

MYTHOLOGY

and the

ELEMENTARY LANGUAGE ARTS

by

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ABSTRACT

The purposes of the study were twofold. First, to show children the commonalities of man's supernatural beliefs through a comparative study of Ancient Greek and North American Indian mythologies. Second, to formulate a curriculum guide using mythology as content. This guide is intended to be used as an aid to the teaching of Language Arts in the elementary grades of the school system of British Columbia.

The study was organized around two main focal points: a review of the literature, and the formation of a curriculum unit. Themes from mythology and elements of the curriculum unit were brought together to form sample lesson plans. These plans integrate mythological motifs with the Language Arts programme. Mythology has been employed as a vehicle for speaking and writing lessons, thus allowing children to focus on the universality of mythical motifs.

In the final chapter the conclusions and implications are set forth. It was concluded that when children's consciousness is awakened to archetypal images, they are able to evaluate what they have unconsciously known all along, thereby arriving at a better self-understanding.

Language implications are set down under two headings:

Language Development and Growth, and Personal Growth, each dependent upon the other. The child uses the language of mythology to express his own ideas and in doing this he learns the power of language as an expression of himself.

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CHAPTER 1

INTRODUCTION

At the present time mythology is not taught as a subject in the Elementary grades in B.C. public schools. Nor is it mentioned in the Course of Studies. As a consequence, students go through high school and proceed on to University with none, or very little, knowledge of this area of classical literature.

This lack of knowledge has several far-reaching consequences. First, young people are deprived of a fascinating experience in literature. Second, at high school level, and especially university level, it is unusual to read any literary work that does not allude in some way to Mythology. This usually results in two things. One, the student ignores the reference and so does not get the full meaning the author wishes to convey. Consequently he misses nuances or humour in the passage. Two, the student spends many hours reading up on what he could have learned in the lower grades.

A knowledge of mythology therefore rounds out any literature programme, and this knowledge remains a source of enjoyment throughout life. Mythology points out the commonality of man's beliefs and it does it in an interesting and entertaining way. Children love stories, especially verbal ones. They like positive characters who are easily identifiable and mythology provides just that.

Mythological characters are very positive. The villain

is very villainous, and gets his just desserts in the end. The hero is very heroic and wins all in the end. In these days of the anti-hero, and the glorification of criminals, it is reassuring to children to have easily identifiable villains and heroes. In this respect, it is easy to understand the popularity of the movie "Star Wars."

Psychologically, children like to feel secure in our present beliefs while comparing modern knowledge with mythology. Also it is a source of wonder to young and old how logical the old beliefs really were, especially those pertaining to nature.

The Purpose

It is the purpose of this study to show the commonality of mankind's beliefs through a comparative study of Ancient Greek and North American Indian mythologies.

It is also the purpose of this study to use these mythologies to formulate a curriculum guide which may be used as an aid to the teaching of Language Arts in the Elementary grades of the school system of British Columbia. At present mythology is not taught in B.C. schools, but some aspects of Greek mythology is inadvertantly taught in the Greek unit in Social Studies in year 7, although it is not mentioned in the Curriculum Guide for B.C. schools.

Definition of Terms

Greek myths

For the purpose of this study "Greek Myths" are those

writings of Homer in the Illiad (about 800 B.C.), and his Odyssey considerably later). Also Hiscod's Works and Days, written in the eighth century, and Pindar's Victory Odes of the fifth century using the same sources, the tragedies of Euripides, Aeschylus, and Sophocles.

These authors were already adapting the primitive material to express a current or personal world view, and the influence of the fifth-century philosophers seems to have given further licence to invent didactic or aeteological myths.

Archaeology or anthropology may help to unravel the "true" primitive mythology, but for the purpose of this study, the interpretation made by the ancient Greeks themselves, will be taken at face value. These ancient peoples systemized a mass of local and particular mythology that had developed in communities isolated by geography to form a mythological pre-history leading up the massive Dorian settlement of the Peloponese, about 1000 B.C.

Note: Terms relating to the Curriculum Development are defined in Chapter V where the model for Curriculum Source Units is explained in detail.

The Design of the Study

The Study takes the following form:-

1. Chapter 1 contains the Introduction, the Purpose of the Study, and Definition of Terms.
2. Chapter 2 is a review of the literature. This consists of a short review of some of the types of myths, both Greek and Indian.
3. In Chapter III, three myths, Greek and Indian, are quoted in detail. This is done for two reasons. First, as background information for the teacher. Second, commonalities may be seen in greater detail. It may be said that these quotations are mainly for the teacher. Simpler versions of the same myths will follow for use in specific lesson plans.
4. Chapter IV contains basic elements of content and instructional methodology for the teaching of Literature and Language. Such literature components as Archetypes, Patterns and Motifs, Imagery, Characterization, and Language are considered in order to integrate Mythology with the Language Arts.
5. Chapter V discusses curriculum development under the main headings of Preparation, Determinants, Objectives, Selection of Learning Experiences, Organization of Learning Experiences, Use and Evaluation and Cumulative Evaluation (see schematic chart p.67)

6. Chapter VI presents an overview of the source unit and some actual lesson plans which may be used by the classroom teacher who wishes to integrate the mythology source unit with the Language Arts Programme for his or her grade. These lesson plans are made out in detail and may be used in the classroom without further preparation.
7. Chapter VII contains several evaluation techniques and includes a modified Scoring Key for Creative Writing originated by Ruth Carlson.
8. Chapter VIII presents the conclusions and implications of the study. Chapter VIII also contains an Indian play for classroom use and a bibliography.

CHAPTER 11

REVIEW OF THE LITERATURE

Indian Myths

For the purpose of this study "Indian Myths" refer to North American Indian myths whose locale range from Central America to Alaska, with emphasis on the interior and West Coast of British Columbia.

Unlike Greek myths, Indian myths for thousands of years went unrecorded and were passed from generation to generation by word of mouth. Their origins are lost in the mists of time but they have seldom lost any of their colour or impact through auditory transference. Since the Indians lacked writing to record their philosophies and literatures, their oral traditions were important in combining and recombining words and thoughts.

North American Indians, wherever they lived, delivered orations, made the poems and music of songs, and in some instances created four-day-long miracle plays. For example two-hour-long ritual prayers had to be recited without error or the omission of a single syllable, or the spells would not be cast, ceremonies would fail, and life-giving rain and snow, crops, or wild game herds or fish runs would not come to the aid of men during various seasons.

Keeping in mind the Indians' strict adherence to detail when recounting their myths, and the fact that special "speakers"

presented them around tribal fires, and that our modern translators obtained them in the field by word of mouth, this study uses the interpretations of the Indian story tellers as set forth in the literature.

Review of Myths

In this study three Greek myths and three Indian myths will be reviewed to show aspects of commonality and to show how they may be used in the classroom in connection with the Language Arts Programme.

The recurrence of similar myth motifs in varied areas widely separated both geographically and historically, suggests that the interaction of a certain kind of biological apparatus, in a certain kind of physical world, together with some inevitables of the human condition, bring about some regularities in the formation of powerful images. (Murray 1960)

Throughout the world myths resemble one another to a remarkable degree. "There is an astounding similarity between myths collected in widely different regions." (Leach 1970)

It is one purpose of this study to point out some of the similarities that exist between ancient Greek mythology and North American Indian mythology. For convenience, the myths are grouped under these main headings:

1. Creation myths
2. Hero myths
3. Catastrophe myths
4. Sibling rivalry myths
5. Other similarities

Each main heading is then broken down into several subheadings and it is from an expansion of these sub-headings that recurrences become apparent.

Creation Myths

These myths are divided into two main types: the creation of the world, and the creation of man.

The ancient Greeks believed that in the beginning, Chaos and his wife, Nyx, ruled the dark shapeless mass that was to become Earth. Their son, Erebus (Darkness) supplanted Chaos and married his own mother. They, with Eros, their son, created the sea and the Earth. Eros pierced the cold earth with his arrows and thus created all living things, except man. (Gueber 1938)

The Cherokee Indian version of the creation of the earth is as follows. In the beginning was Awonawilona, the "one who contains everything". Otherwise, there was "blackness and nothingness". Awonawilona created life within himself: "the mists of increasing and the streams of growing flowed from him". He assumed a form, and was The Maker of Light - The Sun. When the sun appeared, the mists gathered together and fell as water, becoming the sea in which the earth floats. From within himself, Awonawilona formed seed and impregnated the waters. Then in the warmth of the sun, green scum formed over the waters and it became solid and strong. It was divided and became Earth Mother of four directions, or cardinal points of the compass, and Sky Father who covers everything (Burland 1965).

The Greeks believed that the God Prometheus brought Man into existence:

From a lump of clay kneaded with water, Prometheus wrought an image standing upright with its head lifted to gaze upon the stars - Man.

(Gueber 1938)

Prometheus helped man in many ways, but when he brought fire to earth he incurred the wrath of the gods and suffered a terrible punishment.

The Kwakiutl tribe of British Columbia have a similar myth in connection with the creation of man. A typical form of the myth is that of the ancestor, (god) who lands on the earth coming down from the sky in the form of a bird or in human form, out of the sea as a sea-animal, or as a ghost from underground. He creates his tribe from figures he carves or forms (Boas 1966).

The Salish Indians of B.C. recount a myth in which a child is made of clay. Coyote and his wife did not have any children. One day Coyote decided to make a child out of mud. He did so and warned the boy not to go near the water. One evening when Coyote returned home, the boy was missing. Coyote followed the tracks down to the water and saw where his son had dissolved. Coyote thought and thought about what he could use to make another child. (Bouchard 1973). Both the Greek and Salish myths point up the vulnerability of man by using mud for his creation. Also there is a glimmering of man "returning to dust from whence he came".

The Hero Myth.

The hero myth is probably the most popular tale in every world culture. Raglan (1956) carried out an analytical study

of classical mythology and produced a "hero pattern" which fits most classical heroes. It is as follows:

1. The hero's mother is a royal virgin
2. His father is a king, and
3. Often a near relative of his mother, but
4. The circumstances of this conception are unusual, and
5. He is also reputed to be the son of a God.
6. At birth an attempt is made, usually by his father or his maternal grandfather, to kill him, but
7. He is spirited away, and
8. Reared by foster parents in a far country
9. We are told nothing of his childhood, but
10. On reaching manhood he returns or goes to his future kingdom
11. After victory over the king and/or a giant, dragon, or a wild beast,
12. He marries a princess, often the daughter of his predecessor, and
13. Becomes king.
14. For a time he reigns uneventfully and prescribes laws, but
15. Later he loses favour with the gods and/or his subjects and
16. Is driven from the throne and city, after which
17. He meets with a mysterious death,
18. Often at the top of a hill.

19. His children, if any, do not succeed him.

20. His body is not buried , but nevertheless

21. He has one, or more, sepulchers.

Such Greek heroes as Oedipus, Theseus, Heracles, Persius, and many others conform mainly to this pattern.

The Navaho Indian mythology has its hero pattern also and its main points bear a striking resemblance to those of the classical Greek pattern:

1. There is often something special about the hero's birth
2. Separation from one or both parents at an early age.
3. A frequent motif is help from animals with human attributes corresponding to the Greek oracles, or patron gods or goddesses
4. He has adventures and achievements of an extraordinary kind: (slaying monsters, overcoming death, controlling the weather)
5. There is usually antagonism and violence toward near kin, provoked by earlier 'wrongs'.
6. His eventual return with recognition and honour.

(Spencer 1957)

Such Indian heroes as Raven and Stoneribs of the North West Pacific Coast tribes and Na-Ha-Ha of the Navahos fit this pattern. One significant difference must be noted. The classical heroes got their power from the gods, most of the Indian heroes generated their power within themselves.

Catastrophe Myths

These myths are usually in the form of a flood and they are present in the Greek, Indian, and Christian Judaic cultures. The Greeks tell how Zeus kept a close watch over man's actions, and because of men's evil conduct he vowed that he would blot out the human race. He decided on a flood. After many days the flood covered all the surface of the earth except the summit of Mt. Parnassus, the highest peak in Greece. On this mountain all that were left were Deucalion, the son of Prometheus, with his wife, Pyrrha, and Pandora.

They obeyed the Oracle at Delphi and cast stones behind them whilst descending the mountain. The stones cast by Deucalion changed into men; those cast by Pyrrha changed into women. Thus the world was repopulated. Other mythologists state that Deucalion and Pyrrha took refuge in an ark, which, after drifting about for days, was stranded on the top of Mt. Parnassus (Gueber 1938). This version was not popular with the Greeks, but it does show the parallelism between Greek mythology and the Biblical version.

The Salish Indians of British Columbia have a similar flood myth of their own. In-Chee-Nim-Kan received advice from the Great Chief that a flood was coming and that only a few mountain tops would be left above the water. The Great Chief instructed In-Chee-Nim-Kan to build some rafts and to anchor them on a high mountain, In-Shak-Ch, at the south end of Lillooet Lake. Salmon roe food and people, designated by In-

-Chee-Nim-Kan, were loaded on the rafts. The flood came and they stayed anchored to In-Shak-Ch until the waters receded. (Bouchard 1973). There are other examples of the flood myth amongst North American Indian tribes, and other world cultures, but space does not permit their inclusion in this study.

Rather than continuing with sibling rivalry myths, which are prevalent in all cultures, this section will conclude with some miscellaneous examples of myth recurrence.

The Spirits of the Dead.

Both the Greeks and the North American Indians believed in an underworld inhabited by the spirits of the dead. Both believed that these spirits could be visited occasionally by close relatives. One Greek myth of the underworld is about Hades, King of the underworld, who kidnapped Persephone and carried her off to his shady realm where he made her his Queen. Her mother, Demeter, (Earth Goddess) had Zeus intervene and Hades was forced to return Persephone to earth again. However, while in the underworld, Persephone had eaten part of a pomegranate containing six seeds. Therefore it was agreed that she would spend six months of the year with Hades and six months with Demeter. This is how the ancient Greeks explained winter and summer (Gueber 1938).

According to the Pacific North West Coast Indians, the spirits of the dead were thought of as beings in an underworld where they could be reached by their descendants. It was clear

that one might go to the Land of the dead and find one's relatives. But one could never expect to return if food was accepted in this other land. (Burland 1965). This recalls Persephone's plight in the Greek version.

These, then, are a few examples of parallelisms between Greek and North American Indian mythologies. There are many more. Writers such as Murray, think that, under certain conditions, widely separated cultures, without communication, can produce similar myth motifs. On the other hand, Rooth (1957), after a study of over 250 myths of North American Indians as related to Eurasian myths comes to the conclusion that myth types are genetically related and that they were not individually developed on the different continents. This is probably a matter for further research. However recurrence in myths appears to indicate that there are common underpinnings in man's beliefs through the ages, and these myths provide interesting and refreshing sources of information for Language Arts Programmes at the elementary level.

CHAPTER 111

CHARACTERISTICS OF WORLD MYTHOLOGIES.

Jung (1968) was convinced that just as all men inherit similar body parts from the human and prehuman past, so, too they have a common mental inheritance in the archaic depths of the unconscious. These primordial images or archetypes are in certain ways analogous to instincts, being universal forms, part of "the inherited structure of the psyche", and can manifest themselves anywhere and at any time. Jung emphasizes that they have no determinable content of their own. He has likened them to 'empty stream beds ready for the water of different cultures to flow through them'. It would seem that this theory is well illustrated by the rich variety, yet similarity, of figures, situations, and events of world mythologies.

Of their very nature, archetypal forms must remain elusive. Among the most emotive and persistent figures, however, it is possible to name the Divine Child; the Wise Old Man; the Great Goddess and Earth Mother; the Sky or Sun God. There are sacred features such as the cosmic tree or Tree of Life; the mountain and the cave; the Golden Age or Paradise. Among recurrent events and situations are the descent to the underworld; the quest; the exotic origins of the hero; great transits and initiations - from life to death and regeneration.

Above and below them all, and often investing them with its tremendous duality, lurks the primordial image of day and night; the children of light and the children of darkness; angels and devils; intellect and the unconscious.

Myths tell of sacred beings, human and animal, and of semi-divine heroes. Sometimes they may have been historical figures but they are absorbed into the archetypal forms of myths. Themes usually concern beginnings, the coming into being of all things from cosmos and mankind to the smallest details of everyday life.

Another of their most significant characteristics is that myths belong to sacred time, to eternity. Then, too their power and meaning tends to centre on a sacred place, perhaps a tree, a rock, a fissure whence the ancestors have come from the nether regions, or where a divinity was born, died or created the world. For example, in Greece many of the myths of classical times centre on important sites of the Mycenaean Bronze Age. Many Indian myths centre around present day geographical sites on the west coast of North America.

Another characteristic of the mythologies of ancient times is that they revealed the hierarchial earthly state as a counterpart of the divine cosmos. With this went a tendency for celestial to dominate earthly deities, and for the rulers of great states and empires to be identified with sun gods.

In conclusion, it may be said that the mythologies of the world consist of archetypal forms from which many commonalities

emerge. (Ions, 1974)

These primordial images, or instincts, just as early language usage instincts, are inherent in children. Individual experiences in mythology may activate these dormant images, and children will feel and see the commonalities of man's beliefs. As the study of mythology progresses in the classroom, children may soon come to view myths as separate from legends, folk-tales, and other fictions. They may come to feel that myths have a fundamental reality. This reality finds a living response in their own minds. Holbrook suggests that children rehearse to themselves in their imaginations the inner message of ancient myths, telling the old stories in a new way in their dreams and in their freest narratives, doing for themselves what Freud and Klein posit myth and ritual as having done for men psychologically in earlier times (Olson 1968).

As stated earlier in this study, three Greek myths and three Indian myths will be reviewed to show aspects of commonality and to show how they may be used in the classroom in connection with the Language Arts Programme.

It is the intention to quote these myths in a form that is instructional for teachers. Later, in the lesson plans, they will be quoted in a simpler form to show aspects of culture commonality to children. While at the same time the myths will be used in Language Arts exercises.

Creation of Man - Greek

'Before the coming of the Olympians, and while Cronas and the Titans ruled Heaven and earth, there had been one race of men. Theirs was the Golden Age when there was neither sin nor suffering in the world; they lived like gods, without toil or grief, and they never grew old, but spent their lives in dancing and feasting. When they died it was as if they had fallen asleep at the day's ending; and while they lived the earth bore for them all that they needed, and they dwelt in peace, loved by the gods; and in after days their spirits over the earth keeping watch over the men of later times.

The men of the Golden Age had no children, and after them the Titans turned to evil and the great war took place in which Zeus was victorious and set up his rule in his new heaven of Olympus.

When the earth had recovered a little from the fires and earthquakes, the eruptions and tidal waves which had wrecked it during the war of the Titans, Zeus made another race of men, the Silver Age. But they were less noble than the men of the Golden Age, and lived a life of utter simplicity - a child taking a hundred years to grow up. Yet they lived only a short while when they came to manhood, for they were so foolish that they could not keep from hurting one another and neglecting the gods; and very soon Zeus put them away and made a new race.

But the men of the Bronze Age were no better than those of the Silver Age, though the evil which they did was different. Their only love was for war and deeds of violence; they made armour and weapons and houses of bronze, and were utterly cruel and ate the raw flesh of their enemies. In they destroyed each other until none were left, and their souls went down to dwell in Erebus in the darkest part of the kingdom of the dead.

Now the time had come to create a new and better race of men on earth; and at the beginning of this, the Age of Heroes, Zeus turned for help to one of the old gods, the Titan called Prometheus who had fought on his side during the great war in Heaven. Already the wide earth teemed with life: birds sang in the trees, beasts wandered on the hillsides, and fishes splashed in the waters. But there was no creature akin to the gods than these.

Now Prometheus moulded man out of clay made of the red earth of Panapeus, in the likeness of the gods themselves and looking up to Heaven as he stood on his two feet - while all animals looked down upon the earth. Then Zeus breathed the breath of life into the first men, and Prometheus dwelt among them as a man himself, with his

brother Epimetheus, and taught them all that he felt they should know.

Above all he taught men to live according to law and order, to be just and kind to one another, and to worship the gods, pray to them, and offer sacrifices. When they first had the breath of life breathed into them, men could see too much of the future for any true happiness. This power Prometheus took away from them, teaching them to thank the gods for each day as it came and to have no dread of what the morrow might bring; and he promised in time to give them the further gift of hope, so that there might be no danger of fear and despair bringing them down once more to the life of savages.

One great gift above all remained unknown to men, and this was fire. Prometheus knew that without fire, the race of man could never rise any higher. Prometheus also knew that Zeus looked doubtfully on what he was doing to raise men towards the gods and further and further from the animals. Nevertheless Prometheus, though he himself could see far into the future (the one power which Zeus did not possess), had grown to love mankind so much that he decided to offer himself as a sacrifice, if need be, so as to bring the great boon of fire to humans. (Green 1965, pp.85-86).

Creation of Man - Indian

Coyote

Told by Charlie Mac

'Coyote and his wife lived alone, as they didn't have any children. One day Coyote decided to make a child out of mud. He warned the boy not to go near the water. But one evening, when Coyote returned home, the boy was missing. Coyote followed the tracks down to the water and saw where his son had dissolved. Coyote thought and thought about what he could use to make another child. Finally he decided to form a child out of rock so that it wouldn't dissolve. The child came to life and began to play outside. Before he went away, Coyote warned the boy not to go near the water. The boy was gone when Coyote returned in the evening, so Coyote followed the boy's tracks down to the water, and realized his son must have sunk.

Coyote was very depressed, but he decided to make another child out of pitch. He gathered together a pile of pitch and shaped it into a child. "Never go out and lie in the sun," he warned the boy. Coyote went away and left the boy alone. When he returned the boy was gone. Coyote looked and looked and finally came to the place where his son had sat on a level piece of ground, and sunbathed. All that was left was a pile of pitch.

Again Coyote tried to think of what he could use to make a child. This time he whittled a piece of cottonwood bark into the shape of a boy and jumped over it four times, causing the boy to come to life. Before he left, Coyote told the boy to behave. When Coyote returned in the evening, he was pleased to see that his son had gone swimming and was having a splendid time. Eventually the boy grew up and Coyote taught him many things.' (Bouchard 1972).

Some similarities can be noted in these two widely separated cultural myths. Both Prometheus and Coyote used mud or clay to form man. It must be pointed out here that Coyote had the supernatural power to change into human form or any other form he chose. Zeus breathed life into Prometheus' man but in Indian mythology life was created, or revived, by jumping over the figure four times. It seems symbolic of man's frailness that in both cultures he is created from mud. In Coyote's story the boy is tempted by water and sun. In the Bible, man is tempted by the Tree of Knowledge, both with disastrous results. In Greek mythology Pandora's yielding to temptation loosed ills upon mankind.

The Flood - Greek

'When evil first came among mankind, people became very wicked. War, robbery, treachery and murder prevailed throughout the world. Even the worship of the gods, the laws of truth and honor, reverence for parents and brotherly love were neglected.

Finally, Zeus determined to destroy the race of man altogether, and the other gods agreed. All the winds were therefore shut up in a cave except the South Wind, the wet one. He raced over the earth with water streaming from his beard and long white hair. Clouds gathered around his head, and dew dripped from his wings and the ends of his garments. With him went Iris, the rainbow goddess, while below Poseidon smote the earth with his trident until it shook and gaped open, so that the waters of the sea rushed up over the land.

Fields and farmhouses were buried. Fish swam in the

tops of the trees. Sea beasts were quietly feeding where flocks and herds had grazed before. On the surface of the water, boars, stags, lions and tigers struggled desperately to keep afloat. Wolves swam in the midst of flocks of sheep, but the sheep were not frightened by them, and the wolves never thought of their natural prey. Each fought for his own life and forgot the others. Over them wheeled countless birds, winging far and wide in the hope of finding something to rest upon. Eventually they too fell into the water and were drowned.

All over the water were men in small boats or makeshift rafts. Some even had oars which they tried to use, but the waters were fierce and stormy, and there was nowhere to go. In time all were drowned, until at last there was no one left but an old man and his wife, Deucalion and Pyrrha. These two people had lived in truth and justice, unlike the rest of mankind. They had been warned of the coming of the flood and had built a boat and stocked it. For nine days and nights they floated until Zeus took pity on them and they came to the top of Mount Parnassus, the sacred home of the Muses. There they found land and disembarked to wait while the gods recalled the water they had unloosed.

When the waters fell, Deucalion and Pyrrha looked over the earth; all living things had been swept away. Slowly and sadly they made their way down the mountain until they came to a temple where there had been an oracle. Black seaweed dripped from the pillars now, and the mud was over all. Nevertheless the two knelt down and kissed the temple steps while Deucalion prayed to the goddess to tell them what they should do. All men were dead but themselves, and they were old. It was impossible that they should have children to people the earth again. Out of the temple a great voice was heard speaking strange words.

"Depart," it said "with veiled heads and loosened robes, and throw behind you as you go the bones of your mother."

Pyrrha was in despair when she heard this saying "The bones of our mother!" she cried. "How can we tell now where they lie?" Even if we knew, we could never do such a dreadful thing as to disturb their resting place and scatter them over the earth like an armful of stones."

'Stones!' said Deucalion quickly. 'That must be what the goddess means. After all Earth is our mother, we were made from clay, and the other thing is too horrible for us to suppose that a goddess would ever command it.'

Accordingly, both picked up armfuls of stones, and as they went away from the temple with faces veiled, they cast the stones behind them. From each of those Deucalion cast sprang up a man, and from Pyrrha's stones sprang women. Thus the earth was repopled, and in the course of time it brought forth again animals from itself, and all

was as before. Only from that time men have been less sensitive and have found it easier to endure toil, sorrow and pain, since now they are descended from stones.' (Coolidge 1949)

The Flood - Indian

The Flood

Told by Baptiste Richie

'This is a story that has been told to the Mount Currie people for many, many years. When I was young, the old people came to me and told me these stories.

A long time ago, one of my ancestors, whose name was In-Chee-Nim-Kan, received some advice from the Great Chief. He was told that the land was going to flood and all of the mountains, except for a few would be covered with water. The Great Chief gave In-Chee-Nim-Kan some instructions. 'Bind together, with young willow saplings, all of the driftwood that you can find. Leave the roots attached and line them up on each end,' In-Chee-Nim-Kan was told.

After he had gathered all the people together, In-Chee-Nim-Kan told them what the Great Chief had told him, and what they had to do. 'Twist the cedar bark and red willow into a long rope, for we will have to anchor onto the top of In-Shak-Ch, (at the south end of Lillooet Lake). When you have made enough rope, the Great Chief will tell me,' In-Chee-Nim-Kan was told to anchor to the peak of the split mountain In-Shak-Ch, even though it was not the highest mountain in the area.

The Great Chief told In-Chee-Nim-Kan to warn the people to collect all the salmon roe they could when the fish came up the river. He had control of the salmon run because he had made the fish weir. Although he could not see the Great Chief, In-Chee-Nim-Kan believed in the advice which he had received.

When the people had filled the raft with anchor ropes, In-Chee-Nim-Kan told them to load the salmon roe onto it. He knew that it would be a long time before the water receded. The Great Chief was taking care of the people whom he had placed on the earth. In-Chee-Nim-Kan knew that the salmon roe would provide enough nourishment for the people until they were able to gather food after the flood.

The brother of In-Chee-Nim-Kan began to question what he was doing. 'Why did you place all of that rope on the raft? Look at all the space it has taken! In-Chee-Nim-Kan looked at his brother and replied, 'I have been given my orders from the Great Chief. When the flood comes, my raft will float over to In-Shak-Ch and I will anchor onto the peak.' 'Why don't you use raw-hide to braid into a

rope that is the same length as yours, but is made from hides.' The brother of In-Chee-Nim-Kan made a raft and a long raw-hide rope.

A man named Kash-Tee-Tsa, whom In-Chee-Nim-Kan accepted as a brother took his daughter and son to In-Chee-Nim-Kan and asked him to look after them. All of the children who were old enough to take care of themselves were allowed on the raft.

It began to rain. It rained and rained and the water rose until they could no longer hold the raft. All the canoes and rafts flowed with the water. The children who hadn't been put on the raft sat on logs and smaller canoes. Eventually they reached In-Shak-Ch. In-Chee-Nim-Kan told his brother not to anchor to the highest peak; he had enough rope to anchor to In-Shak-Ch. 'When the water goes down, you will need a long rope to keep you secured until the raft finally rests where you are able to walk around. They both fastened their ropes to In-Shak-Ch. It is not known how long the people were anchored to the mountain peak, but In-Chee-Nim-Kan's brother's anchor rope, which was made from raw-hide stretched until it broke, and his raft floated away. The water was moving very fast. The brothers bid each other a final goodbye.

The water receded quickly and the raft floated down until it stopped on a side-hill of the mountain. This is where the Great Chief had told In-Chee-Nim-Kan they would land. Everything was covered with mud. In-Chee-Nim-Kan decided that the children of Kash-Tee-Tsa would best be able to provide for themselves at Skookumchuk, so he left them there. The descendants of these children are called 'Stager'. In-Chee-Nim-Kan placed the people where he felt they could best take care of themselves. Everyone had enough dried salmon roe to keep them from going hungry.

After awhile In-Chee-Nim-Kan returned to Mount Currie. The meadows in Mount Currie were better after the flood. He found that a lot of the people from Alta Lake and Whistler had moved to Mount Currie because their own land was covered with rocks. They settled along the banks of the Lillooet River.

Before the white people came into this land, there were prophets who were the leaders of the people. They received advice from the Great Chief in the air; we now call him God. In-Chee-Nim-Kan was one of these prophets. I, Baptiste Richie, from Mount Currie now have the name In-Chee-Nim-Kan.'

(Bouchard 1972)

Certain commonalities become apparent as these myths unfold. Certain people are (always) informed by a higher power that a flood is imminent and what steps to take. Deucalion and Pyrrha were warned and instructed by Zeus. In-Chee-Nim-Kan was

was warned and received instructions for survival by the Great Chief. Noah had God speak to him.

Although it does not mention it in the Indian version the flood came as punishment in the Greek and Christian versions.

It is interesting to note also that specific geographical locations are named for the final landing of the "Arks". Mount Parnassus for the Greek vessel, Mount In-Shak-Ch, for the Indian rafts, and Mount Arrat for Noah's Ark.

Another common theme in these myths, and in the Bible these "certain people" received information through prayer and were told what to do. Deucalion prayed to the Oracle, In-Chee-Nim-Kan to the Great Chief, and Noah to God. Each received explicit instructions on how to save their people.

How Man Got Fire - Greek

'At first Zeus seemed likely to grant the supreme gift of fire to man. Cunningly Prometheus told him how much better men could worship the gods if they had fire, making burnt offerings of the best they had.

On a day Prometheus staked all in the supreme test and invited Zeus to visit the place of sacrifice where he had set up altars, at Sixyon on a hillside near the southern shore of the Gulf of Corinth.

Before Zeus came Prometheus prepared the sacrifice. He killed and cut up a great ox and set the pieces in two piles - one for the sacrifice, and one for his own portion to be the part which men should have ever afterwards when they made offerings to the gods. Now Prometheus knew that Zeus would demand all the best part of any sacrifice; and he knew too that mankind had few oxen and that these were very precious to them. When they killed an ox it would be on special occasion - they could not afford to eat beef in celebration of some festival and must feast to the full, and then go back to the small, simple diet of every day.

So he took all the white bones of the ox and covered them cunningly with fat and arranged them most choicely, but the real joints of meat he hid under the affal and the tripe so that the second pile seemed far inferior to the first.

'Prometheus, most glorious lord, how, unfairly you have divided the portions,' said Zeus.

'Greatest of all the immortal gods,' answered Prometheus simply, 'the choice is yours, take whichever portion you will.'

Now Zeus, who knew all things, did not fail to see through the trick which Prometheus was playing on him. Although he was not deceived, he chose the portion which was all bones and fat, and let Prometheus win the better half for mankind; and ever afterwards that was the part of the animal which was sacrificed to the gods as a burnt offering, leaving the good meat for the great feast afterwards.

But Zeus still had no real love in his heart for men, as Prometheus had, and he turned angrily to the Titan,

saying:

'So you still intend to cheat me, do you, and keep the best for yourself? Since you have taught these humans to pay me such scant honour, never give them fire.'

Now Prometheus realized that he must steal fire for mankind and as a result offer himself as a sacrifice in exchange for it. He knew that, once it was given, Zeus could not take fire away; but he knew also how terrible a punishment Zeus would make him suffer for the theft.

So he made his way to the western verge of the world, where Helios, who drove the chariot of the Sun, descended into the sea each night and was ferried in a golden bowl around the stream of Ocean that encircled the earth, to his palace in the east, where Eos the Dawn-goddess opened the silver doors for him each morning. Lying in wait near the sea-shore not far from the mountain where Atlas held up the sky, Prometheus reached up a torch to the wheel of the sun-chariot as it passed low over his head, and then transferred the flame to the pith in the hollow stalk of a giant fennel - which the Greeks still used for carrying fire within living memory.

Bearing his precious spark in the tall fennel-stalk, Prometheus hastened across the world until he came back to Greece; and here, in a wooded valley of Arcadia, he lit the first fire.

As it blazed brightly in the darkness, the wild creatures gathered on the edge of the ring of firelight, gazing in awe and wonder at the mysterious new thing. Among them, were the Satyres, wild men with horses' tails and little horns growing from their heads who were related to the Nymphs, but represented the thoughts and passions of uncivilized men.

The Satyrs gathered eagerly around the fire, but Prometheus warned them: 'Do not come too close, lest a sudden gust of wind blows a flame to burn you: for the breath of fire is hot and scorching.'

But the Satyrs would not be warned, and one of them, in an ecstasy of delight, exclaimed:

'Let me kiss this wonderful thing;' and burned his beard in trying to do so.

Then they pranced around the fire, singing: 'How the

beautiful warmth and the kindness of the fire sets us dancing! Throw down your cloaks and join us! Now we can see the Nymphs and chase them by the light of the fire - and they, we know full well, will join us in dance and song to honour the fire-bringer, great Prometheus!

But Prometheus knew that he had only a little time, and began at once to teach mankind the many uses of fire - how to cook food, make lamps and warm their houses; how to smelt bronze and gold and silver and iron, and how to use the tools and weapons which they could now make out of bronze to cut wood and stone, to defend themselves against the wolves and lions and bears, and to kill game and cattle for food and to sacrifice by fire to the gods.

He could not escape his fate, however. The time came at last when Zeus looked down from Olympus and saw the sparks of fire scattered about the earth almost as thickly as the stars in Heaven. He knew at once who had done this, and sent for Prometheus.

When the kindly Titan stood before him, Zeus said:

'Son of Iapetus, you who outdo all the world in cunning, you have outwitted me and given fire to mankind. You have disobeyed me and broken the law, so you must suffer the just punishment. As for men, I cannot take away what you have given them, but I will myself make them a gift as the price of fire: an evil thing which will give them great joy as they embrace their own destruction. Zeus was, of course, speaking of Pandora, but that is another story.

Then Zeus sent Hepaestus with his two strong servants, Force and Might, to bind Prometheus with great chains to the high peak of Mount Caucasus beyond the Black Sea to suffer bitter frosts by night and burning sun by day.

Hermes, messenger of Zeus, tried to bargain for Zeus with Prometheus and failed. Finally Hermes cried:

'Then hear your fate, and let fear move you. On every second day a great eagle will swoop down and tear you open. He shall devour your liver and fly away. Yet you will not perish, but the liver will grow again and your flesh shall heal - ready for the eagle's visit. This shall continue until you tell Zeus all that he wishes to know.

'I knew already of this winged terror who shall torture

me,' said Prometheus, 'and I am ready to endure what must be. Yet it can never make me speak.'

So for many hundreds of years Prometheus hung in agony on Caucasus, while the eagle came again and again for its terrible feast, and his cries echoed among the cloud-capped mountains. Finally, Prometheus was rescued by Heracles, son of Zeus, but that too is another story.' (Green 1965, pp.86-96)

How the Human People

Got the First Fire

Indian

Chant.

'Long, long time ago the human people had no fire.
There was no fire to cook the food.
The people ate their food cold.
There was no fire to dry their clothes.
No fire to warm them at winter time.
There was no fire to give them light when
the moon would not.'

It has been said there was no fire at all amongst the human people. No one had fire except the Wolf people.

The Wolf people were the most dreaded people in the land.

'No other people shall ever have our fire,' they would say, and they guarded it with care for they alone, owned the precious fire.

'No one shall have it, they declared.'

The human people wanted and needed the fire very much. Great chiefs and their wise councillors would sit and make plans, and more plans to find a way in which to capture the wondrous fire.

'Let us call all the strong and brave men,' the wise men would say.

So the great chiefs from all the land would command that all men come forward and try to capture the fire. The strongest would boast that he would go forth to the land of the Wolf people and force his way into their village and bring the fire back. He was strong. The brave knew no fear. He would go forth and capture the fire.

The wise one would say, 'I will find a way to win the

fire. I am wise.'

The fastest would boast, 'I will run off with the fire and bring it here to you all. I am fast.'

One by one they would go out to capture the fire, and one by one they would come back with the same story. It cannot be done!

The strongest would say 'I cannot even get near the village of the dreadful Wolves. They have guards all over the place of the fire. No one can ever enter their village. We can never have the fire. The Wolves are too smart for us.'

The fastest would say, 'I got so close to their village that I could smell the food roasting in their fires, but I could not enter their great house.'

The wise old one would say, 'I'll think of a way.'

The great chief was very sad. His best men had failed him and all the people of the land.

"What shall we do? What can we do? We shall be cold again this winter. We shall again eat cold, raw food. We shall be blind by night when the moon will not give us light, and there is no fire to light the way. We must have the fire! We must!" cried the great chief in despair.

No one spoke. No one moved. All eyes were cast down. All had tried and all had failed. All the people were very sad indeed.

But there was really no great need for sadness, for all the while the great council had met - the many trials to capture the fire - young Ah-tush-mit, Son of Deer, had the real secret of how to procure the fire from the Wolf people.

All throughout the great struggle for the possession of the fire Ah-tush-mit had been gambolling about the beach, racing, leaping and hopping about on his long spindly legs. He had seemingly paid no heed to all the great fuss about the fire.

He was racing past the people, as he had done so many times before, when suddenly he stopped directly in front of the chief and announced very simply in a small, small voice, 'I'll get you the fire.'

'You will what? What did the little boy say?' There was anger in the loud queries from the great braves and strong men.

Then from the foolhardy ones a loud hee-haw went up -
He-ho-ho!.

'I'll get you the fire,' the small boy repeated quite unabashed and not a bit frightened of the braves and the strong men, for he knew they had all tried and had failed to capture the fire.

The little boy stood there, so small, so tiny and foolish looking among the great strong men. The wise chief was solemn while the others chuckled and laughed.

Ah-tush-mit, the son of Deer, began twitching his long, long ears and rolling his big eyes as he looked this way and that way - but still he held his ground.

'I'll get you the fire,' he persisted. At last the great chief looked up and said, 'Choo - all right - Ah-tush-mit, my strongest, bravest, fastest, and wisest have all failed. Do the best you can.'

Ah-tush-mit called the womenfolk together.

'Make the most colourful costume you can,' he commanded, 'I'm going to dance for the great Wolf chief.'

'Dance? Who wants to dance at a time like this? all the women wanted to know.'

'The boy is really foolish. He is wasting our time,' they all declared.

'Obey and do everything Ah-tush-mit says,' the wise old chief commanded his people. 'Let the boy try. Give him a chance as I did to all of you,' he continued.

Thus the women made him a head-band, a sash for his belt, bands for his knees and elbows, and for his ankles too. All these were made from the inner bark of the cedar tree and dyed the colour of the young coho salmon as red as red can be.

Ah-tush-mit fitted and worked with his regalia until it was just right. He paid special attention to the bands for his knees. He kept remarking these knee bands had to fit exactly right - not too tight, not too loose - just right so that he could dance well for the great wolves.

While he was paying special attention to the knee-bands no one noticed that he tucked something into them between the bark and his skin. He worked with the knee-bands and finally

they were smooth and exactly to his liking.

'Now I want the best drummers and singers,' he announced. 'Come with me to the outskirts of the Wolf village. Do not enter with me. When I give the signal you must all run back home as fast as you can.'

'We shall go before dark so that you can reach your homes before the night blinds you,' he assured the brave men and women drummers and singers who were to risk their very lives to accompany him to the outskirts of the Wolf village.

At last everything was in readiness. Evening came. Ah-tush-mit sallied forth to capture the fire for the human people from the most dreaded people in the land, the Wolf people.

'Show yourselves. Do not hide or sneak in any manner,' he warned. 'The Wolf people are wise and cunning. They would be sure to see us anyway, even if we were to try and sneak in by the dark of the night.'

So the odd little company sang and beat their drums with all their might and main. The Wolf people heard them from a long distance off they sang so lustily. One strange thing took place. Ah-tush-mit did not take the lead as everyone had expected. Instead he hid himself behind the company of drummers.

'Ah, the foolish boy is now too frightened to show himself?' the women asked one another.

Finally the group of singers and drummers reached the outskirts of the great village of the dreaded Wolves. The huge doors of the house opened slowly and the biggest, fiercest-looking wolves bounded out to see what all the noise and din was about.

The humans could see the large fire burning and blazing inside the great house of the Wolves. They could almost feel the heat and the smoke smelled so sweet as they inhaled with all their might for they had never before seen or smelled the fire.

What a wondrous beautiful sight! Great sparks burst and escaped through the smoke hole on the top of the great roof. What a wonderful thing! So bright and beautiful in the gathering gloom of the dark night. These were the thoughts that ran through the minds of the awe-stricken humans.

Suddenly Ah-tush-mit sprang forward from his place of concealment. He was on all fours as he began his dance. He sidled towards the door of the great Wolf house. It was fast getting dark. The flickering light from the fire reached out to him and cast pleasing shadows all around as he danced and sprang about on his four spindly legs. Suddenly, he made the signal and the singers and drummers stopped their din abruptly

and fled for home as they had been instructed.

Little Ah-tush-mit was left all alone with the fire and the fierce Wolves. There were no more drums nor singers to give him courage, and he was very frightened. He was very, very frightened indeed.

He could hear the Wolf chief, asking 'What is all the noise about?'

A Wolf guard answered, 'It is only young Ah-tush-mit dancing.'

'Send him away,' the chief growled.

'Ah, what a jolly little boy! 'Bring him in. Do let him in,' the Wolf chief's wife called out.

'Let us see him dance for awhile, then send him home,' the chief agreed. Ah-tush-mit increased the pace of his dance. Towards the great doors he pranced, hopping straight up and down with no bend to his knees. Hop,hop,hop,hop,hop, he went, sidling ever closer to the opening of the doorway, and as he circled around he sang a rollicking ditty:

Kiyaa tlin,tlin,tlin,tlin
 Kiyaa tlin,tlin,tlin,tlin
 Ooo Nootl sahshh Heeyah-quayupquatlin,
 Kiyaaa tlin, tlin,tlin,tlin,
 Kiyaaa tlin, tlin,tlin,tlin.

Break,crack, crack,crack, crack,
 Break, crack, crack, crack, crack,
 Do I Break you stakes with these I wear?
 My flints, my sandstone hooves,
 Break, crack, crack, crack, crack,
 Break, crack, crack, crack, crack.

Ah-tush-mit's voice was small, but he sang with all his heart. He sang with all his might. He was singing to capture a spark. Ah-tush-mit was singing for his life!

Hop,hop,hop,hop, stiff-legged he entered the doors. Once inside he could see the fire burning brightly and all about it was a bed of stakes made of broken bones implanted into the earth as sharp as mussel shells they were. This was what his little song was all about. Up to this very minute no human who had ever tried to get past that awful bed of bone stakes had lived to tell the tale.

Ah-tush-mit danced with all his heart. He danced as he had never danced before. He danced so he might capture a

tiny spark. Ah-tush-mit danced for his life.

'Kiyaaa tlin, tlin, tlin, tlin.' he sang as he sidled ever closer towards the awful trap made with broken bones. Skirting its edges in a half circle, he danced towards a far corner, closer to the fire, but where the bones were neither so large nor too plentiful in the ground.

Suddenly he had arrived at his chosen spot and with a mighty leap he was among the broken bones hopping higher and ever higher as he picked his way among the sharp spear-like bones. His sharp little feet seemed to fit around and pass between the dangerous bones harmlessly. His long shanks and slim legs kept his plump little body safely away from the sharp, sharp points and thus he was saved from being torn to shreds.

'Do I break you stakes of bones with these I wear?'
'My flints, my sandstone hooves?' he said.

The Wolf people were completely fascinated. Their big and awful jaws hung open in wonderment. Ah-tush-mit had won the cheer and applause of the Wolf people.

The little fellow's bright costume glowed in the fire-light.

'Break, crack, crack, crack, crack,' his little song floated over the great fire.

'With these I wear my flints, my sandstone hooves,' he carolled as he suddenly sprang right beside the great fire.

Ah-tush-mit sang louder and louder; he leaped higher and ever higher; he was dancing to capture a spark; he was dancing for his very life.

'Ah, what a jolly little boy,' 'He is a dancer, a good dancer,' the ~~mamma~~ Wolf, beamed.

Then it happened - quick as a flash - before your eyes could blink. Ah-tush-mit had turned towards the roaring fire and with a mighty leap he sailed into the air - right over the roaring fire sailed he.

'Ho-ho-ho,' roared the Wolves. 'Ah-tush-mit is on fire. Ho-ho-ho-ho.'

Ah-tush-mit had indeed caught on fire. His little legs smouldered between the knees. He stopped his dancing and bounded through the great doors with a mighty leap. Once clear of the great Wolf house he raced for his life towards home as fast as he could run.

All around the leaping, roaring fire the Wolves sat bemused. The whole action of little Ah-tush-mit had happened

acquired through strict mental and physical discipline. They carry out the task and win acclaim from everyone thus conforming to the "Hero pattern."

The Indians wisely believed that much can be learned from young people. This is one reason why children readily identify with Indian mythological heroes. Another reason for identification may be mentioned here. The animals and birds take on human attributes.

A similarity between Prometheus and Ah-tush-mit is the sacrifice each had to pay to bring fire to man; Prometheus' torture from the eagle, and Ah-tush-mit's burns from carrying the first fire to the human people.

CHAPTER IV.

LITERATURE AND LANGUAGE.

1. Basic Elements of Content and Instructional Methodology.

Literature represents an attempt to use all the resources of language to give a unified and integrated presentation of knowledge and pleasure; it should teach and delight by harmonizing knowing and feeling (Cassirer, 1946). Literature does not offer an escape from life but offers a way of entering into it. A work of literature is not meant as a series of literal propositions, but as a construction to stimulate the imagination of the readers (Brown).

Children need to be introduced to the wonderful world of children's literature; not only for the sake of enjoyment and the appreciation of the beauties of language, but also to learn about life. There exists a unique one-to-one relationship between a child and his book that is not present in any of his other contacts. A book, or a poem, presents a totality of experience, and at the same time he can enjoy vicariously things he would like to do. It cannot be over-emphasized that children's literature must take into account the general background experience and conceptualizing level of the reader. The child should be able to bring something to the work and the work should stretch his imagination.

In selecting the content of a literature programme for children, several important points should be considered.

In this connection Cassirer states:

Unfortunately, adult memories of childhood are often rose-coloured and misrepresent the realities of child life. Authors who write from such memories do not make successful books for children. A writer must get inside children and view the world as they do. (Cassirer, 1946)

These kinds of stories (myths) accentuate characters and events through exaggeration. Children like them and can identify with them because the villains are really villainous, the heroes are really heroic, and the princesses are really beautiful. As in a child's world, there are no grays, everything is black or white. Children are quick to notice recurrent patterns in myths and folk tales. The child's innate love of order makes him look for these patterns and when he perceives them, his enjoyment is increased. Because the language of the folk tale is so evocative, the story becomes visual rather than verbal. Who could forget the picture conjured up when the giant says, "I'll grind his bones to make my bread!"

Fantasy supplies a very basic need in children. They like anything that is strange and new which contrasts with every day things they know. "Fantasy creates a sense of wonder by confronting the child with now, otherwise impossible, world of experience." It shows his existence from new points of view. In Gulliver's Travels for instance, he perceives the world through Lilliputian eyes on one hand, and through a giant's eyes on the other.

Children love the sudden and unexpected and the world of fantasy if filled with miraculous happenings. People

are changed into objects, animals turn into people, pumpkins turn into coaches, all in the twinkling of an eye. Contrary to some critics, fantasy is not harmful or confusing to a child. By Grade Four he has enough knowledge of the real world to enable him to distinguish between the real and the imaginary. Consequently he enjoys the fantastic. Paradoxically, the comparison between the real world and the fantasy world re-enforces the idea of reality. Children in the middle elementary grades easily enter the world of fantasy and imagination and this trait can be used to advantage in the teaching of children's literature.

The children of the intermediate grades are fascinated by words (Brown). There seems to be a magic for them in the repetition of words. Often it is not so much words as it is the sounds that are repeated:

I saw Esau sawing wood,
And Esau saw I saw him,
Though, Esau saw I saw him saw
Still Esau went on sawing.

(Opie and Opie, 1959)

The point to be emphasized here is that an examination of the language of school children reveals their fascination with the many possible uses of words. Their word-plays may sound hackneyed to adults but they do give children aesthetic satisfaction.

Rhyme, alliteration, onomatopoeia, rhythm, imagery, satire, and parody also appeal strongly to children. Rhyme satisfies the child's interest in regularity of form, and also it allows a poem to be remembered. Most of all, rhyme lends a poem to

choral speaking, or chanting in unison. Children really enjoy alliteration and onomatopoeia. Alliteration is the repetition of the first consonants of the words in a line of poetry, and onomatopoeia is defined as "A sound device that helps the reader's imagination recreate the life of the poem". It does this by "suggesting images of sound as would accompany the described experience". (Griffiths in Brown, 1971). An example of onomatopoeia is given by McCord:

The pickety fence,
The pickety fence,
Give it a lick its
The pickety fence
Give it a lick it's
a clickety fence.(Brown, p.131)

This is not an essay on poetry and perhaps it is sufficient to mention one more poetic device; imagery. Children like imagery; words of smell, sight, sound, and taste. Imagery of the basic senses allow children to relate their experiences to the poem and so give it meaning.

Knowledge of children's fascination with words helps the teacher pick poems that children still like. They are fond of narrative poetry because it tells a story. Ballads are popular because of their rhythm and repetition. The nonsense poetry of Lear is popular in the elementary grades for reasons already stated. It seems reasonable to continue nonsense poetry in the elementary classroom to save poetry from becoming rigid and formal.

Writing style is an important factor when choosing books for children. The plot should be simple and straightforward.

The descriptions should be short but couched in powerful language. Children prefer life-like conversation that moves swiftly. One or two themes in a book are enough. If the plot is intricate the child cannot maintain his train of thought and interest wanes. Language style should be straightforward but should contain imaginative words that children use in their own oral communication. Good layout and closely related illustrations on the same page as the text that refers to them, can help create atmosphere and round out the story.

Brown suggests that the emphasis on prose in the intermediate grades should be on myth, heroic tales, folklore, fantasy, tall tales, and adventure stories. These appeal to the child of this age level, and they also form the foundation of literature, embodying the basic themes, structure and patterns of literature generally. For free reading, which he, and others, regard as separate from the literature programme, other forms, such as sports stories, books about science, and bibliography should be introduced. For the literature programme we should choose books that are of interest to the child and fundamental to the study of literature as a discipline (p.149).

In an effort toward simplification, the instructional methodology of the literature programme will be presented as components that may be taught. These components, must always be regarded as parts of the whole literature programme and

not entities in themselves.

a. Archetypes:

Archetypes are recurring motifs, symbols or patterns in literature. It is important that children become conscious of the recurring images, patterns, characters and themes which appeal to them. (Brown, p.161). Making them aware of such archetypes will help them develop a feeling of the universal in literature and how literary situations could apply to themselves. Brown (p.162) outlines some archetypal study methods:

1. Acquaint pupils with the recurring elements of their literature.
2. Help them to discover these in some films that they see and television programmes they watch.
3. Help them appreciate the unique ways in which different stories and poems make use of these recurring elements.
4. Encourage pupils to use some of these elements in their own writing.
5. Acquaint pupils with archetypes in children's play and games.
6. Help them appreciate that similar patterns, motifs, imagery, and characters appear in stories and poems, whatever the time and place of their writing, thus helping them develop some understanding of the universality of literature.

Brown goes on to say that the following are some of the archetypes that should be made familiar to elementary children:

b. Patterns and Motifs

1. Journey from home to a state of isolation away from home.
2. Journey from home to face some grave danger in the form of a monster, dragon or witch.

3. Journey away from home, victory over the evils faced, and return to the former home now made safe after the absence of the former evil influence, often in the form of a wicked stepmother.
4. Journey away from home to face danger and the finding of a new home.
5. Creation of man, earth, animals.
6. Battles; love against hate, courage against fear, wisdom against death, justice against repression, loyalty against betrayal.
7. Escape from time as in the sleep of a hundred years, or escape under the sea.

c. Imagery

1. Nature reflecting the moods of the characters in the story.
2. Colours: darkness suggesting fear and evil: golden, white, and red suggesting life, youth, goodness.
3. Monsters, dragons, wolves, ogres suggesting evil, chaos.

d. Characters

1. Wise man - Merlin.
2. Those who are in tune with or have the ability to communicate with nature or animals - Dr. Doolittle.
3. Characters with superhuman power. Heroes who face great odds to bring order out of chaos, who are on a grander scale than ordinary beings - King Arthur, Superman.
4. Characters who have evil associated with them. They bring death, pain, and fear.
5. Wise woman - fairy godmother, associated with protection.
6. Beautiful woman. She is the incarnation of inspiration and goodness.

Literature is primarily concerned with feeling and the teacher of children's literature must help the child become

aware of, and participate in this life of feeling offered by literature. It is primarily through characterization that emotions can be felt. The teacher should:

1. Encourage pupils to imagine how a character feels when treated in a certain way.
2. Help pupils imagine how they would feel if they were in situations similar to the characters in the story.
3. Help and encourage pupils to express how an author's imagery, figures of speech, and rhythm made them feel.
4. Discuss how language is used to create different emotions.
5. Help children come to an awareness of the attitudes towards and the feelings about life, people, and nature, expressed in the work.
6. Help pupils express their own feelings in language.
(Brown, p.167)

e. Language

The particular aspects of language to be discussed here are those that appeal to the children of the intermediate grades. In discussing these language uses with the children, teachers must be aware of their purpose in the work and also their contribution to its total affect. The aim is not to teach definitions or to require children to memorize terminology. The purpose is to:

1. Help children see the possibilities of language, and to become aware of its evocative and effective power.
2. Help children appreciate the skill of the literary artist in using language.
3. Acquaint pupils with the variety of techniques used by literary artists.
4. Encourage pupils to experiment with literary devices such as rhyme, alliteration, onomatopoeia and rhythm.(Brown, p.168).

f. Fantasy

The teaching of fantasy requires a different approach and Brown (p.179) enumerates ways of discussing unusual qualities of this form of literature.

1. Discuss how effective some of these qualities, such as unusual setting, and transformations, are in the work.
2. Discuss how similar characteristics, with some variations are present in many works.
3. Encourage children to express what they consider to be most astounding, amazing, or unusual about the story or poem.
4. Discuss and contrast the fantasy world with the real world.
5. Discuss the skilful use of details to make the world of fancy seem real.
6. Discuss how it would be to inhabit such a world.
7. Encourage children to express their own desires and wishes in the form a world of fantasy.

Finally, it may be said that the teaching of literature in the elementary grades must necessarily be of the inductive, intuitive variety. To teach children literature does not call for memorizing unrelated facts and terminology. What it does call for is a search for meaning. It implies that the concepts learned grow out of the basic ideas of life itself, and that enjoyment comes from the acquaintance with these ideas. The teaching of literature encourages enquiry, involvement, interpretation, and "mind stretching" on the part of the child, and enthusiasm and a genuine love of books on the part of the teacher. If the teaching is done in an imaginative, purposeful way, the child will gain a love of literature that

will enlarge his world and last him all his life.

Summary.

Mythology offers the classroom teacher many opportunities for teaching components of a literature programme. Myths appeal to the elementary child, and they also form the foundation of literature, embodying the basic themes, structure, and patterns of literature generally.

Archetypes are recurring motifs, symbols, or patterns in literature. Making children aware of archetypes in mythology will help them develop a feeling for the universal in all mythologies and how such mythological situations could apply to themselves.

Such recurring patterns and motifs as love against hate; courage against fear; wisdom against death; justice against repression; loyalty against repression; are very common in mythology and children easily relate these patterns to their everyday life.

Imagery is prevalent throughout the myths. Nature usually reflects the moods of the characters in the story. Who can read of Hade's black kingdom and not feel intimations of death; who can read of Apollo, the golden one, and not feel vibrant life? Children are very aware of natural imagery in stories and they instinctively divine the mood of a character through this means.

Perhaps characterization is one of the most effective components for teaching literature. Mythology is primarily

concerned with feeling and it is through characterization that emotions can be felt. Courage, fear, love, and hate are universal emotions and they are depicted very graphically in mythology. Children recognize and identify readily with these feelings and they realize that they themselves are not unique but that these emotions are universal. Also they can experience the mythical characters' feelings vicariously and so feel them but not suffer the terrible consequences.

The aim in teaching language as a component in teaching mythology is not to teach definitions or require children to memorize terminology. The purpose is to show children the evocative and effective power of language used in myths. The teacher must be aware of the purpose of language in mythology and its contribution to the total effect. Note: a section on poetry in Mythology to follow.

Lesson plans on how these components may be used in the classroom to further literary appreciation of the myths, will follow in Chapter Six.

Creative Writing

Before discussing Creative Writing and Mythology, it would be well to review some of the main elements of Creative Writing itself.

1. What is Creative Writing?

Robert Fichtenan (1972), states that creative writing involves the discovery of ideas and patterns for ordering

those ideas, and such stylistic consideration as word choice and sentence structure as they relate to helping the writer communicate his intent and purpose to his audience.

2. Rationale :

Why teach creative writing?

- a. It gives the child self-confidence to express himself in language.
- b. Writing crystallizes the child's views for himself
- c. Writing generates new thoughts as the words are put down.

(e.g. authors claim that at a certain point in a book, the characters take over !)

- d. There are many other reasons why a child should be taught creative writing and be encouraged to write creatively. It is a necessary social tool. It provides a safety valve. It gives a sense of pride. Finally, a child may discover he has a talent for writing.

3. Objectives of Creative Writing.

- a. To lead the child to see in his experiences meanings he has not previously seen and consequently to re-evaluate their significance.
- b. To open the way to new experiences.
- c. To develop the child by providing a vehicle to communicate his experiences through his language.
- d. To place emphasis on content of creative writings but not to disregard correctness and form. The first concern is to get the ideas down. Later

correct errors and rewrite where necessary.

4. How to stimulate children to write?

Many methods have been used. Successful methods depend upon the teacher and the receptability of the class. Some methods that may be used are:

a. Basic lessons developed by Intermediate teachers

- (1) The children were introduced to the idea that creative writing is read to an audience. Movies were used to explain what an audience is. What is an audience? Who is going to read my composition? (Different grade readers could be used to illustrate). Fourth graders are asked to retell a folk-tale to first graders. They were asked to write out what they would say. The reason for this was two-fold. They would not have to depend on memory and they had to plan what they wanted to say. The children met in small groups to read what each had written. They found out some writing essentials. Were the sentences clear? Would their version of the folk-tale hold the interest of the first graders? Would a picture help?
- (ii) Lesson No. 2 explored the aspect of invention (How to). Children were taught how to use their own experiences to write creatively.
- (iii) Lesson three focused on arrangement. They were shown, from examples, how a writer arranges his material so that it will make sense to his audience. The children were given mixed up comic strips and paragraphs and

practiced putting them in sequence. They also wrote "How to do" articles which gave them practice in sequential order. They found that they had to keep the steps in chronological order. They also had to give the reader enough information so that he could do the task. Small group discussions were held to see if the above requirements were met. The result was that children discussed writing in terms of communication.

(Fichtenan 1972)

b. Use of Film

Research carried out by Fichtenan shows that films do not motivate creative writing.

c. Music

Abstract music is more effective than free choice.

d. Pictures

(i) Discuss what is happening in the picture

(ii) Characterize the people in the picture and suggest possible names for them.

(iii) Decide what events might have led up to the present scene.

(iv) Predict various ways the story suggested by the picture might end.

(v) Put on board feelings and actions depicted in the picture.

(vi) Write three appropriate titles on the board.

(Petty, Petty & Becking 1973)

e. Imagination

Imagination can be stimulated by sense training and

experience. Another method is story telling by the teacher and children. It is well to note here that vicarious experiences must be supplemented by first hand experiences. To a certain extent, an author must experience what he writes.

f. Situations

Many situations have been tried by researchers.

The conclusions are generally the following:-

- (i) Writing is most creative when children write about themselves, or their pets.
- (ii) Children should be encouraged to use a personal approach on impersonal material.

g. Listening before writing.

Sue Ann Martin says "Story telling stirs and develops the imagination - this development is directly related to mental growth". (Funk & Triplett)

Eldonna Everitts says "Listening opportunities build a reservoir or background of literary experience which the child uses, not only in his own compositions, but also for understanding how language functions.

5. Frank May and Robert Tabachnik report an unusual study, "Three Stimuli for Creative Writing," carried out in 1970.

The purpose of the study was to examine the effects of various types of motivating stimuli on the quality of creative writing of elementary school children. This appears to be the first study to test whether a particular device actually results in any qualitative difference in children's writing.

There have not been many studies on comparative responses to stimuli or on specific characteristics that distinguish one stimulus from another. This study was limited to pictorial stimuli.

Question:

Which type of picture stimulus - organized, unorganized, or a choice between the two, results in the greatest degree of creativity in children's written stories?

Are similar results obtained with children at different age levels?

Do boys respond differently than girls to the three stimulus conditions?

A viable statistical study was carried out (Johnson and Burns Ed.1970, pp.147-153).

a. Conclusions of the Study

The degree of creative stimulus produced by the different types of pictures depends upon the pupil sub groups.

That is, grade three children had a similar response to all three picture stimuli.

Grade six boys were highest with unorganized stimulus, (non-objective and explicit.) Grade 6 girls, on the other hand, scored highest with organized stimuli. (representational, less explicit - imagination could be used to fill gaps). Girls also scored highest in the choice situation.

b. Implications

1. A non-objective picture provides more opportunity for choice of ideas for writing, than a representational picture.

2. Use both kinds in the classroom to allow for individual differences.

6. Writing in the Classroom

- a. There must be a real purpose for the composition.
- b. The children must have something to write about. Experience must precede expression. Natalie Cole says, "Children cannot create out of a vacuum."
- c. The children's writings should be used. This means they should be shared by classmates, or posted on a display board, or published in booklet form with the author's name prominently displayed. All creative writing is worthy of display. It is worth noting here also that mistakes in syntax show up in oral reading and the children are very willing to correct mistakes and continue reading to the class.
- d. Every writer emphasizes content is most important in creative writing, the mechanics of handwriting, neatness, spelling and language development are important too, but may be attended to after the ideas are on paper.
- e. In the Classroom
 - (a.) children need help in ideas for plot and content.
 - (b.) They need help in language, especially "action" words.
 - (c.) They need help in process - how to get started; gathering and examining ideas and words, and discussing ideas with others.

- f. Each child should be encouraged to improve at his own level.
- g. The teacher must give worth and positive encouragement to every effort.
- h. Enough time must be given for children to work out their ideas and to exchange ideas.
- i. Children must be given specific assistance in plot ideas, language development, and process of putting things together.
- j. Note - The non-creative always get their ideas from the creative. Therefore it is helpful to share ideas before writing time starts.

7. Evaluation of Creative Writing

There are three main kinds of evaluation, teacher, group, and self.

a. Teacher Evaluation

Note: Many budding creative writers have been "turned off" by unfeeling evaluation by the teacher or by ridicule from classmates.

- (i) The teacher must look for ideas, not mechanics.
- (ii) The teacher must always make positive, encouraging comments.
- (iii) The teacher must understand the child and what he is trying to say in his language.
- (iv) Remember - it takes courage to invent and it must be supported by a safe, secure classroom writing situation.

(v) The teacher should keep in mind that each child's composition is his creation and as such must be respected.

b. Group Evaluation

Group evaluation may be carried out by class discussion and comparison of stories. A constructive and sympathetic tone should be encouraged by the teacher.

c. Self Evaluation

Warning: Children are their own harshest critics, the development of feelings of inadequacy must be avoided. A procedure developed by Eberhart (1940) is as follows:

(1) Keep writings in a folder

(ii) record on a form:

subject

form (poetry, prose)

the writer's reaction

assigned or self-selected

weaknesses

strengths

Creative writing in the classroom should meet the following criteria. Is there a real purpose for writing? Has there been experience before writing? Does content come before mechanics? Has help and positive encouragement been given in the classroom? Has enough time been given to create? Have ideas been shared before writing starts? Have teacher, group, and self-evaluation been used? If these main criteria have been met creative writing should be an enjoyable and rewarding subject for children.

8. Creative writing and Mythology

Creative writing involves the discovery of ideas and patterns for ordering those ideas. Myths are full of archetypes and vivid characterisations which spark enthusiastic creative writing. Children recognize and identify with the feelings of mythical characters, and they are anxious to put down on paper how they feel about them. They recognize the universal motif of loss and recovery of identity as they are struggling for identity themselves. In a sense they are not creating as such, but are simply putting down what they have always instinctively known, and the act of writing it down makes it a reality in their own minds.

Myths have several aspects that stir the imaginations of children:

a. Unusual settings

It may be, as in Persephone and Hepaestus, underground, or as the myth of Daedalus and Icarus, in the air, and sometimes, as in Poseidon and Aphrodite, it may be under the sea. In these settings there are always unusual objects. A palace made of black rock, or a throne made of gold and rubies. Creatures may be half human and half animal, or they may be humans in animal form.

b. Suspension of natural laws.

Mythical events do not have to wait for natural laws. They operate often on a higher plane of existence, outside the influence of nature. Here people may communicate with

animals, or carpets may fly. People are often held under magic spells, and objects such as Cupid's darts, or Indian rattles, contain magic powers.

c. Sudden Transformations

Not only are things, people, and animals endowed with magic power, but they are also often subject to sudden changes. People turn into animals and animals turn into people. Ulysses' sailors change into pigs. Coyote changes into a man, a girl changed into a tree, and a youth becomes a flower. The physical world is also changing. Stones turn into people, caves become palaces, and castles disappear.

d. Variety of Characters

Real people are often introduced into the world of mythology. This is judicious mixing of the ordinary and the extraordinary, heightens the wonder of the myth and calls attention to the strange and new (Smith 1967).

Often, however, the characters of mythology, though human, are extraordinary. Men such as Hercules, endowed with superhuman strength, fascinate children. They may be beautiful and talented such as Arachne. They are complex creatures, with the qualities of ordinary man, yet looming larger than life. They are human, yet they embody god-like characteristics, and are unrestricted by the laws of nature.

There are many new creatures in mythology. There are creatures who have multiple heads, creatures who are half animal and half human; there are winged horses, and fish in

human form. These creatures all help to create an atmosphere of mystery. An atmosphere children love. They also, though they are often sub-human, reveal their human origin. They share human feelings - love, hate, jealousy, fear, greed and pride.

The primary aim in introducing these qualities to children is to help them appreciate the sense of wonder and mystery mythical settings and characters possess, and in so doing encourage them to create the unexpected in their own writing - surprise endings for stories and poems - incongruity.

All mythology is a form of poetry and for this reason, poetry is an ideal vehicle for the study of mythology in the classroom.

9. Poetry in the classroom

Poetry offers yet another way to express ideas and feelings. It stimulates the imagination and provides an outlet for the emotions. It gives children motivation for expressing their own creativity, and it furnishes a way for showing children the beauty and expressiveness of language.

Poetry had its birth in song and, like song, its aural qualities are among its chief assets. Thus most poems are meant to be heard, not seen. Poetry should be read aloud, not silently and it should be read in such a way that the greatest appreciation is obtained. This means preparation; attention must be given to the speed at which individual lines should be read, what the cadence is, which words should be emphasized, what tone and pitch will best express its meaning. (Petty, Petty and Becking, 1973)

Poetry should become a natural part of the ongoing activities of the classroom. Opportunities are endless, and children love Indian chants, folk ballads and songs of the voyageurs etc. Arrangements could be made to have some one come in and play and sing some of these for the class. Intermediate children particularly enjoy this.

Poetry has been written about every imaginable subject or situation - for poetry is truly a natural form of expression. Select poems carefully and choose only those you and the children enjoy. Children will not learn to love poetry or any other type of literature by being forced to read particular poems because they are reputed classics, or because they are in a particular textbook.

An excellent way to spoil poetry is to require memorization. This does not mean that children should never memorize poetry - simply that memorization should not be required. Just as adults learn certain poems through repeated reading or because they particularly like certain lines, so will the children. Sometimes they decide themselves that they ought to memorize lines for a choral reading or poems to be recited to the class.

Neither should poetry be spoiled by being over analyzed like a specimen under a microscope. This does not mean that attention may not be called to rhythm, a specific rhyme pattern, or the use of alliteration, onomatopoeia, metaphor, or any other techniques are aids to creating the total effect of the poem, not ends in themselves. These devices may be pointed out

when children are preparing to write poetry, but as writing aids, not as information to be memorized and tested.

A poetry file, or folder should be kept. A file is probably even more important for poetry than for stories, since poems are short and usually on separate pieces of paper. Thus poems are easily lost, and once lost, hard to rewrite. Several good poetry anthologies should be kept in the classroom as models. Needless to say, they should be selected with great care.

a. Writing Poetry

Every child should have some experience with poetry - reading it, hearing it, reciting it individually or as part of a group, and trying to write it.

Children should not be expected to write poetry unless they have been exposed to it. Poems must be read to them, they should take part in choral speaking, and discussion about the sounds of words is necessary. It is not important to teach poetic techniques as such, but attention should be called to them when it is appropriate.

It is frequently a good idea to begin teaching a new type of writing by means of class composition. This is particularly true with poetry. Select a particular form (e.g. Cinquain) and let the children suggest topics, words and phrases, rhyming words (if needed), and possibly entire lines. Let them discuss which word sounds best or fits the subject or rhythm better. In this way, they will learn how to go about

the process of creating a poem.

10. Types of Poetry

a. Couplets and Triplets

In writing couplets the children do not have to be concerned with rhythm, although they may try to produce it. They should be encouraged to make the second rhyming sentence relate to the first:

I have a dog.
He sits on a log.

Perhaps, with some prompting, they could add a third line, making a triplet:

He looks like a frog!

(Petty, Petty et al) .

The children must be helped to find words or phrases which sound better or improve the rhythm. This will help them to develop aural discrimination. Also they will be learning about sentences, capitalization and end punctuation.

b. Cinquain

This type of poem is not difficult to write, yet it is excellent for helping children to become aware of the special quality of poetry - its appeal to the emotions and senses.

Cinquain has a very specific formula:

First line: one word, giving title

Second line: two words, describing title

Third line: three words, expressing an action

Fourth line: four words, expressing a feeling

Fifth line: one word, synonym for the title

This form is too restrictive to stay with very long, but it does allow some freedom in choice of words and phrases and what is most important almost any child can achieve some success with cinquain.

Some examples:

Arthur

Warm, friendly
Licks my face.
To show his love.
Puppy.

Darkness

Thick, eerie,
I whistle loudly,
I fear the night;
Black.

(Petty, Petty et al.)

c. Limericks

Elementary children can have a lot of fun with limericks. Limericks show them that poetry can be humorous as well as serious. Limericks, too, have a set form:

The first, second and fifth lines rhyme;
The third and fourth rhyme, and
Are shorter.

One procedure for teaching limericks is to get the children to find a number of words that rhyme, then discover if several of them suggest an idea. They will need three rhyming words for lines one, two and five. Next they must be shown how to experiment with word order, or find synonyms to work out the meter.

The beginning couplet should be set down first, then experiment to get lines three and four. The final line should not be too hard to get.

There are many verse forms, but for the purpose of this study one more will be discussed: Haiku.

d. Haiku is a Japanese verse form which could be used in a Greek or Indian setting. It is perhaps more suitable for grades six and seven, rather than four or five, although some fours or fives have success with this form of poetry.

Haiku has three lines, consisting of seventeen syllables; the first line has five, the second seven, and the third five. There is no rhyme or meter. The central image is usually chosen from nature, and the last line of a Haiku makes an observation about life. The number of syllables must not vary.

Clouds move aimlessly
Drifting, beautiful, fleecy;
Bringing welcome rain.

The value of Haiku is that it demonstrates how important the right choice of words is, since there are so few words to create an image and express an idea. Keeping the children strictly within the above rules encourages ingenuity and the method demonstrates how important choice of words is in poetry.

The important thing about poetry is that it is another way to express ideas and feelings. In today's world it is important for children to learn to express their emotions verbally and to exercise care in selecting the words they choose to express those emotions.

Mythology and the Writing of Poetry

As children become aware of mythology they will recognize in it the universal themes that are the bases of all poetry. Human emotions such as fear, love, and hate, are integral to all myths. Nature also plays a major role in both Greek and Indian Mythology.

Perhaps, after reading about a mythical hero's victory over adversity, children could write poems in cinquain form, expressing their own feelings of fear or loneliness:

Darkness
Thick, eerie
I shake inwardly;
I fear the night;
Black

It is not difficult for children to identify with a Greek or Indian child who expresses their feeling for nature, thusly:

Clouds move aimlessly
Drifting, beautiful, fleecy;
Bringing welcome rain.

Order is a fundamental need in children. The problem with children, and adults, is the relationship between reason and sense perception. Sense perception is highly developed in children and mythical forms supply a sense of order which children are able to translate and write down as poetry. To write it is to know and understand it. As in other forms of Language Arts, poetry allows them to perceive that "mythology is in the air, and that mankind is a way for myths to think themselves out."
(Levi-Strauss, 1977)

Creative Speech

Creative speech is concerned with developing an ability to communicate with ease, confidence, and spontaneity. It is not

formal speech training although good, clear speech is encouraged as part of the over-all approach to improving communications.

The basic activity of creative speech is the spontaneous creation of dialogue. The reason for creating dialogue is offered by a stimulus which sets up an imagined situation. Myths particularly lend themselves to this activity. Children love to imagine what the gods and goddesses said to each other on Mount Olympus, keeping in mind that they had human attributes as well as godlike ones.

This is another Language Arts activity which can be fitted into any few suitable minutes, or which can form the basis of a full oral language lesson. Its close association with the vocabulary building and creative writing aspects of the Language Arts makes it valuable warm up for such subject lessons.

The teacher should introduce a stimulus, allow time for imagining situations and the creation of suitable dialogue, then encourage sharing of ideas, quietly in small groups and then permit each group to put on their mini-play for the class. Children love this activity and as long as the noise level can be kept down to acceptable limits, a learning situation results.

The creation of good communication abilities is essential to human beings. Seldom do we prepare scripts before talking to each other. Speech is created spontaneously and poor ability to do this can be a terrible handicap. Obviously, the more opportunity given to children to develop this ability under secure and encouraging conditions, the better able they will be to communicate effectively.

(Morley 1971).

CHAPTER V

CURRICULUM DEVELOPMENT

Introduction

Among educators there is agreement that a comprehensive, well developed model would do much to aid the curriculum planning process. The second purpose of this study is to form a curriculum model that may be used to integrate mythology with the Language Arts Programme now used in the Elementary Grades (4-7), in the Public Schools of British Columbia.

Tyler (1950) suggests a model in which tentative objectives are established after a study of the learners and the statements of subject matter specialists. These objectives are then screened through learning theories and educational philosophies accepted by the school for which a curriculum is being planned. From these screens fewer but consistent and related objectives emerge. On the basis of these objectives suitable learning experiences and content are selected and the organized in ways which will lead to the achievement of the objectives. The final element is evaluation, based on the operation of the curriculum, to discover strengths and weaknesses. On the basis of teacher appraisals, the model can be modified and improved. Finally,

after testing in classrooms the model may be implemented in the Language Arts Programme. This cycle is considered to be continuous so that the model is updated consistently. (Morley 1971)

A five phase curriculum is outlined by Wheeler (1967). The phases are:-

1. Selection of aims, goals and objectives. An important feature here is that Wheeler makes the distinction that aims are general goals apply to school level, and objectives are for specific instructional level.
2. Selection of learning experiences.
3. Selection of content or subject matter.
4. Organization and integration of learning experiences and content with respect to the teaching-learning processes in the schools and classrooms.
5. Evaluation of phases 2, 3, and 4 in terms of how well they met objectives, goals and aims.

Wheeler also emphasizes the sequential logic of the order of model elements. Also, such a model should be cyclic, continuously striving to improve itself.

(Morley 71)

A MODEL FOR THE DEVELOPMENT OF CURRICULUM

Source Units

<u>STEP 8</u>	CUMULATIVE EVALUATION	(have I met objectives?)
<u>STEP 7</u>	USE & EVALUATION	(by me) & other teachers
<u>STEP 6</u>	ORGANIZING OF LEARNING EXPERIENCES	(specific lesson phase)
<u>STEP 5</u>	SELECTION OF LEARNING EXPERIENCES	(sources, activities)
<u>STEP 4</u>	OBJECTIVES (GOALS)	(cultural comparisons)
<u>STEP 3</u>	DETERMINANTS	(administration needs) (child needs)
<u>STEP 2</u>	PREPARATION	
<u>STEP 1</u>	LITERATURE	

Development

Step 1.

The first step in the preparation of a source unit is to be familiar with what the subject specialists have to say. Notes should be taken throughout the reading of the literature and supportive statements as to objectives should be recorded. Appropriate examples in the literature that will produce learning activities, content, or aid in organization of these, should be noted.

For the mythology unit, myths particularly suited for lesson plans that will realize objectives will be included in two ways, first, as direct quotes from a mythology text to be read to the children. Second, the myth will be set down in a simpler form to be memorized by the teacher and told to the children.

Preparation

Step 2.

There is a need for mythology to be included in the Elementary Language Arts Programme as stated in the introduction of this study. The first step in preparation then would be to determine what other elementary teachers think of the plan. The second step would be to ascertain that there is enough time and flexibility in the Language Arts timetable to allow for the inclusion of mythology in conjunction with Language Arts.

Step 3.Determinants

The real determinants must be considered that affect any curriculum unit. Some will provide information, others will provide limitations. However, all determinants must be considered. They are identified in the following paragraphs.

As stated in step one, what the subject specialists say is a prime source area. Recommendations from other teachers or administrators who have similar responsibilities must be taken into account. These include the local school district Administration, the Department of Education Curriculum development branch, and Educational researchers (through literature and local University faculty). Other schools should be checked for similar developments. (Morley 71).

Next it must be considered how each determinant will affect the proposed unit objectives. To do this the objectives are screened through the determinant groups. As a result a logical order is established in the model. First comes Philosophies followed by Social needs, Child needs and the Ongoing System. Perhaps the most realistic screen is the Ongoing System. It, more than the others, recognizes the influence on objectives of administration groups, facilities, time, systems, and personnel. For the purposes of this study the Ongoing System will be considered.

The authority groups associated with education and the school (government, district supervisors, professional groups,

and parents can influence the curriculum objectives using money, direct instructions or public opinion.

Facilities, which include space, equipment, materials, must be available. If the facilities are not available, some objectives must be dropped.

Time is the most important factor in most schools. Other facilities are available, or can be made available but there is only so much time in a school day. In this study, as will be shown later, mythology will be an actual part of the Language Arts Lesson plan, not a separate unit, so time, in this case, will not be a prime consideration.

Systems are the schools accepted teaching methods and routines. Team teaching timetables limit flexibility, but Language Arts always has its prescribed time allotment on any timetable so that inflexibility should not present a problem.

The opportunity to use this unit is unlimited as it will be part of regular class lessons. However, the unit must be so constructed as to allow utmost flexibility so that each teacher will find it possible to achieve the stated objectives of the unit.

Objectives (Goals)

The curriculum resource person is responsible for stating the major objectives (goals) of the source unit. For the purpose of this study, major objectives will be called "goals." Lesson objectives, which will be much more specific will be formulated by each teacher as needed and will be called "objectives". Sample lesson plans are included in this study

with specific objectives stated. The lesson objectives will support the achievement of the long range goals.

The two long range goals for this curriculum source unit may be stated as follows:-

- Goal 1. To show children the commonality of mankind's beliefs through a comparative literary study of Ancient Greek and North American Indian mythologies.
- Goal 2. To formulate a curriculum guide or source unit, which may be used as an integral part in the Language Arts Programme in the Elementary Grades (4-7), in the school system of British Columbia.

Step 5 Selection of Learning Activities

Learning activities are the behaviours used to either learn subject or reinforce the behaviour itself in a lesson (questioning, reading, play-acting, analysing).

Having formulated acceptable goals, the next step is to choose a number of learning activities and content ideas that will offer teachers ways of achieving those goals. The curriculum source person should always ask "Why have you included those learning activities and the content in the unit?" The teacher should ask 'Why have you chosen that particular learning activity with that content for those particular pupils at that particular point in the curriculum?' The answer to both questions must be: 'Because these learning activities and content will allow me to achieve the stated goals of the unit.' (Morley 71).

Some criteria as to learning activities are:

- (1) Relevance - learning activities should be relevant to the child's past experiences and present needs.

- (2) Interest - learning activities should be appropriate to the interests of the children.
- (3) Values - What values are being taught implicitly in the learning experience? (Moral: right vs wrong. Social: static vs change).
- (4) Associated Learning - this is desirable in all learning experiences.
- (5) Scope - a balance must be kept so that the learning experience is not too broad or deep. Also it must be relevant to the grade level.
- (6) The learning experiences should integrate with other subjects; in this study, most certainly with Language Arts and Social Studies.
- (7) Relation to experiences outside the school - Learning experiences should attempt to relate and integrate with valuable experiences outside the school such as television, reading, hobbies, movies, clubs, and parent teaching.

Step 6 Organization of Learning Experiences

Organization generally relates to sequence, balance, accumulation, integration and articulation.

- (a) Sequence - there are several available:
 - (a) simple to complex
 - (b) concrete to abstract
- (b) Balance - to achieve desirable objectives and to maintain an enthusiasm for learning a good balance in scheduling types of learning activities and content must be attempted.
- (c) Accumulation - a learned behaviour needs to be reinforced.

Opportunities for reinforcement must be available in the unit.

- (d) Integration - Cumulative learning can be further assisted learning experiences from one unit can be integrated with other subject units being taught at the same time. (e.g. Mythology and Social Studies).
- (e) Articulation may be enhanced by the resource person planning resource units for grade levels. (e.g. Intermediate)

The source unit is really a guide for the classroom teacher. It may contain

1. sample lesson plans
2. list of necessary materials or equipment
3. evaluation methods
4. a glossary of terms
5. a reference section

This source unit is used to plan a classroom teaching - learning unit. The teacher knows that the learning experiences in the unit are workable, as he helped to plan the unit and evaluate it. Also, he knows he is allowed flexibility in arranging the unit to suit his class. The teacher will be involved in the source unit from objectives to content, from content to organization, and from organization to practice. Thus he approaches lesson-planning with confidence, knowing the unit will work.

It is the intent of this study to include detailed lesson plans from some areas of the Language Arts. These will serve as guides to the classroom teacher who will probably want to make up his own to suit his particular class.

CHAPTER V.

A MYTHOLOGY CURRICULUM SOURCE UNIT FOR THE INTERMEDIATE GRADES.

(An Overview)

The following is a statement of principles in the approach to mythology in the elementary school. These are offered for the guidance of the teacher who is ultimately responsible for planning and developing a Language Arts Programme which must follow the outline laid down in the Programme of Studies, and what is most important, meet the needs of the children in his class.

1. The study of Mythology should be part of every child's experience. It will concretize thoughts he has had all his life.
2. Mythology should be an integral part of the Language Arts Programme, not a series of isolated activities remote from everyday living.
3. The opportunity for original creative expression through mythology promotes development of aesthetic appreciation, self-confidence, cooperation, and other valuable learning traits.
4. Mythology consists of many elements and these can be taught using myths as a source for Language Arts.
5. The primary aim of the Mythology unit is not to produce erudition, but to show children universality of man's

beliefs and how it applies to their own lives.

To the Classroom Teacher

This curriculum guide is organized in the following way: Section One entitled Mythology Programme in the Intermediate Grades presents a brief statement of the content and the philosophy of the various sections of the total programme. This section is designed to give an overview of the whole programme.

Section Two entitled Intermediate Mythology Outline is designed to give practical information and assistance for the teaching of particular parts of the programme.

This programme has been prepared for the guidance of the average classroom teacher. A breakdown of Language Arts activities has been included which offers sample learning activities, teaching ideas, and other helpful information in each section. It will be the prerogative of the teacher to select from or add to this programme those activities suited to the children of his classroom.

Time Allotment

Time allotment is not a problem as the typical Language Arts Programme consists of 470 minutes per week. To have a balanced programme, one Literature Appreciation lesson (Mythology) per week (60 min), and a Creative Writing lesson in Mythology in the same week (60 min) would achieve some of the goals proposed in this thesis.

Lessons in Language Usage, Spelling, and other Language Arts activities could be spread over the term so that the children would not get the idea that Mythology is a block of learning to be forgotten as soon as it is compiled.

Space

The activities may be the school library. When weather permits, outdoors, especially wooded areas provide an ideal setting for re-enactment of myths particularly those of Indian origin.

An Outline of Language Art Activities Using

Mythology

The outline of activities offered is considered suitable for Intermediate children and should enable the achievement of the objective specified in this study. It is by no means an exhaustive compilation of Language Arts activities. The teacher may use these activities, make up his or her own with the children, or look for others in the reference texts (see particularly Patterns of Language, Teachers Edition, Fillmer et al, 1974), to produce a balanced programme suitable to the particular abilities, needs, and interests of his own class.

Three areas of the Language Arts Programme will be examined keeping the goals of the study in mind (Universality of beliefs, Language Arts curriculum development). These three areas are Literature Appreciation, Creative Writing, and Oral Language.

A detailed lesson plan will be made up from each of these areas. These plans will reflect the overall goals of the study and they will present a specific objective in conjunction with Language Arts goals. These plans may be used directly in the classroom. They will quote myths in a simpler form for the children's use. The themes will be the same as the more complex myths quoted for the teacher's use earlier in the study.

These lesson plans are organized with both administration and child needs in mind. They also agree with considerations pointed out earlier in this study, particularly the determinants, which are listed below.

- (a) Opinions of subject specialists
- (b) Philosophies
- (c) Social needs
- (d) The Ongoing System
- (e) Child needs

Each lesson is sensitive to a particular need of the child; self esteem; achievement, social approval, etc. It must be noted that the goals and objective plans are similar to those laid down in A Guide to Teaching the English Language Arts in the Intermediate Years(1968), a publication put out by the Province of British Columbia's department of Education curriculum division.

The only difference is the substitution of mythology for content. The teacher, therefore, may follow the Language Arts Guide using mythological materials; and in this way smoothly integrate the mythology unit with current lesson plans and philosophy.

Lesson Plan #1

- Subject: - Literature
- Topic: - Characterization
- Goal: - To show commonalities of man's beliefs

- Objectives
- (1) To show children how similar basic emotions have existed through the ages and to help them become aware of, and participate in, this life of feeling offered by literature.
 - (2) To have the children respond in written form to the reading and discussion of myths.

Materials:

- (a) The Great Gift of Fire from The First Book of Mythology, Kathleen Elgin, New York 1955.
- (b) How Human People Got the First Fire - Clutesi as quoted earlier in this study.

The Great Gift of Fire - Greek

When Zeus first ruled the world there was everlasting spring on earth. But Zeus grew tired of the same weather day after day. He wanted something very cold and something very hot, and he wanted the mild seasons in between. So he created summer and then he created fall and the cold, cold winter.

Down on earth Prometheus walked among the men he had made so long ago, and saw them huddled together warmth, stumbling in the long dark of the winter night. He knew that they would die without warmth and light, so he asked Zeus to give them fire. But Zeus knew that if men had fire they would be almost as powerful as gods, so he refused.

Then Prometheus decided to risk Zeus' anger and steal the fire of heaven. He hid himself on the road where the god Apollo drove the golden chariot of the sun across the sky. When the chariot flew by he held a dried reed against one of the fiery wheels. The reed sparked and blazed a little and Prometheus hid the flame between his hands and carried it back to earth so that men could have light and warmth.

When Zeus found out what Prometheus had done he was terribly angry. He commanded two giants, Force and Vulcan, to carry Prometheus to a high and lonely mountain peak and bind him there with chains. There Prometheus lay for hundreds of years until the great hero Hercules came to free him (Elgin, 1956).

Introduction: Briefly recall who the Greek gods were and that myths are stories written about them. Also mention Indian myths of our own country.

Development:

- (1) Read, or tell, the two myths to the children, writing unfamiliar words such as "Prometheus and "Ah-tush-mit" on the board.
- (2) Using class discussion, develop similarities in the two myths.
 - (a) in both stories humans had no fire - what it must have been like.
 - (b) Someone brought them fire at a personal sacrifice.
 - (c) Similar methods of obtaining fire.
- (3) Draw a chart on the board and develop the character of Prometheus and Ah-tush-mit.
 - (a) How were they similar?
 - (b) How were they different?
- (4) Show how the Greek gods had human characteristics (anger, sacrifice)
- (5) Show how Ah-tush-mit felt fear and loneliness just as children do, but he went on anyway.

Conclusion: We have seen how characters in mythology felt. choose either Prometheus or Ah-tush-mit and write an expository essay (1½ pages) on how you would feel in the same situation.

Note: These essays are to be read to the class to point up the similarities in emotions that have existed all through man's time on earth. They are all to be posted later on

tack-boards either in the room or in the hall.

Lesson Plan #2Time: 60 Mins.Subject: LanguageTopic: Creative WritingGoal: To use mythology as a source for creative writing.Objective: To write creatively in a style unique to each student and to show the children that basic plot situations have not changed and that these situations often apply to their own experiences.Materials:

- (a) The Flood (Elgin 1955).
- (b) Lillooet Stories, Randy Bouchard, ed. Vol.VI, No 1, 1977.
as quoted earlier in this study.

The Flood - Greek

Zeus ruled the world for many hundreds of years. Then one day he began to wonder how the people on earth were getting along. Disguising himself as a human being, he went down to see for himself.

Everywhere Zeus went he found trouble. People were greedy and jealous and quarrelsome. They no longer had any reverence for the gods.

Zeus was so angry that he went back to Olympus determined to remove every single man and woman from the beautiful earth they had spoiled. He covered the whole sky with clouds and commanded the winds to whip and twist them. Into the whirling mass he sent the rain, and the rain poured down into the rivers and the sea, and all over the earth. The flood rose higher and higher.

The frightened people fled up the highest mountains, but the flood rose over the mountains. When at last the rain stopped, there were only two people left on earth. They were Deucalion and his wife Pyrrha, who had climbed to the top of Mount Parnassus. Zeus spared them because they were good.

When the sun dried the earth again, Deucalion and Pyrrha

found a temple, half ruined and covered with wet moss. Here they thanked the gods for saving them and prayed that someone on Olympus would tell them what to do all alone on earth. A voice answered them from the temple. It told them to go down from the mountain and as they went, to throw stones behind them. Deucalion and Pyrrha did this, and as the stones fell, they changed slowly into men and women.

In this way, in the time the Greeks called the Stone Age, human beings came to live on earth again. The wonderful stories in mythology are about these people and their children and their grandchildren and the gods they lived with (Elgin, 1955).

Introduction: Read or tell the Greek and Indian versions of the Flood, once again pointing out similarities in the two myths -

Development:

- (1) Discuss with the children flood situations they have experienced and how they felt.
- (2) Discuss what would happen if the whole world flooded (people, animals, homes, etc.)
- (3) Using a picture of a flood discuss: -
 - (a) What might have happened before the picture.
 - (b) What is happening in the picture.
 - (c) What will happen afterwards (mess, clean-up, etc.)
- (4) Discuss and write "action" words on the board that can be used in a flood story.
- (5) Have the class make up three appropriate titles and write them on the board.
- (6) The children write a story about a flood.

Conclusion: Each child gets to read his or her story to the class. All stories are put on the tack-board.

Lesson Plan #3Time: 60 Mins.Subject: LanguageTopic: Poetry

Goal: To utilize the universal themes in mythology for the writing of poetry.

Objectives: To show children how to write cinquain poetry using mythological themes. To show how this poetry appeals to the emotions and senses. To have the children compose cinquain poetry.

Introduction: Several examples of cinquain poetry, written by children, to be read to the class and a discussion held on format, choice of words, and characteristics of cinquain poetry.

Development:

1. Cinquain format and several examples to be put on the board.
2. Discuss how the use of the right word is important.
3. Have the class make up several poems using mythical settings and compose them line by line on the board.
4. Have the children compose their own cinquain poetry.

Conclusion:

- (1) Have the poems read in class.
- (2) Print one favourite poem from each child in book form and give a copy to each author.

Lesson Plan #3 (Alternate)

Subject: Language

Topic: Poetry

Goal: To utilize the universal themes in mythology for the writing of poetry.

Objectives: 1. To be able to write cinquain poetry using mythological themes.

To feel the appeal of this poetry to the senses and emotions.

2. To compose cinquain poetry.

Materials: Books of cinquain poetry

A sheet of cinquain poetry for each child

Paper and pencils

Introduction: Read and discuss poetry examples on hand out sheet.

Note: collect sheets before actual composition of poetry begins.

Development:

Objectives

Teacher Behavior

Pupil Behavior

To write cinquain poetry using mythological themes. (e.g. nature)

Discuss feelings and importance of using the right word in this poetry form. Write some words on board.

Discuss feelings and suggest words to describe them.

To use words, describing child's own feelings in writing poetry.

Demonstrate on board showing cinquain format and number of words in each poem. Collect handout sheets. Write class-composed poems on board. Answer questions re choice of words,

Observe demonstrations and ask questions. Class composes several poems line by line on board using mythological themes.

To compose cinquain poetry

As above.

Write a tentative cinquain poem. Substitute appropriate words where needed. Complete poem.

Individual Differences While the children are composing their poems walk around the room giving assistance and encouragement to each child.

Summary and Culmination

Go over the main points in composing cinquain poetry (P -)

Have each child read his poem to the class

Obtain one favourite poem from each child, print them all in book form and give a copy to each author.

Examples of cinquain poetry using a mythical theme:-

Olympus

High, Unattainable,
Home of the gods,
Forever shrouded in mystery,
Craggy.

Prometheus

Strong, kindly,
Gave man fire.
Knew he would suffer.
Benefactor.

CHAPTER V11

Evaluation

Evaluation of this unit must necessarily fall into two categories. Just as there are two main goals of the study; to have children become aware of the universality of man's beliefs, and to form a Language Arts curriculum guide using mythology source material, there must be two areas of evaluation to measure achievement of these goals.

The first goal consists of the formation of an attitude on the part of the children and, as such, is difficult to evaluate. It must be done mostly by teacher observation of pupil behaviour response.

A recent study by Andre Favat (1977) lists several child responses to mythical stories and the reasons for them. The classroom teacher may use the results of Favat's study to formulate an evaluation of children's recognition of the commonality of mankind's beliefs.

Response to content. As children come to realize that the world is a very large and confusing place over which they have little control, they can remove themselves and enter the world of myth where, through identification with the hero, they can be re-assured of their power. By denying the order of the real world and embracing the order of the mythical world, children can consistently, and at will, have the pleasure of experiencing a world order with which they are comfortable and familiar.

Children love order in all things, and, as myths are very orderly in content, they respond by requesting further readings by the teacher, or more books from the library on mythology.

Response to form. Children's response to content is complemented by their response to the form of the myths, particularly to their unusually regulated patterns. They are quick to recognize these patterns, not only in Greek and Indian myths, but throughout the myths of other cultures. Finding this regularity in plot pattern and character attributes in the mythologies of many cultures reinforces the concept of universality and they like to show the teacher that this is so. An example of the mythical form is the hero pattern which is very popular with children.

Response to a play. A striking verbal response may be heard by the teacher when a mythical play (appendix 1), is produced by the children. They really get into their parts and find that when they are expressing the character's feelings they are expressing their own. As the parts are being read and the play is being rehearsed, the teacher should observe and listen to such remarks as, "Ah-tush-mit feels afraid too!" or "Those Greeks were real neat people!"

Through these and other kinds of observations, the teacher may evaluate the role of mythology in helping children realize that all peoples of the world have similar feelings to their own.

Since the outcomes of this unit are both in oral and written form, with emphasis on the latter, and since teachers have their own methods of evaluation, the following suggestions, in addition to those outlined previously in section seven of Creative Writing (P.52), may be helpful.

A plan of continuous progress implies evaluation as a continuing and integral part of teaching and learning rather than as something superimposed at infrequent intervals. The process involves the use of teacher-made tests, check-lists and especially professional observation of day to day oral and written work. All of these can provide data for evaluating pupil progress in terms of growth in skills, abilities and concepts in the Language Arts.

It is difficult to evaluate literary work unless objective questions are asked about a story or a poem. Often an answer reflects the child's point of view in relation to his experience and, as such, it is correct.

Evaluation of creative writing is probably the most difficult. It need not be if its focus is realistic and instruction-centered rather than directed at giving grades, or finding mistakes. There should not be too much negative criticism. Good evaluation will result in greater security and increased creativity for the child.

The first concern in evaluation should be directed at the programme itself; its objectives, the teaching procedures, and the materials used. What does the programme seek to accomplish? Does it seek products or does it teach a process? Are

the products those things the children have put on paper, or are they the various elements of the children's growth? Is the process that of putting words together into sentences and paragraphs, or is it helping a child give expression and begin to fulfill himself as a person? It is a combination of both. Growth is usually measured by performance and the written product is evidence of performance.

The answers to many of these questions, and hence evaluation, must be derived from a consideration of the written products. Is the writing generally vapid, superficial or trite? Does it neither interest or communicate? Children have many feelings and if their writing does not express these feelings the teacher should re-assess teaching procedures and materials.

One method of evaluation is to write constructive comments on papers giving praise when it is deserved. Teachers must be especially appreciative of signs of effort and progress. Mechanics should be minimized, but not ignored, in favour of creativity. In view of the fact that modern writers take so many liberties with mechanics, it is up to the teacher to decide what is "correct" or "not correct" in a piece of truly imaginative writing. Teachers may evaluate the effectiveness of a composition or poem on the basis of its freshness, diction, sense of form, general accuracy, neatness, effort and impact on the reader. An average grade (if grades must be given) should be given to any child who has made a genuine effort.

To assist the teacher in evaluating creative writing a check list adapted from Ruth Carlson is included (P. 91).

This check list, and other evaluation criteria mentioned in this section may be applied to writings with mythological content resulting in an evaluation of the whole unit. Finally, Steps 7 and 8 (Use and Evaluation and Cumulative Evaluation) in the Curriculum Model (P. 67) will be accomplished when steps 1 to 6 (Literature, Preparation, Determinants, Objectives, Selection of Learning Experiences, Organization of Learning Experiences) have been fulfilled. Again it may be noted that this is an ongoing process.

SCORING KEY FOR CREATIVE WRITING

from Ruth Carlson.

NAME OF CHILD _____ TEACHER _____
 STORY TYPE _____ TOTAL SCORE _____

Fold

A. STORY STRUCTURE

1. Novelty of Title 0 1 2 3 4 5
 2. Unusual Names 0 1 2 3 4 5
 3. Novelty of Loc-
 ale 0 1 2 3 4 5
 4. Unusual begin-
 ning 0 1 2 3 4 5
 5. Unusual ending 0 1 2 3 4 5
 6. Characterisat-
 ions 0 1 2 3 4 5
 7. Continuity 0 1 2 3 4 5
 8. Identification
 of Commonalities 0 1 2 3 4 5

B. NOVELTY

8. New words 0 1 2 3 4 5
 9. Novelty of ideas 0 1 2 3 4 5
 10. Mythical theme 0 1 2 3 4 5
 11. New objects
 created 0 1 2 3 4 5
 12. Ingenuity in
 solving situa-
 tions 0 1 2 3 4 5
 13. Recombination of
 ideas in unusual
 relationships in
 world mythologies 0 1 2 3 4 5
 14. Picturesque
 speech 0 1 2 3 4 5
 15. Humour 0 1 2 3 4 5
 16. Quantitative
 thinking 0 1 2 3 4 5
 17. Unusual related
 thinking 0 1 2 3 4 5 Here

C. EMOTION

18. Unusual ability to express
 emotional depth 0 1 2 3 4 5
 19. Unusual sincerity in
 expressing personal
 problems 0 1 2 3 4 5
 20. Unusual ability to
 identify self with
 problems of others 0 1 2 3 4 5

D. INDIVIDUALITY

21. Unusual perceptive
 sensitivity 0 1 2 3 4 5
 22. Individual think-
 ing 0 1 2 3 4 5

E. STYLE OF STORIES

23. Myth tale type 0 1 2 3 4 5
 24. Mythical turna-
 bout of characters 0 1 2 3 4 5
 25. Highly mythical
 theme 0 1 2 3 4 5
 26. Mythical creatures
 objects or persons 0 1 2 3 4 5
 27. Individual story
 style 0 1 2 3 4 5

CHAPTER VIII

CONCLUSIONS AND IMPLICATIONS

Carl Jung thought that the human mind, in its evaluation, has been shaped by powerful physical and organic forces that were so awesome that our mind still bears the imprint, or vestige of them today.

This placing of the psyche within the evolutionary cycle was Jung's central achievement. It meant that individuals were linked to their past: not only with the past of childhood, but with the past of biological evolution. The very forces that shaped the brain and allowed early "humans" to survive were the forces that shaped each brain itself. The potential (or the predisposition) for experiencing and responding to the world today is the same as that for early primitive beings.

He felt that we constantly carry with us the memories of our race, not just as inherited genetic particles but as the shaping forces that forged our very psyche. Jung called this force our "collective unconscious". It differs from the personal unconscious in that it is a deeper stratum that goes back to the beginning of creation. It is, in effect, a type of biological conditioning.

Jung called this form of conditioning by the past "archetypal". According to him archetypes are the inborn forms of intuition, perception, and apprehension in the unconscious. Archetypes may be experienced therefore, as emotions. Most

commonly they are identified as images often associated with the transitional stages of life, such as those involving birth or death. Other archetypes include rebirth, power, magic, the hero, the child, the trickster, God, the demon, the wise old man, the earth mother, the giant; and many natural objects such as trees, the sun, the moon, wind, rivers, fire, and many created objects, such as rings and weapons.

It is important to realize that Jung's archetypes are not fully developed pictures in the mind, like memory images of the past. They are similar to a negative that is developed by experience. It is only when our conscious is awakened to the archetypal image or experience, that we are in a position to evaluate its importance.

Although myths may be primitive attempts to explain natural phenomena, they are also much more than that. They are expressions of how early people experienced these things and consequently their emotional or psychological quality is significant. Since many myths are similar around the world Jung sees this as a direct expression of the collective unconscious in action.
Head & McLea (1974)

So it is with children. When their conscious is awakened to the archetypal image or experience, they are able to evaluate what they have unconsciously known all along. The shaping forces that form these unconscious recollections are the same that created the world's great myths. Jung says that an understanding of their basic truths leads to an understanding of ourselves and that this makes the study of myth important.

The language implications for children in this study come under two main headings, Language Development and Growth, and Personal Growth, each dependent on the other.

Language development and growth. In this study the child uses language for several purposes. He uses it as a tool for learning about other peoples. This heuristic function of language is a means of investigating reality, a way of learning about things. He uses language to express his own ideas in relationship to mythology. In this instrumental function language is used for the satisfaction of material needs; actually putting down on paper what he thinks. These practical uses of language promote its development and growth.

Personal Growth. The child learns through the reading of myths, and through the writing about mythical themes, the power of language in expression of thoughts and emotions. This imaginative function of language creates reality and what is being explored is the child's own mind, including language itself. There is the regulatory function of language, for the child must control his behaviour in order to express himself coherently. The instructional function learned in language is cooperation with others. Finally there is the personal function which is related to the regularity. It is the expression of identity, of the self, which develops largely through linguistic interaction.

These implications are inherent in all forms and uses of language but it is in mythology with its intuitive archetypes,

its vivid characterizations, and its powerful emotional impact, that they become more meaningful to children.

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- Ah-tush-mit (All through this scene, Ah-tush-mit is off to side of village area running back and forth as unconcerned as a child. At the end of the scene Ah-tush-mit is still running back and forth.)
- Narrator (Flashlight focuses on narrator each time he speaks)
Now the Wolf people did have fire but everyone feared them and with good reason. The Wolf people were the most dreaded people in the land.
- SCENE 2
- Wolf People (Wolf people are sitting in their village around their great fire. They speak in low mumbling tones and sometimes howl.)
No one shall ever have our fire. We shall guard it and give it precious care. We alone shall own the precious fire. No one shall ever have our fire. (They say this over and over as a group)
- Wolf Chief This fire belongs to us. It keeps us warm. It gives us food that is not raw. It brightens our way when the night has come and the moon will not come out. This fire belongs to us. You, my wife, speak now.
- Wolf Chief's Wife This fire is precious. It belongs to us.
- Wolf People (Talking together and howling once in a while. Wolf people should sound menacing and speak in low tones and growls)
No one shall ever have our fire. We shall guard it and give it precious care. We alone shall own the precious fire. No one shall ever have our fire.
(Over and over they speak).
- SCENE 3
- The Human people are sitting around on logs and stones with their shoulders bent and looking dejected.)
I have called you together to ask if you could think of a way to get the precious fire. I have called all the strong and brave men.
- Ah-tush-mit (Continues running up and down in play.)
- The Bravest I will go forth into the land of the Wolf people for I have no fear. I am the bravest man in our village.
- The Fastest I will run off with the fire and bring it here to you all. I am fast.

- The Wise One I will find a way to win the fire. I am wise.
- The Chief When each of you go and we will wait here for your return.
We hope you will have success.
(The Chief knelt down with the people on a stone.
The four men wait.)
- LIGHTS OUT (Human people are seen go over wall.)
- LIGHTS ON (Each man returns, slowly and very dejected.
Each makes a speech. (the Chief stands to receive them.)
- The Strongest I could not get even near the village of the dreadful Wolves. They have a wall all over the place of the fire.
No one can even enter their village. We can never have the fire. The Wolves are too smart for us.
- The Fastest I got so close to their village that I could smell the food roasting in their great fires, but I could not enter their great house.
- The Bravest Because I have no fear, I was so close that I could see their faces. But around their fire is a bed of sharp mussel shells that will surely cut your feet. It cannot be done!
- The Wisest I will keep trying to think of a way.
- The Chief What shall we do? (He sits down again in despair.)
- The Human People (Say now in low mumbling tones). What shall we do? What shall we do? We shall be cold again this winter. We shall eat cold, raw food, we shall be blind by night when the moon will not glow light and there is no fire to light the way.

(The Chief suddenly stands and everyone gets quiet.)
- The Chief We must have the fire. We must have fire.

(Silence. All are seated looking down and shaking their heads.)
- Narrator But there was really no great need for sadness, for all the while the great committee met, after the many trials to capture the fire, young Ah-tush-mit, son of Deer, had the real solution of how to steal the fire from the Wolf people.

(ah-tush-mit now stops his running, turns and runs up to the Chief.)

Ah-tush-mit (Very quietly, breaking the silence.) I will get you the fire.

The Chief What? You will what?

(All the people start to laugh, rocking back and forth, pointing at Ah-tush-mit.) Ho Ho Ho Ho!

The Chief (The Chief does not laugh. Speaking quietly and the people quiet down.) Tell us again, Ah-tush-mit, young Ah-tush-mit, son of Deer.

Ah-tush-mit (Ah-tush-mit says again looking straight at the Chief I will get you the fire.)

The Chief (Looks down and is silent as though he is thinking.)

Ah-tush-mit (Suddenly he becomes shy and looks down too but he holds his ground.)

The Chief (Looking up at Ah-tush-mit) Ah-tush-mit, my strongest, bravest, fastest and wisest men have failed. Do the best you can. (He sits down.)

Ah-tush-mit (Talking to the people.) Come all you women. Make me a colorful costume. I am going to dance for the Wolf people.

The Women Dance? Did young Ah-tush-mit say dance? Who wants to dance at a time like this? The boy is foolish. He wastes our time.

The Chief (Stands.) Obey Ah-tush-mit and do everything he says. Let the boy try. Give him a chance as I did to all of you.

(The Women set to work, gathering bark and materials to make Ah-tush-mit a costume. The men gather around the Chief to talk. Young Ah-tush-mit runs back and forth a few times.)

LIGHTS OUT (During lights out there is the sound of women working on the costume. Ah-tush-mit exits to get his costume on. Women are talking as they work in darkness.)

Get some more bark. Come and help me here, hey, don't waste time. Be sure to make the knee band strong. We must do our best work for young son of Deer. Our Chief has asked it of us. Get me some more bark.

LIGHTS ON (All of the people are sitting once again on the logs and stones. Ah-tush-mit stands in front of

him with his new costume.)

Ah-tush-mit Now I want the best drummers and singers. Come with me to the outskirts of the Wolf Village. Do not enter with me. When I give the signal you must all run back home as fast as you can. We shall go before dark so that you can reach homes before the night blinds you. Now go and get ready.

(The people stand up, talking to one another and making ready to go. The people say)

The Human People Why does he dress like this? What does he plan to do.

LIGHTS OUT (Everyone exits)

Narrator The people were very brave indeed to risk their very lives to accompany Ah-tush-mit to the outskirts of the Wolf Village.

LIGHTS ON (Ah-tush-mit enters now leading the people. The people are carrying instruments.)

Ah-tush-mit (After everyone is back on the set, Ah-tush-mit turns to the people to speak one last time) Show yourselves. Do not hide or sneak in any manner. The Wolf people are wise and cunning. They would be sure to see us anyway, even if we were to try and sneak in by the dark of night.

(Everyone starts to beat their drums and sing, Ah-tush-mit begins to walk through the people to the back of their procession. Record Red Bone is used.)

LIGHTS OUT

SCENE 4 (Trees and bushes and more stones are added to the set).
The Human people walk round and back and forth in many directions as though walking a long way through the forest.
Slides of the sunset are projected around them. Ah-tush-mit is hiding in the back. After awhile the people start.)

The Human People Ah the foolish boy is now too frightened to show himself.

(Everyone exits.)

SCENE 5

(The Wolf Village. The Redbone record is very soft but gets louder as the scene progresses. The Wolf people are enjoying their fire, talking again as they did about their precious fire.)

The Wolf People

No one shall ever have our fire. We shall guard it and give it precious care. We alone shall own the precious fire. No one shall ever have our fire.

One Wolf

Listen, do you hear music?

(All the Wolf people tilt their heads as if to listen to a distant sound. Enter the Human people at the edge of the set, singing and playing. Red Bone is now very loud. Suddenly Ah-tush-mit springs out from the people and stands in front of them all. The Human people turn and exit quickly. Ah-tush-mit is left alone. Record stops.)

The Wolf Chief

What is all the noise about?

One Wolf Guard

It is young Ah-tush-mit dancing.

The Wolf Chief

(growls) send him away.

The Wolf Chief's Wife

Ah . . . What a jolly little boy he is. Bring him in. Do let him in.

The Wolf Chief

(Agrees and shakes his head up and down.) Let me see him dance for awhile. Then send him home.

(Ah-tush-mit begins his dance to a selection of Redbone, it begins very quietly. He dances towards the great doors of the Wolf Village.)

Narrator

Kiyaa tlin, tlin, tlin, tlin,
Kiyaa tlin, tlin, tlin, tlin,
Coo nootl aahahh Keeyah-qwa-yup qwatlin,
Hee Yah all haaa ya yaulk tah khaus ti-han-is
Kiyaa tlin, tlin, tlin, tlin,
Kiyaa tlin, tlin, tlin, tlin.

Break, crack, crack, crack, crack,
Break, crack, crack, crack, crack,
Do I break yon stakes with these I wear,
My flints, my sandstone hooves,
Break, crack, crack, crack, crack,
Break, crack, crack, crack, crack.

Kiyaa tlin, tlin, tlin, tlin.

Ah-tush-mit's voice was small, but he sang with all his heart. He sang with all his might. He was singing to capture a spark. Ah-tush-mit was singing for his life!

(Now Ah-tush-mit enters the great doors to the Wolf Village. The music gets louder and his dance gets faster as he comes closer to the fire and the circle of Wolf people sitting around the fire.)

Narrator

(speaking much louder)

Kiyaa, tlin, tlin, tlin, tlin,
 Kiyaa, tlin, tlin, tlin, tlin,
 Ah-tush-mit danced with all his heart. He danced as he had never danced before. He danced so he might capture a spark. Ah-tush-mit danced for his life.
 Kiyaa, tlin, tlin, tlin, tlin.

(Now Ah-tush-mit is inside the circle of the Wolf people. He dances around the fire. His dance slows down a little because he is preparing to dance among the sharp mussel shells. He looks for a spot from which to jump over the fire.)

Wolf Chief's Wife

Ah, What a jolly boy he is! Ah-tush-mit is a good dancer - - a good dancer!

(Now he finds his spot and as he gets closer suddenly the light show is turned on. Ah-tush-mit leaps over the fire. Flames are captured around his bands and he runs as fast as he can through the great doors to home.)

The Wolf People

They are amazed by his leap and start laughing. Ho Ho Ho Ho!

Narrator

Yes, indeed, with his colourful costume, his captivating dance, he had outwitted the most cunning people of the land. Ah-tush-mit, Son of Deer, the small one, had captured the fire for the human people. The secret something Ah-tush-mit has tucked between his knees had been a small bundle of very dry sticks he had gathered from the undermost branches of the spruce tree. It was this that had caught fire since it was dry as dry can be, and even some of the spruce gum still stuck to the twigs. When the sticks caught fire the cedar bark bands had smouldered until he reached home

with the tiny sparks of fire. This was where the tinder had come from and where the human people first came to know about fire.

But Ah-tush-mit had burned himself. The inside of his knees were badly scorched. Thus it is to this day that the inside of all deer's knees are singed black. That is how the human people got their first fire.

LIGHTS OUT

The Cast

(speaking softly)

In the growing season, when all living things
burst out bloom, sit in the glade of the
wood at eventide

If your own heart is open to love be there
for Ah-tush-mit,

You will hear the thump and the beat of his
little song:

Thump, thump, thump, thump.

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