to the readers? (5 pts.)

V. LESSON SUMMARY

- The Egyptian mythology showcases a polytheistic religion where gods are powerful and can control the destinies of the people.
- The Egyptian deities are humans that can transform into an animal. Because they are divine, many venerate and worship them in various cities.
- The Egyptians gods perform certain roles. The structure of the Egyptian mythology reflects the image of the society of the ancient Egyptians.
- They believe in the authority of the Pharaohs and the priests and that their death led them towards becoming a god as well.

VI. ASSESSMENT. Watch the music video of Katy Perry titled, Dark Horse. Discuss the use of Egyptian symbols and references to the Egyptian Mythology. What does the video aim to communicate? (30 pts)



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VII. ENRICHMENT ACTIVITY- Draw a diagram of the major gods and goddesses of the Greek mythology and the Egyptian mythology. After drawing, compare the two diagrams and discuss their similarities and differences. (30 pts)



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The Vedic Mythology of India came from the Aryans. The Aryans were a large nomadic people from the central part of Asia who moved down towards the south to conquer lands and acquire habitable places for their cows.

I. LESSON OBJECTIVES: At the end of this lesson, you should be able to:

- II. GETTING STARTED.** Examine the picture below. Which among the words associated to India capture your attention? Why this word? Explain your answer.



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III. DISCUSSION

A. Important Facts about Vedic Mythology

1. Mythology in ancient India was very important due to its beliefs in gods. Buddhism and Hinduism is also created or based on the mythology and ancient India.
2. The sacred and the heroic tales of the Vedas (holy book of Hinduism) make up the great mythology of Hinduism.
3. **Hinduism** originated during the Vedic times. It was the Aryans who brought Hinduism to India. It has no known founder and being itself conglomerate of diverse beliefs and traditions.
4. **Bhagavad Gita** - "The Song of God" is an ancient Sanskrit text comprising 700 verses from the Mahabharata. Krishna, as the speaker of the Bhagavad Gita is referred to within as the Bhagavan
5. **Mandala**- The mandala is a symbol, a plan or a chart of geometric pattern which represents the cosmos metaphysically or symbolically. It is the microcosm of the universe from the human perspective.
6. **Karma**- It refers to the major doctrine of the Hindu faith. The doctrine of karma is grounded on the theory of cause and effect.
7. **Meditation (Yoga)**- It is one of the six schools of Hindu perspective which serves as path to self-knowledge and liberation
8. **Reincarnation**- According to the Hindu faith, the soul reincarnates again and again on earth till it becomes perfect and reunite (Nirvana) with its source.
9. **Nirvana** is reuniting with Brahman, the universal God or the universal soul. It is also that moment when the soul escapes from the reincarnation.
10. **Ramayana- (The way of Rama)** - depicts a hero named Rama and his brothers embodying the ideas of the Aryan culture; men of loyalty and honor, faithful and dutiful sons, affectionate brothers and loving husbands, men who speak the truth who are stern, who persevere but are ready and willing to make sacrifices for the sake of virtue against the evils of greed, lust and deceit.
11. **Mahabharata (The Great India)** - It was divided into 18 books of verses interspersed with passages of prose. It attempts to describe the period in which Aryan tribes in northern India were uniting into kingdoms and when these petty kingdoms were fighting to create an empire.
12. **Buddhism** - It was an offshoot of the religion Hinduism. There were ideas that Siddhartha Gautama Buddha (founder of Buddhism) rejected from the tenets of the Hindu religion. It is a non theistic philosophy and has a different perspective about gods.



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B. Major deities of the Indian mythology

Major deities of the Indian mythology	
Deity	Role
Brahma	- creator god
Devi	- wife of Shiva, goddess who takes many forms-both kind and fierce
Ganesha	god of good fortune and wisdom
Indra	gods of storms and rain
Shiva	avenging and destroying god
Varuna	Originally a creator god and ruler of the sky, later became god of water
Vishnu	preserver god and protector of life

C. Folklore- The Panchatantra-is a collection of fables which was used to educate Indian princes into becoming wise kings.

IV. APPLICATION.

One/ Endangered

- An excerpt from Mahabharata

Bhumi, the Earth goddess, soared heavenward, beyond the Moon and the Sun and through the starry Milky Way, up and up, all the way to Brahmaloka, the planet of Lord Brahma, the topmost Celestial. Her steps quickened as she ascended the grand, crystal stairway and entered his ethereal, multi-domed palace with its magnificent, stained-glass windows. As she knelt before the four-headed one, the grief she carried in her heart gave way and tears flowed from her eyes.

"O Brahma, born of a lotus from Vishnu's navel, you bear all things in this world. Please hear me. The Earth, like a small craft precariously adrift at sea, has become burdened by the military might of wicked men. It seems the Asuras, the demoniac forces, wish to seize control of my world. In the guise of royalty, and driven by insatiable greed, they ravage the Earth. No one can live in peace. The people, the animals, the birds and the land suffer terrible injustices. I implore you. Something must be done!"

Alarmed by her distress, yet sustained by inner calm, Brahma rose and reached out his hand. "Come with me, my child." Together they at once set out for Svetadvipa, Lord Vishnu's abode in this material universe. On their journey they were joined by Lord Shiva and the various gods of universal affairs: the thousand-eyed Indra, god of rain and king of Celestials; the wind-god Vayu ; Agni, the fire-god; Surya, the sun-god; the water-god Varuna, and many other Celestials. Arriving at Svetadvipa, they patiently waited on the shores of its milk ocean. Frothy waves lapped the shoreline laden with emeralds, diamonds, rubies and gems. The Celestials appealed to Vishnu, the God of gods. The crimson sky resounded with their prayers. But no response came from the Lord. Their prayers were met

only by the sound of the waves crashing on that pristine beach. Their hearts were troubled by His silence. Why did not the all-compassionate Vishnu respond? At that moment, the Celestials experienced the anxiety and sufferings of those on Earth, and they understood Bhumi's plight and were humbled.



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Vishnu channeled His message into the heart of Brahma who in turn revealed it to the gods. "The Lord of lords will descend to the Earth, into the realm of man, to alleviate the anguish created by the Asura kings and to counteract their military might. Many of His close friends and servants will also descend to assist Him, and He wishes you Celestials should assist them."

APPLICATION QUESTIONS

1. What is the story about? (5 pts)
2. What does the myth aims to answer or to explain? What made you think so? (5 pts)
3. What did you learn about the culture and society of the Aryans/ Indians based on the myth? (5 pts)
4. What universal truth/s does the story aim to impart to the readers? (5 pts.)

V. SUMMARY OF THE LESSON

- The ancient Indian mythology is based on the Vedic wisdom and tradition brought by the Aryans down when they settled in the southern India.
- Indian mythology and folklore draw a lot of inspiration from India's two great epics, the Ramayana and the Mahabharata. It is common to see among the Indians that Mahabharata was narrated by Krishna telling people that humans can be gods while in Ramayana, the epic hero shows to humans how to be a god.
- In addition, Panchatantra and the Bhagavad Gita are also excellent source of literary works referring the Indian mythology and informing the society's folklore.
- The Indian mythology is the foundation for the emergence of the two great religions in the world. These are Hinduism and Buddhism.
- Hinduism teaches about karma, incarnation and nirvana. In the same way, Buddhism believes and subscribes to this idea only that they have a different outlook and perspective about gods.
- The Indian mythology also showcases gods and goddesses that have dominion over areas of people's lives . they have dominion also about forces of nature and can transform to respective avatars. Always remember, that gods and goddesses also reincarnate to human life forms or a spirit to a particular human.



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VI. ASSESSMENT: In Mahabharata, it is said that Krishna is the one narrating the accounts. Read the passage belowtitled, Krishna tells a story and answer the questions that follow.(20pts)

All was quiet. The night sky blanketed the valley. The stars sparkled, vying for attention.

Krishna pondered, "Can truth ever undermine Dharma? Or can a lie ever be preferable to the truth in upholding Dharma?"

Yudhisthira responded with a question. "But is not a lie under any circumstances still a lie?"

"My friend, morality might not be as easy to understand as you think. I'll tell you a story:

"In the forest there lived a sage by the name of Kausika who took great pride in always telling the truth. He was known far and wide for this unwavering quality. One morning, when he sat outside his hut, three men went rushing past and bound into the thick woods. Shortly, a murderous gang came in search of the three men. Knowing he would never tell a lie, they asked the sage, "Which way did they go?" Kausika told them exactly where the men went. The gang took off in pursuit. They caught the three men and robbed and killed them.

"Kausika thought by telling the truth he had protected Dharma, but it led to the deaths of three travelers.

In truth, he was very foolish and unable to discern the subtleties of Dharma. Dharma may point the way for moral behavior, but that doesn't mean we should suspend our judgment when danger arises. At times, as in this story, truth may harm Dharma and falsehood may uphold Dharma. The wise men say Dharma protects us and sustains us. But we must also use our intelligence to understand the best course of action and protect Dharma."

1. What do you think is the point of the passage? (5 points)

2. What did you learn about the Indian society or culture based on the account? (10 pts)

3. What truth about Hinduism supports the discussion from the passage? What made you think so? (5pts)



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VII. ENRICHMENT ACTIVITY.

A. Observe the picture below. The table compares and contrasts the gods and goddesses from various mythologies. Re -draw the table and add another column for the Indian mythology. Afterwards, complete the table and supply the necessary information. (10 pts.)

A Basic Comparison of Deities				
God or Goddess	Germanic	Roman	Greek	Egyptian
Supreme God	Frigg, Woden	Jupiter, Juno	Zeus, Hera	Ra
Sky	Frigg	Jupiter	Zeus	Nuit
Sun	-	Apollo	Helios	Ra
Moon	-	Diana	Artemis	Thoth
Earth	Sif	Tellus	Gaia	Geb
Fire	Hoerir	Vulcan	Hephaestus	-
Sea	Njord	Neptune	Poseidon	-
Water & Rain	Thor	Jupiter	Zeus	Tefnut
Light	Balder	Apollo	Apollo	-
Thunder	Thor	Jupiter	Zeus	-
Dawn	-	Aurora	Eos	-
Mother Goddess	Nerthus	Venus	Aphrodite	Isis
Fertility	Frey	Bona Dea	Rhea	Osiris
Harvest	Balder	Saturn	Cronos	-
Vegetation	Balder	Ceres	Adonis	Osiris
Death	Hel	Pluto	Hades	Osiris
Wisdom	Nimir	Minerva	Athena	Thoth
War	Tiu	Mars, Bellona	Aries, Athena	-
Love	Freya	Cupid	Eros	-
Messenger	Hermod	Mercury	Hermes	-
Healing	Eira	Apollo	Apollo	-
Hunting	Uller	Diana	Artemis	-

B. What did you realize after completing the table? (10 pts)



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Lesson 10: The Indian Mythology Part II

Introduction

The former lesson aims to lay the foundation for the study and familiarity of the Indian mythology. From that lesson, we learned the bases of the Vedic myths and epics. We have come to encounter some of the great ideas and purposes of the Vedas as a sacred book. With the introduction of Indian mythology, we will go further and examine what of its remarkable epics.

Ramayana is not an ordinary epic for the Indian people. They seek its guidance and ways to emerge as a better individual towards the way of the gods. The epic highlights his wonderful deeds and actions that made him set apart from other heroes.

I. LESSON OBJECTIVES: At the end of this lesson, you should be able to:

- a) read and excerpt of the epic of Ramayana
- b) analyze the said text to draw conclusion about the Indian society
- c) compare Ramayana to other epic heroes

II. GETTING STARTED. The picture below is a depiction of a scene from the epic Ramayana. Based on the picture, what do you think is the story about? How did you come up with that idea/s? Justify your answer.





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III. DISCUSSION. Read the selected excerpt of the epic, Ramayana. After reading, answer the questions that follow from the application section.

Vali, the son of Lord Indra and the elder brother of Sugriva was the Vanara (Ape) king of the ancient kingdom of Kishkindha which included the dense forests called Dandaka Forests that pretty much covered most of modern day South India. Legend has it that Vali participated in the Samudra Mantan on the side of the Devas and took Tara, an Apsara who rose from the churning of the milky ocean as his wife. While some other mythological sources describe Tara as the daughter of the monkey physician Sushena, she is unanimously admired for her beauty, wisdom and devotion to her husband. Tara gave birth to Vali's son, Angadh, the crown prince of the kingdom who played a key role in the Rama's war against Ravana.

The Ramayana hails Vali as invincible owing to the fact that he had received a boon according to which anyone who would fight the monkey king would lose half of the strength to him. The very fact is illustrated in a feud between him and the mighty Ravana, in which the former humbled the latter. Vali was an ardent worshipper of Lord Shiva and Surya. It is believed that every day before dawn, Vali would go from the Eastern coast to the Western coast, from the Northern coast to the Southern coast to pay his homage to the Sun god. Moreover, the Puranas mention that after completing this mammoth task of paying respect to the Sun in all four directions, he used to return to his capital without feeling any tiredness.

It was on one such trip that the powerful warrior encountered the king of Lanka, who challenged him for a fight. In the clash of the titans that followed, Vali defeated his foe, tied him with his tail and took him around the world, thereby breaking his pride. Humbled, the mighty king of Lanka called for truce. It has been recorded that after this feud, the two concluded a peace treaty and became friends. The Puranas also mention of the battle between Vali and demon Dundhubi, who came in the form of a wild buffalo. As the brave Vali defeated the demon and hurled him in the sky, the blood from the dying animal defiled Sage Matanga's ashram due to which the sage cursed Vali and the vanaras saying that whoever came near his ashram would fall down dead.

The bitterness between Vali and Sugriva, which ultimately led to the former's death, began when the demon Mayavi, brother of Dundhubi, appeared on the gates of the city of Kishkindha and invited the king for the battle. As the ever ready Vali marched against Mayavi, he fled in terror and entered a deep cave. Vali entered the cave in pursuit of the demon, telling Sugriva to wait outside. Upon hearing demonic shouts in the cave and seeing blood oozing from its mouth, Sugriva concluded that his brother had been killed. With a heavy heart, Sugriva rolled a boulder to seal the cave's opening to prevent the demon from raiding Kishkindha, and assumed the reins of the kingdom. Vali, however, ultimately prevailed in his combat with the demon and returned home. Seeing Sugriva acting as king, he concluded that his brother had betrayed him. Though Sugriva humbly attempted to explain himself, Vali would not listen. As a result, Sugriva was ostracized from the kingdom. Vali forcibly took Sugriva's main wife, Ruma, and the brothers became bitter enemies.

It was during this time that Sugriva befriended his future minister, Hanuman and the exiled princes of Ayodhya – Rama and Lakshman. Like Sugriva's wife Ruma, Sita, the princess of Ayodhya had been unlawfully held captive by Ravana. As such, the two princes faced with a set of identical problems decided to enter into a mutual agreement. Rama promised to help Sugriva to defeat Vali and regain his throne and his wife. In return the Vanara prince promised to help the lord in his conquest of Lanka. Next, the allies hatched a

plan to topple Vali from the throne of Kishkindha.



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In accordance of his vow of Vanavass, and to prevent direct combat with the monkey army, Rama asked Sugriva to challenge Vali for a fight outside the borders of Kishkindha. Tara's plea asking Vali to refrain from battle against his younger brother, who had the Lord on his side, fell on deaf ears and the siblings turned foes charged towards each other. Meanwhile, Rama and Lakshman hid themselves in the vicinity. Although the brothers were evenly matched initially, Vali soon gained the upper hand. As the two looked identical, Rama found it difficult to take aim at Vali. As such Hanuman stepped in and placed a garland of flowers around Sugriva's neck. The prince of Ayodhya took aim and drove an arrow straight into the monkey king's heart.

Rama is regarded in Hindu mythology as Maryada Purushottam as he played the roles of a son, a husband, a brother, a student, a friend and a king to perfection. However the critics of Rama point two instances where he is said to have deviated from the principles of Dharma, one of them being the 'cowardly' manner in which he killed the Vanara king Vali. However, a close analysis of the events that unfolded during this time presents a complete picture and leads to a better understanding.

The Puranas clearly lay down that the younger brother must be treated as a son and must be forgiven even if he makes a mistake. In fact, not only had Vali banished his younger sibling from the kingdom, but also held his wife, who according to the laws of Dharma was Vali's daughter-in-law, captive. Also, political reasons prevalent in ancient India compelled Rama to kill Vali. For him to rescue his wife, Rama needed the help of the Vanara Sena, and Sugriva agreed to help him once on the throne of Kishkindha. Besides, Rama could not expect such an offer from Vali who by then was on friendly terms with Ravana. And of course, so much bad blood had been spilled between the two brothers that all chances of a compromise were out of question. Thirdly, the fact remains that Vali was a vanar, an ape and Rama was a prince. It was customary in those days for royals to hunt animals stealthily. Lastly, the alliance between Rama and Sugriva was in the interest of the Vanaras. For the first time in the history, they were being given an opportunity to join the mainstream and be treated as equals with human beings.

As Vali lay on the ground in pain and agony, Rama and Lakshman came forward to meet him. Vali accused the prince of unethical behavior and questioned the motives behind such a cowardly and heinous act. However, Rama answered all his questions calmly and provided sufficient explanations for the manner in which he assassinated Vali. Realizing his mistake, Vali asked Rama for forgiveness and asked him and Sugriva to take care of Tara and Angadh. It is said that at the time of his death, Rama promised Vali to give him a chance to avenge his unjust murder. In fact the Monkey king does make an appearance, centuries later and avenges his death.

With the death of the mighty monkey king, Sugriva ascended the throne of Kishkindha. Tara, the widow of Vali became Sugriva's queen and was consulted by him in all matters of administration. Angadh was elevated to the rank of the crown prince of the kingdom and was a key figure in the battle in the later years. He is particularly remembered for leading a diplomatic mission to Ravana, which concluded with him bringing back the demon king's crown and placing it at the feet of the lord. Sugriva fulfilled his promise and helped Rama defeat Ravana and regain Sita.

The story of the great Monkey king does end here. Rama's slaying of Bali had a special significance. As the time passed on, the Rama Avatar of Lord Vishnu came to a conclusion and he reincarnated as Lord Krishna. Having killed his despotic uncle Kansa, he played the pivotal role in the victory of the Pandavas over the Kauravas. Legend has it that Gandhari, Duryodhana's mother and a worshipper of Lord Vishnu was so shocked by her son's death in front of Krishna that she cursed that he and all his followers would perish thirty-six years after

the war. According to Puranic scriptures, as the Krishna avatar reached its climax, the curse of Gandhari came true and the people of Dwarka were overcome by a wild rage and there was total destruction of life and property. Some time later, Krishna's elder brother, Balaram left for the heavens.



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As the Lord, saddened by the events that unfolded in the recent past, sat beneath a tree in deep meditation, a hunter entered the forest. He mistook Krishna's ankle for a deer and shot an arrow towards it. Alarmed by the cries of Krishna, the hunter approached him and realized his mistake. The hunter, named Jara was none other than vanara king Vali in his previous life. Thus as said by Lord Rama, the monkey king got his revenge and promise made to Vali at the time of his death was fulfilled. As Krishna left the mortal world, the Dwapar Yug came to an end. The mortal remains of Krishna were cremated by his friend Arjuna and soon the Arabian Sea engulfed the city of Dwarka.

IV. APPLICATION: Answer the questions below based on the text read.

1. What is the excerpt about? (5 pts)
2. Who are the principal characters in the epic narrative? What roles do they play? (10 pts.)
3. What conflict appears to be evident in the text? (5 pts)
4. What underlying message does the epic aim to communicate? (10 pts)
5. What archetypes were evident in the text? What do these represent in the story? (10 pts)

V. LESSON SUMMARY

- In reading Ramayana, remember that the main epic hero is Rama.
- As a hero, he is believed to be an incarnation of the god Vishnu, the Preserver. He possesses god-like attributes and noble character.
- Rama is the eldest and favorite son of Dasaratha, King Ayodha. This makes Rama a legitimate prince.
- The character shows various outstanding qualities that are considered as ideal and must be pursued by human beings.
- The beliefs and the ideas being taught by Vedas are highly evident in the text.

VI. ASSESSMENT. If you are to make a book cover for this episode, what would your book cover look like? Draw a book cover for this part of the text. See rubric from the fb group for your scoring reference. Put a brief explanation of your cover. (30 pts)



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VII. ENRICHMENT ACTIVITY. Complete the table below by providing what is asked for. (20 pts.)

Epic Hero	Remarkable Trait	Ideals represented in the society	Weakness or Flaw	Why is he the ideal?
1. Odysseus				
2. Achilles				
3. Aeneid				
4. Beowulf				
5. Ramayana				



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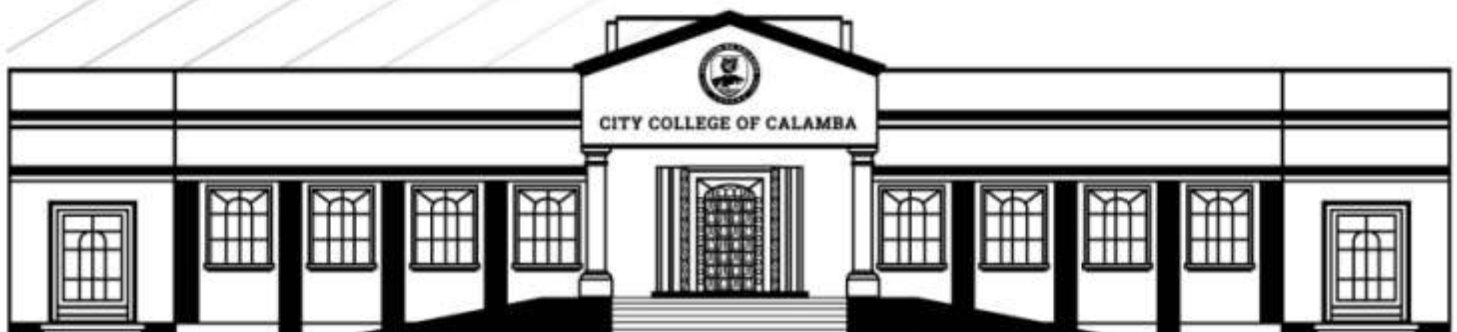
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Course Title: ENGM 301b

MYTHOLOGY AND FOLKLORE

Learning Module No. 03





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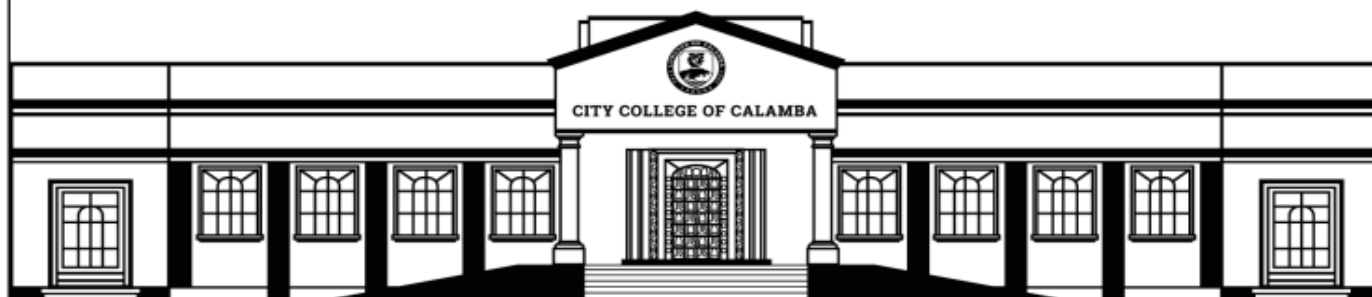
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**LEARNING MODULE
INFORMATION**

I. Course Code	ENGM 301b
II. Course Title	Mythology and Folklore
III. Module Number	03
IV. Module Title	Final Period- Mythology and Folklore
V. Overview of the Module	<p>This course aims to explore mythologies and folklores from different countries to gain insights into people's origin, desires, fears, instincts and needs. (EK-3)</p>
VI. Module Outcomes	<p>At the end of the semester, the students should be able to:</p> <ul style="list-style-type: none"> a) familiarize with relevant concepts and characteristics of mythology and folklore b) compare and contrast myths from different places and time frame to draw out cultural and historical lessons c) analyze myths and decode archetypes to discover themselves with universal values. d) examine the impact of myths in modern literary and artistic works
VII. General Instructions	<p>All assignments/activities should be handed in on or before due date as specified in this school calendar.</p> <p>All are requirements, not optional.</p>
	Non submission of such requirements would mean a zero mark. All

requirements should be completed on or before the last day of the assigned weeks.

Intellectual Honesty Plagiarism is considered a major offense in the City College of Calamba.

A plagiarized work will automatically receive a failing mark.

Incomplete Grade -A student who fails to submit the papers

will get a grade of INC. Students must complete all tasks in the module

GRADING SYSTEM FOR ASSESSMENT TASKS

Based on Test of Written English Scoring Guide, Educational Testing Service Princeton NJ

	Demonstrates a comprehensive understanding of the concepts and their application in
A	practice, and clear competence in writing on both the rhetorical and syntactic levels,
(10)	though it may have occasional errors
	A paper in this category
	effectively addresses the writing task
	is well-organized and well-developed
	uses clearly appropriate details to support a thesis or illustrate ideas
	displays consistent facility in the use of language
	demonstrates syntactic variety and appropriate word choice

	Demonstrates clear understanding of most of the concepts and their application in
A-	practice, and competence in writing on both the rhetorical and syntactic levels,
	though
	it will probably have occasional errors
(9-8)	A paper in this category
	effectively addresses the writing task, although it can be explored further
	is generally well-organized and developed
	uses details to support a thesis or illustrate an idea
	displays facility in the use of the language
	demonstrates some syntactic variety and range of vocabulary

	Demonstrates understanding of the concepts, and their relationship with one another;
B+	minimal problems in writing on both the rhetorical and syntactic levels
(7-6)	A paper in this category
	may address some parts of the task more effectively than others
	is adequately organized and developed
	uses some details to support a thesis or illustrate an idea
	demonstrates adequate but possibly inconsistent facility with syntax and usage
	may contain some errors that occasionally obscure meaning



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GRADING SYSTEM FOR ASSESSMENT TASKS

Based on Test of Written English Scoring Guide, Educational Testing Service Princeton NJ

	Demonstrates some understanding of the concepts; some problems in writing, but it remains flawed on either the rhetorical or syntactic level, or both.
B	
(6-5)	A paper in this category may reveal one or more of the following weaknesses:
	partially addresses the writing task
	inadequate organization and development
	inappropriate or insufficient details to support or illustrate generalizations
	a noticeably inappropriate choice of words or word forms
	an accumulation of errors in sentence structure and/or usage

	Suggests misunderstanding of the concepts; severe problems in writing.
B-	
(4 & below)	A paper in this category is seriously flawed by one or more of the following weaknesses:
	hardly addresses the writing task, or not at all
	serious disorganization or underdevelopment
	little or no detail, or irrelevant specifics
	serious and frequent errors in sentence structure or usage
	serious problems with focus.



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INTRODUCTION

The last part of module 2 highlights our transition from Western mythologies toward the Asian mythologies. Asia served as the cradle of the three great civilizations. These are the Indus Valley civilization of India, the Tigris and Euphrates of Mesopotamian civilization and the Yangtze civilization of China. All of these civilizations were also the pioneers of great mythologies and folklores in the world.

In this lesson, we will take on the second great civilization- The Mesopotamian civilization. It is the home of complex and sophisticated discoveries in the ancient times. It boasts one of the first to make law works, a stable economic activity and religious practice. Let us examine the great mythology that emerged out of this.

I. LESSON OBJECTIVES: At the end of this lesson, you should be able to:

- a). familiarize with relevant event in the Mesopotamian civilization
- b). identify the major deities of the Mesopotamian mythology
- c). recognize relevant information about the Epic of Gilgamesh
- d). read and analyze an excerpt of the Epic of Gilgamesh

II. GETTING STARTED. Make an acrostics about the things that you know about MESOPOTAMIA. An example is provided for you below.



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III. DISCUSSION

A. Background of Mesopotamian Mythology

1. The literature that has survived from Mesopotamian was written primarily on stone or clay tablets. The production and preservation of written documents were the responsibility of scribes who were associated with the temples and the palace. A sharp distinction cannot be made between religious and secular writings.
2. The function of the temple as a food redistribution center meant that even seemingly secular shipping receipts had a religious aspect. In a similar manner, laws were perceived as given by the gods. Accounts of the victories of the kings often were associated with the favor of the gods and written in praise of the gods.
3. The gods were also involved in the established and enforcement of treaties between political powers of the day. A large group of texts related to the interpretations of omens has survived. Because it was felt that the will of the gods could be known through the signs that the gods revealed, care was taken to collect ominous signs and the events which they preached. If the signs were carefully observed, negative future events could be prevented by the performance of appropriate apotropaic rituals.
4. Brief History of Mesopotamia Before 9000 BC- evidence of hunter-gathering Neolithic society in the region. These hunters used flint and obsidian tools and weapons. c. 9000 BC- earliest farming settlement discovered. Around this time the earliest permanent settlement is made at Jericho. c. 8000 BC- large scale farming develops in Sumer, with wheat as the chief crop.
5. Early Mesopotamian Culture The Assyrians began as a part of the northern Akkadian culture, but eventually became independent. They were located in parts of what is now modern Syria and northern Iraq. They also spoke a Semitic language and were skilled architects and artists. The Assyrians eventually came into conflict with, and were conquered by, the Babylonians.
6. Early Mesopotamian Culture Like the Assyrians, the Babylonians began as a part of the Akkadian culture, but eventually became independent. They were located in what is now central Iraq. Because their territory lacked stone, they Babylonian baked clay into brick to build monumental structures. The Babylonians developed advanced mathematics and made advances in astronomy and medicine that would not be equaled until Greek civilization.



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B. Mesopotamian Religion

Mesopotamian Religion Polytheistic system with a pantheon of gods and goddess, each of whom represented a force of nature or natural law.

- List of Major Deities in Mesopotamian Mythology

- Adad or Ishkur - god of storms, venerated as a supreme power especially in Syria and Lebanon
- Anshur - head of the Assyrian pantheon, regarded as the equivalent of Enlil
- Anu or An - god of heaven and the sky, lord of constellations, and father of the gods, creator
- Enki or Ea - god of the freshwater Abzu, crafts, water, intelligence, mischief and creation
- Enlil - god of the wind and divine ruler of the Earth and its human inhabitants
- Ereshkigal - goddess of Irkalla, the Underworld
- Inanna or Ishtar - goddess of fertility, love, sex and war
- Marduk - patron deity of Babylon who eventually became regarded as the head of the Babylonian pantheon
- Nabu - god of wisdom and writing
- Nanshe - goddess of social justice, prophecy, fertility and fishing
- Nergal - god of plague, war, and the sun in its destructive capacity; later husband of Ereshkigal
- Ninhursag - earth and mother goddess; also known as Mami, Belet-Ili, Ki, Ninmah, Nintu and Aruru
- Ninlil - goddess of the air; consort of Enlil
- Ninurta - champion of the gods, the epitome of youthful vigour, and god of agriculture
- Shamash or Utu - god of the sun, arbiter of justice and patron of travellers
- Sin or Nanna - god of the moon
- Tammuz or Dumuzi - god of food and vegetation

C. The Epic of Gilgamesh

- Cuneiform tablets first discovered by archaeologists in the 19th century CE among ruins in Ninevah (Once the capital city of the Assyrian Empire) Other copies and versions found throughout the area now corresponding to the Ancient Near East.

- Earliest known literary work (earliest version 1900 BCE – Babylonian) Contains an account of the Great Flood and the story of a virtuous man named Utnapishtim who survived (likely the source for the biblical story of Noah) Expresses values of ancient civilization – such as the belief in divine retribution for transgressions such as violence, pride, the oppression of others, and the destruction of the natural world.

- Reflection of editing and combination of earlier and smaller Sumerian tales into what we now know as an “epic” What we know as The Epic of Gilgamesh has multiple unknown authors who have woven these tales into a single story/larger narrative with sustained themes.



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- The stories preserved in the literary tale(s), however, are not historical in any strict sense, although some elements may trace back to the myths and legends that began to spread (in both written and oral form) in his own time and perhaps even soon after his death.

IV. APPLICATION. Read the passage below and answer the questions that follow.

Prologue

GILGAMESH KING IN URUK I will proclaim to the world the deeds of Gilgamesh. This was the man to whom all things were known; this was the king who knew the countries of the world. He was wise, he saw mysteries and knew secret things, he brought us a tale of the days before the flood. He went on a long journey, was weary, worn-out with labor, returning he rested, he engraved on a stone the whole story. When the gods created Gilgamesh they gave him a perfect body. Shamash the glorious sun endowed him with beauty, Adad the god of the storm endowed him with courage, the great gods made his beauty perfect, surpassing all others, terrifying like a great wild bull. Two thirds they made him god and one third man. In Uruk he built walls, a great rampart, and the temple of blessed Eanna for the god of the firmament Anu, and for Ishtar the goddess of love. Look at it still today: the outer wall where the cornice runs, it shines with the brilliance of copper; and the inner wall, it has no equal. Touch the threshold, it is ancient. Approach Eanna the dwelling of Ishtar, our lady of love and war, the like of which no latter-day king, no man alive can equal. Climb upon the wall of Uruk; walk along it, I say; regard the foundation terrace and examine the masonry: is it not burnt brick and good? The seven sages laid the foundations.

THE BATTLE WITH HUMBABA

When the people of Uruk complain about Gilgamesh's arrogance, the goddess Aruru creates Enkidu to contend with the king and absorb his energies. At first, Enkidu lives like a wild animal and has no contact with other humans. Later, he enters Uruk, loses a wrestling match to Gilgamesh, and becomes his faithful friend. Then the two set off to destroy Humbaba, the giant who guards the cedar forest. As Gilgamesh prepares for battle, Enkidu expresses his fears..

Then Enkidu, the faithful companion, pleaded, answering him, 'O my lord, you do not know this monster and that is the reason you are not afraid. I who know him, I am terrified. His teeth are dragon's fangs, his countenance is like a lion, his charge is the rushing of the flood, with his look he crushes alike the trees of the forest and reeds in the swamp. O my Lord, you may go on if you choose into this land, but I will go back to the city. I will tell the lady your mother all your glorious' deeds till she shouts for joy: and then I will tell the death that followed till she weeps for bitterness.'

But Gilgamesh said, 'Immolation and sacrifice are not yet for me, the boat of the dead shall not go down, nor the three-ply cloth be cut for my shrouding. Not yet will my people be desolate, nor the pyre be lit in my house and my dwelling burnt on the fire. Today, give me your aid and you shall have mine: what then can go amiss with us two? All living creatures born of the flesh shall sit at last in the boat of the West, and when it sinks, when the boat of Magilum sinks, they are gone; but we shall go forward and fix our eyes on this monster. If your heart is fearful throw away fear; if there is terror in it throw away terror. Take your axe in your hand and attack. He who leaves the fight unfinished is not at peace.'



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Humbaba came out from his strong house of cedar. Then Enkidu called out, 'O Gilgamesh, remember now your boasts in Uruk. Forward, attack, son of Uruk, there is nothing to fear.' When he heard these words his courage rallied; he answered, 'Make haste, close in, if the watchman is there do not let him escape to the woods where he will vanish. He has put on the first of his seven splendors but not yet the other six, let us trap him

before he is armed.' Like a raging wild bull he snuffed the ground; the watchman of the woods turned full of threatenings, he cried out. Humbaba came from his strong house of cedar. He nodded his head and shook it, menacing Gilgamesh; and on him he fastened his eye, the eye of death. Then Gilgamesh called to Shamash and his tears were flowing, 'O glorious Shamash, I have followed the road you commanded but now if you send no succor how shall I escape? Glorious Shamash heard his prayer and he summoned the great wind, the north wind, the whirlwind, the storm and the icy wind, the tempest and the scorching wind; they came like dragons, like a scorching fire, like a serpent that freezes the heart, a destroying flood and the lightning's fork. The eight winds rose up against Humbaba, they beat against his eyes; he was gripped, unable to go forward or back. Gilgamesh shouted, 'By the life of Ninsun my mother and divine Lugulbanda my father, in the Country of the Living, in this Land I have discovered your dwelling; my weak arms and my small weapons I have brought to this Land against you, and now I will enter your house'.

So he felled the first cedar and they cut the branches and laid them at the foot of the mountain. At the first stroke Humbaba blazed out, but still they advanced. They felled seven cedars and cut and bound the branches and laid them at the foot of the mountain, and seven times Humbaba loosed his glory on them. As the seventh blaze died out they reached his lair. He slapped his thigh in scorn. He approached like a noble wild bull roped on the mountain, a warrior whose elbows are bound together. The tears started to his eyes and he was pale, 'Gilgamesh, let me speak. I have never known a mother, no, nor a father who reared me. I was born of the mountain, he reared me, and Enlil made me the keeper of this forest. Let me go free, Gilgamesh, and I will be your servant, you shall be my lord; all the trees of the forest that I tended on the mountain shall be yours. I will cut them down and build you a palace.' He took him by the hand and led him to his house, so that the heart of Gilgamesh was moved with compassion. He swore by the heavenly life, by the earthly life, by the underworld itself: 'O Enkidu, should not the snared, bird return to its nest and the captive man return to his mother's arms?' Enkidu answered, 'The strongest of men will fall to fate if he has no judgement. Namtar, the evil fate that knows no distinction between men, will devour him. If the snared bird returns to its nest, if the captive man returns to his mother's arms, then you my friend will never return to the city where the mother is waiting who gave you birth. He will bar the mountain road against you, and make the pathways impassable.'

Humbaba said, 'Enkidu, what you have spoken is evil: you, a hireling, dependent for your bread! In envy and for fear of a rival you have spoken evil words.' Enkidu said, 'Do not listen, Gilgamesh: this Humbaba must die. Kill Humbaba first and his servants after.' But Gilgamesh said, 'If we touch him the blaze and the glory of light will be put out in confusion, the glory and glamour will vanish, its rays will be quenched.' Enkidu said to Gilgamesh, 'Not so, my friend. First entrap the bird, and where shall the chicks run then? Afterwards we can search out the glory and the glamour, when the chicks run distracted through the grass.'

Gilgamesh listened to the word of his companion, he took the axe in his hand, he drew the sword from his belt, and he struck Humbaba with a thrust of the sword to the neck, and Enkidu his comrade struck the second blow. At the third blow Humbaba fell. Then there followed confusion for this was the guardian of the forest whom they had felled to the ground. For as far as two leagues the cedars shivered when Enkidu felled the watcher of the forest, he at whose voice Hermon and Lebanon used to tremble. Now the mountains were moved and all the hills, for the guardian of the forest was killed. They attacked the cedars, the seven splendors of Humbaba were extinguished. So they pressed on into the forest bearing the sword of eight talents.



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They uncovered the sacred dwellings of the Anunnaki and while Gilgamesh felled the first of the trees of the forest Enkidu cleared their roots as far as the banks of Euphrates. They set Humbaba before the gods, before Enlil; they kissed the ground and dropped the shroud and set the head before him. When he saw the head of Humbaba, Enlil raged at them. 'Why did you do this thing? From henceforth may the fire be on

your faces, may it eat the bread that you eat, may it drink where you drink.' Then Enlil took again the blaze and the seven splendors that had been Humbaba's: he gave the first to the river, and he gave to the lion, to the stone of execration, to the mountain and to the dreaded daughter of the Queen of Hell.

O Gilgamesh, king and conqueror of the dreadful blaze; wild bull who plunders the mountain, who crosses the sea, glory to him, and from the brave the greater glory is Enki's!

APPLICATION QUESTION.

1. What is the excerpt about? (5pts)
2. How would you describe the attitude of Enkidu as a companion of Gilgamesh? (5 pts)
3. How would you describe Gilgamesh as a hero? What makes him admirable? (5pts)
4. What appears to be the conflict in the story? (5pts)
5. What did you realize or learn about the Mesopotamian civilization based on the story? (5pts)

V. SUMMARY OF THE LESSON

- The Mesopotamian civilization is one of the oldest civilization in the ancient world. It started in fertile crescent and developed over the years.
- As a civilization, they have one of the most systematic and complex system of government, economic activity, religious activity. They also have one of the earliest form of writing, this enabled them to keep early written records.
- The Mesopotamian mythology is also Polytheistic in nature. They venerate many gods and acknowledge their various roles in the society.
- The Epic of Gilgamesh is one of the outstanding work of the Mesopotamian civilization. It is an account of a king who for long existed and ruled a great kingdom.
- The stories preserved in the literary tale(s), however, are not historical in any strict sense, although some elements may trace back to the myths and legends that began to spread (in both written and oral form) in his own time and perhaps even soon after his death.



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VI. ASSESSMENT. Essay. Answer the questions comprehensively based on the Epic of Gilgamesh.

1. What archetypes were evident in the story?
What do they represent in the Mesopotamian culture? (10 pts)

2. Why is Gilgamesh the ideal hero in this part? What does he represent?(10pts)
3. What seems to be the message of the story to the readers in the ancient times?
What ideals, values, beliefs and attitude are being reinforced by the
life of Gilgamesh in this story? (10 pts.)
4. What have you personally realized after reading the text? (10 pts)

VII. **ENRICHMENT ACTIVITY.** If you are to teach this text in your literature class , what is the most relevant knowledge that you have to provide your students first for them to understand the story? Why this information.



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Lesson 12: Chinese Mythology

Introduction

Chinese civilization is considered to be one of the greatest and advanced in the ancient time. Its government structure, economic activities and religion added to the elevation and development of the mythology and common folklore among the people.

Unlike other mythologies, there are many variations of the Chinese gods. In fact, there was no recorded unified and unanimously accepted gods and goddesses. This thinking was left to the ruling families whose emperorship makes them close to gods. In this lesson, we will explore the Chinese myth perhaps draw out ideas from them

I. LESSON OBJECTIVES: At the end of the lesson, you should be able to:

- a) recognize relevant facts and information about the Chinese history
- b) Identify important concepts about the nature and characteristics of Chinese myth
- c) read and analyze a sample Chinese myth

II. GETTING STARTED. How you watch the movie, Kung Fu Panda? Po, the hero of the story appears to be the protagonist. As a hero and based on his representation is Po a Japanese or a Chinese hero representation? What made you think so? Justify your answer.



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III. DISCUSSION

A. A glimpse of Chinese history

1. China is one of the greatest civilization that emerged in Asia. In fact, many scholars believe that

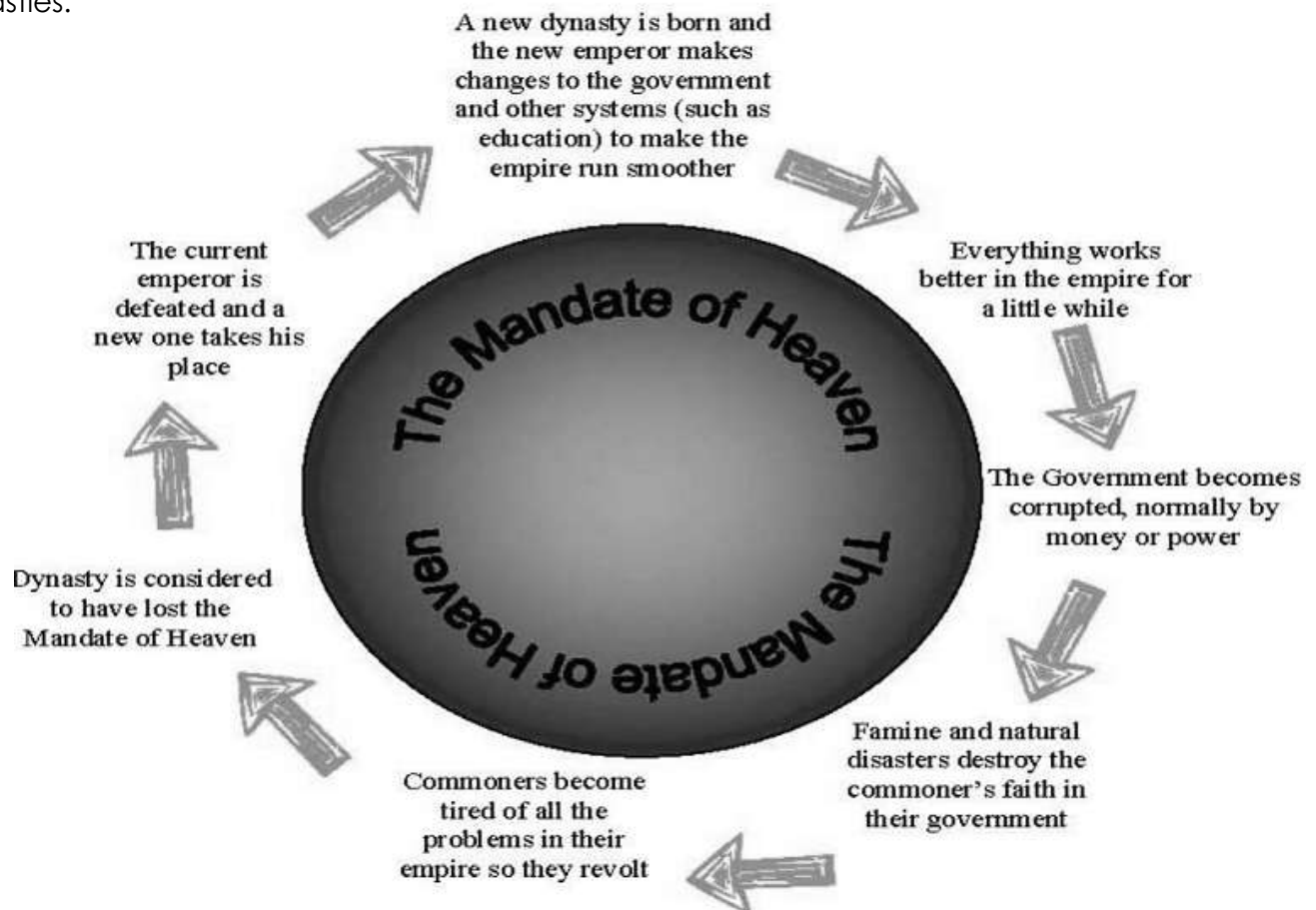
what China accomplished in the matters of the government was really advanced.

2. The time markings in the Chinese history are called dynasties. Dynasty refers to the ruling families who took control of authority and power. A dynasty normally ends through rebellion and war.

3. The Zhou dynasty introduced the concept of "Mandate of Heaven." This refers to the recognition of God and Heaven. The politics of the ruling families and emperors seem to have an approval from the divine authorities.

4. In the reading of Chinese mythology and folklore, one must be careful enough since some were written for political reasons and to explain important historical events.

5. The figure below shows the Chinese concept of the "Mandate of Heaven" and the cycle of the dynasties.



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B. An overview of the Chinese Mythology

1 The Chinese mythology often reveals theme about perseverance and self- sacrifice.

2. In addition, the Chinese mythology often reflect the society's outlook about love, their

religion (Confucianism, Taoism and Buddhism) and rising up against adversities.

3. The Chinese mythologies often reveal characters like: ghost, gods and goddesses, heroes, foxes and mythological creatures.

4. Major Deities of the Chinese Mythology

a. **Nu-Ka**- goddess, creator of the humans. She fashioned the Chinese out of yellow clay.

b. **Lao Tien-Yeh** - He is considered as the "Father of Heaven." He is also known as the Jade emperor and represented by Emperors.

c. **Ao** - the four dragon kings who ruled parts of the Earth and the sea. People pray to them in drought seasons.

d. **Yinglong**- The dragon god of water who helped huangdi gain power.

e. **Huangdi** - A real life emperor and considered to be part of the deity. He is known as the Yellow Emperor and a cosmic ruler.

5. Chinese myths do not have a unified creation story unlike the Greco-Roman and Egyptian myths. Nu-Ka is considered only as the creator of humans in some part of China.

6. Chinese mythology has very few mythological heroes, gods and goddesses

IV. APPLICATION. Read the passage below. Afterwards, answer the questions below.

Thousands of years ago, even before there were dynasties, the ancient Chinese believed their culture was bestowed upon them from the divine, and that the rulers of antiquity were half-god and half-man. One such demigod was known as Yandi. This is his story. Yandi was a wise and benevolent emperor. He had a man's body, an ox's head, and a transparent abdomen. They called him the sun god, though he had many other names. For his contributions to agriculture, herbology, and medicine, he was dubbed the Emperor of Five Grains and the God of Chinese Medicine. But the name he is most remembered by today is Shen Nong, meaning, the Divine Farmer (shén nóng 神農).

Legend has it that a minister came to Shen Nong's court one day, petitioning him to call upon an old man suffering from great pains. No one knew what was wrong with the poor gentleman or how to help him, as in those days there was no medicine or proper system of medical care. The old man passed away shortly after.



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This incident struck Shen Nong deeply—how could he stand idly by while his people suffered and died? He resolved to do everything in his power to expand medicinal knowledge. Every day thereafter, Shen Nong trekked into the forest and foraged for wild plants, sampling as many as he could find. He categorized them by taste and attributes—here's where his transparent stomach came in handy—and discovered which ones were poisonous and which had healing properties. In total, he identified 365 medicinal herbs, numerous fruits and vegetables, and the five staple crops of ancient China: rice, wheat, sorghum, millet, and beans.

Through his taste-testing adventures, Shen Nong developed an understanding of how different plants grew, what type of soil was best for different herbs, and which seasons they thrived in. It's said that Shen Nong invented the calendar, plow, and axe. He also drew plans for mass cultivation, preservation, and storage of foods, so his people would always have enough to eat. This marked the beginning of agriculture in China. Thousands of years later, Han Dynasty scholars compiled a book based on his findings—*The Divine Farmer's Herb-Root Classic* (神農本草經 Shén Nóng Běn Cǎo Jīng).

One may wonder how Shen Nong ate countless unidentified herbs each day, yet managed to avoid mishap. Wasn't he ever inadvertently poisoned? Actually he was, and sometimes up to 70 times a day. But Shen Nong had discovered an antidote that would cure all poisons. It was called chá (茶)—tea.

One day, Shen Nong was building a fire to boil water when a few leaves from the kindle got into the pot. Call it occupational hazard. Shen Nong, who was already taste-testing anything he could get his hands on, naturally took a sip of this as well. As luck would have it, the remarkable brew not only helped him fight off toxins from anything harmful he tried to digest, but also allowed him to live to the ripe age of 120.

Unfortunately, the Divine Farmer did not always have tea at hand. The end came for Shen Nong when he sampled "intestine splitting grass" (斷腸草 duàn cháng cǎo), which proved as painful as it sounds. Unable to drink his antidote in time, Shen Nong died. Yet his legacy of selflessness lived on. And the extensive knowledge he left behind—the fruits of his sacrifice—has continued to benefit mankind to no end.

1. What is the myth about? (5 pts.)
2. Who are the undelying characters in the story? (5 pts.)
3. Wha appears to be the conflict? Was it resolved in the end? (5 pts.)
4. What does the messge that the myth aim to communicate to the Chinese readers? (5 pts.)
5. What do you think is the purpose of the text? (5 pts.)

V. SUMMARY OF THE LESSON

- The Chinese mythology emerged from the great civilization that prospered in China by the yellow river.
- The Chinese civilization is know to be believers of the divine universal force and that families with the mandate of heaven were given authority to rule over the vast land.



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- It was during the Zhou dynasty that the divine appointment and divine recognition of an emperor to rule was initiated.
- Emperors were worshipped and believed to be an extension of divine power in the land.

- Chinese myth often highlights stories about perseverance, sacrifice, love and rising up against adversaries.
- Chinese mythology has very few mythological heroes, gods and goddesses. There were very few unified and universally accepted in China.

VI. ASSESSMENT. Essay: Answer the questions comprehensively.

1. What values of the Chinese were evident from the myth? (10 pts.)
2. What did you learn about the Chinese culture and society from the text? (10 pts.)
3. What are some of the archetypes evident from the text? Identify at least two and discuss their relevance to the story. (10 pts.)

VII. ENRICHMENT ACTIVITY. Search the library or the internet and find out the difference between the mythic dragon of the West and the dragon of the Chinese. Are they different in terms of function and representation? What made you think so? Justify your answer. (20 pts)



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Lesson 13: The Japanese Mythology

Introduction

Japan is a group of island in the Eastern part of Asia. In these islands, a collection of traditional stories, folktales and beliefs emerged. Primarily, the ancient Japan practiced animism, the belief that spirits are in dwelling in nature and the shintoism, the religion which translates to 'the way of the spirits.' Religion plays a huge role in the conception and development of the Japanese mythology.

In this lesson, we will explore the very rich vast mythology of Japan. Most of the stories concern the creation of the world, the foundation of the islands of Japan, and the activities of deities, humans, animals, spirits, and magical creatures. Some myths describe characters and events associated with particular places in Japan. Others are set in legendary locations, such as the heavens or the underworld.

I. LESSON OBJECTIVES: At the end of the lesson, you should be able to:

- a). identify important concepts about the nature and characteristics of Japanese myth
- b). read and analyze a sample Japanese myth
- c). relate the influences of the Japanese myth to modern day pop culture

II. GETTING STARTED. Examine the picture of the popular anime. Name the mythic creatures that were greatly emphasized from this show. List as many as you can.



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III. DISCUSSION

A. Introduction to Japanese Myth

1. Japanese mythology is largely derived from the state religion of Shinto (Shintoism)

and Buddhism.

2. The early Japanese believed that the world around them was inhabited by gods and spirits. Almost every aspect of Japan nature evoke a sense of wonder and awe among its people.
3. The early Japanese elevated this awe and fascination to nature into what is called as Shintoism (The way of the kami or spirits.)
4. In Japanese mythology, everything in nature has a *kami*— a deity or spirit. As a result, the Japanese pantheon is enormous, with some sources claiming that there are millions of different spirits and deities.
5. The two most important creator deities are Izanagi and his sister Izanami. According to the myths, they made the islands of Japan as well as many of the gods and goddesses. Izanagi and Izanami also appear in a story about a descent to Yomi-tsu Kuni, a land of darkness and death associated with the underworld.
6. Mythology plays an important role in the lives of the Japanese people today. Myths and legends are the basis of much Japanese art, drama, and literature, and people still learn and tell stories about the gods and goddesses.

B. Japanese Mythology major Deities

Japanese Deities	
Deity	Role
Amaterasu	goddess of the sun and fertility who brings light to the world
Hachiman	god of warriors, known for his military skill
Inari	god associated with rice and merchants
Izanagi	creator god
Izanami	creator goddess
Kagutsuchi	god of fire
Susano-ô	violent god associated with storms and the sea, Amaterasu's brother
Tsuki-yomi	moon god, Amaterasu's brother



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IV. APPLICATION. Read the passage below and answer the application questions.

When Amaterasu's spoilt brother Susano'o accidentally killed a weaver with his practical joke, Amaterasu went into hiding out of guilt. Susano'o had never gotten over the death of his mother, Izanami, and he was missing

her terribly. Still, Amaterasu had been too soft on her brother. She had failed to take precautionary measures against her brother's continuous misbehaviour. Gods have been grumbling that Susano'o had ruined the rice crop, and even defecated in the sacred temple.

Amaterasu went into the cave, and using her magic, sealed the entrance with the Heavenly Rock behind her. With the life-giving sun gone, the Upper World and the Middle World fell into darkness. This caused the gods to voice their worries and resentments, and those voices in turn created a series of inauspicious events in the world. The gods decided to gather for an emergency meeting by the Heavenly River of Serenity to work out a way to bring Amaterasu out of her hiding. The wisest of them all, Omohikane -Think Gold- suggested a plan, which was unanimously agreed. Decisions were made and actions taken with utmost haste.

First, all the cockerels, vassals of the sun goddess, were asked to crow altogether at once. Then, the one-eyed smith was asked to rhythmically hit an iron nail into a hard rock. Together they created music. Ishikoridome -patron god of mirror makers- was instructed to make a large mirror. Tamano'oya -patron god of jewellery makers- was instructed to make a string of beads as long as the mirror.

Ameno-koyane -Heavenly Prophet- (Ameno meaning 'of heaven,' much like Ama in the name Amaterasu) divined using a deer bone in the fire made with a cherry tree specially felled from the Heavenly Mountain of Endless Fragrance. Evergreen tree was uprooted from the same mountain. Branches were decorated with the string of magical beads and blue and white pieces of paper signifying the tree was a dwelling place of a great god. In the middle of it, the magical mirror was hung. While Ameno-futodama -Heavenly Jewels- held up the evergreen tree, Ameno-koyane spoke the magical words praying for the reappearance of Amaterasu.

The strongest of the gods, Ameno-tajikarao -Heavenly Grip- took position next to the Heavenly Rock. Ameno-uzume, goddess of the arts, adorned with ferns around her body and a headdress made of dogbane flowers, began to dance on a make-shift stage of an upside down wooden tub. Her bare breasts swaying, she whirled down low stomping the stage making a loud percussive sound. More she danced, more hypnotic she became. They all joined in the dance in merriment, laughing and cheering.

This puzzled Amaterasu, who assumed that the world had fallen into darkness and despair with her gone. Amaterasu slid the Heavenly Rock slightly to take a look.

Without missing the opportunity, Ameno-uzume told Amaterasu, 'we are all overjoyed with the arrival of a god even greater than you,' twirling. Ameno-futodama and Ameno-koyane held up the mirror toward the opening of the cave. Amaterasu, not realising she was seeing a mirror image of herself, leaned out the cave to take a look at the newly-arrived god.

Not missing the chance, Ameno-tajikarao gripped the goddess' hand and pulled her out of the cave with almighty force. Ameno-futodama ran to the Heavenly Rock behind Amaterasu and wrapped a hemp rope around it to set a magical boundary preventing Amaterasu from reentering the cave. With that, the light returned in the Upper and the Middle Worlds. The gods, bowing deeply before Amaterasu, praised her greatness more than ever before.



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APPLICATION QUESTIONS. Answer the questions thoroughly.

1. What is the story about? (5 pts)

2. Who are the characters in the story? How would you describe them as a character? (5 pts)
3. What seem to be the conflict in the story? (5 pts.)
4. What does the story reveal about the culture of the Japanese people? (10 points)
5. What message does the story aims to communicate to the Japanese readers? (5 pts)
6. Aside from the animes Naruto and the Shaman King, name a movie, a TV show or another anime or manga that are highly referencing the Japanese mythology. What made you think so? How is mythology used in the said platform?

V. SUMMARY OF THE LESSON

- The Japanese mythology are heavily grounded in the fascination of the Japanese people in nature and their shinto beliefs. Because of their acknowledgement of the spirit, the Japanese mythology is filled with vast creatures and spirits beautifying and extending the myths.
- The two most important figure in the Japanese myth are Izanagi and Izanami.
- Shintoism and Buddhism at large affect the perspective and belief of the people. These two faith strengthen the grasp of the myths and makes their relevance to continue further.
- Mythology plays an important role in the lives of the Japanese people today. Myths and legends are the basis of much Japanese art, drama, and literature, and people still learn and tell stories about the gods and goddesses.

VI. ASSESSMENT. Based on the story read, answer the questions below. Discuss your answer comprehensively.

1. How is the Shinto faith evident in the story? Discuss your answer. (5points)
2. Give at least two (2) themes from the myth that is relevant to the outlook of the Japanese about life? (10 points)
3. What characteristic of Amaterasu is highly revealed by the Japanese? What does Amaterasu represent if he is a symbol? What made you think so? (15 pts.)



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VIII. ENRICHMENT ACTIVITY; Search the internet and look for ten (10) bizzare mythological creatures in the Japanese mythology and explain what concept does the creature represent.



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Lesson 14: The Philippine Mythology

Introduction

The Philippine mythology was greatly taken from the popular folk literature which is the traditional

way of sharing stories among the people in the early times. Due to the Philippines diverse culture, the mythological creatures, the gods and goddesses and other stories vary. Thus, the Philippine mythology is not a unified concept but rather a cultural and social group relative thing.

In this lesson, we will examine the prevalence of the belief of these creatures particularly in the provinces. It is also important to note that before the introduction of Christianity, the country was in a constant practice of animism, mixed with Hinduism and Vajrayana Buddhism. Many scholars believe that these sterling influences enhanced the myths of the Filipinos.

I. LESSON OBJECTIVES; At the end of the story, you should be able to:

- a) recognize various deities in the Philippine mythology
- b) read and analyze a myth
- c) draw out cultural implications from the story read

II. GETTING STARTED: Examine the images below and try to guess the name of the following deities of the Philippine mythology. Write your answer below the image.



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III. DISCUSSION

A. Philippine Mythology; An overview

1. Prior to the arrival of the Spanish and the introduction of Christianity, the Philippine

mythology gave our ancestors a sense of direction and helped them explain everything—from the origin of mankind to the existence of diseases.

2. There's no one-size-fits-all rule in Philippine mythology. In other words, ancient Filipinos from every part of the country didn't stick to a single version of creation story nor did they give uniform names to their deities.

3. Philippine mythology is a collection of stories and superstitions about magical beings a.k.a. deities whom our ancestors believed controlled everything.

B. Major Deities of the Philippine Mythology (Luzon)

1. **Bathala**- The highest ranking deity for he is the creator of everything.
2. **Idianale**- The goddess of labor and good deeds.
3. **Dumangan**- The sky god of good harvest.
4. **Anitun Tabu**- The fickle goddess of the wind and rain.
5. **Dumakulem**- The tagalogs revered him as the guardian of the mountains.
6. **Ikapati/ Lakapati**- The goddess of fertility
7. **Mapulon**- The god of seasons.
8. **Anagolay**- The goddess of lost things.
9. **Apolaki**- The sun god and the patron of the warriors.
10. **Dian Masalanta**- The patron goddess of lovers, of child birth.
11. **Amanikabli**- The tagalog patron of hunters and the god of the sea.
12. **Mayari**- The moon goddess.
13. **Hana**- the goddess of the morning
14. **Tala**- The goddess of the stars.



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IV. APPLICATION. Read the Tagalog myth below and answer the questions that follow.

In the beginning the sky was very low; it was possible to touch it with a long bamboo pole. Because of this proximity, everything on earth was burnt by the intense heat of the sun. The rivers and the seas were boiling tremendously.

Then suddenly, from nowhere, a huge man appeared on earth. This enormous being was called Maykapal. Some of the ancient Tagalogs said that Maykapal was the lord of the universe who came down to earth to correct some mistakes in his work. However, unable to get rest from the intense heat, Maykapal got mad one day. With his hands, he raised the sky to its present height.

In spite of this change, however, the heat from the sun was still unbearable. In those days, it was said that the sun had two eyes and the heat it gave was twice as much as we have now. In his disgust, Maykapal took his bolo and pierced one of the eyes of the sun. As a result of this incident, the old folk say, the sun became one-eyed and it was this reason that, since then, it generated just enough light to sustain life on earth. But despite this well-regulated heat from the sun, Maykapal was not contented with his handiwork. The sight of the cold and barren earth made him lonely. So one day, he took some curious looking seeds from his pocket and sowed them. Then he tore the clouds and the first rain came. A few days later, the earth was covered with plants and flowers.

With these innovations completed, Maykapal decided to furnish the world with light. The enveloping darkness at night made him feel insecure. He knew he was alone but he could not understand his own feelings. So he picked up some queer-looking and glittering shells from the beach, willed that they should have light, and hung them in the sky. These became the stars and the moon. Contented now, he returned to his abode by way of Mount Arayat.

1. What is the story about? (5 pts)
2. Who are the characters in the story? How would you describe them as a character? (5 pts)
3. What seem to be the conflict in the story? (5 pts.)
4. What does the story reveal about the culture of the Filipino people? (10 points)
5. What message does the story aim to communicate to the Japanese readers? (5 pts)

V. SUMMARY OF THE LESSON

- The Philippine mythology is greatly influenced by the traditional religion of the Filipinos.
- There is no unified mythology for the Philippines, because of the diversity in culture and language, every cultural group has their respective mythology.
- Philippine mythology is a collection of stories and superstitions about magical beings a.k.a. deities whom our ancestors believed controlled everything.



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VI. ASSESSMENT. Based on the story read, answer the questions below. Discuss your answer comprehensively.

- 1, What message is the story trying to communicate to the early Filipinos? Why do you think so? (10 pts)

2. What role/ roles does the god perform in the story? What does he represent in the society? (10 pts)

VIII. ENRICHMENT ACTIVITY.

A. Identify 15 common creatures of the Philippine lower mythology and describe each of them. (15pts)

B. What functions do creatures of the lower mythology play in the story? How about in the consciousness of the people? (10 pts.)



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