

1 Activating Prior Knowledge

Prepare an **Anticipation Guide** (see *Professional Development Guidebook*, pp. 36–38) with the following statements:

- The best travel is well planned and has no surprises.
 - Good leaders are people who can think on their feet.
 - Fear is an excellent motivator.
 - It is important to be able to adapt to changes.
2. Give students a copy of the prepared **Anticipation Guide** and have students mark their responses in the appropriate columns.
 3. For further guidance, use the *Classroom Strategies and Teaching Routines* card: **Using an Anticipation Guide**.

Concept Connector

Students will return to the **Anticipation Guide** after completing Part 1 of the *Odyssey*.

Whole-Class Activity

As students read the selection, lead them in a discussion about the similarities and differences between Odysseus and other superheroes in literature and film. On the board, create a chart, Venn diagram, or other graphic organizer to record students' responses.

2 About the Selection

The *Odyssey* is a classic adventure story. It combines realistic elements of historical events with wildly imagined scenes of fantastic places and creatures. The epic also includes skillful characterizations. Odysseus, for example, represents the model epic hero. A leader of courage, daring, and wit, he pursues his goal—to return home after many years of war—in the face of many setbacks. However, he is also overly curious, foolishly cocky, and clever to the point of being tricky.

from the

1 2 OdySsey

HOMER

translated by ROBERT FITZGERALD



1044 Themes in Literature: Heroism

Vocabulary Development



Thematic Vocabulary: The Big Question

As students are discussing the *Odyssey*, Part 1, encourage them to use the thematic vocabulary presented in *Introducing the Big Question*, pp. 1028–1029. You might encourage them with sentence starters like these:

1. While the men are on their journey, Odysseus has an *obligation* to . . .
2. One way that Odysseus shows *wisdom* is . . .
3. Odysseus' men look to him to make *choices* about . . .
4. It is important for Odysseus to determine the *intentions* of the Cyclops because . . .

ELL Academic Vocabulary for English Language Learners

Review the definition of *intentions* with students. Have students share their home language equivalents, noting any similarities between these words and the English word.

ELPS 74.4(c)(1)(E), (c)(2)(C), (c)(3)(D) (Sheltered Instruction: Cognitive)

PART 1

The Adventures of Odysseus

In the opening verses, Homer addresses the muse of epic poetry. He asks her help in telling the tale of Odysseus.

Sing in me, Muse,¹ and through me tell the story
of that man skilled in all ways of contending,
the wanderer, harried for years on end,
after he plundered the stronghold
on the proud height of Troy.²

He saw the townlands
and learned the minds of many distant men,
and weathered many bitter nights and days
in his deep heart at sea, while he fought only
to save his life, to bring his shipmates home.
But not by will nor valor could he save them,
for their own recklessness destroyed them all—
children and fools, they killed and feasted on
the cattle of Lord Helios,³ the Sun,
and he who moves all day through heaven
look from their eyes the dawn of their return.
Of these adventures, Muse, daughter of Zeus,⁴
tell us in our time, lift the great song again.

Note: In translating the *Odyssey*, Fitzgerald spelled Greek names to suggest the sound of the original Greek. In these excerpts, more familiar spellings have been used. For example, Fitzgerald's "Kirkē," "Kyklops," and "Seirênēs" are spelled here as "Circe," "Cyclops," and "Sirens."

1. **Muse** (myōōz) any one of the nine goddesses of the arts, literature, and sciences; the spirit that is thought to inspire a poet or other artist.
2. **Troy** (trōi) city in northwest Asia Minor; site of the Trojan War.

Vocabulary

plundered (plun' dərɪd)
v. took goods by force; looted

3. **Helios** (hē' lē əs') sun god.
4. **Zeus** (zōōs) king of the gods.

from the *Odyssey*, Part 1, 1045

3 Literary Analysis

Epic Hero

1. Remind students of other heroes they have encountered in their reading. Have the class discuss what makes characters appear especially heroic. Then, **ask** students what qualities mark Odysseus as a hero.

Answer: Odysseus has a "deep heart," and he bravely fights to bring his shipmates home.

2. Have students review the description of epic heroes on p. 1041. Discuss the phrase "skilled in all ways of contending" in line 2, on this page, which means, in essence, "versatile." **Ask** students to explain how being skilled in many ways can be a heroic quality.

Possible response: A person who is skilled in many ways can solve many problems and serve society in many different capacities. This increases his or her heroic potential.

Differentiated Instruction

Support for Less Proficient Readers

Point out that this page describes events that will be recounted during the telling of the epic. Ask students to summarize the page and then tell what they can infer from it.



Enrichment for Advanced Readers

Point out to students that reading the legends, epics, myths, and folk literature of a culture will help them understand a culture. The *Odyssey* provides historical background as well as cultural insights. Discuss students' growing knowledge of Greek culture at the end of each day's reading.



www.PHLitOnline.com

This selection is available in interactive format in the **Enriched Online Student Edition**, at www.PHLitOnline.com, which includes a thematically related video with writing prompt and an interactive graphic organizer.

4 Critical Thinking

Classify

1. Have students read the list of characters on this page.

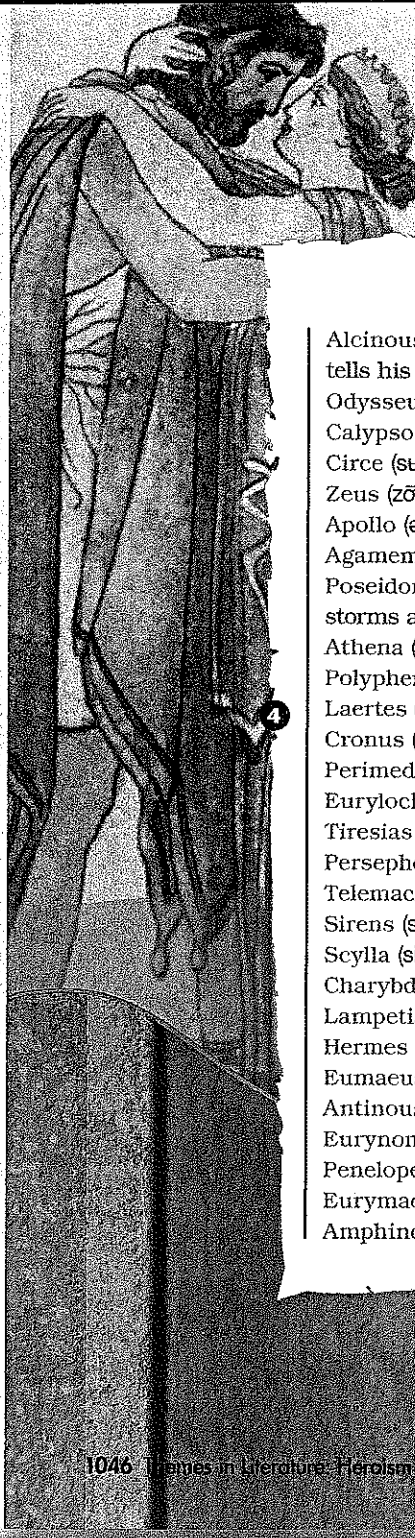
Ask students to classify the characters' relationships to Odysseus based on the descriptions. Students should use a chart with the headings **Helpful to Odysseus**, **Harmful to Odysseus**, and **Unclear**.

Possible response:

Helpful to Odysseus	Harmful to Odysseus	Unclear
Calypso	Polyphemus	Alcinous
Circe	Sirens	Zeus
Laertes	Scylla	Apollo
Perimedes	Charybdis	Agamemnon
Eurylochus		Poseidon
Tiresias		Athena
Telemachus		Cronus
Eumaeus		Persephone
Penelope		Lampetia
		Hermes
		Antinous
		Eurynome
		Eurymachus
		Amphinomus

5. Remind students that their current classifications are predictions, and they should revise their charts as they read. **Ask:** Based on your chart, do you think Odysseus will be successful or unsuccessful in this story?

Possible response: I think he will be successful because many of the characters seem to be on his side.



CHARACTERS

- Alcinous (al sin' ō əs)—king of the Phaeacians, to whom Odysseus tells his story
- Odysseus (ō dis' ē əs)—king of Ithaca
- Calypso (kə lip' sō)—sea goddess who loved Odysseus
- Circe (sur' sē)—enchantress who helped Odysseus
- Zeus (zōōs)—king of the gods
- Apollo (ə pāl' ō)—god of music, poetry, prophecy, and medicine
- Agamemnon (ag' ə mem' nən)—king and leader of Greek forces
- Poseidon (pō sī den)—god of sea, earthquakes, horses, and storms at sea
- Athena (ə thē' nə)—goddess of wisdom, skills, and warfare
- Polyphemus (pāl' i fē' mēs)—the Cyclops who imprisoned Odysseus
- Laertes (lā ur' tēz')—Odysseus' father
- Cronus (krō' nəs)—Titan ruler of the universe; father of Zeus
- Perimedes (per' ə mē' dēz)—member of Odysseus' crew
- Eurylochus (yūr' ril' ə kəs)—another member of the crew
- Tiresias (tī rē' sē əs)—blind prophet who advised Odysseus
- Persephone (per' səf' ə nē)—wife of Hades
- Telemachus (tē lem' ə kəs)—Odysseus and Penelope's son
- Sirens (sī rənz)—creatures whose songs lure sailors to their deaths
- Scylla (sil' ə)—sea monster of gray rock
- Charybdis (kə rib' dis)—enormous and dangerous whirlpool
- Lampetia (lam pē' shə)—nymph
- Hermes (hər' mēz')—herald and messenger of the gods
- Eumaeus (yūr' mē' əs)—old swineherd and friend of Odysseus
- Antinous (an tin' ō əs)—leader among the suitors
- Eurynome (yūr' rin' ə mē)—housekeeper for Penelope
- Penelope (pē nel' ə pē)—Odysseus' wife
- Eurymachus (yūr' mē' kəs)—suitor
- Amphinomus (am fin' ə mēs)—suitor

Vocabulary Development

Words from Greek Mythology

The names and actions of the characters listed may be more meaningful to students if they are familiar with examples that have entered English usage. Have students look up the words *odyssey* and *siren* and use these words in sentences that show their general meaning. Challenge students to find the derivation of other words from mythology, including *atlas*, *echo*, *mentor*, and *morphine*.

Sailing from Troy

Ten years after the Trojan War, Odysseus departs from the goddess Calypso's island. He arrives in Phaeacia, ruled by Alcinous. Alcinous offers a ship to Odysseus and asks him to tell of his adventures.

"I am Laertes⁵ son, Odysseus.

Men hold me

formidable for guile⁶ in peace and war:
this fame has gone abroad to the sky's rim.

My home is on the peaked sea-mark of Ithaca⁷
under Mount Neion's wind-blown robe of leaves,
in sight of other islands—Dulichium,
Same, wooded Zacynthus—Ithaca
being most lofty in that coastal sea,
and northwest, while the rest lie east and south.
A rocky isle, but good for a boy's training;
I shall not see on earth a place more dear,
though I have been detained long by Calypso,⁸
loveliest among goddesses, who held me
in her smooth caves, to be her heart's delight,
as Circe of Aeaea,⁹ the enchantress,
desired me, and detained me in her hall.
But in my heart I never gave consent.
Where shall a man find sweetness to surpass
his own home and his parents? In far lands
he shall not, though he find a house of gold.

What of my sailing, then, from Troy?

What of those years

of rough adventure, weathered under Zeus?

The wind that carried west from Ilium¹⁰
brought me to Ismarus, on the far shore,
a strongpoint on the coast of Cicones.¹¹
I stormed that place and killed the men who fought.
Plunder we took, and we enslaved the women,
to make division, equal shares to all—
but on the spot I told them: 'Back, and quickly!
Out to sea again!' My men were mutinous,¹²
fools, on stores of wine. Sheep after sheep

5. **Laertes** (lā ər' tēz')
6. **guile** (gīl) *n.* craftiness; cunning.
7. **Ithaca** (ith' ə kə) island off the west coast of Greece.

Literary Analysis

Epic Hero For what quality does Odysseus say he is famous?

8. **Calypso** (kə lip' sō) sea goddess who loved Odysseus.
9. **Circe** (sir' sē) of Aeaea (ē' ē ə)
10. **Ilium** (il' ē əm) Troy.

11. **Cicones** (si kō' nēz)
12. **mutinous** (myōōt' n əs) *adj.* rebellious.

6 Reading Check

Who has asked Odysseus to tell his tale?

5 Literary Analysis

Epic Hero

1. Discuss with students how Odysseus' speech serves to introduce him and to illustrate his character. Point out that he gives details about his background and childhood in this opening speech.
2. **Ask** students where Odysseus' home is and why he holds it dear.
Answer: His home is Ithaca, which has a view of other islands. He says that it is rocky but good for a boy's training.
3. **Ask** students to name qualities they associate with heroism.
Possible response: Students may say that bravery or determination is a heroic quality.
4. **Ask** students the Literary Analysis question: For what quality does Odysseus say he is famous?
Answer: Odysseus is famous for his guile, which makes him effective in both war and peace.

6 Reading Check

Answer: Alcinous, king of the Phaeacians, has asked Odysseus to tell his tale.

from the *Odyssey*, Part 1 1047

PROFESSIONAL DEVELOPMENT

Kelly Gallagher

Apply the Strategy

Exit Slips While students are reading the *Odyssey*, Exit Slips can be used for the following purposes:

- **To monitor confusion:** After reading "Sailing from Troy," have students write what they find confusing on slips of paper. Collect these when they exit the room. Use them at the beginning of the next class and discuss confusion. Have students first work in small groups; clarify any remaining confusion as a class.

- **To extend thinking:** Have students write about "hot spots" on exit slips. For example, after reading a segment, say, "What is the most important word in this passage? Write the word and defend your answer." Collect these when students leave; share them the next day as a warm-up.

For more of Kelly Gallagher's strategies, see his Professional Development essay, pp. 1028c–1028d.

7 Reading Skill

Historical and Cultural Context

1. **Ask** students what mistakes Odysseus and his men made on Ismarus.

Possible response: Odysseus' men were greedy and mutinous. They drank wine and feasted on sheep and cattle but paid little attention to people who went inland. The crew's behavior exposed them to the Cicone army.

2. **Ask** students what the empty benches in line 63 reveal about the outcome of the battle, as well as the type of ship Odysseus sailed in.

Possible response: The empty benches show the number of men killed in battle. The benches also show how the sailors sat on the boat, possibly to row with oars.

3. **Ask** students the Reading Skill question: What beliefs and values are reflected in lines 65–69?

Possible response: The sailors' grief indicates how close they are to one another and how much they honor the men with whom they fight.

8 Literary Analysis

TEKS (5)(A)

Epic Hero

1. Remind students that Odysseus is explaining to his listener why it has taken him so long to return home.

Ask students to mark the words that show the passage of time in the first ten lines of "The Lotus-Eaters."

Answer: The words and phrases *now*, *two long days and nights*, *until*, and *then* show the passage of time.

2. **Ask** students the Literary Analysis question: Analyze the nonlinear plot development in this section. What words in line 82 remind you that this part is a flashback?

Answer: The phrase "that time" indicates that Odysseus is retelling one of the many incidents that happened on his journey.

13. **Achaeans** (ə kē' ənz) *n.*
Greeks; here, Odysseus' men.

Reading Skill
Historical and Cultural Context What beliefs and values are reflected in lines 65–69?

14. **lee** (lē) *n.* area sheltered from the wind.

Literary Analysis
Epic Hero Analyze the nonlinear plot development in this section. What words in line 82 remind you that this part of the text is a flashback?

- they butchered by the surf, and shambling cattle,
50 feasting,—while fugitives went inland, running
to call to arms the main force of Cicones.
This was an army, trained to fight on horseback
or, where the ground required, on foot. They came
with dawn over that terrain like the leaves
55 and blades of spring. So doom appeared to us,
dark word of Zeus for us, our evil days.
My men stood up and made a fight of it—
backed on the ships, with lances kept in play,
from bright morning through the blaze of noon
60 holding our beach, although so far outnumbered;
but when the sun passed toward unyoking time,
then the Achaeans,¹³ one by one, gave way.
Six benches were left empty in every ship
that evening when we pulled away from death.
65 And this new grief we bore with us to sea:
our precious lives we had, but not our friends.
7. No ship made sail next day until some shipmate
had raised a cry, three times, for each poor ghost
unfleshed by the Cicones on that field.

The Lotus-Eaters

- 70 Now Zeus the lord of cloud roused in the north
a storm against the ships, and driving veils
of squall moved down like night on land and sea.
The bows went plunging at the gust; sails
cracked and lashed out strips in the big wind.
75 We saw death in that fury, dropped the yards,
unshipped the oars, and pulled for the nearest lee:¹⁴
then two long days and nights we lay offshore
worn out and sick at heart, tasting our grief,
until a third Dawn came with ringlets shining.
80 Then we put up our masts, hauled sail, and rested,
letting the steersmen and the breeze take over.

8. I might have made it safely home, that time,
but as I came round Malea the current
took me out to sea, and from the north
85 a fresh gale drove me on, past Cythera.
Nine days I drifted on the teeming sea
before dangerous high winds. Upon the tenth

1048 Themes in Literature: Heroism

Vocabulary Development

Expressive Vocabulary

Ask students to think about Odysseus' travels with his men. Were they more terrified by their battles with the seas or by their encounters with monsters? Did they ever lose hope of returning home? Which of their delays are avoidable, and which are unavoidable? To help students broaden their expressive vocabulary, encourage them to use the following words as they discuss the questions above: *encounter*, *interact*, *highlight*, and *eliminate*. Have them complete these sentence starters:

1. The Greeks' *encounter* with the Cicones could have been avoided if . . .
2. The sailors *interact* with people who forget their memories when . . .
3. Odysseus takes the time to *highlight* his men's grief at the death of their comrades after . . .
4. Odysseus cannot *eliminate* his men's errors when . . .

we came to the coastline of the Lotus-Eaters, who live upon that flower. We landed there to take on water. All ships' companies mustered alongside for the mid-day meal. Then I sent out two picked men and a runner to learn what race of men that land sustained. They fell in, soon enough, with Lotus-Eaters, who showed no will to do us harm, only offering the sweet Lotus to our friends—but those who ate this honeyed plant, the Lotus, never cared to report, nor to return: they longed to stay forever, browsing on that native bloom, forgetful of their homeland. I drove them, all three wailing, to the ships, tied them down under their rowing benches, and called the rest: 'All hands aboard; come, clear the beach and no one taste the Lotus, or you lose your hope of home.' Filing in to their places by the rowlocks my oarsmen dipped their long oars in the surf, and we moved out again on our sea faring.

Spiral Review

Narrative Poetry Analyze diction. What effect do the words *longed* and *wailing* in lines 99 and 101 have on your understanding of the men's situation?

Literary Analysis

Epic Hero Which characteristics of an epic hero does Odysseus display in this episode?

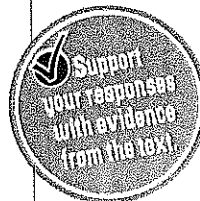
Critical Thinking

- Respond:** What is your first impression of Odysseus? Which of his qualities do you admire? Explain.
- (a) While on Ismarus, in what ways do Odysseus' men disobey orders? (b) **Analyze:** What is the result of this disobedience? (c) **Speculate:** What lesson might Odysseus take away from this experience?
- (a) What happens to the men who eat the Lotus? (b) **Make Inferences:** What does this episode suggest about the main problem that Odysseus has with his men? (c) **Evaluate:** Do you think Odysseus responds appropriately to the three men who long to stay with the Lotus-Eaters? Why or why not?
- (a) Note two points at which Odysseus mentions a desire to return home. (b) **Make Inferences:** What significant role might his longing for home play in Odysseus' epic journey?



Do heroes have responsibilities?

- In this episode, does Odysseus prove himself to be a hero?
- What responsibilities does he demonstrate, if any?



from the *Odyssey*, Part 1 1049

Fluency

Distribute copies of p. 1049, and pair students. Have partners take turns reading passages aloud. While one partner reads, the other should mark any words with which the student reading has difficulty. Circulate to monitor the fluency of students' reading. Collect students' marked-up copies of the page, and review difficult words and passages with the class. Look for these problem spots:

- If students struggle to pronounce *browsing* (line 99), tell students that the *ow* sounds like the *ow* in *now*. Read the word aloud clearly and have students echo to confirm correct

pronunciation. Ask students to name other examples of words that contain the letters *ow* and rhyme with *now*. (*allow, cow, prow, how*).

- If students read the lines of text in a hesitant, uneven way, remind them that the punctuation—not the line breaks—should guide their reading. Model reading lines 94–100 by keeping the sentence flowing. Pause slightly after each comma, and pause markedly after the dash, the colon, and the period. Have a volunteer read lines 101–105 aloud and pause appropriately at each punctuation mark.

Spiral Review

9 Narrative Poetry

- Remind students that they studied narrative poetry in Unit 4.
- Ask** a volunteer to define narrative poetry.
Answer: Narrative poetry tells a story in verse.
- Ask** the Narrative Poetry question.
Answer: They tell us that the men do not want to return to the ship.

10 Literary Analysis

Epic Hero

- Read aloud lines 101–105.
- Ask** the Literary Analysis question.
Possible response: Odysseus displays wisdom and leadership.

ASSESS

Answers

Critical Thinking

Remind students to support their answers with evidence from the text.

- Possible response:** Students might admire his determination and values.
- (a) The Greeks mutiny, drink wine, and refuse to return to the ship. (b) They are attacked by the Cicones. (c) He might learn that he needs to exercise discipline over his men.
- (a) The men no longer want to return home. (b) They lack self-control. (c) **Possible response:** Odysseus must force the men back on the ship; their skills are needed to help everyone get home safely.
- (a) He mentions it as he describes being held by Circe (line 35) and when he describes his escape from the Lotus-Eaters (line 105). (b) **Possible response:** His longing for home might give Odysseus extra drive to succeed.



Do heroes have responsibilities?

- Possible response:** Students are likely to say that Odysseus proves himself to be a hero because he shows leadership and determination.
- Possible response:** He takes responsibility for his men. He forces them onto the ship because he does not want to leave them behind.

Reading Skill

Historical and Cultural Context

Point out to students that conflict in the *Odyssey* are signaled before they actually occur. Ask students to point out some of the warnings of conflict in this passage.

Answer: Odysseus finds fault with the Cyclopes' uncivilized ways. The Cyclopes do not farm, and they have no laws. They deal out rough justice to women and children.

Ask students the first Reading Skill question: Based on Odysseus' criticism of the Cyclopes, what kind of society do you think the Greeks valued?

Possible response: The Greeks must have valued an ordered society that practiced agriculture and abided by rules of law.

Reading Skill TEKS (2)(C)

Historical and Cultural Context

Read the bracketed passage with students and point out the words *remote*, and *solitude*, which describe how the Cyclopes live separate from others.

Ask students the second Reading Skill question: How might the figurative language "he seemed rather a shaggy mountain reared in solitude" relate to this work's historical and cultural setting?

Possible response: This metaphor emphasizes the negative effects of living separate from a community or society. Like a "shaggy mountain," the Cyclops has become set in his savage, or unsophisticated, ways. This description shows that the Greeks placed a high value on living in a community with others and participating in society. Community living was an indication of advanced civilization.

15. **Cyclopes** (sī klō' pēz') *n.* plural form of Cyclops (sī' klāps'); race of giants with one eye in the middle of the forehead.

Reading Skill Historical and Cultural Context Based on Odysseus' criticism of the Cyclopes, what kind of society do you think the Greeks valued?

16. **prodigious** (prō dij' əs) *adj.* enormous.

Reading Skill Historical and Cultural Context How might the figurative language "he seemed rather a shaggy mountain reared in solitude" relate to this work's historical and cultural setting?

17. **Apollo** (ə pāl' ō) god of music, poetry, prophecy, and medicine.

18. **talents** units of money in ancient Greece.

The Cyclops

In the next land we found were Cyclopes,¹⁵ giants, louts, without a law to bless them. In ignorance leaving the fruitage of the earth in mystery to the immortal gods, they neither plow nor sow by hand, nor till the ground, though grain—wild wheat and barley—grows untended, and wine-grapes, in clusters, ripen in heaven's rains. Cyclopes have no muster and no meeting, no consultation or old tribal ways, but each one dwells in his own mountain cave dealing out rough justice to wife and child, indifferent to what the others do. . . .

As we rowed on, and nearer to the mainland, at one end of the bay, we saw a cavern yawning above the water, screened with laurel, and many rams and goats about the place inside a sheepfold—made from slabs of stone earthfast between tall trunks of pine and rugged towering oak trees.

A prodigious¹⁶ man slept in this cave alone, and took his flocks to graze afield—remote from all companions, knowing none but savage ways, a brute so huge, he seemed no man at all of those who eat good wheaten bread; but he seemed rather a shaggy mountain reared in solitude. We beached there, and I told the crew to stand by and keep watch over the ship: as for myself I took my twelve best fighters and went ahead. I had a goatskin full of that sweet liquor that Euanthes' son, Maron, had given me. He kept Apollo's¹⁷ holy grove at Ismarus; for kindness we showed him there, and showed his wife and child, he gave me seven shining golden talents¹⁸ perfectly formed, a solid silver winebowl, and then this liquor—twelve two-handled jars of brandy, pure and fiery. Not a slave in Maron's household knew this drink; only he, his wife and the storeroom mistress knew;

and they would put one cupful—ruby-colored,
honey-smooth—in twenty more of water,
but still the sweet scent hovered like a fume
over the winebowl. No man turned away
when cups of this came round.

A wineskin full

I brought along, and victuals¹⁹ in a bag,
for in my bones I knew some towering brute
would be upon us soon—all outward power,
a wild man, ignorant of civility.

We climbed, then, briskly to the cave. But Cyclops
had gone afield, to pasture his fat sheep,
so we looked round at everything inside:
a drying rack that sagged with cheeses, pens
crowded with lambs and kids,²⁰ each in its class:
firstlings apart from middlings, and the 'dewdrops,'
or newborn lambkins, penned apart from both.
And vessels full of whey²¹ were brimming there—
bowls of earthenware and pails for milking.
My men came pressing round me, pleading:

'Why not

take these cheeses, get them stowed, come back,
throw open all the pens, and make a run for it?
We'll drive the kids and lambs aboard. We say
put out again on good salt water!'

Ah,

how sound that was! Yet I refused. I wished
to see the cave man, what he had to offer—
no pretty sight, it turned out, for my friends.
We lit a fire, burnt an offering,

and took some cheese to eat; then sat in silence
around the embers, waiting. When he came
he had a load of dry boughs²² on his shoulder
to stoke his fire at suppertime. He dumped it
with a great crash into that hollow cave,
and we all scattered fast to the far wall.

Then over the broad cavern floor he ushered
the ewes he meant to milk. He left his rams
and he-goats in the yard outside, and swung
high overhead a slab of solid rock

19. **victuals** (vit' əlz) *n.* food or other provisions.

20. **kids** (kidz) *n.* young goats.

21. **whey** (hwā) *n.* thin, watery part of milk separated from the thicker curds.

22. **boughs** (bouz) *n.* tree branches.

14 Reading Check

Where is Cyclops when Odysseus and his men enter the cave?

B Literary Analysis

Epic Hero

1. Point out that in this passage, Odysseus reveals one of the qualities that get him into trouble: he doesn't listen to his men.
2. **Ask** students if they think that Odysseus should stay and get more information or leave and avoid trouble.
3. **Ask** students the Literary Analysis question: What character flaw does Odysseus reveal by refusing to leave the cave?

Possible response: Students may say that they think Odysseus should leave now unless he is sure he can find an escape route.

Possible response: Odysseus' curiosity leads him to disregard good advice. He knows it would be wise to seize the food and leave, but he is too curious to see the "cave man."

14 Reading Check

Answer: Cyclops is in the field taking care of his sheep.

from the *Odyssey*, Part 1 1051

Differentiated Instruction

ELL Extended Instruction—English Language Learners

Have students read "The Cyclops" (p.1050–1063) in small sections. Guide them in using visual and contextual clues to help comprehend new vocabulary.

Beginning Preteach the words *giant*, *cavern*, *ram*, and *towering* (p.1050–1051), using the illustrations in this unit. Model using context clues to enhance and confirm understanding.

Intermediate Have small groups take turns reading sections of the unit. Model using context clues to enhance and confirm understanding. Then, guide students in identifying context

clues for *giant*, *cavern*, *ram*, and *towering*.

Advanced Have partners figure out the definitions of *giant*, *cavern*, *ram*, and *towering*, using the illustrations (p.1050–1063) and context clues (p.1050–1051) to enhance and confirm understanding.

Advanced High After students read, have them list unfamiliar words. Encourage students to use context clues to figure out the words' meanings and to enhance and confirm understanding.

ELPS 74.4(c)(4)(F) (Sheltered Instruction: Cognitive)

Reading Skill TEKS (2)(C)

Historical and Cultural Context

1. Have students read aloud lines 177–200. Emphasize the reference to the strangers as “wandering rogues.” **Ask** students to explain the connotation of the word “wandering.”

Possible response: Students may say that a person who wanders has no sense of direction or plan in mind.

2. Now **ask** students the first Reading Skill question: How might the figurative language “cast your lives like dice” relate to this work’s historical and cultural setting?

Possible response: To “cast your lives like dice” suggest letting chance determine your future, rather than taking responsibility for your own life. This phrase highlights the belief in fate, or the idea that one’s future is predetermined, which was prevalent in Greek society during Homer’s lifetime. Many believed that the gods determined the fate of individuals.

Reading Skill

Historical and Cultural Context

1. Point out to students Odysseus’ use of the word *courtesy* in line 215. Explain to students that *courtesy* meant more than just “politeness” in Greek society. Ancient Greek custom held that any guest must be offered hospitality in one’s home. All guests were treated with courtesy, in part because the gods could assume human form and appear at one’s doorstep.
2. Now **ask** students the second Reading Skill question: What ancient Greek beliefs regarding the gods, military might, and respect for strangers does Odysseus express in his words to the Cyclops?

Possible response: Odysseus’ answer shows that the Greek custom of hospitality is well established. The rules of hospitality are part of the Greeks’ religious beliefs and are thought to be enforced by the gods.

23. **withy** (*witʰi ē*) *adj.* made from tough, flexible twigs.

Reading Skill Historical and Cultural Context

How might the figurative language “cast your lives like dice” relate to this work’s historical and cultural setting?

24. **Agamemnon** (*ag ə mem nān*) king who led the Greek army during the Trojan War.

Reading Skill Historical and Cultural Context

What ancient Greek beliefs regarding the gods, military might, and respect for strangers does Odysseus express in his words to the Cyclops?

185 to close the cave. Two dozen four-wheeled wagons,
with heaving wagon teams, could not have stirred
the tonnage of that rock from where he wedged it
over the doorsill. Next he took his seat
and milked his bleating ewes. A practiced job
190 he made of it, giving each ewe her suckling;
thickened his milk, then, into curds and whey,
sieved out the curds to drip in withy²³ baskets,
and poured the whey to stand in bowls
cooling until he drank it for his supper.
195 When all these chores were done, he poked the fire,
heaping on brushwood. In the glare he saw us.

15 ‘Strangers,’ he said, ‘who are you? And where from?
What brings you here by seaways—a fair traffic?
Or are you wandering rogues, who cast your lives
200 like dice, and ravage other folk by sea?’

We felt a pressure on our hearts, in dread
of that deep rumble and that mighty man.
But all the same I spoke up in reply:

205 ‘We are from Troy, Achaeans, blown off course
by shifting gales on the Great South Sea;
homeward bound, but taking routes and ways
uncommon; so the will of Zeus would have it.

We served under Agamemnon,²⁴ son of Atreus—
the whole world knows what city
210 he laid waste, what armies he destroyed.

16 It was our luck to come here; here we stand,
beholden for your help, or any gifts
you give—as custom is to honor strangers.

215 We would entreat you, great Sir, have a care
for the gods’ courtesy; Zeus will avenge
the unoffending guest.’

He answered this
from his brute chest, unmoved:

‘You are a ninny,
or else you come from the other end of nowhere,
telling me, mind the gods! We Cyclopes
220 care not a whistle for your thundering Zeus
or all the gods in bliss; we have more force by far.

1052 Themes in Literature: Heroism

Think Aloud

Vocabulary: Using Context

Direct students’ attention to the word *rogues* on this page, line 199. Using a think-aloud process, model how to use context to infer the meaning of an unknown word. Say to students:

I’m going to think aloud to show you how I would figure out the meaning of *rogue* from its context.

In this sentence, *rogue* is used by the Cyclops to describe people who “ravage other folk by sea.” We know that earlier in the passage the Greeks have stolen into the

Cyclops’ cave, and, from his point of view, they could be robbers. The word *ravage*, meaning “ruin,” is a clue that a *rogue* is a person who does no good. Since the Greeks have broken into the Cyclops’ cave, I think *rogue* refers to some kind of a scoundrel.

I would not let you go for fear of Zeus—
you or your friends—unless I had a whim²⁵ to.
Tell me, where was it, now, you left your ship—
around the point, or down the shore, I wonder?"

He thought he'd find out, but I saw through this,
and answered with a ready lie:

'My ship?

Poseidon²⁶ Lord, who sets the earth a-tremble,
broke it up on the rocks at your land's end.
A wind from seaward served him, drove us there.
We are survivors, these good men and I.'

Neither reply nor pity came from him,
but in one stride he clutched at my companions
and caught two in his hands like squirming puppies
to beat their brains out, spattering the floor.
Then he dismembered them and made his meal,
gaping and crunching like a mountain lion—
everything: innards, flesh, and marrow bones.
We cried aloud, lifting our hands to Zeus,
powerless, looking on at this, appalled;
but Cyclops went on filling up his belly
with manflesh and great gulps of whey,
then lay down like a mast among his sheep.
My heart beat high now at the chance of action,
and drawing the sharp sword from my hip I went
along his flank to stab him where the midriff
holds the liver. I had touched the spot
when sudden fear stayed me: if I killed him
we perished there as well, for we could never
move his ponderous doorway slab aside.
So we were left to groan and wait for morning.

When the young Dawn with fingertips of rose
lit up the world, the Cyclops built a fire
and milked his handsome ewes, all in due order,
putting the sucklings to the mothers. Then,
his chores being all dispatched, he caught
another brace²⁷ of men to make his breakfast,
and whisked away his great door slab

25. **whim** (hwim) *n.* sudden thought or wish to do something.

26. **Poseidon** (pō sī' dən) god of the sea, earthquakes, horses, and storms at sea.

Literary Analysis
Epic Hero In what way does Odysseus' response show that he is "formidable for guile"?

Literary Analysis
Epic Hero How do lines 244–250 show Odysseus' ability to think ahead?

Vocabulary
dispatched (di spacht') *v.* finished quickly

27. **brace** (brās) *n.* pair.

19 Reading Check

What does Odysseus tell the Cyclops happened to his ship?

5th Pd
6th Pd

from the *Odyssey*, Part 1 1053

17 Literary Analysis

Epic Hero

1. **Ask** students why the Cyclops would want to know the location of the Greeks' ship.

Possible response: He might want to rob the ship of goods, or he might want to kill any other sailors left on board.

2. **Ask** students the first Literary Analysis question: In what way does Odysseus' response show that he is "formidable for guile"?

Possible response: Odysseus is clever enough to see through his opponent's trickery and to outwit him in return.

18 Literary Analysis

Epic Hero

1. Point out that Odysseus is prepared to kill Cyclops by stabbing him in the liver. **Ask:** What factors complicate the Greeks' attempts at escaping?

Possible response: The Cyclops has sealed the entrance to the cave with a stone too big for humans to move. The Cyclops continues to eat Odysseus' men as long as they are trapped in the cave.

2. Then, **ask** the second Literary Analysis question: How do lines 244–250 show Odysseus' ability to think ahead?

Possible response: Odysseus realizes that, although he could successfully kill the Cyclops, he would doom himself to imprisonment in the cave. He knows his escape must involve the Cyclops removing the stone blocking the entry to the cave.

19 Reading Check

Answer: Odysseus says that his ship has broken up on the rocks. He lies because he thinks that Cyclops may want to destroy the Greek ship.

Differentiated Instruction

Strategy for Special Needs Students

Remind students that Odysseus is a complex character who can respond to difficulties in surprising ways. Have students keep track of Odysseus' surprising responses with a **Character Wheel** (*Graphic Organizer Transparencies*, p. 216) by jotting down quotations from the selection and analyzing what the quotations reveal about Odysseus. Help students get started by pointing them to quotations such as "I saw through this and answered with a ready lie."



Strategy for Advanced Readers

Have students profile Odysseus' character by discussing both his strengths and weaknesses. Have them write brief essays in which they identify the most striking parts of his personality and explain which of these qualities—his bravery, his leadership, or his brains, for example—are most important to his survival and success.

20 Literary Analysis

Epic Hero

1. Review with students the plans that Odysseus makes to attempt his escape. **Ask** students how long it took them to figure out what Odysseus is doing with the olive tree.

Possible response: Students may say they did not see Odysseus' intention until he declares that he will "grind that spike" into the Cyclops' eye.

2. **Ask** students the first Literary Analysis question: What heroic qualities does Odysseus reveal as he plots against the Cyclops?

Possible response: Odysseus shows the ability to construct a detailed plan. He has the discipline to carry out each step of the plan, without rushing in a way that would tip off the Cyclops that he is about to be tricked.

3. Point out how Odysseus combines the bravery and strength of an epic hero with intelligence and cunning. Have students give examples of more one-dimensional heroes and compare them with the depth of Odysseus' character.

21 Literary Analysis

Epic Hero

1. Review with students Odysseus' earlier discussion of this wine and its potency. Remind students that humans enjoyed the drink when it was diluted considerably with water.
2. **Ask** students the second Literary Analysis question: What plan do you think Odysseus has in mind by offering the Cyclops the wine?

Possible responses: Odysseus hopes to slow the Cyclops' reaction time or perhaps put him to sleep.

28. **cap a quiver** (kwiv' er) close a case holding arrows.
29. **din** (din) *n.* loud, continuous noise; uproar.
30. **Athena** (ə thē' ne) goddess of wisdom, skills, and warfare.
31. **felled green and left to season** chopped down and exposed to the weather to age the wood.
32. **lugger** (lug' er) *n.* small sailing vessel.

Literary Analysis

Epic Hero What heroic qualities does Odysseus reveal as he plots against the Cyclops?

Literary Analysis

Epic Hero What plan do you think Odysseus has in mind by offering the Cyclops the wine?

to let his sheep go through—but he, behind, reset the stone as one would cap a quiver.²⁸ There was a din²⁹ of whistling as the Cyclops rounded his flock to higher ground, then stillness. And now I pondered how to hurt him worst, if but Athena³⁰ granted what I prayed for.

265 Here are the means I thought would serve my turn:

270 a club, or staff, lay there along the fold—an olive tree, felled green and left to season³¹ for Cyclops' hand. And it was like a mast a lugger³² of twenty oars, broad in the beam—

275 so long, so big around, it seemed. Now I chopped out a six foot section of this pole and set it down before my men, who scraped it; and when they had it smooth, I hewed again to make a stake with pointed end. I held this

280 in the fire's heart and turned it, toughening it, then hid it, well back in the cavern, under one of the dung piles in profusion there.

285 Now came the time to toss for it: who ventured along with me? whose hand could bear to thrust and grind that spike in Cyclops' eye, when mild sleep had mastered him? As luck would have it, the men I would have chosen won the toss—four strong men, and I made five as captain.

290 At evening came the shepherd with his flock, his woolly flock. The rams as well, this time, entered the cave: by some shepherding whim—or a god's bidding—none were left outside.

295 He hefted his great boulder into place and sat him down to milk the bleating ewes in proper order, put the lambs to suck, and swiftly ran through all his evening chores. Then he caught two more men and feasted on them.

My moment was at hand, and I went forward holding an ivy bowl of my dark drink, looking up, saying:

21 Here's liquor to wash down your scraps of men. Taste it, and see the kind of drink we carried 'Cyclops, try some wine

Vocabulary Development

Word Forms

Expand students' vocabulary by helping them learn related forms of the selection vocabulary words. Some selection vocabulary words for the *Odyssey*, Part 1, have related forms. Give students a blank **Word Forms Chart** (*Professional*

Development Guidebook, p. 42) with the original vocabulary words in the correct columns. Work with the class, or have students work with a partner, to determine the related forms. The final chart should look like the one shown.

Noun	Verb	Adjective	Adverb
plunder	plundered		
bereavement	bereave	bereft	
insidiousness		insidious	insidiously



21 under our planks. I meant it for an offering
 300 if you would help us home. But you are mad,
 unbearable, a bloody monster! After this,
 will any other traveler come to see you?'

He seized and drained the bowl, and it went down
 so fiery and smooth he called for more:

305 'Give me another, thank you kindly. Tell me,
 how are you called? I'll make a gift will please you.
 Even Cyclopes know the wine grapes grow
 out of grassland and loam in heaven's rain,
 22 but here's a bit of nectar and ambrosia!'³³

310 Three bowls I brought him, and he poured them down.
 I saw the fuddle and flush come over him,
 then I sang out in cordial tones:

22 ▲ Critical Viewing
 What traits does this
 image of the Cyclops
 illustrate? [Interpret]

33. nectar (nek' tar) and
 ambrosia (am brō' zha)
 drink and food of the
 gods.

24 Reading
 Check

What does Odysseus
 plan to do with the
 stake that he and his
 men make?

from the *Odyssey*, Part 1, 1055

22 Critical Viewing

Answer: The Cyclops is gigantic compared to the men. He is extremely muscular, and he has only one eye.

23 Connecting to the Big Question

1. Remind students of the characteristics of a hero. Specifically discuss the heroic traits of bravery and wisdom.
2. Read the bracketed passage aloud. **Ask:** What do you think Odysseus' men think of him when they see how the Cyclops responds to the "gift" of wine?

Possible response: The men are impressed with Odysseus' wise and crafty plan.

3. **Ask:** Do you think Odysseus has a responsibility to help his men even in the midst of grave danger? Explain.

Possible response: Yes. He is their leader, and leaders have a responsibility to take care of their followers.

4. As students continue reading, have them look for examples of Odysseus' heroic actions and his men's responses to those actions.

24 Reading Check

Answer: Odysseus plans to blind the Cyclops by ramming the stake into the creature's eye.

Differentiated Instruction

PRE
AP

Enrichment for Advanced Readers
 Advanced readers may be interested in finding more information about mythical monsters. Assign students to do research about the portrayal of monsters in different cultures. Ask them to do a multicultural literature search for examples of giants, one-eyed monsters, trolls, and other kinds of monsters. Discuss their findings and compare their examples with the Cyclopes of Homer's *Odyssey*.

Enrichment for Gifted/Talented Students
 Have students consider the illustrations of the Cyclops on this page, page 1058, and page 1061. Discuss similarities and differences between the depictions. Then, have students create their own portraits of the monster, using details from the epic to guide their design. Invite students to share their portraits with the class and explain what inspired them to characterize the Cyclops in a certain way.

25 Reading Skill

Historical and Cultural Context

- Have students review the text to find instances in which Odysseus evokes the gods. Remind them that Zeus was thought to “avenge” guests who were treated improperly.
2. **Ask** students the first Reading Skill question: What cultural values are represented in Odysseus’ reference to “the gods” in line 323?
- Possible response:** Odysseus’ response shows that he is a man who respects the authority of the gods. The reference to “the gods” shows that he asks for help from a greater power in his time of need.

26 Reading Skill TEKS (2)(C)

Historical and Cultural Context

1. Have students reread lines 337–345. **Ask** students to identify the two things that are being compared in this passage.
- Possible response:** The ramming of the stake into the Cyclops’s eye is compared to a blacksmith plunging a hot axe into a cold tub.
2. **Ask** students the second Reading Skill question: How might the figurative language in lines 340–345 relate to this work’s historical and cultural setting?
- Possible response:** The use of figurative language shows the work of a blacksmith would be common and familiar to Greek people living during this time period. They probably relied heavily on these craftsmen for tools that they could use to farm, build homes, and fight in war.

Reading Skill
Historical and Cultural Context What cultural values are represented in Odysseus’ reference to “the gods” in line 323?

34. **bored** (bôrd) *v.* made a hole in.

Reading Skill
Historical and Cultural Context How might the figurative language in lines 340–345 relate to this work’s historical and cultural setting?

‘Cyclops,
you ask my honorable name? Remember
the gift you promised me, and I shall tell you.
315 My name is Nohbdy: mother, father, and friends,
everyone calls me Nohbdy.’

And he said:
‘Nohbdy’s my meat, then, after I eat his friends.
Others come first. There’s a noble gift, now.’

320 Even as he spoke, he reeled and tumbled backward,
his great head lolling to one side; and sleep
took him like any creature. Drunk, hiccuping,
he dribbled streams of liquor and bits of men.

25 | Now, by the gods, I drove my big hand spike
deep in the embers, charring it again,
325 and cheered my men along with battle talk
to keep their courage up: no quitting now.
The pike of olive, green though it had been,
reddened and glowed as if about to catch.
I drew it from the coals and my four fellows
330 gave me a hand, lugging it near the Cyclops
as more than natural force nerved them; straight
forward they sprinted, lifted it, and rammed it
deep in his crater eye, and leaned on it
turning it as a shipwright turns a drill
335 in planking, having men below to swing
the two-handled strap that spins it in the groove.
So with our brand we bored³⁴ that great eye socket
while blood ran out around the red-hot bar.
Eyelid and lash were seared; the pierced ball
340 hissed broiling, and the roots popped.

In a smithy
one sees a white-hot axehead or an adze
plunged and wrung in a cold tub, screeching steam—
the way they make soft iron hale and hard—:
just so that eyeball hissed around the spike.
345 The Cyclops bellowed and the rock roared round him,
and we fell back in fear. Clawing his face
he tugged the bloody spike out of his eye,
threw it away, and his wild hands went groping;

Vocabulary Development

Word Analysis

In line 353, Odysseus reveals that the Cyclops’ name is Polyphemus. The name means “much or many” (*poly*) and “telling” (*phemus*). In other words, Polyphemus—“much telling”—is a braggart. Have students use the dictionary to find other words with the prefix *poly-* and use their knowledge of this Greek word part to help figure out the definition. Sample vocabulary words could include *polymath* (much learning), *polyglot* (many tongues), and *polychrome* (many colors).

then he set up a howl for Cyclopes
who lived in caves on windy peaks nearby.
Some heard him; and they came by divers³⁵ ways
to clump around outside and call:

‘What ails you,

Polyphemus?³⁶ Why do you cry so sore
in the starry night? You will not let us sleep.
Sure no man’s driving off your flock? No man
has tricked you, ruined you?’

Out of the cave

the mammoth Polyphemus roared in answer:

‘Nohbdy, Nohbdy’s tricked me, Nohbdy’s ruined me!’

To this rough shout they made a sage³⁷ reply:

‘Ah well, if nobody has played you foul
there in your lonely bed, we are no use in pain
given by great Zeus. Let it be your father,
Poseidon Lord, to whom you pray.’

So saying

they trailed away. And I was filled with laughter
to see how like a charm the name deceived them.
Now Cyclops, wheezing as the pain came on him,
fumbled to wrench away the great doorstone
and squatted in the breach with arms thrown wide
for any silly beast or man who bolted—

hoping somehow I might be such a fool.

But I kept thinking how to win the game:
death sat there huge; how could we slip away?
I drew on all my wits, and ran through tactics,
reasoning as a man will for dear life,

until a trick came—and it pleased me well.

The Cyclops’ rams were handsome, fat, with heavy
fleeces, a dark violet.

Three abreast

I tied them silently together, twining
cords of willow from the ogre’s bed;
then slung a man under each middle one
to ride there safely, shielded left and right.

35. **divers** (dī' verz) *adj.*
several; various.

36. **Polyphemus** (pāl' i fē'
məs)

37. **sage** (sā) *adj.* wise.

Literary Analysis

Epic Hero What does Odysseus’ gleeful response to his successful trick reveal about his character?

28 Reading Check

What do the other Cyclopes think Polyphemus is saying when he says, “Nohbdy’s tricked me”?

27 Literary Analysis

TEKS (5)(A)(D)

Epic Hero

1. Remind students of the Greeks’ dire circumstances. **Ask** students how many of Odysseus’ men the Cyclops has eaten.

Answer: The Cyclops has eaten six men.

2. Have students describe Odysseus’ wordplay, in which he claims that his name is “Nohbdy,” meaning “Nobody.” **Ask** students why his game turns out to be important to his survival.

Possible response: Odysseus’ claim that he is “Nohbdy” is important because it keeps the other Cyclopes from coming to Polyphemus’ rescue.

3. **Ask** students the Literary Analysis question: What does Odysseus’ gleeful response to his successful trick reveal about his character?

Possible response: Odysseus’ laughter shows his great love of life. He takes enormous pleasure in his trick and is able to set aside the suffering he has endured to appreciate how thoroughly his wordplay fooled the Cyclopes.

4. Have students discuss Odysseus’ laughter and compare it with other heroes they have encountered in their reading. **Ask** them whether a hero with a sense of humor is ordinary or unusual.

Possible response: Students may say that most heroes are more serious than Odysseus.

► **Keep Students Accountable:** Press students to support their answers with examples from literature, the movies, or the news.

28 Reading Check

Answer: The other Cyclopes think that Polyphemus is saying, “I am in pain, but no one has tricked me.” They believe that there is nothing they can do to help Polyphemus.

from the *Odyssey*, Part 1: 1057

Differentiated Instruction

Strategy for Special Needs Students

The Greeks’ encounter with the Cyclops involves many plot turns and setbacks. Have students mark pages with different colored self-stick adhesive notes, using one color for instances in which the Cyclops overpowers the Greeks and another color for instances in which Odysseus outwits the Cyclops. Once students have found these instances and marked them, have them jot down the most important details of the encounter on the note.

Strategy for Less Proficient Readers

Provide students with an oral synopsis of key content areas before reading the Cyclops section of the *Odyssey*. A synopsis could include: the Greeks’ landing on the Cyclops’ island; the Greeks’ discovery of the Cyclops’ cave; their entrapment in the cave; Odysseus’ daring plot to blind the Cyclops; and the Greeks’ escape using the Cyclops’ sheep. Also, discuss how Odysseus’ curiosity, cunning, and trickery play a role in the Greeks’ capture and escape.

29 Humanities

Cyclops and Ram, by C. E. Brock

Born in Holloway, England, artist and illustrator Charles Edmund Brock (1870–1938) is known for his vivid illustrations of books by famous authors such as Jane Austen and Jonathan Swift. In this picture, the blinded Polyphemus struggles to find Odysseus. Use the following questions for discussion:

1. How do Odysseus' actions in the illustration reflect what happens in the text?

Answer: Odysseus is escaping from Polyphemus' cave by clinging to the belly of a ram.

2. Based on the appearance of the ram, how can you tell who its owner is?

Answer: The ram must belong to the Cyclops because it is several times larger than a ram that a human would own. The ram dwarfs Odysseus.

29



1058 Themes in Literature: Heroism

Vocabulary Development

Animal Terms

The description of the Greeks' escape includes a number of words relating to animals, especially sheep: *rams, dams, udders, pasture, milking, fleece, wool, graze, fold, and herd*. Ask students to indicate which words they can figure out by the context of the passage. Students may need to look up some multiple-meaning words in the dictionary, such as *fold* and *dams*, to learn the definition used in the selection. Ask students to show their understanding of the animal words by using them in sentences.

So three sheep could convey each man. I took
the woolliest ram, the choicest of the flock,
and hung myself under his kinky belly,
pulled up tight, with fingers twisted deep
in sheepskin ringlets for an iron grip.
So, breathing hard, we waited until morning.

When Dawn spread out her fingertips of rose
the rams began to stir, moving for pasture,
and peals of bleating echoed round the pens
where dams with udders full called for a milking.
Blinded, and sick with pain from his head wound,
the master stroked each ram, then let it pass,
but my men riding on the pectoral³⁸ fleece
the giant's blind hands blundering never found.
Last of them all my ram, the leader, came,
weighted by wool and me with my meditations.
The Cyclops patted him, and then he said:

'Sweet cousin ram, why lag behind the rest
in the night cave? You never linger so,
but graze before them all, and go afar
to crop sweet grass, and take your stately way
leading along the streams, until at evening
you run to be the first one in the fold.
Why, now, so far behind? Can you be grieving
over your Master's eye? That carrion rogue³⁹
and his accurst companions burnt it out
when he had conquered all my wits with wine.
Nohbdy will not get out alive, I swear.
Oh, had you brain and voice to tell
where he may be now, dodging all my fury!
Bashed by this hand and bashed on this rock wall
his brains would strew the floor, and I should have
rest from the outrage Nohbdy worked upon me.'

He sent us into the open, then. Close by,
I dropped and rolled clear of the ram's belly,
going this way and that to untie the men.
With many glances back, we rounded up
his fat, stiff-legged sheep to take aboard,
and drove them down to where the good ship lay.

38. **pectoral** (pek' tə rəl) *adj.*
located in or on the chest.

Literary Analysis
Epic Hero What details
of this speech show that
Polyphemus is far less
clever than Odysseus?

39. **carrion** (kar' ē ən) *rogue*
(rōg) repulsive scoundrel.

31 ◀ **Critical Viewing**
How does this image
compare with your
mental picture of the
Cyclops? **[Analyze]**

32 **Reading Check**
How do the men escape
from the Cyclops' cave?

from the *Odyssey*, Part 1 1059

30 Literary Analysis

Epic Hero

1. Have students describe the Cyclops and the type of life he leads. **Ask** them what the Cyclops' greatest assets or weapons are.

Possible response: The Cyclops is a herder, but he lives in solitude. His greatest assets are his size and strength.

2. Review with students the Cyclops' conversations with Odysseus. **Ask** what the conversations reveal about the Cyclops' personality.

Possible response: The Cyclops is a creature of action and can be tricked, such as the time when Odysseus claims that his name is "Nohbdy."

3. Remind students that the Cyclops must know that the Greeks are still in his cave, because the stone has blocked its entrance. **Ask** students the Literary Analysis question: What details of this speech show that Polyphemus is far less clever than Odysseus?

Possible response: Polyphemus knows the ram is acting in an unusual manner. The change in the ram's behavior, however, does not make the Cyclops suspicious. He does not seem to expect that the Greeks might try to escape.

31 Critical Viewing

Possible response: The Cyclops looks angry and fierce, just as I picture him. However, I pictured the Cyclops as more of a monster. Here, he looks like a gigantic man.

32 Reading Check

Answer: Odysseus smuggles his men out by tying the Cyclops' sheep together in sets of three and binding one man under the middle sheep of each set. The men escape when the Cyclops releases his sheep to graze.

Differentiated Instruction

Enrichment for Less Proficient Readers

Have students imagine that they are trapped in a cave by the Cyclops. Then, have them work in groups to develop their own plan of escape (without copying that of Odysseus). Have groups present and compare their plans, and then work as a class to use the best ideas to create a final strategy. Discuss as a class the heroic elements of the plan.



Enrichment for Advanced Readers

Have students discuss the dominant qualities of giants from literature and folklore, including the Cyclops, the biblical Goliath, the giant in "Jack and the Beanstalk," and King Kong. After students have made a list of general qualities possessed by fictional giants—including both strengths and weaknesses—have them compose a "handbook for heroes" that presents the qualities and recommends basic strategies for overpowering or outsmarting a giant. Have students share portions of their handbook with the class.

33 Critical Viewing

Possible response: The illustration depicts the moment after Odysseus taunts the Cyclops while his men sail hurriedly away from the island. In the image, the giant has broken off the top of a hill and is preparing to use it to crush Odysseus' ship. The artist has added some details not evident in the poem, including the swirling foam around the giant. Also, for emphasis, he adds a glow around the ship.

Literary Analysis

Epic Hero

Recall with students Odysseus' earlier behavior, in which he exalts in tricking the Cyclops.

Ask students how this example is similar to or different from the earlier one.

Possible response: Earlier, Odysseus gloats silently over his victory. Here, he shouts his victory to the Cyclops.

Point out to students the prudence of leaving the island silently. **Ask** them what the Greeks have to gain by taunting the Cyclops.

Possible response: The Greeks have nothing to gain. They can only irritate their enemy.

Ask the Literary Analysis question: Despite his heroism, what human weaknesses does Odysseus reveal as he sails away?

Possible response: Odysseus shows his anger and arrogance to get the best of him. It would have been much wiser to be quiet. He is acting in a boastful and vindictive manner.

33 Critical Viewing

Odysseus and his surviving men escape in their ship as the blinded Cyclops hurls boulders and curses. How does this illustration compare to your mental image of the scene? **[Analyze]**

Literary Analysis

Epic Hero Despite his heroism, what human weaknesses does Odysseus reveal as he sails away?

We saw, as we came near, our fellows' faces shining; then we saw them turn to grief tallying those who had not fled from death. I hushed them, jerking head and eyebrows up, and in a low voice told them: 'Load this herd; move fast, and put the ship's head toward the breakers.' They all pitched in at loading, then embarked and struck their oars into the sea. Far out, as far off shore as shouted words would carry,

425

I sent a few back to the adversary: 'O Cyclops! Would you feast on my companions? Puny, am I, in a cave man's hands? How do you like the beating that we gave you, you damned cannibal? Eater of guests under your roof! Zeus and the gods have paid you!'

430

The blind thing in his doubled fury broke a hilltop in his hands and heaved it after us. Ahead of our black prow it struck and sank whelmed in a spuming geyser, a giant wave that washed the ship stern foremost back to shore. I got the longest boathook out and stood fending us off, with furious nods to all to put their backs into a racing stroke—

435

row, row, or perish. So the long oars bent kicking the foam sternward, making head until we drew away, and twice as far. Now when I cupped my hands I heard the crew in low voices protesting:

440

34

'Godsake, Captain! Why bait the beast again? Let him alone!'

445

'That tidal wave he made on the first throw all but beached us.'

450

'All but stove us in!' 'Give him our bearing with your trumpeting, he'll get the range and lob a boulder.'

'Aye

He'll smash our timbers and our heads together!' I would not heed them in my glorying spirit,

455

1060 Themes in Literature: Heroism

Vocabulary Development

Expressive Vocabulary

To help students broaden their expressive vocabulary, encourage them to use the following words as they discuss Odysseus' escape from the Cyclops: *coincides*, *encounter*, *highlights*, and *eliminate*. Have them complete these sentence starters:

1. The Greeks' escape from the Cyclops *coincides* with . . .
2. Odysseus could have avoided another *encounter* with the Cyclops if . . .
3. The Cyclops' prayer to his father *highlights* . . .
4. The Cyclops wanted to *eliminate* Odysseus' hope of . . .

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from the *Odyssey*, Part 1 1061

Humanities

Polyphemus, The Cyclops,
by N.C. Wyeth

N.C. Wyeth (1882–1945) was an American artist whose enchanting illustrations of children's classics made him popular and successful. He illustrated several novels by Robert Louis Stevenson and James Fenimore Cooper.

Polyphemus was commissioned for a luxury edition of the *Odyssey* published in 1929. The illustration demonstrates the skill with which Wyeth was able to depict fantastic creatures. Use the following questions for discussion.

1. Which lines in the *Odyssey* match the moment portrayed by Wyeth in this painting?

Answer: The picture illustrates the lines "The blind thing in his doubled fury broke a hilltop in his hands and heaved it after us lines 436–437.

2. How does the mood of the illustration reflect that of the story?

Possible response: The gloom, stormy skies and seas suggest the danger and tension surrounding the event.

Differentiated Instruction

PRE-AP Enrichment for Advanced Readers

Have students do research to find out the Cyclops' family tree. Have them learn more about Poseidon, his relationships to other Greek gods, and his other children, both mortal and immortal. Ask students to speculate about the positive and negative aspects of being so closely related to a deity.

Enrichment for Gifted/Talented Students

Have students draw a "before" and "after" portrait of the Cyclops and his island. Suggest that the portraits illustrate the Cyclops' animals, his daily labor, and his relationship with the other Cyclopes on his island. Challenge students to try to illustrate many of the changes brought by the Greeks, including the Cyclops' blindness and the binding together of the sheep.

36 Reading Skill

Historical and Cultural Context

Refer students to their copies of **Reading Skill Graphic Organizer B** (p. 184 in *Graphic Organizer Transparencies*). Have students put relevant quotations in the Historical/Cultural Detail box. Quotations might include "I'll treat you well, praying the god of earthquake to befriend you" or "The god of earthquake could not heal you there!"

2. Have students review the bracketed passage to see what they can learn about the god Poseidon from the text. **Ask** what the passage reveals about the Cyclops' father.

Possible response: Poseidon must be a god of the ocean, because he is "girdler of the islands." He also can cause earthquakes.

3. **Ask** students the Reading Skill question: What do lines 472–494 suggest about ancient Greek beliefs about the gods' involvement in the mortal world?

Possible responses: The Greeks believed that the gods had control over specific elements of human life and could be asked to intervene in human affairs.

- **Monitor Progress:** Review students' graphic organizers to ensure that they are making reasonable inferences.

- **Reteach:** Work with students to make a chart showing the Greek gods and goddesses who have been mentioned to this point: Zeus, Athena, Apollo, and Poseidon. Discuss with students the qualities of these deities and their connections with human beings and other creatures on Earth.

40. **weird** (wird) *n.* fate or destiny.
41. **Telemus** (tel e' mes)
42. **Eurymus** (yoo rim' es)

43. **god of earthquake**
Poseidon.

Reading Skill Historical and Cultural Context What do lines 472–494 suggest about ancient Greek beliefs about the gods' involvement in the mortal world?

but let my anger flare and yelled:
"Cyclops,
34 if ever mortal man inquire
how you were put to shame and blinded, tell him
Odysseus, raider of cities, took your eye:
460 Laertes' son, whose home's on Ithaca!"

At this he gave a mighty sob and rumbled:
'Now comes the weird⁴⁰ upon me, spoken of old.
A wizard, grand and wondrous, lived here—Telemus,⁴¹
a son of Eurymus;⁴² great length of days
465 he had in wizardry among the Cyclopes,
and these things he foretold for time to come:
my great eye lost, and at Odysseus' hands.
Always I had in mind some giant, armed
in giant force, would come against me here.
470 But this, but you—small, pitiful and twiggy—
you put me down with wine, you blinded me.
Come back, Odysseus, and I'll treat you well,
praying the god of earthquake⁴³ to befriend you—
his son I am, for he by his avowal
475 fathered me, and, if he will, he may
heal me of this black wound—he and no other
of all the happy gods or mortal men.'

Few words I shouted in reply to him:

"If I could take your life I would and take
480 your time away, and hurl you down to hell!
The god of earthquake could not heal you there!"

At this he stretched his hands out in his darkness
toward the sky of stars, and prayed Poseidon:

'O hear me, lord, blue girdler of the islands,
485 if I am thine indeed, and thou art father:
grant that Odysseus, raider of cities, never
see his home: Laertes' son, I mean,
who kept his hall on Ithaca. Should destiny
intend that he shall see his roof again
490 among his family in his father land,
far be that day, and dark the years between.

Think Aloud

Vocabulary: Using Context

Direct students' attention to the word *disdained* in line 512. Using a think-aloud process, model how to use context to infer the meaning of an unknown word. Say to students:

I'm going to think aloud to show you how I would figure out the meaning of *disdained* from its context.

In this sentence, *disdained* describes Zeus's reaction to Odysseus' offering. Odysseus says that he burned the ram's thighbones as an offering to the god. Zeus's response, though, is "destruction for my ships" and "death for those who sailed them." The words *destruction* and *death* indicate Zeus's displeasure. I think *disdained* must mean that Zeus disliked the gift or rejected it.

36 Let him lose all companions, and return
under strange sail to bitter days at home.
In these words he prayed, and the god heard him.
Now he laid hands upon a bigger stone
and wheeled around, titanic for the cast,
to let it fly in the black-prowed vessel's track.
But it fell short, just aft the steering oar,
and whelming seas rose giant above the stone
to bear us onward toward the island.

500 There
as we ran in we saw the squadron waiting,
the trim ships drawn up side by side, and all
our troubled friends who waited, looking seaward.
We beached her, grinding keel in the soft sand,
and waded in, ourselves, on the sandy beach.
505 Then we unloaded all the Cyclops' flock
to make division, share and share alike,
only my fighters voted that my ram,
the prize of all, should go to me. I slew him
510 by the seaside and burnt his long thighbones
to Zeus beyond the stormcloud, Cronus⁴⁴ son,
who rules the world. But Zeus disdained my offering:
destruction for my ships he had in store
and death for those who sailed them, my companions.
515 Now all day long until the sun went down
we made our feast on mutton and sweet wine,
till after sunset in the gathering dark
we went to sleep above the wash of ripples.

When the young Dawn with fingertips of rose
520 touched the world, I roused the men, gave orders
to man the ships, cast off the mooring lines;
and filing in to sit beside the rowlocks
oarsmen in line dipped oars in the gray sea.
So we moved out, sad in the vast offing,⁴⁵
525 having our precious lives, but not our friends.

Pat. 6

Literary Analysis

Epic Hero What admirable quality does Odysseus show by dividing the sheep among his men?

44. **Cronus** (krō' nes)
Titan who was ruler of the universe until he was overthrown by his son Zeus.

45. **offing** (ōf' in) *n.* distant part of the sea visible from the shore.

38 Reading Check

What does the Cyclops ask for in his prayer to Poseidon?

37 Literary Analysis

Epic Hero

1. Remind students that spoils, such as the sheep, often were divided among soldiers by rank in ancient Greece. Odysseus could have taken the larger part for himself.
2. **Ask** students why Odysseus might want to be generous with his men. **Possible responses:** He might want to keep their loyalty. He might want to thank them for their good work in escaping from the Cyclops.
3. Then, **ask** the Literary Analysis question: What admirable quality does Odysseus show by dividing the sheep among his men?
Possible response: Odysseus shows a sense of fairness by dividing the sheep equally among his men—"share and share alike."

38 Reading Check

Answer: The Cyclops prays that Odysseus will lose all his men and, if he returns at all, that he may arrive home only after many "dark" years of hardship. The Cyclops' prayer amounts to a precise prophecy.

from the *Odyssey*, Part 1 1063

Differentiated Instruction

ELL Extended Instruction—English Language Learners

Increase students' accuracy in spelling familiar words using the *ck* rule. Explain that a *k* sound at the end of a word is usually spelled either *ck* or *k*. A *ck* ending usually follows a short vowel sound. Write the word *black* on the board and underline the *ck* ending. Say the word, emphasizing the short vowel sound. Then, practice spelling other *ck* words on p.1063 (*track*, *flock*).

Beginning Write *trak* and *flok* on the board. Read the words aloud and guide students in identifying and correcting the spelling errors.

Intermediate Say the words *flock* and *track* and ask students to write them on flashcards. Have partners check each other's work.

Advanced Have partners scan the text for *ck* words and take turns reading the words aloud while their partner writes them down.

Advanced High Have students list as many *ck* words as they can and write sentences using these words to increase their spelling accuracy.

ELPS 74.4(c)(5)(C) (Sheltered Instruction: Cognitive)

39 Reading Skill

Historical and Cultural Context

1. Remind students of the number of gods and goddesses in Odysseus' tale and their powers. For example, Poseidon can cause earthquakes. Zeus can send storms that can harm Odysseus' men.
2. Have students describe the wind that controls the Greeks' ships.
Possible response: It is a strong wind that comes from the land and fills their sails. The wind originates from a nymph.
3. **Ask** the Reading Skill question: What details here suggest that the source of wind was mysterious to ancient Greeks?

Answer: Odysseus claims that Circe, a nymph, creates the wind.

46. Aeolia (ē ō' iē ə) . . .
Aeolus (ē' ə les)

47. Laestrygonians
(les tri gō' nē ənz)

48. singing nymph . . . hair
Circe.

Reading Skill
Historical and Cultural Context What details here suggest that the source of wind was mysterious to ancient Greeks?

The Land of the Dead

Odysseus and his men sail to Aeolia, where Aeolus,⁴⁶ king of the winds, sends Odysseus on his way with a gift: a sack containing all the winds except the favorable west wind. When they are near home, Odysseus' men open the sack, letting loose a storm that drives them back to Aeolia. Aeolus casts them out, having decided that they are detested by the gods. They sail for seven days and arrive in the land of the Laestrygonians,⁴⁷ a race of cannibals. These creatures destroy all of Odysseus' ships except the one he is sailing on. Odysseus and his reduced crew escape and reach Aeaëa, the island ruled by the sorceress-goddess Circe. She transforms half of the men into swine. Protected by a magic herb, Odysseus demands that Circe change his men back into human form. Before Odysseus departs from the island a year later, Circe informs him that in order to reach home he must journey to the land of the dead, Hades, and consult the blind prophet Tiresias.

We bore down on the ship at the sea's edge
and launched her on the salt immortal sea,
stepping our mast and spar in the black ship;
embarked the ram and ewe and went aboard
in tears, with bitter and sore dread upon us.
530 But now a breeze came up for us astern—
39 a canvas-bellying landbreeze, hale shipmate
sent by the singing nymph with sunbright hair;⁴⁸
535 and let the wind and steersman work the ship
with full sail spread all day above our coursing,
till the sun dipped, and all the ways grew dark
upon the fathomless unresting sea.

By night
our ship ran onward toward the Ocean's bourne,
540 the realm and region of the Men of Winter,
hidden in mist and cloud. Never the flaming
eye of Helios lights on those men
at morning, when he climbs the sky of stars,
nor in descending earthward out of heaven;
545 ruinous night being rove over those wretches.
We made the land, put ram and ewe ashore,

and took our way along the Ocean stream
to find the place foretold for us by Circe.
There Perimedes and Eurylochus⁴⁹
pinioned⁵⁰ the sacred beasts. With my drawn blade
I spaded up the votive⁵¹ pit, and poured
libations⁵² round it to the unnumbered dead:
sweet milk and honey, then sweet wine, and last
clear water; and I scattered barley down.
Then I addressed the blurred and breathless dead,
vowing to slaughter my best heifer for them
before she calved, at home in Ithaca,
and burn the choice bits on the altar fire;
as for Tiresias, I swore to sacrifice
a black lamb, handsomest of all our flock.
Thus to assuage the nations of the dead
I pledged these rites, then slashed the lamb and ewe,
letting their black blood stream into the wellpit.
Now the souls gathered, stirring out of Erebus,⁵³
brides and young men, and men grown old in pain,
and tender girls whose hearts were new to grief;
many were there, too, torn by brazen lanceheads,
battle-slain, bearing still their bloody gear.
From every side they came and sought the pit
with rustling cries; and I grew sick with fear.
But presently I gave command to my officers
to flay those sheep the bronze cut down, and make
burnt offerings of flesh to the gods below—
to sovereign Death, to pale Persephone.⁵⁴
Meanwhile I crouched with my drawn sword to keep
the surging phantoms from the bloody pit
till I should know the presence of Tiresias.⁵⁵

One shade came first—Elpenor, of our company,
who lay unburied still on the wide earth
as we had left him—dead in Circe's hall,
untouched, unmourned, when other cares compelled us.
Now when I saw him there I wept for pity
and called out to him:

‘How is this, Elpenor,

how could you journey to the western gloom
swifter afoot than I in the black lugger?’

He sighed, and answered:

49. **Perimedes** (per' e mē' dōz) and **Eurylochus** (yū' rī' e kes)
50. **pinioned** (pin' yend) *v.* confined or shackled.
51. **votive** (vōt' iv) *adj.* done to fulfill a vow or express thanks.
52. **libations** (li bā' shenz) *n.* wine or other liquids poured upon the ground as a sacrifice or offering.

Vocabulary

assuage (ə swāj')
v. calm; pacify

53. **Erebus** (er' e bes) dark region under the earth through which the dead pass before entering the realm of Hades.

54. **Persephone** (per sef' e nē) wife of Hades.

55. **Tiresias** (tī rē' sē es)

40 Reading Check

What does Circe say that Odysseus must do in order to reach home?

40 Reading Check

Answer: Circe says that Odysseus must go to Hades, the land of the dead, in order to reach home. In Hades, Odysseus must consult the blind prophet Tiresias.

from the *Odyssey*, Part 1 1065

Differentiated Instruction

Strategy for Special Needs Students

To help students begin the new section, direct them to the italicized summary and review with them the parts of the story that have been omitted. Help students make the transition to the new section and answer any questions they may have about Circe's role in Odysseus' next adventure.

Vocabulary for Less Proficient Readers

Some of the vocabulary that relates to sailing and oceans may prove unfamiliar to students. Preview and teach the sea-faring jargon before students read the story:

- *mast* (line 528) a tall pole that holds a sail
- *spar* (line 528) another pole that holds a sail
- *canvas-bellying landbreeze* (line 532) a wind that fills a sail
- *Ocean's bourne* (line 539) the boundary of an ocean

'Son of great Laertes,

Odysseus, master mariner and soldier,
bad luck shadowed me, and no kindly power;
ignoble death I drank with so much wine.

590 I slept on Circe's roof, then could not see
the long steep backward ladder, coming down,
and fell that height. My neckbone, buckled under,
snapped, and my spirit found this well of dark.
Now hear the grace I pray for, in the name
595 of those back in the world, not here—your wife
and father, he who gave you bread in childhood,
and your own child, your only son, Telemachus,⁵⁶
long ago left at home.

When you make sail
and put these lodgings of dim Death behind,
600 you will moor ship, I know, upon Aeaea Island;
there, O my lord, remember me, I pray,
do not abandon me unwept, unburied,
45 to tempt the gods' wrath, while you sail for home;
but fire my corpse, and all the gear I had,
605 and build a cairn⁵⁷ for me above the breakers—
an unknown sailor's mark for men to come.
Heap up the mound there, and implant upon it
the oar I pulled in life with my companions.'

He ceased, and I replied:

610 'Unhappy spirit,
I promise you the barrow and the burial.'

So we conversed, and grimly, at a distance,
with my long sword between, guarding the blood,
while the faint image of the lad spoke on.
Now came the soul of Anticlea, dead,
615 my mother, daughter of Autolycus,⁵⁸
dead now, though living still when I took ship
for holy Troy. Seeing this ghost I grieved,
but held her off, through pang on pang of tears,
till I should know the presence of Tiresias.
620 Soon from the dark that prince of Thebes⁵⁹ came forward
bearing a golden staff; and he addressed me:

42 Critical Viewing

What can you infer about ancient Greek beliefs concerning death and the afterlife from lines 555–577 on page 1065 and from this illustration? [Infer]

56. Telemachus (te iem' ə kes)

57. cairn (kern) n. conical heap of stones built as a monument.

58. Autolycus (ô täl' i kes)

59. Thebes (thēbz)

Reading Skill
Historical and Cultural Context What ancient Greek values and beliefs are suggested by Elpenor's requests?

44 Reading Check

What does Elpenor's spirit ask of Odysseus?

42 Critical Viewing

Answer: From the illustration, you can infer that the Greeks believed that a person's spirit continued to exist after death. The spirit had to make a long journey to the underworld and could not complete its journey unless the proper rites were observed. The spirits that had not reached the underworld were frightening, restless, and hungry.

45 Reading Skill

Historical and Cultural Context

1. Discuss with students the kinds of requests people might make of their wills to be carried out after they die. Discuss how people's wills to dispose of their property and personal effects.
2. **Ask** students the Reading Skill question: What ancient Greek values and beliefs are suggested by Elpenor's requests?

Possible responses: He describes a burial that involves heaping stones over his corpse and putting a personal artifact, his oar—among the stones. Elpenor's request suggests that his spirit will be able to find peace after his corpse is treated according to ancient Greek rites.

44 Reading Check

Answer: Elpenor's spirit asks Odysseus to burn Elpenor's body to build a memorial for him on the shore of Aeaea Island.

from the *Odyssey*, Part 1, 1067

Differentiated Instruction

Culturally Responsive Instruction

Culture Focus After students have read the description of the Greeks' offerings to the dead, ask them to research the customs surrounding death in a culture other than their own. Cite, for example, the funeral pyre of the Hindus, the Jewish custom of sitting shiva, and the Mandan

Indian tradition of leaving the dead body on an elevated platform to decay naturally. Have students share their findings with the class. Then, discuss death and burial customs in students' own cultures.

Spiral Review

45 Narrative Poetry

1. Remind students that they studied narrative poetry (introduced on p. 609) in Unit 4.
2. **Ask** a volunteer to explain what narrative poetry is.
3. Then, **ask** students what elements of narrative poetry they have observed in the *Odyssey* so far.

Possible responses: Students may say they have noticed the elements of plot, character, and setting. They may also mention diction as an element of narrative poetry.

4. Tell students to keep these elements in mind, and **ask** the Narrative Poetry question.

Possible response: The words *cold*, *dead*, and *joyless* make me understand that the setting described by Elpenor is not enjoyable, hospitable, or pleasant.

46 Reading Skill

Historical and Cultural Context

1. Have students recall some of the incidents that led to trouble in Odysseus' voyage, such as his men's mutiny, or his refusal to leave the Cyclops' cave when he could have escaped easily.
2. **Ask** students if they see any patterns in the events that have caused Odysseus trouble.
3. **Ask** the Reading Skill question: What ancient Greek value is reflected in the "narrow strait" that Tiresias describes (lines 637–638)?

Possible responses: Tiresias indicates that Odysseus can overcome Poseidon's wrath if Odysseus focuses on his task and disciplines both himself and his crew. Odysseus will be able to return home only if he can practice self-restraint.

4. Point out that the "narrow strait" also refers to a real place—the Straits of Gibraltar.

45

Spiral Review Narrative Poetry

Analyze diction. What effect do the words *cold*, *dead*, and *joyless* have on your understanding of the place Elpenor describes?

**Reading Skill
Historical and Cultural Context** What ancient Greek value is reflected in the "narrow strait" that Tiresias describes (lines 637–638)?

60. *kine* (kin) *n.* cattle.

**Vocabulary
bereft** (bē reft')
adj. deprived

'Son of Laertes and the gods of old,
Odysseus, master of landways and seaways,
why leave the blazing sun, O man of woe,
to see the cold dead and the joyless region?
Stand clear, put up your sword;
let me but taste of blood, I shall speak true.'

At this I stepped aside, and in the scabbard
let my long sword ring home to the pommel silver,
as he bent down to the somber blood. Then spoke
the prince of those with gift of speech:

'Great captain,

a fair wind and the honey lights of home
are all you seek. But anguish lies ahead;
the god who thunders on the land prepares it,
not to be shaken from your track, implacable,
in rancor for the son whose eye you blinded.
One narrow strait may take you through his blows:
denial of yourself, restraint of shipmates.
When you make landfall on Thrinacia first
and quit the violet sea, dark on the land
you'll find the grazing herds of Helios
by whom all things are seen, all speech is known.
Avoid those kine,⁶⁰ hold fast to your intent,
and hard seafaring brings you all to Ithaca.
But if you raid the beeves, I see destruction
for ship and crew. Though you survive alone,
bereft of all companions, lost for years,
under strange sail shall you come home, to find
your own house filled with trouble: insolent men
eating your livestock as they court your lady.
Aye, you shall make those men atone in blood!
But after you have dealt out death—in open
combat or by stealth—to all the suitors,
go overland on foot, and take an oar,
until one day you come where men have lived
with meat unsalted, never known the sea,
nor seen seagoing ships, with crimson bows
and oars that fledge light hulls for dipping flight.
The spot will soon be plain to you, and I
can tell you how: some passerby will say,
"What winnowing fan is that upon your shoulder?"

1068 Themes in Literature: Heroism

Vocabulary Development

Vocabulary Reinforcement

Students will benefit from additional examples and practice with the vocabulary words. Reinforce their comprehension with "show-you-know" sentences. The first part of the sentence uses the vocabulary word in an appropriate context. The second part of the sentence—the "show-you-know" part—clarifies the first. Model the strategy with this example for *bereft*: The sailors' deaths left Odysseus lonely and *bereft* of his friends.

Then, give students these sentence prompts and coach them in creating the clarification part:

1. The toddler was *bereft* when her sister went to school; _____
Sample answer: her constant companion was gone until 3 P.M.
2. The business's bankruptcy left many small investors *bereft*; _____
Sample answer: many of them lost their life savings.

Halt, and implant your smooth oar in the turf
and make fair sacrifice to Lord Poseidon:
a ram, a bull, a great buck boar; turn back,
and carry out pure hecatombs⁶¹ at home
to all wide heaven's lords, the undying gods,
to each in order. Then a seaborne death
soft as this hand of mist will come upon you
when you are wearied out with rich old age,
your country folk in blessed peace around you.
And all this shall be just as I foretell.'

61. **hecatombs** (hek' ə tōmz') *n.* large-scale sacrifices to the gods in ancient Greece; often, the slaughter of 100 cattle at one time.

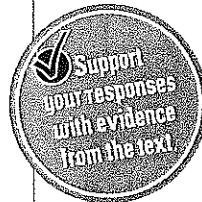
Critical Thinking

- Respond:** What do you think of Odysseus' plan for escaping from Polyphemus? Explain.
- (a) Before the meeting with the Cyclops, what had Odysseus received from Maron at Ismarus? (b) **Generalize:** What does the encounter with Maron reveal about ancient Greek attitudes regarding hospitality?
- How do Odysseus and his companions expect to be treated by the Cyclops? (b) **Make Inferences:** What "laws" of behavior and attitude does Polyphemus violate?
- (a) **Summarize:** How do Odysseus and his crew escape from the Cyclops? (b) **Evaluate:** What positive and negative character traits does Odysseus demonstrate in his adventure with the Cyclops?
- (a) **Compare and Contrast:** Compare and contrast Odysseus' reactions to the three ghosts he meets in the Land of the Dead—Elpenor, Anticlea, and Tiresias. (b) **Analyze:** What character trait does Odysseus display in the Land of the Dead that he did not reveal earlier?
- (a) **Summarize:** What difficulty does Tiresias predict for the journey to come? (b) **Speculate:** Why would Odysseus continue, despite the grim prophecies?
- Assess:** Judging from Tiresias' prediction, which heroic qualities will Odysseus need to rely upon as he continues his journey? Explain.



Do heroes have responsibilities?

(a) What are Odysseus' responsibilities as he reaches the land of the Cyclopes? (b) How well does he fulfill these responsibilities?



from the *Odyssey*, Part 1 1069

47 Humanities

Red figure krater, Niobid painter, 460–450 B.C.

The Niobid painter was a Greek artist who decorated vessels called *kraters*, which were used to mix wine with water. The painter is called "Niobid" because of a krater that bears the image of Niobe. Ask students:

How does this image help you better understand the story?

Possible response: The image indicates how the warriors fight.

ASSESS

Answers

Critical Thinking

Remind students to support their answers with evidence from the text.

- Possible response:** His plan is well thought out. He does not impulsively attack the Cyclops.
- (a) Gold, a silver winebowl, and twelve jars of brandy. (b) Hospitality is highly valued; hosts are judged by their courteousness and the richness of their gifts.
- (a) They expect to be honored. (b) He violates the laws of hospitality, of honoring the gods, and the taboo against cannibalism.
- (a) Odysseus blinds the Cyclops, and his men attach themselves to the underside of the Cyclops' sheep and escape when he lets his flocks out. (b) He displays curiosity, bravery, boastfulness, and cleverness.
- (a) He weeps when he encounters Elpenor and Anticlea, but he does not let Anticlea approach. He allows Tiresias to approach and listens to his prophecy. (b) Odysseus shows compassion and determination.
- (a) He predicts Odysseus will lose his ship and crew, struggle alone, and arrive home to trouble. (b) **Possible response:** He may think he can avoid Helias's cattle.
- Odysseus will need courage, resourcefulness, and leadership.



Do heroes have responsibilities?

(a) **Possible response:** He must keep his crew safe and solve problems. (b) **Possible response:** He fails because the Cyclops ends up eating several of the men.

Differentiated Instruction

Strategy for Less Proficient Readers

Have students prepare a two-column chart. In one column, they should write the events Tiresias foretells. As they read on, have them fill in the adventures to which the prophecies refer. Students will discover that line 637 refers to Scylla and Charybdis; line 638 refers to the Sirens; lines 639–646 refer to "... Twenty years gone, and I am home again" [Part 2]; and line 651 refers to Odysseus' Revenge [Part 2].

Strategy for Gifted/Talented Students

Suggest that students draw or paint a scene from the *Odyssey* in the same style as that shown on this page. Encourage students to research other examples of Greek art to gather specific details they might include, such as the patterns and borders used to frame the images.

The Sirens

Odysseus returns to Circe's island. The goddess reveals his course to him and gives advice on how to avoid the dangers he will face: the Sirens, who lure sailors to their destruction; the Wandering Rocks, sea rocks that destroy even birds in flight; the perils of the sea monster Scylla and, nearby, the whirlpool Charybdis;⁶² and the cattle of the sun god, which Tiresias has warned Odysseus not to harm.

As Circe spoke, Dawn mounted her golden throne,
and on the first rays Circe left me, taking
her way like a great goddess up the island.
675 I made straight for the ship, roused up the men
to get aboard and cast off at the stern.
They scrambled to their places by the rowlocks
and all in line dipped oars in the gray sea.
But soon an offshore breeze blew to our liking—
680 a canvas-bellying breeze, a lusty shipmate
sent by the singing nymph with sunbright hair.
So we made fast the braces, and we rested,
letting the wind and steersman work the ship.
The crew being now silent before me, I
685 addressed them, sore at heart:

Dear friends,
more than one man, or two, should know those things
Circe foresaw for us and shared with me,
690 so let me tell her forecast: then we die
with our eyes open, if we are going to die,
or know what death we baffle if we can. Sirens
weaving a haunting song over the sea
we are to shun, she said, and their green shore
all sweet with clover; yet she urged that I
alone should listen to their song. Therefore
695 you are to tie me up, tight as a splint,
erect along the mast, lashed to the mast,
and if I shout and beg to be untied,
take more turns of the rope to muffle me.'

I rather dwelt on this part of the forecast,
700 while our good ship made time, bound outward down
the wind for the strange island of Sirens.

62. Charybdis (kə rib' dis)

49 Critical Viewing

The sorceress Circe both helps and hinders Odysseus on his journey home. What can you tell about Circe from this illustration? [Deduce]

Literary Analysis

Epic Hero What does Odysseus reveal about his character by sharing information with his men?

51 Reading Check

What instructions does Odysseus give his shipmates as they prepare to deal with the Sirens?

49 Critical Viewing

Possible response: Circe looks seductive, confident of her power, mysterious, and a bit mischievous.

50 Literary Analysis

Epic Hero

1. Discuss with students how good leaders give responsibilities to their followers and trust them to do their work well.
2. **Ask** students how Odysseus' men might respond if asked to do a task that has not been explained to them.

Possible response: Odysseus' men have mutinied before. If asked to do something that does not make sense to them, they might refuse.

3. **Ask** the Literary Analysis question: What does Odysseus reveal about his character by sharing information with his men?

Possible response: Odysseus shows that he trusts his men to follow his orders. He also shows that he is not a leader who must keep all knowledge and power himself.

51 Reading Check

Answer: Odysseus asks his men to tie him to the mast.

from the *Odyssey*, Part 1 1071

Differentiated Instruction

Support for Special Needs Students

Provide students with additional support by having them read along with a recorded version of the *Odyssey*. Provide students with the *Hear It!* Audio CD, and have them follow the text for a section or two. Tell students that many epics were recited by storytellers, and discuss the difference between reading a text silently and hearing the story read aloud.

Strategy for Less Proficient Readers

Tell students that the Sirens were half bird, half woman. Discuss with students what kind of bird would be appropriate for a tempting Siren. Remind students that some birds are symbolic. The dove, for example, often is a symbol of peace; a peacock often symbolizes pride; and a raven often represents death. Ask students to sketch a Siren based on their discussions.

Reading Skill

Historical and Cultural Context

Ask students how the sun appeared to early peoples.

Possible response: The sun might appear to be a ball of fire.

Ask the Reading Skill question: What does Odysseus' mention of Helios reveal about ancient Greek beliefs regarding astronomical events?

Possible response: Greeks believed that gods controlled the sun and the planets. Helios controlled the sun.

► **Monitor Progress:** Review students' graphic organizers to ensure that they are making reasonable inferences.

► **Reteach:** Point out to students that the Greeks did not understand the science behind the rising and setting of the sun. The Greeks explained daylight as a god driving a chariot across the sky. Ask students to use research tools to find other examples of how Greeks explained natural phenomena.

Literary Analysis

Epic Hero

Point out the Sirens' strategy with students. Explain that they offer men the opportunity to escape from their homesickness and enjoy themselves. The men who are lured in by the Sirens then die at sea.

Ask the Literary Analysis question: Which details in the Sirens' song are designed to flatter the epic hero?

Possible response: The description of the Greeks' victory over Troy is designed to flatter Odysseus.

Reading Skill Historical and Cultural Context

What does Odysseus' mention of Helios reveal about ancient Greek beliefs regarding astronomical events?

Literary Analysis

Epic Hero Which details in the Sirens' song are designed to flatter the epic hero?

Then all at once the wind fell, and a calm came over all the sea, as though some power lulled the swell.

The crew were on their feet

705 briskly, to furl the sail, and stow it; then, each in place, they poised the smooth oar blades and sent the white foam scudding by. I carved a massive cake of beeswax into bits
52 and rolled them in my hands until they softened—
710 no long task, for a burning heat came down from Helios, lord of high noon. Going forward I carried wax along the line, and laid it thick on their ears. They tied me up, then, plumb amidships, back to the mast, lashed to the mast,
715 and took themselves again to rowing. Soon, as we came smartly within hailing distance, the two Sirens, noting our fast ship off their point, made ready, and they sang:

720 *This way, oh turn your bows,
Achaea's glory,
As all the world allows—
Moor and be merry.*

725 *Sweet coupled airs we sing,
No lonely seafarer
Holds clear of entering
Our green mirror.*

730 *Pleased by each purling note
Like honey twining
From her throat and my throat,
Who lies a-pining?*

735 *Sea rovers here take joy
Voyaging onward,
As from our song of Troy
Graybeard and rower-boy
Goeth more learnèd.*

53 *All feats on that great field
In the long warfare,
Dark days the bright gods willed,
Wounds you bore there.*

1072 Themes in Literature: Heroism

Vocabulary Development

Word Analysis

Tell students that the root word of *ardor* comes from a Latin word meaning "to burn." It can be a literal burning, as in a flame, or a metaphorical burning, as in enthusiasm (*His ardor for soccer was intense*) or passion (*His ardor for his wife pushed him to impress her with his bravery*). Have students look at the context of the Sirens' song and describe the type of "burning" they convey in their song.

Argos' old soldiery⁶³

53

*On Troy beach teeming,
Charmed out of time we see.
No life on earth can be
Hid from our dreaming.*

745 The lovely voices in ardor appealing over the water
made me crave to listen, and I tried to say
'Untie me!' to the crew, jerking my brows;
but they bent steady to the oars. Then Perimedes
got to his feet, he and Eurylochus,
750 and passed more line about, to hold me still.
So all rowed on, until the Sirens
dropped under the sea rim, and their singing
dwindled away.

My faithful company

rested on their oars now, peeling off
755 the wax that I had laid thick on their ears;
then set me free.

Scylla and Charybdis

But scarcely had that island
faded in blue air than I saw smoke
and white water, with sound of waves in tumult—
a sound the men heard, and it terrified them.

760 Oars flew from their hands; the blades went knocking
wild alongside till the ship lost way,
with no oar blades to drive her through the water.
Well, I walked up and down from bow to stern,
trying to put heart into them, standing over
765 every oarsman, saying gently,

'Friends,

have we never been in danger before this?
More fearsome, is it now, than when the Cyclops
768 penned us in his cave? What power he had!
Did I not keep my nerve, and use my wits
770 to find a way out for us?

63. Argos' old soldiery
soldiers from Argos, a city
in ancient Greece.

Vocabulary

ardor (är' dər) *n.*
passion; enthusiasm

54 Reading Check

How does Odysseus keep
his shipmates from hear-
ing the Sirens sing?

54 Reading Check

Answer: Odysseus puts wax in his
men's ears so they cannot hear the
Sirens.

from the *Odyssey*, Part 1 1073

Differentiated Instruction

PRE
AP

Strategy for Advanced Readers

Challenge students to update the Sirens' song for the present day. What new temptations or needs would they insert in the song? What types of words would the Sirens use today? Suggest that students rewrite the song or compose a new version of their own.

Strategy for Gifted/Talented Students

Ask students to set the Sirens' song to music. They can select existing instrumental music or compose their own accompaniment. Students also may want to chant the words in a rap. Offer opportunities for students to perform the song for the class.

55 Literary Analysis

Epic Hero

1. Ask volunteers to read the bracketed passage aloud. **Ask** the volunteers where they put the emphasis in their reading and why.

Possible response: Students may say that they emphasized the positive statement "this peril too shall be / something that we remember" (ll. 771–772) because it would be encouraging to listeners.

2. Review with students how Odysseus' audience might have responded to his speech. **Ask** what they might say to the question, "Have we never been in danger before this?"

Possible response: Odysseus' sailors might say, "Of course we've been in danger before. We can probably get out of this situation, too."

3. **Ask** the Literary Analysis question: What parts of Odysseus' speech demonstrate his strength as a leader?

Possible response: Odysseus addresses his men as "Friends," which shows that he considers them his equals. His reminders that the men have endured hardships before show that he is able to encourage and motivate his crew.

56 Connecting to the Big Question

1. Have a volunteer read aloud the bracketed passage.
2. **Ask:** How does Odysseus try to motivate his men in this passage?

Answer: He gives them clear orders and asks for help from Zeus.

3. **Ask:** How do the men react, and what does their reaction suggest about Odysseus' heroic qualities?

Possible response: The men spring to action. This reaction suggests that Odysseus knows exactly what to do to motivate his men. He can think on his feet.

Literary Analysis

Epic Hero What parts of Odysseus' speech demonstrate his strength as a leader?

64. **the combers** (kōm' ərs) and **the smoke** the large waves that break on the beach and the ocean spray.

65. **Scylla** (sil' ə)

66. **cuirass** (kwi ras') *n.* armor for the upper body.

67. **travail** (tre vāi') *n.* very hard work.

68. **gorge** (gōrj) *n.* throat or gullet.

69. **maelstrom** (māl' strem) *n.* large, violent whirlpool.

55 by hook or crook this peril too shall be something that we remember.

Now I say

Heads up, lads!
We must obey the orders as I give them.
775 Get the oar shafts in your hands, and lay back hard on your benches; hit these breaking seas. Zeus help us pull away before we founder.
56 You at the tiller, listen, and take in all that I say—the rudders are your duty; keep her out of the combers and the smoke;⁶⁴
780 steer for that headland; watch the drift, or we fetch up in the smother, and you drown us.'

That was all, and it brought them round to action. But as I sent them on toward Scylla,⁶⁵ I told them nothing, as they could do nothing.
785 They would have dropped their oars again, in panic, to roll for cover under the decking. Circe's bidding against arms had slipped my mind, so I tied on my cuirass⁶⁶ and took up two heavy spears, then made my way along
790 to the foredeck—thinking to see her first from there, the monster of the gray rock, harboring torment for my friends. I strained my eyes upon the cliffside veiled in cloud, but nowhere could I catch sight of her.

And all this time,
795 in travail,⁶⁷ sobbing, gaining on the current, we rowed into the strait—Scylla to port and on our starboard beam Charybdis, dire gorge⁶⁸ of the salt seatide. By heaven! when she vomited, all the sea was like a cauldron
800 seething over intense fire, when the mixture suddenly heaves and rises.

The shot spume soared to the landside heights, and fell like rain. But when she swallowed the sea water down we saw the funnel of the maelstrom,⁶⁹ heard the rock bellowing all around, and dark sand raged on the bottom far below.
805 My men all blanched against the gloom, our eyes

1074 Themes in Literature: Heroism

Vocabulary Development

Selection Vocabulary Reinforcement

To reinforce and assess students' comprehension of selection vocabulary words, give them sentences using the words in which the word may or may not be used correctly. Students must tell whether the use is correct and explain their answers. Use these sentences:

1. One of the disloyal men made an *insidious* argument that tempted others to make dangerous choices.

Answer: Yes, *insidious* is used correctly here. *Insidious* means "crafty," and the disloyal man tempts others.

2. The faithful servant made an *insidious* choice that proved to be safe and reasonable.

Answer: No, *insidious* is not used correctly. It means "crafty" or "disloyal," and the servant is loyal and makes a reasonable choice.



were fixed upon that yawning mouth in fear
of being devoured.

Then Scylla made her strike,

310 whisking six of my best men from the ship.
I happened to glance aft at ship and oarsmen
and caught sight of their arms and legs, dangling
high overhead. Voices came down to me
in anguish, calling my name for the last time.

315 A man surfcasting on a point of rock
for bass or mackerel, whipping his long rod
to drop the sinker and the bait far out,

57

◀ **Critical Viewing**

How does this image compare with the description of Scylla in the scene? [**Compare and Contrast**]

58

Reading Check

What demand does Odysseus make of his men as they approach the rough waters?

57 Critical Viewing

Possible response: The image shows the men dangling in the air, just as they are described in the text. Homer doesn't describe Scylla's physical appearance in detail, but the picture, like the text, portrays her as a horrible monster.

58 Reading Check

Answer: Odysseus orders his shipmates to row hard and set a course.

from the *Odyssey*, Part 1, 1075

Differentiated Instruction

Culturally Responsive Instruction

Culture Focus Discuss with students examples of how boats are used in various cultures and time periods. For example, different cultures use boats for war, pleasure, athletics, procurement of food, and trade. Have students give examples of different types of boats and their uses. In addition to being useful objects, what do boats symbolize for the people and cultures that build them?



Enrichment for Advanced Readers

Have students learn more about creatures, such as Scylla, that once were thought to lure sailors into dangerous waters. Ask them to search research tools to find further descriptions for creatures such as Sirens, mermaids, and water nymphs. Have them find out what made these creatures so attractive, and then share their findings with the class.

Reading Skill

Historical and Cultural Context

Review with students some of the specific gods that Odysseus has encountered and the elements that these gods controlled.

Ask the first Reading Skill question: Which details here suggest that ancient Greeks believed the gods controlled the weather?

Possible response: Odysseus claims that Zeus creates storms and can manipulate winds and clouds.

Reading Skill

Historical and Cultural Context

Have students recall Odysseus' argument with Poseidon. **Ask** how Poseidon felt toward Odysseus.

Answer: Poseidon was angry with Odysseus because he had blinded Poseidon's son, the Cyclops.

Ask the second Reading Skill question: How does this passage show that ancient Greeks believed their gods had human-like emotions?

Possible response: Helios loves his sheep and would be angry if they were hurt.

Reading Skill Historical and Cultural Context Which details here suggest that ancient Greeks believed the gods controlled the weather?

Reading Skill Historical and Cultural Context How does this passage show that ancient Greeks believed their gods had human-like emotions?

will hook a fish and rip it from the surface
to dangle wriggling through the air:

820 were borne aloft in spasms toward the cliff.

so these

She ate them as they shrieked there, in her den,
in the dire grapple, reaching still for me—
and deathly pity ran me through
at that sight—far the worst I ever suffered,
825 questing the passes of the strange sea.

The Rocks were now behind; Charybdis, too,
and Scylla dropped astern.

We rowed on,

The Cattle of the Sun God

In the small hours of the third watch, when stars
that shone out in the first dusk of evening
830 had gone down to their setting, a giant wind
blew from heaven, and clouds driven by Zeus
shrouded land and sea in a night of storm;
so, just as Dawn with fingertips of rose
touched the windy world, we dragged our ship
835 to cover in a grotto, a sea cave
where nymphs had chairs of rock and sanded floors.
I mustered all the crew and said:

'Old shipmates,
our stores are in the ship's hold, food and drink;
the cattle here are not for our provision,
840 or we pay dearly for it.

60 Fierce the god is
who cherishes these heifers and these sheep:
Helios; and no man avoids his eye.'

To this my fighters nodded. Yes. But now
we had a month of onshore gales, blowing
845 day in, day out—south winds, or south by east.
As long as bread and good red wine remained
to keep the men up, and appease their craving,
they would not touch the cattle. But in the end,
when all the barley in the ship was gone,

850 hunger drove them to scour the wild shore
with angling hooks, for fishes and seafoal,
whatever fell into their hands; and lean days
wore their bellies thin.

The storms continued.

So one day I withdrew to the interior
to pray the gods in solitude, for hope
that one might show me some way of salvation.
Slipping away, I struck across the island
to a sheltered spot, out of the driving gale.
I washed my hands there, and made supplication
to the gods who own Olympus,⁷⁰ all the gods—
860 but they, for answer, only closed my eyes
under slow drops of sleep.

Now on the shore Eurylochus
made his insidious plea:

'Comrades,' he said,

'You've gone through everything; listen to what I say.
865 All deaths are hateful to us, mortal wretches,
but famine is the most pitiful, the worst
end that a man can come to.

Will you fight it?

Come, we'll cut out the noblest of these cattle
for sacrifice to the gods who own the sky;
870 and once at home, in the old country of Ithaca,
if ever that day comes—

875 we'll build a costly temple and adorn it
with every beauty for the Lord of Noon.⁷¹
But if he flares up over his heifers lost,
wishing our ship destroyed, and if the gods
make cause with him, why, then I say: Better
open your lungs to a big sea once for all
than waste to skin and bones on a lonely island!

Thus Eurylochus; and they murmured 'Aye!'
880 trooping away at once to round up heifers.
Now, that day tranquil cattle with broad brows
were gazing near, and soon the men drew up
around their chosen beasts in ceremony.
They plucked the leaves that shone on a tall oak—
885 having no barley meal—to strew the victims,
performed the prayers and ritual, knifed the kine

70. **Olympus** (ō lim' pēs)
Mount Olympus, home of
the gods.

Vocabulary

insidious (in sid' ē es)
adj. characterized by
craftiness and betrayal

71. **Lord of Noon Helios.**

Literary Analysis

Epic Hero How are
the values of Eurylochus
different from those of
Odysseus?

22 Reading Check

Who owns the heifers
and sheep on the island?

from the *Odyssey*, Part 1 1077

1 Literary Analysis

Epic Hero

1. Discuss with students Odysseus' response to the shortage of food. **Ask** them why they think Odysseus is able to resist the temptation of eating the cows he sees before him.

Possible response: Odysseus received Circe's warning and clearly knows that he and his men will suffer if the cows are harmed. Perhaps Odysseus has more self-discipline than his men have.

2. Then, **ask** why students think Eurylochus was able to convince the sailors that they should eat the cattle.

Possible response: The sailors were all hungry, and Odysseus was not there to remind them of the punishment they would receive for harming the cattle.

3. **Ask** the Literary Analysis question: How are the values of Eurylochus different from those of Odysseus?

Possible response: Eurylochus believes it is better to tempt the wrath of the gods and sacrifice the cattle than to risk starvation on the island. Odysseus believes that the warning to avoid eating the cattle must be observed at all costs.

22 Reading Check

Answer: The sun god Helios owns the heifers and sheep on the island.

Differentiated Instruction

PRE AP Strategy for Advanced Readers

Most sea captains keep a log, a record of events and sailing data for each day of a voyage. Ask students to write three to five entries in a ship's log that Odysseus might have kept on his journey. Entries should be based on events from Part 1 of the *Odyssey*.

Strategy for Gifted/Talented Students

Ask students to draw their own maps tracing Odysseus' route. Encourage them to add photographs or illustrations to depict the Mediterranean setting and specific episodes and figures from the *Odyssey*.

33 Literature in Context

Geography Connection Odysseus sailed throughout the Mediterranean, leaving from Troy in modern day Turkey, past Crete, to several small islands off the coasts of Sicily, Tunisia, Sardinia, Italy, and Corsica. Scholars speculate that the "narrow strait" mentioned in line 637 might be the Straits of Gibraltar.

Connect to the Literature You may wish to compare the places on the map on p. 1078 with a current map of the Mediterranean. Point out the locations of Troy, Ithaca, and the Straits of Gibraltar. **Ask** students the **Connect to the Literature** question: How does the inclusion of real places make the story's imaginary events more believable?

Answer: Real places lend credibility to Homer's tale. By mentioning them, he also helps the readers of his time connect to the story.

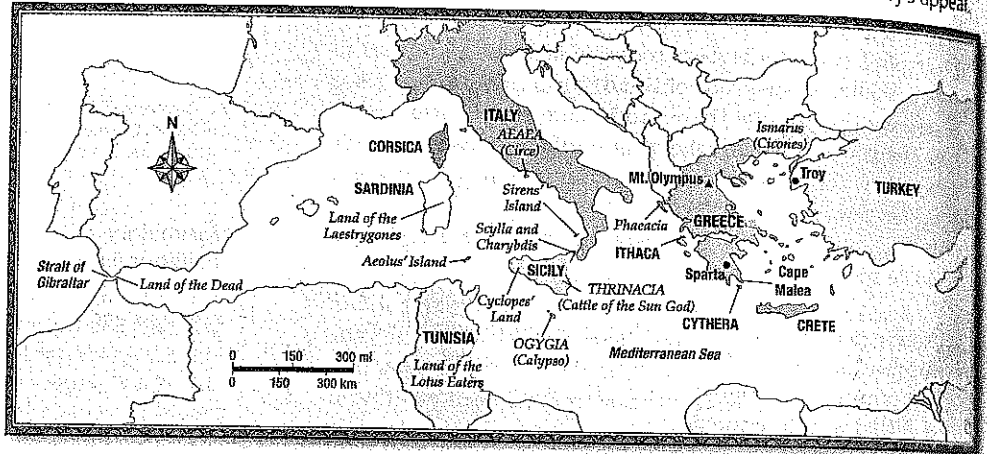
63

LITERATURE IN CONTEXT

Geography Connection

Real Places and Imaginary Events in the *Odyssey*

Odysseus' journey carries him to real places, including Troy, Sparta, and the Strait of Gibraltar. However, in the story, many of these real places are populated by imaginary creatures, such as the Cyclopes and the Sirens. The combination of real places and fantastic events is part of the story's appeal.



Connect to the Literature

How does the inclusion of real places make the story's imaginary events more believable?

and flayed each carcass, cutting thighbones free
to wrap in double folds of fat. These offerings,
with strips of meat, were laid upon the fire.
890 Then, as they had no wine, they made libation
with clear spring water, broiling the entrails first;
and when the bones were burnt and tripe shared,
they spat the carved meat.

Just then my slumber
left me in a rush, my eyes opened,
895 and I went down the seaward path. No sooner
had I caught sight of our black hull, than savory
odors of burnt fat eddied around me;
grief took hold of me, and I cried aloud:

'O Father Zeus and gods in bliss forever,
900 you made me sleep away this day of mischief!
O cruel drowsing, in the evil hour!
Here they sat, and a great work they contrived.'⁷²

72. *contrived* (ken trīvd') v.
thought up; devised.

1078 Themes in Literature: Heroism

Vocabulary Development

Ocean and Sailing Terms

You may wish to clarify with students the terms related to the ocean that are used in this section of the *Odyssey*. With a clearer sense of what these terms mean, students should get a better picture of this crucial scene in the story.

Gales: winds

Astern: behind a ship

Thunderhead: storm cloud

Squall: storm

Bilge: the bottommost, interior part of a ship

Stepping the mast and sail: setting up a mast and sail by securing it into the hull of a ship, usually on the ship's keel

Lampetia⁷³ in her long gown meanwhile
had borne swift word to the Overlord of Noon:
‘They have killed your kine.’

905 And the Lord Helios
burst into angry speech amid the immortals:

910 ‘O Father Zeus and gods in bliss forever,
punish Odysseus’ men! So overweening,
now they have killed my peaceful kine, my joy
at morning when I climbed the sky of stars,
and evening, when I bore westward from heaven.
Restitution or penalty they shall pay—
and pay in full—or I go down forever
to light the dead men in the underworld.’

915 Then Zeus who drives the stormcloud made reply:
‘Peace, Helios: shine on among the gods,
shine over mortals in the fields of grain.
Let me throw down one white-hot bolt, and make
splinters of their ship in the winedark sea.’

920 —Calypso later told me of this exchange,
as she declared that Hermes⁷⁴ had told her.
Well, when I reached the sea cave and the ship,
I faced each man, and had it out; but where
could any remedy be found? There was none.
925 The silken beeves⁷⁵ of Helios were dead.
The gods, moreover, made queer signs appear:
cownhides began to crawl, and beef, both raw
and roasted, lowed like kine upon the spits.

930 Now six full days my gallant crew could feast
upon the prime beef they had marked for slaughter
from Helios’ herd; and Zeus, the son of Cronus,
added one fine morning.

All the gales
had ceased, blown out, and with an offshore breeze
we launched again, stepping the mast and sail,
935 to make for the open sea. Astern of us
the island coastline faded, and no land
showed anywhere, but only sea and heaven,
when Zeus Cronion piled a thunderhead
above the ship, while gloom spread on the ocean.

73. *Lampetia* (lam pē' she)
a nymph.

74. *Hermes* (her' mēz') *n.* god
who serves as herald and
messenger of the other
gods.

75. *beeves* (bēvz) *n.* alternate
plural form of “beef.”

Literary Analysis

Epic Hero Analyze the nonlinear plot development in this section. What details in lines 920–921 clarify the flashback presented here?

65 Reading Check

What do Odysseus’ shipmates do while he is sleeping?

64 Literary Analysis

TEKS (5)(A)

Epic Hero

1. Read aloud Helios’ complaint to Zeus in lines 907–914. Then, discuss with students Odysseus’ unusual perspective. **Ask** students how Odysseus could have information about a conversation between two gods.

Possible response: Odysseus was not present, so someone who was there must have given him the information.

2. Discuss whether Odysseus could have known about Helios’ conversation with Zeus at the time that it happened. **Ask** students whether Odysseus might have made different decisions if he had known about Zeus’s promise to hit his ship with a “bolt.”

Possible response: Odysseus could not have known of the conversation until later. He showed no indication that he is threatened by Zeus when he tries to sail away.

3. **Ask** the Literary Analysis question: Analyze the nonlinear plot development in this section. What details in lines 920–921 clarify the flashback presented here?

Answer: Odysseus indicates that he learns this information late from Calypso, who heard the story from the god Hermes.

65 Reading Check

Answer: While Odysseus is sleeping, his men sacrifice some of the cattle belonging to Helios.

We held our course, but briefly. Then the squall struck whining from the west, with gale force, breaking both forestays, and the mast came toppling aft along the ship's length, so the running rigging showered into the bilge.

On the afterdeck the mast had hit the steersman a slant blow bashing the skull in, knocking him overside, as the brave soul fled the body, like a diver.

With crack on crack of thunder, Zeus let fly a bolt against the ship, a direct hit, so that she bucked, in reeking fumes of sulphur, and all the men were flung into the sea. They came up 'round the wreck, bobbing awhile like petrels⁷⁶ on the waves.

No more seafaring homeward for these, no sweet day of return; the god had turned his face from them.

I clambered fore and aft my hulk until a comber split her, keel from ribs, and the big timber floated free; the mast, too, broke away. A backstay floated dangling from it, stout rawhide rope, and I used this for lashing mast and keel together. These I straddled, riding the frightful storm.

Nor had I yet seen the worst of it: for now the west wind dropped, and a southeast gale came on—one more twist of the knife—taking me north again, straight for Charybdis. All that night I drifted, in the sunrise, sure enough, I lay off Scylla mountain and Charybdis deep. There, as the whirlpool drank the tide, a billow tossed me, and I sprang for the great fig tree, catching on like a bat under a bough. Nowhere had I to stand, no way of climbing, the root and bole⁷⁷ being far below, and far above my head the branches and their leaves, massed, overshadowing Charybdis pool. But I clung grimly, thinking my mast and keel would come back to the surface when she spouted.

67 Critical Viewing

In the *Odyssey*, Odysseus' son Telemachus searches for his father in a ship like this one. From what you observe in the painting, how does this ship compare with modern ships? [Compare and Contrast]

76. petrels (pe' trelz) *n.* small, dark sea birds.

Literary Analysis

Epic Hero Which of Odysseus' heroic qualities does he demonstrate in this passage?

Reading Skill

Historical and Cultural Context How might the figurative language "one more twist of the knife" relate to this work's historical and cultural setting?

77. bole (bōl) *n.* tree trunk.

70 Reading Check

How is Odysseus' ship destroyed?

67 Critical Viewing

Possible response: Most ships today are powered by engines and propellers rather than by the wind and oars. Today's ships make use of highly advanced technology both to navigate and to communicate with other ships.

68 Literary Analysis

Epic Hero

1. Recount with students the calamity that has befallen Odysseus' men, including the destruction of the ship and the death of his crew. **Ask** students if there are any other survivors from the wreck.

Answer: Odysseus does not mention any survivors.

2. Read aloud lines 948–955. Then, **ask** students what hope they see for Odysseus to return home.

Possible responses: Students may say that Odysseus has escaped from disasters before. Or they may say that he no longer has men to assist him, and that he has powerful gods angry at him, so his chances for survival do not look promising.

3. **Ask** the Literary Analysis question: Which of Odysseus' heroic qualities does he demonstrate in this passage?

Possible response: Odysseus is brave, resourceful, and skillful at seafaring. He also is determined. Even though it would seem that he is destined for certain death, he refuses to give up.

69 Reading Skill TEKS (2)(C)

Historical and Cultural Context

1. Review with students the types of weapons Odysseus and his men had at their disposal.

2. **Ask** the Reading Skill question: How might the figurative language "one more twist of the knife" relate to this work's historical and cultural setting?

Answer: It relates to the weapons used by fighters: they used knives and swords, not guns and bombs.

70 Reading Check

Answer: Zeus destroys the ship with a "bolt."

from the *Odyssey*, Part 1, 1081

Differentiated Instruction

Strategy for Special Needs Students

Have students use the headers throughout Part 1 to create a list of the key episodes in correct chronological order. Then, give each student an enlarged photocopy of the map on page 1078, and have them draw arrows from the location of the first event to the location of the second event, and so on. Ask them whether the map seems to be making direct progress toward his home in Ithaca, and to explain why or why not.

Strategy for Gifted/Talented Students

Explain that the *Odyssey* was written in verse, as is Fitzgerald's translation; but whereas the translation is irregular in rhythm, the original was written in dactylic hexameter—lines of six feet or "beats," usually of three syllables each, with the stress on the first syllable. Challenge students to rewrite their favorite portion of Part I using this rhythm. Invite students to share their translations with the class.

D Literary Analysis

Epic Hero

- Ask** students the Literary Analysis question: In what way do lines 994–997 remind you that Odysseus is telling his story to an audience?
- Possible response:** Odysseus breaks off his narrative and speaks directly to his host.

ASSESS

Answers

Critical Thinking

emind students to support their answers with evidence from the text.

- Possible responses:** Some students may say that they would feel proud to have Odysseus as their leader because he is brave. Others might be afraid because he tends to encounter dangerous situations.
- (a) Odysseus drags the men back onto the ship. (b) Odysseus understands that his men will be glad they went with him once the lotus's effects wear off.
- (a) The crew kills the cattle because they are hungry. (b) Odysseus reacts with frustration and anger, showing that he takes the commands of the gods seriously.
- (a) **Possible response:** People enjoy stories about dangerous moments, journeys, monsters, and heroes. (b) **Possible response:** Some students may have developed a greater appreciation for the story after listening to their classmates.
- The *Odyssey* is typical of the non-English-speaking, classical, ancient Greek literary tradition in that it tells the story of a hero, gods, and monsters, and it explores themes of fate and destiny. TEKS (5)(D)

Do heroes have responsibilities?

Possible response: I don't think Odysseus could have saved his men. There is no way he can watch his men die instantly. Also, Odysseus knows that the gods make him sleep peacefully through the sacrifice of the cattle. This suggests that fate had a role in the men's deaths.

980 And ah! how long, with what desire, I waited!
till, at the twilight hour, when one who hears
and judges pleas in the marketplace all day
between contentious men, goes home to supper,
the long poles at last reared from the sea.

985 Now I let go with hands and feet, plunging
straight into the foam beside the timbers,
pulled astride, and rowed hard with my hands
to pass by Scylla. Never could I have passed her
had not the Father of gods and men,⁷⁸ this time,
kept me from her eyes. Once through the strait,
nine days I drifted in the open sea
990 before I made shore, buoyed up by the gods,
upon Ogygia⁷⁹ Isle. The dangerous nymph
Calypso lives and sings there, in her beauty,
and she received me, loved me.

78. Father . . . men Zeus.

79. Ogygia (o jĭj' ī ə)

Literary Analysis

Epic Hero In what way do lines 994–997 remind you that Odysseus is telling his story to an audience?

71
995

But why tell
the same tale that I told last night in hall
to you and to your lady? Those adventures
made a long evening, and I do not hold
with tiresome repetition of a story."

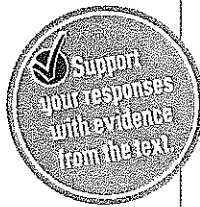
Critical Thinking

- Respond:** If you were one of Odysseus' crew, how would you feel about having him as your leader? Explain your response.
- (a) In the episode of the Lotus-Eaters, how does Odysseus handle the men who ate the lotus? (b) **Interpret:** What does Odysseus understand that his men do not?
- (a) In the episode of the Cattle of the Sun God, why does the crew kill the cattle? (b) **Analyze:** What does Odysseus' reaction to this act show about the importance of the gods to him?
- (a) **Evaluate:** Why do you think the *Odyssey* has endured as a great literary work? (b) **Discuss:** In a group, share your ideas.
- Analyze:** Review the information provided about Homer on page 1043. In what ways is the *Odyssey* typical of the non-English-speaking, classical, ancient Greek literary tradition?



Do heroes have responsibilities?

Could Odysseus have prevented his men from eating the cattle of Helios and so saved their lives? Explain.



1082 Themes in Literature: Heroism

Assessment Resources

Unit 6 Resources

- L5 L2 ELL** Selection Test A, pp. 38–40. Administer Test A to less advanced students.
- L5 L4 ELL** Selection Test B, pp. 41–43. Administer Test B to on-level or more advanced students.
- L5 L4** Open-Book Test, pp. 35–37. As an alternative, give the Open-Book Test.

All Customizable Test Bank

All Self-tests

Students may prepare for the Selection Test by taking the Self-test online.

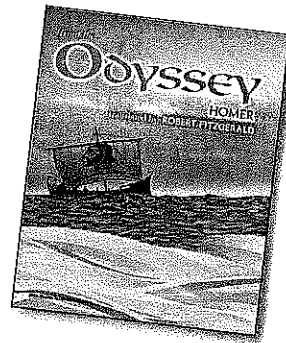
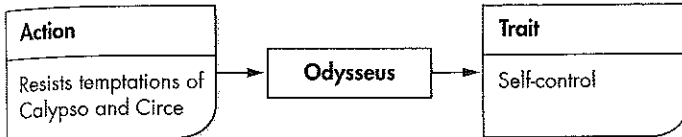


All assessment resources are available at www.PHLitOnline.com.



Literary Analysis: Epic Hero

- (a) Use a chart to identify three actions that the **epic hero** Odysseus performs. (b) For each action, list the trait that it reveals. (c) Then, explain which traits the ancient Greeks admired most.



- Most of Part 1 is presented in the form of a **flashback**. (a) To analyze this nonlinear plot development, list the events of Part 1 in chronological order, beginning with the end of the Trojan War. (b) Compare this nonlinear plot development to linear plot development. How would the effect of the epic have been different had it been written in strictly chronological order?

Reading Skill: Historical and Cultural Context

- Consider the **cultural and historical context, or setting**, of Homer's *Odyssey*. What role do ancient Greek religious beliefs play in the epic? Provide examples from the text to support your response.
- What forms of modern technology could have helped Odysseus?

Vocabulary

Practice Identify the word in each group that does not belong with the others. Explain your response.

- plundered, robbed, donated
- dispatched, hesitated, completed
- assuage, soothe, increase
- bereft, after, without
- ardor, emotion, apathy
- insidious, traitorous, friendly

Word Power Use the context of the sentences and what you know about the **Old English prefix be-** to explain your answer to each question.

- If people *begrudge* your success, are they happy for you?
- What might happen if a sailing ship were *becalmed*?

Word Power

The **Old English prefix be-** means "around," "make," or "covered with."

Apply It Explain how the root *be-* helps you determine the meanings of these words. Consult a dictionary if necessary.

- bemuse
- belittle
- befriend

Answers continued

- Hesitated; *Dispatched* and *completed* are synonyms.
- Increase; *Assuage* and *soothe* are synonyms.
- After; *Bereft* and *without* are synonyms.
- Apathy; *Ardor* and *emotion* both refer to passion.
- Friendly; *Insidious* and *traitorous* are synonyms.

Word Power

Sample answers:

- No, the prefix *be-* means "around," "make," or "covered with," and *begrudge* means

"to resent" or "have a grudge around something." If someone *begrudges* your happiness, he or she resents you.

- The prefix *be-* means "around," "make," or "covered with," and *becalmed* means "made calm." If a sailing ship were *becalmed*, it would be made calm and would stop moving.

Word Power: Apply It

Sample answers: To *bemuse* is to make someone confused or bewildered. To *belittle* someone is to make him or her feel or seem little or unimportant. To *befriend* someone is to make friends with him or her.

Literary Analysis TEKS (5)(A)

- (a) **Action:** Odysseus tricks the Cyclops to escape his cave; he taunts the Cyclops and receives Poseidon's wrath; he urges men not to lose heart in rough seas. (b) **Trait:** cleverness; pride or boldness; fellowship (c) The Greeks admired wit, cleverness, and boldness.

For other sample answers, see *Graphic Organizer Transparencies, Literary Analysis Graphic Organizer A*, p. 185, and the **Additional Answers** section.

- (a) The Trojan War ends; the winds carry Odysseus to Ismarus where his men battle the Cicones; he escapes from the Lotus-Eaters, the land of forgetfulness; he is captured by and escapes from the Cyclops; he sails to Aeolia and to Laestrygonia and later reaches Aeaea, where he is held by the sorceress Circe; he visits the Land of the Dead to get information from Tiresias; he escapes from the Sirens by lashing himself to a mast; he loses men to the sea monster Scylla; his men anger the sun god Helios when they eat his cattle; and Zeus punishes the men by destroying Odysseus' ship. (b) If the epic had been written in strictly chronological order, the reader would have lost the sense of mystery about what brought the characters to where they were. The reader would have lost the fun of filling in the background.

Reading Skill

- Greek religious beliefs are illustrated in the way the Greeks speak directly to the gods, offer them sacrifices, and suffer their anger.
- Odysseus would have benefited from a navigation system and a communication system.

Vocabulary

Practice

Sample answers:

- Donated; *Plundered* and *robbed* are synonyms.