

Summer Reading Project- Pre-AP 10th grade

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Objective/Purpose:

- To provide rising tenth graders an opportunity to build skills and background for the coming year
- To maintain academic reading and writing skills at an advanced or honors level

Google Classroom Code:

r5jtr4u

Requirements/Materials Needed

Edith Hamilton's *Mythology* book

MLA Format

- Project must be typed
- Times New Roman Font –size 12

Due: This project is due on the first day of your English class.

Assessment: This assignment will count as your first classwork grades of the nine weeks.

Extra Help: If you feel that you need clarity on this assignment, please post your questions to our Google Classroom. There will also be a few dates available for in-person help, so check Google Classroom and the school website for those dates.

Plagiarism: Plagiarism is the practice of taking someone else's work and trying to pass them off as one's own. Each of the archetypes below should be written in YOUR OWN WORDS. Do not use sources online or another student's work. Students who try to plagiarize will be turned into the office for an academic dishonesty violation and given a 0 for their first assessment.

The Assignment:

Mythology, particularly Greek mythology, heavily influences Western-European and American culture; therefore, in order to better understand the literature a student reads throughout high school, it is helpful to have some background knowledge of mythology. Students will see references throughout many texts that they will read later in high school and beyond.

What is an archetype?

A recurrent pattern in literature, art, or mythology.

Example: In the movie *Shrek*, Fiona represents the *damsel in distress* archetype (pattern) because she must be saved by the hero Shrek. Without him, she would remain in the tower guarded by a dragon and may never be rescued.

ASSIGNMENT:

1. Carefully review the lists of archetypes from the two lists on the next page—Character Archetypes and Situational Archetypes.

2. Select **THREE myths** from Edith Hamilton's *Mythology* (Greek Mythology). Please note that the book contains several descriptions of mythological characters that may not be considered "myths". Please review the attached list before choosing. Otherwise, you may have difficulty with step 3. (Myths are listed below.)

3. For each myth chosen, identify one archetype from each of the two categories –situational and character - and **explain why the myth is an example of each of the archetypes**. Don't reuse the same situational and character archetypes. You should not use the same exact archetypes for all three myths!

Ex.

Myth 1

Paragraph 1: Character Archetype

Paragraph 2: Situational Archetype

**You will follow the same format for the second and third myth you selected (A student example can be found on the last page of this packet)*

Myth List:

- | | |
|--|--------------------------------|
| 1. The story of Prometheus and IO | 13. Perseus |
| 2. The Creation Myth with Prometheus and Pandora | 14. Hercules |
| 3. The Kidnapping of Persephone | 15. Atalanta |
| 4. Narcissus and Echo | 16. The Trojan War |
| 5. Adonis and Aphrodite | 17. The Fall of Troy |
| 6. Pyramus and Thisbe | 18. Tantalus and Niobe |
| 7. Orpheus and Eurydice | 19. Agamemnon and His Children |
| 8. Pygmalion and Galatea | 20. Cadmus and His Children |
| 9. Daphne | 21. Oedipus |
| 10. The Quest of the Golden Fleece | 22. Antigone |
| 11. Pegasus and Bellerophon | 23. Cecrops |
| 12. Daedalus | 24. The Danaids |
| | 25. Arachne |

Character Archetypes

- ***Young Person from the Provinces***—this type of hero/heroine is taken away as an infant or youth and raised by strangers. S/He later returns home as a stranger and able to recognize new problems and new solutions.
- ***The Initiates***—these are young heroes who, prior to the Quest, must endure some training and ritual. They are usually innocent at this stage.
- ***Mentors***—these individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as mother figures. They teach by example the skills necessary to survive the Journey and the Quest.
- ***Father/Son Conflict***—tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.
- ***Hunting Group of Companions***—these loyal companions are willing to face any number of perils in order to be together.
- ***Loyal Retainers***—these individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.
- ***Friendly Beast***—these animals assist the hero and reflect that nature is on their hero's side.
- ***The Devil Figure***—this character represents evil incarnate. S/He 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 in his/her quest.
- ***The Evil Figure with the Ultimately Good Heart***—this redeemable devil figure, or servant to the devil figure, is saved by the hero's nobility or good heart.
- ***The Outcast***—this figure is banished from a community for some crime, real or imagined. The outcast is sometimes destined to become a wanderer.
- ***Earth Mother***—this character is symbolic of abundance; often spiritual and emotional nourishment to those she contacts; often depicted in earth colors.
- ***The Temptress***—she is the one whose physical beauty may be the downfall of the hero.
- ***The Damsel in Distress***—this woman must be rescued by the hero. She may also be used as a trap, by the evil figure, to ensnare the hero.
- ***The Star-Crossed Lovers***—these two are engaged in a love affair that is fated to end in tragedy for one or both due to disapproval of society, friends, family, or the gods.
- ***The Creature of the Nightmare***—this monster, physical or abstract, is summoned from the deepest parts of the human psyche to threaten lives of the hero/heroine. Often it is a desecration of the human body

Situational Archetypes

- ***The Quest***—describes the search for someone or some talisman (object) which when found and brought back, will restore balance in a community, life to the waste land, or a person's health. It is the ultimate end.
- ***The Task***—refers to what superhuman feat must be accomplished in order to fulfill the ultimate goal. It is the specific test of challenging actions.
- ***The Journey***—sends the hero in search of some truth or information necessary to restore life, justice, and/or harmony to the kingdom. The journey includes a series of trials and tribulations the hero/heroine faces along the way. Usually, s/he descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his/her own faults. Once the hero/heroine is at this lowest level, s/he must accept personal responsibility to return to the world of the living.
- ***The Fall***—describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as a penalty for disobedience.
- ***Death and Rebirth***—the most common of situational archetypes grows out of the parallel between the cycle of nature and the cycle of life. It refers to situations in which someone or something, concrete and/or abstract dies, yet is accompanied by some sign of birth or rebirth.
- ***The Battle of Good and Evil***—forces that represent good and evil battle against each other. Typically, good ultimately triumphs over evil despite the great odds.
- ***The Unhealable Wound***—this wound, physical or psychological, cannot be fully healed. This would indicate a loss of innocence and purity. Often these wounds' pains drive the sufferer to desperate measures of madness.
- ***The Magic Weapon***—sometimes connected with the Task, refers to a skilled individual hero's/heroine's ability to use a piece of technology in order to combat evil, continue a journey, or prove his/her identity as a chosen individual.
- ***Supernatural Intervention***—the gods often intervene on the side of the hero/heroine.
- ***The Initiation***—refers to a moment, usually psychological, in which an individual comes into maturity. S/He gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to solve the dilemma. Typically, a hero/heroine 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/heroine will deny and question the calling and ultimately, will accept responsibility.

Name _____ RUBRIC

	Superior 4	Good 3	Fair 2	Poor 1
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Format	The format is Times New Roman, size 12 font, and turned in correctly.	The format is wrong in one minor area.	The format is wrong in two to three areas.	There is little to no attention to the formatting.
Greek Myth #1 Archetype #1	The archetype that was chosen clearly demonstrates an understanding of the pattern and includes evidence from the text to support claims.	The archetype that was chosen is sufficient. Textual evidence is mentioned, but it may not be amply developed. The writer does show an understanding of the archetypal pattern.	The archetype chosen may not seem to clearly connect to the myth; very little information was mentioned as to how this myth fit the archetypal pattern.	The archetype may not have been discussed or supported
Greek Myth #1 Archetype #2	The archetype that was chosen clearly demonstrates an understanding of the pattern and includes evidence from the text to support claims..	The archetype that was chosen is sufficient. Textual evidence is mentioned, but it may not be amply developed. The writer does show an understanding of the archetypal pattern.	The archetype chosen may not seem to clearly connect to the myth; very little information was mentioned as to how this myth fit the archetypal pattern.	The archetype may not have been discussed or supported
Greek Myth #2 Archetype #1	The archetype that was chosen clearly demonstrates an understanding of the pattern and includes evidence from the text to support claims.	The archetype that was chosen is sufficient. Textual evidence is mentioned, but it may not be amply developed. The writer does show an understanding of the archetypal pattern.	The archetype chosen may not seem to clearly connect to the myth; very little information was mentioned as to how this myth fit the archetypal pattern.	The archetype may not have been discussed or supported
Greek Myth #2 Archetype #2	The archetype that was chosen clearly demonstrates an understanding of the pattern and includes evidence from the text to support claims.	The archetype that was chosen is sufficient. Textual evidence is mentioned, but it may not be amply developed. The writer does show an understanding of the archetypal pattern.	The archetype chosen may not seem to clearly connect to the myth; very little information was mentioned as to how this myth fit the archetypal pattern.	The archetype may not have been discussed or supported
Greek Myth #3 Archetype #1	The archetype that was chosen clearly demonstrates an understanding of the pattern and includes evidence from the text to support claims.	The archetype that was chosen is sufficient. Textual evidence is mentioned, but it may not be amply developed. The writer does show an understanding of the archetypal pattern.	The archetype chosen may not seem to clearly connect to the myth; very little information was mentioned as to how this myth fit the archetypal pattern.	The archetype may not have been discussed or supported
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EXAMPLE:

Myth #1: Cupid and Psyche

Character Archetype: **The Initiate**

Psyche in many ways must go through the process of being **initiated** into her relationship with the god Cupid. For example, when Psyche is first mentioned in the myth, she is young and has very few life experiences. She lives with her parents and is admired by many for her beauty. However, she later suffers for this as well. As a result, she must marry a seeming monster, but she is told to not ever look at her husband. Her husband “spoke gravely to her” and “warned her solemnly not to be persuaded by anyone to try to see him, on pain of being separated from him forever” (98). However, because Psyche breaks this trust in her initiation, she must go through a quest and series of tasks as a result.

Situational Archetype: **The Task/Friendly Beasts**

Psyche knows that she must prove her love to both her husband and mother-in-law. Therefore, Psyche goes “straight to Venus” to “offer herself humbly to her as her servant, and try to soften her anger” (102). Venus hates Psyche and her relationship with her son; therefore, she invents a series of seemingly **impossible tasks** for Psyche to complete in order to again see her love Cupid. The tasks seem difficult, but with a little help from some **friendly beasts**, Psyche is able to complete them. She must sort seeds, a task made easier by ants; gather wool, a task made easier by a talking reed that gives her advice; gather water from the river Styx, a task made easier by an eagle; and finally, collect beauty from the Underworld, as task made easier by Prosperine’s pity. Because of the completion of these tasks and Psyche’s dedication, Cupid later understands her love; as a result, she proves she is a worthy bride to all the immortals.