2.1 Examine ideas and values of the classical world.
2.5 Demonstrate understanding of the relationship between aspects of the classical world and aspects of other cultures. (Int.)

THE ODYSSEY

In this unit we prepare for the 2.5 Classical Studies internal assessment and the 2.1 Classical Studies external assessment. The internal assessment will focus on the relationship between the Homeric hero and a textual hero from a different time period. The external assessment will focus on the ideas and values demonstrated in Homer’s Odyssey.

The internal is worth 6 UE Reading/Writing Credits and NCEA Literacy Credits. The external is worth 4 UE Reading/Writing Credits and NCEA Literacy Credits.
# Table of Contents

The Standard - AS91200 (2.1) ................................................. 1
Timeline: Greek History ....................................................... 2
Map of Odysseus’ World ..................................................... 3
The Epic Tradition .............................................................. 4
The Language of Homer ....................................................... 5
The Relationship of Gods and Humans ................................. 6
  Athena ........................................................................... 6
  Homer’s Concept of the Gods and the Roles they Play Worksheet .................................................... 7
The Ideas and Values of Homer’s Society ......................... 8
  The Homeric Hero .......................................................... 10
  What Makes a Homeric Hero? ......................................... 11
  Xenia ............................................................................ 12
  Justice and Revenge ......................................................... 14
  The Ideal Homeric Woman Worksheet ............................ 15
  Themes in the Odyssey ..................................................... 16
Epithets and Formulaic Phrases for Each Character Worksheet .................................................. 17
2.5 Internal Assessment – The Hero Through Time .......... 20
  Atticus Finch ................................................................. 20
  Frodo Baggins ................................................................. 25
  Harry Potter .................................................................. 26
  Katniss Everdeen ............................................................ 27
  Internal Assessment Brainstorm Templates ............... 28
The Odyssey Revision Suggestions .................................. 30
Approaches to the Year 12 Ideas and Values Exam ......... 31
Previous 2.1 Ideas and Values Questions ....................... 33
Achievement Standard

<table>
<thead>
<tr>
<th>Subject Reference</th>
<th>Classical Studies 2.1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Examine ideas and values of the classical world.</td>
</tr>
<tr>
<td>Level</td>
<td>2</td>
</tr>
<tr>
<td>Credits</td>
<td>4</td>
</tr>
<tr>
<td>Assessment</td>
<td>External</td>
</tr>
<tr>
<td>Subfield</td>
<td>Social Science Studies</td>
</tr>
<tr>
<td>Domain</td>
<td>Classical Studies</td>
</tr>
<tr>
<td>Status</td>
<td>Registered</td>
</tr>
<tr>
<td>Status date</td>
<td>17 November 2011</td>
</tr>
<tr>
<td>Review date</td>
<td>31 December 2018</td>
</tr>
<tr>
<td>Date published</td>
<td>20 November 2014</td>
</tr>
</tbody>
</table>

This achievement standard involves examining ideas and values of the classical world.

**Achievement Criteria**

<table>
<thead>
<tr>
<th>Achievement</th>
<th>Achievement with Merit</th>
<th>Achievement with Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examine ideas and values of the classical world.</td>
<td>Examine, in-depth, ideas and values of the classical world.</td>
<td>Examine, with perception, ideas and values of the classical world.</td>
</tr>
</tbody>
</table>

**Explanatory Notes**


2. **Examine involves:**
   - Using primary source evidence.
   - Explaining the ideas and values of the ancient Greeks and/or Romans as communicated through the literary texts of the classical world.
   - Drawing conclusions.

   **Examine, in-depth, involves:**
   - Giving an informed explanation of the ideas and values of the ancient Greeks and/or Romans as communicated through the literary texts of the classical world.
   - Drawing conclusions that are supported by primary source evidence.

   Features of an informed explanation include:
   - Using primary source evidence of specific relevance to the context.

   - Explaining a range of aspects and/or factors.

   **Examine, with perception, involves:**
   - Giving an explanation that shows insight into the ideas and values of the ancient Greeks and/or Romans as communicated through the literary texts of the classical world.
   - Drawing developed conclusions, e.g. about the nature of conflict between the individual and state.

   Features of a perceptive explanation may include but are not limited to:
   - Reasons for similarities and differences.
   - Themes and patterns.
   - Cultural expectations and codes of behaviour.

3. **Ideas and values** may include but are not limited to:
   - Social relationships and the role of the individual.
   - Leadership and heroism.
   - Power and freedom.
   - Social and cultural behaviours.
   - Religious beliefs.
   - Ideals of behaviour and national identity.
   - Literary conventions.
   - Influence on other cultures.

4. **Literary texts of the classical world** may include:
   - Homeric epic.
   - Greek tragedy.
   - Roman love poetry.

   Elaboration of specific contexts is provided in the Teaching and Learning Guide and the Assessment Specifications.

5. Assessment Specifications for this achievement standard can be accessed through the Classical Studies Resources page found at http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/ncea-subject-resources/.

**NB:** The four ideas and values (#3) in bold above will be accessed in the external exam. However, these can change by 31st March 2016. Your teacher will notify you of any changes.
Timeline: Greek History – Dates relevant to the *Odyssey*

<table>
<thead>
<tr>
<th>1500 BC</th>
<th>1400 BC</th>
<th>1300 BC</th>
<th>1200 BC</th>
<th>1100 BC</th>
<th>1000 BC</th>
<th>900 BC</th>
<th>800 BC</th>
<th>700 BC</th>
</tr>
</thead>
<tbody>
<tr>
<td>People were focussed on survival. The leader was called a <strong>Wanax</strong>. He was a king/warlord and it was important for the peasants to have protection from the <strong>Wanax</strong> in this warring society.</td>
<td>A rapid decrease in population and civilisation. Economic collapse, the end of writing for several hundred years. There is a distinct lack of evidence of any society at all.</td>
<td>After the Dark Age came a time of huge expansion. Writing was redeveloped, society grew and developed. People had spare time for entertainment.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Bronze Age/Mycenaean Age of Greece</strong></td>
<td><strong>The Dark Age of Greece</strong></td>
<td><strong>Homeric Society</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Odyssey was set in Mycenaean Greece.</strong></td>
<td></td>
<td><strong>The Odyssey was written in Homeric Society.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Map of Odysseus' World

Odysseus' World

Hades
Lycytriygians
Circe's Island
Sirens
Floating Island of Aeolus
Trinacria
Cylops Polyphemus
Troy
Ithaca
Scheria Phaiakians
Mount Olympus
Delphi
Ismaros
Lotophagi
Lotus
Calypso's Island
Ogygia
Skylla & Charybdis
Sparta
Athens
Crete
Cythera
Cyprus
Mediterranean Sea
The Epic Tradition

The Odyssey is an epic poem in the strictest sense of the word. It is a long poem with a story line about the adventures of heroes and men and their relations with their gods.

It is composed as verse in successive hexameters and it is sung or recited by the poet who, according to the ancient Greeks, received his inspiration from Calliope, the muse of poetry.

Features of the Epic Poem

<table>
<thead>
<tr>
<th>The hero:</th>
<th>Epic poems focus on the exploits of a male character that is usually more intelligent, more resourceful, more courageous and stronger than all others. This male character is from noble or distinguished parentage and is favoured and protected by at least one god. He performs dangerous tasks in order to save the nation or regain the honour of a maiden and in doing so he gains glory and honour. In this tradition, our hero Odysseus, the most resourceful man, puts an end to a ten year war in Troy (“he sacked the holy citadel of Troy” Book 1, lines 2-3) and enables the Greeks to rescue Helen and bring her back to Sparta.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The setting:</td>
<td>The hero’s adventures and accomplishments take place against a vast setting. In the Odyssey the boundaries extend beyond the hero’s national boundaries and the known world. Odysseus travels to unknown places like Ogygia and Scherie and in doing so he becomes a man of immense knowledge. He even defies death and goes to Hades, showing unlimited courage. In addition, Homer often takes us to Mt Olympus where the gods reside; for example at the beginning of Book 1, the setting takes place in the palace of Zeus.</td>
</tr>
<tr>
<td>The plot:</td>
<td>The story focuses on the hero and his exploits but it is not limited to these. The epic poet often ventures outside the main story in order to inform or entertain his audience. In the Odyssey, for example, Homer digresses from the main story and has the gods discussing the love affair between Aegisthus and Clytemnestra. Later, when Eurykleia recognises Odysseus for his scar, Homer goes on to explain how he got this scar. In addition to the main plot, the poet includes in his epic a sub-plot; in the Odyssey the sub plot concerns the development of Telemachus and his growth from childhood into manhood. Furthermore, the epic poet “mixes” his material so that his poem not only reflects the cultural and social conditions of the time he is writing about but also his own time. As a result, in the Odyssey, weapons and armour are made of bronze even though Homer lived in the Iron Age.</td>
</tr>
<tr>
<td>The action:</td>
<td>The epic hero is always performing impossible tasks and he always wins against terrible odds. He is often in conflict with the gods yet he is undeterred and continues to fight with courage and determination and fill the poem with action packed scenes. In the Odyssey, Odysseus takes on the Cyclops, the Scylla and Charybdis and even Poseidon himself.</td>
</tr>
<tr>
<td>The poetic language:</td>
<td>Ancient people did not read Homer; they listened to his poetry so the poet could repeat certain scenes, phrases and words without his audience noticing. For the modern day reader however, who has a book in front of him, repetition may be more obvious. For example, in the Odyssey we read again and again about guest friendship and what happens at the symposia. There is also repetition of epithets and formulae, for example “the goddess of the flashing eyes” and even repetition of whole phrases; for example, Telemachus tells his mother to leave the hall at least twice using the same words: “So go to your quarters now and attend to your own work, the loom and the spindle, and see that the servants get on with theirs” (Book 1, lines 354-356 AND Book 21, lines 350-352).</td>
</tr>
</tbody>
</table>

Homer recites the Proemium
The Language of Homer

Literary Techniques

**Formulaic phrases:**
A formula is a stock phrase used over and over again in relation to certain gods and people. For example, Athena is “the goddess of the flashing eyes”, Zeus is “the gatherer of the clouds”, and Poseidon is “lord of the earthquake”.

Why does Homer use formulae?
- Because he was writing to a set metrical pattern.
- Formulae helped the poet compose the poem under the pressure of oral poetry.
- Formulae helped the audience remember important qualities of the characters.
- Formulae helped the audience recognise certain characters instantly.

**Epithets:**
Epithets are descriptive words used to describe people and places in a poetic way that helps us understand an aspect of their nature.
For example, Odysseus is “resourceful”, “godlike” and much suffering”. Penelope is “fair” and “wise”. Ithaca is “rugged”.

**Symbolic imagery:**
Symbolic imagery is often used in relation to people and events.
How is Odysseus represented in symbolic images?
When the image relates to Odysseus, he is represented in animal terms and he is always the stronger animal. For example, the brooch that Penelope gave Odysseus as a parting gift was carved with “a hound holding down a dappled fawn in his forepaws and ripping it as it scrabbled” (Book 19, lines 228-229). The hound represents Odysseus and the fawn represents the suitors therefore this scene symbolises the killing of the suitors. In other symbolic images Odysseus is an eagle and the suitors are the geese (Book 19, lines 535-553) or Odysseus is like a lion after feeding on a bull (Book 22, lines 400-404). The symbolic significance of the female slaves washing the tables and chairs after the suitors are killed:
“Next they washed down the tables and the beautiful chairs with sponges and water, after which Telemachus and the two herdsmen scraped the floor of the great hall with spades, while the maids removed the scrapings and got rid of them outside” (Book 22, lines 453-456). This symbolises the restoration of order in the palace. The tables are dirty with the blood and body parts of the dead suitors – washing them down symbolizes the fact that the palace is now cleansed and rid of the suitors. Odysseus orders the washing of the tables so this reinforces his reinstatement as the king – restoring his power and therefore his honour. The slaves have to wash the tables to pay for their past crimes – therefore washing the tables is symbolic of washing away their crimes. In this sense, Odysseus and his family are now ‘cleansed’ and rid of the disrespectful slaves.

**Other poetic devices:**
Homer’s poetry is also rich with similes, metaphors and other poetic devices. For example, when Odysseus meets Penelope after he kills the suitors, Athena intervenes to make him look more handsome: “she caused his bushy locks to hang from his head thick as the petals of a hyacinth in bloom” (Book 23, lines 156-159. With this simile Homer suggests that Odysseus’ hair is thick, curly and beautiful.

Refer to page 16 in this book for space to fill in the epithets and formulaic phrases for characters.
The Relationship of Gods and Humans:

Gods and humans have a give-and-take relationship. Humans fear the gods and make prayers, offerings and sacrifices in order to appease them. In return, the gods are expected to take care of humans and ensure that they are safe and happy. For example in book 1, Athena complains to Zeus “did the sacrifices he made you…. Find no favour in your sight?” and in response Zeus says “[Odysseus] has been the most generous in his offerings to the immortals” Book 1, lines 60-67).

In Book 1, Homer delivers a very important moral and religious message when he has Zeus saying that that people must not always blame the gods or their destiny for their suffering. Homer’s message is very clear: humans must take some responsibility for their actions and they must accept that their suffering is often compounded by their own reckless behaviour. For example, “What a lamentable thing it is that men should blame the gods and regard us as the source of their troubles, when it is their own transgressions which bring them suffering that was not their destiny” (Book 1, lines 33-36).

Athena

The goddess of wisdom and the daughter of Zeus. She is Odysseus' champion amongst the gods, and she aids him and Telemachus throughout the poem. As the goddess of wisdom Athena has a soft spot for the clever and cunning Odysseus. She is always there to protect and help him and his family. For example:

- She represents Odysseus on Mount Olympus and rallies support for him among the gods (Book 1).
- She helps Odysseus when she makes him look handsome in Book 6, so that Nausicaa will be attracted to him and therefore will be more inclined to help him.
- She saves his life when he is caught in the storm after leaving Calypso’s island: “his skin would have been torn off him and all his bones broken, had not the bright eyed goddess Athena put it into his head to grab hold of a rock with both hands as he was swept in” (Book 5, lines 426-429).
- She comforts Penelope when she is sad by helping her to sleep.

Athena however, does not do everything for Odysseus. She often lets him use his skill and many talents. For example, during the battle against the suitors she does not become fully involved: “Athena did not yet grant him decisive victory, but continued to put the strength and courage of both Odysseus and his noble son to the test” (Book 22, lines 237-239).

How does Athena help Telemachus in Book 1?

Athena inspires and encourages Telemachus with her kind words; for example when he is unhappy with the situation in his house, she says: “You my friend – and what a tall and splendid young man you have grown! – must be as brave as Orestes. Then future generations will sing your praises” (Book 1, lines 300-303)

She gives practical advice to Telemachus to get him active once again; for example she tells him to:

- Call the Achaean Lords to a meeting to let them know that he is taking control of his household.
- Tell the suitors to leave his house.
- Visit his father’s friends in case they know something about his father.
- Talk to his mother and find out if she wants to remarry and if she does, return her back to her father.
Homer’s Concept of the Gods and the Roles they Play

For each characteristic, provide evidence and give the page / line

<table>
<thead>
<tr>
<th>Homeric gods</th>
<th>Evidence/book/line</th>
</tr>
</thead>
<tbody>
<tr>
<td>They are anthropomorphic</td>
<td></td>
</tr>
<tr>
<td>They portray human characteristics</td>
<td></td>
</tr>
<tr>
<td>They have superhuman abilities</td>
<td></td>
</tr>
<tr>
<td>They are competitive/in conflict with each other/interfere in each other’s sphere of control</td>
<td></td>
</tr>
<tr>
<td>The gods live in a hierarchical society</td>
<td></td>
</tr>
<tr>
<td>Zeus is omnipotent – expects to be obeyed by other gods and humans</td>
<td></td>
</tr>
<tr>
<td>The gods play an important part in people’s lives/their control the lives of humans/they intervene in positive or negative ways</td>
<td></td>
</tr>
</tbody>
</table>
The Ideas and Values of Homer’s Society

The Age of the Hero

The Mycenaean Age is called the Heroic Age, when a man’s worth was judged by the public recognition he received for his actions. The hero might be the king or he might be a warrior; he was always a nobleman. The prestige of the nobleman often depended on his achievements and the public recognition of these – the competition for public honours was thus intense. To gain these honours, one had to prove at all costs that one was superior. Winning and saving face were all-important, even if it means the humiliation of others and lowering one’s own moral standards to gain the victory. Revenge was thought the right and proper response to actions which made a noble look disgraced or a ‘loser’. For the hero of Homer’s poetry, war and its associated actions were an ideal opportunity to show the Greek quality of arête (excellence) and the winning of kleos (glory). War and its associated actions also provided the ideal opportunity to gain the ultimate goal – the public recognition of these achievements. This was embodied in the word time, which refers to the public acknowledgement of arête by the awarding of prizes. (This is why Odysseus’ takes the seemingly absurd step of shouting out his real name to the Cyclops; there would be no point in winning if the victim did not know and acknowledge who you were. It was another reason for Odysseus wanting to leave Calypso’s island; he wanted people to know of his achievements, not to die unknown on Ogygia.

Arête

The idea of arête is perhaps the strongest and clearest value of Homeric Greek culture. Translated as “virtue”, the word actually means something closer to “being the best you can be”, or “reaching your highest human potential”. From Homer’s time onwards, arête was applied to both men and women. Homer applies the term to both the Greek and Trojan heroes as well as the female figures such as Penelope, wife of Odysseus. In Homer’s poems, arête is often closely associated with bravery, but even more often with effectiveness. The man or woman of arête is a person of the highest effectiveness. They use all their faculties – strength, bravery, intelligence and deceptiveness – to achieve real results. In the Homeric world, arête involves all of the abilities and potential available to humans. The importance of arête implies that the Greeks saw their universe as one in which human actions are of extreme importance – that the world is a place of conflict and difficulty, and human value and meaning are measured against how effective each individual is in the world.

The Greek Oikos

The Greek world was ruled by nobles, wealthy men oat the head of the oikos (household). The oikos had a vertical structure whose components contributed to its performance, wealth and prestige. The oikos would provide security and recognition for even the lowest slave, who may have been better off than as a poor free man. Such an oikos would contain:

- The master
- The master’s wife and children
- The master’s parents
- Free men with some attachment to the household
- Slaves

Some freemen of the period were part of a noble’s household e.g. the court bards (Pemmis) and the herald (Medon). Slaves were not as numerous as later in Greek history. They were obtained through warfare, kidnapping and piracy; some slaves, it is known, came from an illustrious background (Eumaeus, the swineherd, was the son of a king who was kidnapped as a child and sold to Laertes). There were more male slaves than female, and most of the males worked outdoors. Food was generally cooked and served by female slaves.

The role of Women

Although valued in society, as Penelope obviously was, a woman had few or no political rights. She only participated in the political world when the men of her household permitted it. She married the man of her father’s choice and then moved from the control of her father into the control of her husband. Marriages forged important links between ruling families, and occasionally a woman would become queen in the land of her family, rather than moving to her husband’s territory e.g. Helen and Menelaus in Sparta). The head of the household controlled the women in his oikos and also owned a number of slave-girls, mostly acquired as booty after wars (e.g. Cassandra became Agamemnon’s slave-girl). The double-standard existed whereby men had female slaves for their own sexual abuse, but women were not allowed the same liberties. The freeborn women worked in the house alongside the mains, but not to the same extent and only of their own volition. (The epithet ‘white-armed’ reflects the indoor work of the Homeric women, and the most common pastimes of highborn women were spinning and weaving.)

Ergon

This society also valued ergon, or good hard work. Without it, no society can exist. The value of ergon became associated with arête, as Hesiod explains:

...work...so that Hunger may hate you, and venerable Demeter richly crowned may love you and full your barn with food...Both gods and men are angry with a man who lives idle, for in nature he is like the stingless drones who waste the labour of the bees, eating without working; but let it be your care to order your work properly, that in the right season your barns may be full of victual. Through work men grow rich in flocks and substance, and in working you will be much better loved both by gods and men; for they greatly dislike the idle.

Even for a kings like Odysses and Priam, manual labour was seen as a sign of virtue. Priam built the palace at Troy with his own hands; Odysses is an accomplished carpenter (I couldn’t build a bed around the trunk of an olive tree, could you?).
The cornerstone of ancient Greek values was reciprocity, or mutual exchange between two or more people. In Homeric Greece, there was no “national”, formal system of government or trade. Greek-speaking people relied on reciprocity, a simple system of transaction. For instance, if I offered you a jar of olive oil for your spear, and if you considered this a fair trade, then both of us would benefit from this reciprocal transaction. On the other hand, if I was not a very nice person, I could hit you over the head and take the spear. This kind of trade is called negative reciprocity. Negative reciprocity only works if the victim cannot retaliate. Negative reciprocity took place because there were no national or local laws (or police) to govern behaviour. The raiding of cities became an acceptable, allowable behaviour. However, there may be times when I may want to give a gift, not expecting something in return immediately. Suppose that something terrible happens to my home like a fire, or someone has stolen all my belongings. I might come to you and ask for some provisions. Since I have nothing to repay you, there is no question of an exchange. A long-term loan is not really practical because there is no writing at this time. So you reason that if you give me some food, I may not repay you, but some day if something terrible happens to you, I could help you out as you did me. You do this because you would like to rely on the kindness of others at some future date, which is still an act of belief in reciprocity. You are simply not expecting reciprocity at the moment. This is known as deferred reciprocity. This sort was used extensively by travellers (especially in The Odyssey). Deferred reciprocity, indeed any form of positive reciprocity, relies on the honour and good will of all participants. Honour, or arete, became an essential value for the ancient Greeks. 
The Homeric Hero

Odysseus is the best example of a Homeric hero in the Odyssey. He has many traits that are considered typical heroic traits, shared by other Homeric heroes like Hector, Achilles and Ajax the Great. He also has many traits that are considered atypical as they are special to him. Telemachus is often viewed as the ‘developing’ hero as he isn’t quite up to his father’s standards.

Fill in the chart below by finding examples of each of the following traits in the character of Odysseus. Provide the relevant book number and a detailed explanation of each example. (Refer to pp.10, 16, 45-47 in your Odyssey workbook for more information on the Homeric Hero).

<table>
<thead>
<tr>
<th>Traits of the Typical Homeric Hero</th>
<th>Traits of the Atypical Homeric Hero</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materialistic/greedy, e.g.</td>
<td>Intelligent/cunning, e.g.</td>
</tr>
<tr>
<td>Brave/courageous, e.g.</td>
<td>Commits hubris (arrogance in front of the gods), e.g.</td>
</tr>
<tr>
<td>Honours the gods, e.g.</td>
<td>Violates guest-friendship, e.g.</td>
</tr>
<tr>
<td>Seeks kleos/fame, e.g.</td>
<td>Curiosity, e.g.</td>
</tr>
<tr>
<td>Follows guest-friendship, e.g.</td>
<td></td>
</tr>
<tr>
<td>Good leader, e.g.</td>
<td></td>
</tr>
<tr>
<td>Faithful to wife/family, e.g.</td>
<td></td>
</tr>
<tr>
<td>Warrior, physically strong, e.g.</td>
<td></td>
</tr>
<tr>
<td>Resourceful, e.g.</td>
<td></td>
</tr>
<tr>
<td>Nostos, e.g.</td>
<td></td>
</tr>
<tr>
<td>Arete, e.g.</td>
<td></td>
</tr>
</tbody>
</table>
WHAT MAKES A HOMERIC HERO?

The Greek word ἥρως (HEROS, HERO) had nothing to do with being a brave person who performs deeds to help others, or being a ‘main character.’ Homer uses it to describe the fighters on each side of the war at Troy, and it means they have certain qualities:

Attractive - A distinctive characteristic. Note: Red hair is also desirable! Helen picked 'auburn-haired Menelaus.'

Tall - Another distinctive characteristic at a time when the average height was 5'4"!

Skilled in warfare - Tactics are the male intelligence.

Ability to handle an eleven-cubit long spear (16 feet) - OD-ER!

Uses both spear and sword - Shows obvious skill and wealth - If you could not afford a sword, your secondary weapon would be... a rock.

High kill count - Signifies prowess and earns wealth from spoils.

Skilled in one-to-one combat - Honourable tactics (not like the sniping bow-and-arrow tendencies of some Trojan princes we could mention...)

These ‘Talents’ are all gifts from the gods: You are talented because the gods like you (or they like you because you’re talented). Talents raise you above average.

Not every hero has every talent, but the more they have, the more memorable they are... for the right reasons; these all bring kudos, (good reputation).

The more epithets describe a hero, the more famous they are for the right reasons:

- Resourceful, nimble-witted, famed spearman, sacker of cities, much-enduring, gallant, stanch, loved of Zeus, hardy, glory of the Achaeans...
- Godlike.

- Odysseus
- Paris

*You want the term ‘protagonist’ τοπογράφος ‘main actor’ in Greek tragedy.
Guest friendship or xenia was the custom of welcoming strangers to your house and offering them hospitality. Once the relationship was established, the bond between the xenos (guest) and the host was expected to last forever even if the partners did not interact. Also, this bond extended to their families. Guest friendship was practised by all but it was by far a custom most suitable for the nobility and the wealthy.

Guest friendship was of paramount importance to the hero who travelled extensively. “The hero abroad found in a xenos an effective substitute for kinsmen, a protector, representative and ally supplying ... shelter, protection, men and arms.” (The Oxford Classical dictionary, Third edition, page 612).

**How did this custom come about?**

We don’t know the exact origins of guest friendship. Perhaps it is linked with religion; Zeus was the god of guests and by respecting the custom of guest friendship one showed respect to Zeus. Perhaps it resulted from necessity; many places did not have hotels or inns so xenia enabled people to travel knowing they would find a place to stay in.

**Theoxenia**

Zeus was the patron god of guests and as a result, many historians believe that the Greeks did not follow xenia because of their good nature, but instead due to their fear of the gods. It was commonly believed that your failure to abide by xenia (whether you are the guest or the host) would result in harsh punishments doled out by the gods.

The Greeks felt so strongly about the divine connection to xenia, that they also believed that the gods would regularly disguise themselves as humans and test the quality of xenia offered to them by strangers. Those who upheld xenia were rewarded, while those who did not were punished.

**Rituals of guest friendship:**

Hosts followed a ritual that can be easily remembered:
- Meet – hosts welcomed their guest as quickly as possible.
- Seat – they were seated on a beautiful chair.
- Feet – the host or a servant would wash the guests feet and hands.
- Eat – the best food and drink that the host could supply was offered.
- Question – only now was the host allowed to question the guest on their background, their travels and to catch up on all the latest gossip.
- Sleep – the guest was offered a place to sleep for as long as they needed (the guest was expected to know when the appropriate time to leave was).
- Treat – when the guest left, both host and guest exchanged gift. The Greeks were happy to regift, and the more expensive the gift was, the better the friendship was.

**Examples of when guest friendship was met in the Odyssey:**

- 
- 
- 

**Examples of situations where guest friendship is violated:**

- 
- 

14 | Page
### Guest Friendship in Homeric Society

<table>
<thead>
<tr>
<th>Customs/rituals/traditions</th>
<th>Examples (give page/line)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hosts were responsible for welcoming guests into their home and offering hospitality</td>
<td></td>
</tr>
<tr>
<td>Host is responsible for guest’s welfare until their departure</td>
<td></td>
</tr>
<tr>
<td>Formal rituals of hospitality included:</td>
<td></td>
</tr>
<tr>
<td>• Welcome</td>
<td></td>
</tr>
<tr>
<td>• Washing their feet</td>
<td></td>
</tr>
<tr>
<td>• Offering them food and drink</td>
<td></td>
</tr>
<tr>
<td>• Offering them rest / bed</td>
<td></td>
</tr>
<tr>
<td>• Inquiring after their name and circumstances</td>
<td></td>
</tr>
<tr>
<td>• Exchange of gifts</td>
<td></td>
</tr>
</tbody>
</table>

Possible reasons why this custom started:
1. There were no hotels in those days so this custom enabled people to travel.
2. 
3. 

How did this custom benefit Homeric society?

How did the suitors abuse the custom of guest friendship?

Who was the god of guests? Why is this important?
Justice and Revenge

What was the ancient Greek view on revenge?

- The hero was expected to take revenge on those who harmed or dishonoured him or his family.
- By avenging those who were harmed or dishonoured the hero restores justice and moral order and regains honour.
- The greater the harm or dishonour the greater the punishment. The avenger’s gruesome actions are justified.
- Those who behave unjustly or inappropriately deserve to suffer. This idea is supported by Zeus in book 1, when he says that mortals suffer because of their own transgressions and is reinforced in book 14, by Eumaeus who says “The blessed gods don’t like wicked acts. Justice and fair play are what they respect in men” (lines 83-84).

Examples of revenge:

- In Book 9

- In Book 22

- In Book 22


Odysseus shooting the arrow through the axes
The Ideal Homeric Woman

The following things are traits of the ideal Homeric woman:
Works indoors, spinning yarn & weaving  Loyal to her husband  Submissive to men  Washes household’s clothing  Modest

How do the women in the Odyssey measure up? Decide whether each of the following women meets these qualities. Circle ‘Yes’ or ‘No’; then find an example from the text that supports your position.

<table>
<thead>
<tr>
<th>Woman</th>
<th>Spinning and Weaving</th>
<th>Submissive to Men</th>
<th>Loyal to her Husband</th>
<th>Washes Clothing</th>
<th>Modest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Penelope</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Calypso</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Nausicaa</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
<td>Yes/No</td>
</tr>
</tbody>
</table>
# Themes in the *Odyssey*

As you read the *Odyssey*, take notes on each of these themes. Record the Book # and page # for future reference.

<table>
<thead>
<tr>
<th>Relationship between Gods and Humans</th>
<th>Xenia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leadership and the Homeric Hero</td>
<td>Social Customs and Cultural Behaviours</td>
</tr>
<tr>
<td>The Homeric Woman</td>
<td>Beliefs</td>
</tr>
</tbody>
</table>
## Homeric Literary Techniques – Epithets and Formulaic Phrases

<table>
<thead>
<tr>
<th>Name of character</th>
<th>Epithets/Formulaic Phrase</th>
<th>Role</th>
<th>Personality traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Odysseus</td>
<td>Resourceful Odysseus, Much-enduring Odysseus, Cunning Odysseus</td>
<td>Main character. King of Ithaca</td>
<td></td>
</tr>
<tr>
<td>Telemachus</td>
<td>Godlike-youth Telemachus, Thoughtful Telemachus</td>
<td>Son of Odysseus and Penelope, Approximately 20 years old</td>
<td>Courageous, Loyal</td>
</tr>
<tr>
<td>Penelope</td>
<td>Wise Penelope</td>
<td>Wife of Odysseus, Mother of Telemachus</td>
<td></td>
</tr>
</tbody>
</table>
### Gods / Divine-beings:

<table>
<thead>
<tr>
<th>Name of character</th>
<th>Epithets/Formulaic Phrase</th>
<th>Role</th>
<th>Personality traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Athena</td>
<td>Bright-eyed Athena</td>
<td>Olympian goddess</td>
<td>Daughter of Zeus</td>
</tr>
<tr>
<td>Zeus</td>
<td>Mighty Zeus Cloud-Gatherer</td>
<td>Olympian god</td>
<td></td>
</tr>
<tr>
<td>Poseidon</td>
<td></td>
<td>Olympian god</td>
<td>God of the sea</td>
</tr>
<tr>
<td>Polyphemus</td>
<td></td>
<td>One-eyed Cyclops</td>
<td>Son of Poseidon</td>
</tr>
<tr>
<td>Calypso</td>
<td>Divine Calypso</td>
<td>Nymph</td>
<td>Daughter of Atlas</td>
</tr>
<tr>
<td>Hermes</td>
<td>Giant-Slayer</td>
<td>Olympian god</td>
<td>Messenger god</td>
</tr>
</tbody>
</table>

### Household Servants:

<table>
<thead>
<tr>
<th>Name of character</th>
<th>Epithets/Formulaic Phrase</th>
<th>Role</th>
<th>Personality traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melanthius</td>
<td>Goatherd. Supportive of suitors. Servant of Odysseus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melantho</td>
<td>Sister of Melanthius. Having an affair with Eurymachus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name of character</td>
<td>Epithets/Formulaic Phrase</td>
<td>Role</td>
<td>Personality traits</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------</td>
<td>------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Eumaeus</td>
<td></td>
<td>Swineherd</td>
<td></td>
</tr>
<tr>
<td>Eurycleia</td>
<td></td>
<td>Loyal servant of Odysseus</td>
<td></td>
</tr>
<tr>
<td>Philoetius</td>
<td></td>
<td>Cowherd</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of character</th>
<th>Epithets/Formulaic Phrase</th>
<th>Role</th>
<th>Personality traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antinous</td>
<td></td>
<td>One of the main suitors</td>
<td>Odysseus kills first</td>
</tr>
<tr>
<td>Eurymachus</td>
<td></td>
<td>One of the main suitors</td>
<td></td>
</tr>
<tr>
<td>The Suitors</td>
<td>Haughty Suitors</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of character</th>
<th>Epithets/Formulaic Phrase</th>
<th>Role</th>
<th>Personality traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>King Alcinous</td>
<td>‘Divinely inspired Alcinous’</td>
<td>King of the Phaeacians. Lives on the island of Scherie, aka Paradise.</td>
<td></td>
</tr>
<tr>
<td>Queen Arete</td>
<td></td>
<td>Queen of the Phaeacians.</td>
<td></td>
</tr>
<tr>
<td>Orestes</td>
<td></td>
<td>Agamemnon and Clytemnestra’s son. Lives in Mycenae.</td>
<td></td>
</tr>
</tbody>
</table>
2.5 Internal Assessment

Your internal assessment requires you to demonstrate understanding of the relationship/s between a Homeric hero and a textual hero from a post-classical time period (after AD 600).

A relationship/s can be demonstrated through two different ways:

- Exploring the influence of classical ideas and values on other cultures.
  - For example, exploring how the personality traits of the Homeric hero have had an influence on the personality traits of a textual hero from a different time period.
- Comparing and contrasting aspects of the classical world with aspects of other cultures.
  - For example, comparing and contrasting the Homeric hero to a textual hero from a different time period.

Textual Heroes:

Listed below are some examples of post-classical textual heroes that you could focus on for your internal. Your hero must come from a text (this can be written or visual) as you must provide primary source evidence to back up your claims. You do not have to choose a hero from this list. In class, you will briefly look at the heroes in bold.

- **Atticus Finch** from *To Kill a Mockingbird*, novel by Harper Lee.
- Beowulf, Old English poem.
- Forrest Gump from *Forrest Gump*, novel by Winston Groom, film by Robert Zemeckis.
- **Frodo Baggins** from *The Lord of the Rings* Trilogy by J.R.R. Tolkien.
- **Harry Potter** from the Harry Potter books by J.K. Rowling – particularly *Harry Potter and the Deathly Hallows*.
- Huckleberry Finn from the *Adventures of Huckleberry Finn*, novel by Mark Twain.
- Jack Reacher, novels by Lee Child.
- James Bond, novels by Ian Fleming.
- **Katniss Everdeen** from *The Hunger Games* Trilogy, novels by Suzanne Collins.
- Lemuel Gulliver from *Gulliver’s Travels*, novel by Jonathan Swift.
- Lisbeth Salander from the *Millennium* Trilogy by Stieg Larsson.
- Nicholas Nickleby from *The Life and Adventures of Nicholas Nickleby*, novel by Charles Dickens.
- Percy Jackson, from the *Percy Jackson and the Olympians* series, novels by Rick Riordan.
- Robin Hood from the *Merry Adventures of Robin Hood*, novel by Howard Pyle.
- Robinson Crusoe from *Robinson Crusoe*, novel by Daniel Defoe.
- Tintin from *The Adventures of Tintin*, comics by Hergé.
- Trish Prior from the *Divergent* series, novels by Veronica Roth.

**Atticus Finch** from *To Kill A Mockingbird*

*To Kill A Mockingbird* Blurb

‘Shoot all the bluejays you want, if you can hit `em, but remember it’s a sin to kill a mockingbird.’

A lawyer’s advice to his children as he defends the real mockingbird of this enchanting classic – a black man charged with the rape of a white girl. Through the young eyes of Scout and Jem Finch, Harper Lee explores exuberant humour the irrationality of adult attitudes to race and class in the Deep South of the thirties. The conscience of a town steeped in prejudice, violence and hypocrisy is pricked by the stamina of one man’s struggle for justice. But the weight of history will only tolerate so much.
Atticus Finch – the Hero:

Atticus Finch is the moral hero of *To Kill a Mockingbird*. Atticus and his children live in a small town in Alabama, a state rife with racial discrimination and inequality, during the Great Depression of the 1930s. Atticus goes against the norm of the white Southern gentleman, when he defends Tom Robinson, a black man accused of raping a white woman. Regardless of the attitudes expressed by his neighbours, Atticus is adamant to clear Tom’s name in court, while also teaching his children the importance of treating everybody equally.

Below is a snippet from *To Kill A Mockingbird*. Read it and make a note of Atticus’ heroic qualities and traits in the space provided.

Later, when I was supposed to be in bed, I went down the hall for a drink of water and heard Atticus and Uncle Jack in the living room:

‘I shall never marry, Atticus.’

‘Why?’

‘I might have children.’

Atticus said, ‘You’ve got a lot to learn, Jack.’

‘I know. Your daughter gave me my first lessons this afternoon. She said I didn’t understand children much and told me why. She was quite right. Atticus, she told me how I should have treated her – oh dear, I’m sorry I romped on her.’

Atticus chuckled. ‘She earned it, so don’t feel too remorseful.’

I waited on tenterhooks, for Uncle Jack to tell Atticus my side of it. But he didn’t. He simply murmured, ‘Her use of bathroom invective leaves nothing to the imagination. But she doesn’t know the meaning of half she says – she asked me what a whore-lady was…’

‘Did you tell her?’

‘No, I told her about Lord Melbourne.’

‘Jack! When a child asks you something, answer him, for goodness’ sake. But don’t make a production of it. Children are children, but they can spot an evasion quicker than adults, and evasion simply muddles ‘em. No’, my father mused, ‘you had the right answer this afternoon, but the wrong reasons. Bad language is a stage all children go through, and it dies with time, when they learn they’re attracting attention with it.

Hot-headedness isn’t. Scout’s got to learn to keep her head and learn soon, with what’s in store for her these next few months. She’s coming along though. Jem’s getting a bit older and she follows his example a good bit now. All she needs is assistance sometimes.’

‘Atticus, you’ve never laid a hand on her.’

‘I admit that. So far I’ve been able to get by with threats. Jack, she minds me as well as she can. Doesn’t come up to scratch half the time, but she tries’.

‘That’s not the answer,’ said Uncle Jack.

‘No, the answer is she knows I know she tries. That’s what makes the difference. What bothers me is that she and Jem will have to absorb some ugly things pretty soon. I’m not worried about Jem keeping his head, but Scout’d just as soon jump on someone as look at him if her pride’s at stake…’

I waited for Uncle Jack to break his promise. He still didn’t.

‘Atticus, how bad is this going to be? You haven’t had too much chance to discuss it.’

‘It couldn’t be worse Jack. The only thing we’ve got is a black man’s word against the Ewells’. The evidence boils down to you did, I didn’t. The jury couldn’t possibly be expected to take Tom Robinson’s word against the Ewells’ – are you acquainted with the Ewells?’

Uncle Jack said yes, he remembered them. He described them to Atticus, but Atticus said, ‘You’re a generation off. The present ones are the same though.’

‘What are you going to do, then?’

‘Before I’m through, I intend to jar the jury a bit – I think we’ll have a reasonable chance on appeal, though. I really can’t tell at this stage, Jack. You know, I’d hoped to get through life without a case of this kind, but John Taylor pointed at me and said, “You’re it.”’

‘Let this cup pass from you, eh?’

‘Right. But do you think I could face my children otherwise? You know what’s going to happen as well as I do, Jack, and I hope and pray I can get Jem and Scout through it without bitterness, and most of all, without catching Maycomb’s usual disease. Why reasonable people go stark raving mad when anything involving a Negro comes up, is something I don’t pretend to understand…I just hope that Jem and Scout come to me for their answers instead of listening to the town. I hope they trust me enough…Jean Louise?’

My scalp jumped. I stuck my head around the corner. ‘Sir?’

‘Go to bed.’

I scurried to my room and went to bed. Uncle Jack was a prince of a fellow not to let me down. But I never figured out how Atticus knew I was listening, and it was not until many years later that I realised he wanted me to hear every word he said. […]

One Saturday Jem and I decided to go exploring with our air rifles to see if we could find a rabbit or a squirrel. We had gone about five hundred yards beyond the Radley Place when I noticed Jem squinting at something down the street. He had turned his head to one side and was looking out of the corners of his eyes.

‘Whatcha looking at?’

‘That old dog down yonder,’ he said.

‘That’s old Tim Johnson, ain’t it?’

‘Yeah.’

Tim Johnson was the property of Mr Harry Johnson who drove the Mobile bus and lived on the southern edge of town. Tim was a liver-coloured bird dog, the pet of Maycomb.

‘What’s he doing?’

‘I don’t know Scout. We better go home.’

‘Aw Jem, it’s February.’

‘I don’t care, I’m gonna tell Cal.’
We raced home and ran to the kitchen.

‘Cal,’ said Jem, ‘can you come down the sidewalk a minute?’

‘What for, Jem? I can’t come down the sidewalk every time you want me.’

‘There’s somethin’ wrong with an old dog down yonder.’

Calpurnia signed. ‘I can’t wrap up any dog’s foot now. There’s some gauze in the
bathroom. Go get it and do it yourself.’

Jem shook his head. ‘He’s sick, Cal. Something’s wrong with him.’

‘What’s he doin’, trying to catch his tail?’

‘No, he’s doin’ like this.’

Jem gulped like a goldfish, hunched his shoulders and twitched his torso. ‘He’s goin’
like that, only not like he means to.’

‘Are you telling me a story, Jem Finch?’ Calpurnia’s voice hardened.

‘No Cal, I swear I’m not.’

‘Was he runnin’?’

‘No, he’s just moseyin’ along, so slow you can’t hardly tell it. He’s comin’ this way.’

Calpurnia rinsed her hands and followed Jem into the yard. ‘I don’t see any dog,’ she
said.

She followed us beyond the Radley Place and looked where Jem pointed. Tim
Johnson was not much more than a speck in the distance, but he was closer to us. He
walked erratically, as if his right leg was shortened than his left legs. He reminded me of
a car stuck in a sand-bed.

‘He’s gone lopsided,’ said Jem.

Calpurnia stared, then grabbed us by the shoulders and ran us home. She shut the
doors behind us, went to the telephone and shouted. ‘Gimme Mr Finch’s office!’

‘Mr Finch!’ she shouted. ‘This is Cal. I swear to God there’s a mad dog down the street
a piece – he’s comin’ this way, yes sir, he’s – Mr Finch, I declare he is – old Tim Johnson,
yes sir….yessir….yes’

[...]

As Calpurnia sprinted to the back porch a black ford swung into the driveway. Atticus
and Mr Heck Tate got out.

Mr Heck Tate was the sheriff of Maycomb County. He was as tall as Atticus, but thinner.
He was long-nosed, wore boots with shiny metal eye-nails, boot pants and a lumber
jacket. His belt had a row of bullets sticking in it. He carried a heavy rifle. When he and
Atticus reached the porch, Jem opened the door.

‘Stay inside, son,’ said Atticus. ‘Where is he, Cal?’

‘He oughta be here by now,’ said Calpurnia, pointing down the street.

‘Not runnin’, is he?’ asked Mr Tate.

‘Naw sir, he’s in the twitchin’ stage, Mr Heck.’

‘Should we go after him, Heck?’ asked Atticus.

‘We better wait, Mr Finch. They usually go in a straight line, but you never can tell. He
might follow the curve – hope he does or he’ll go straight in the Radley back yard.
Let’s wait a minute.’

‘Don’t think he’ll get in the Radley yard,’ said Atticus. ‘Fence’ll stop him. He’ll probably
follow the road...’

I thought mad dogs foamed at the mouth, galloped, leaped and lunged at throats,
and I thought they did it in august. Had Tim Johnson behaved thus, I would have been
less frightened.

Nothing is more deadly than a deserted, waiting street. The trees were still, the
mockingbirds were silent, the carpenters at Miss Maudie’s house had vanished. I heard
Mr Tate sniff, then blow his nose. I saw him shift his gun to the crook of his arm. I saw
Miss Stephanie Crawford’s face framed in the glass window of her front door. Miss
Maudie appeared and stood beside her. Atticus put his foot on the rung of a chard
and rubbed his hand slowly down the side of his thigh.

‘There he is,’ he said softly.

Tim Johnson came into sight, walking dazedly in the inner rim of the curve parallel to
the Radley house.

‘Look at him,’ whispered Jem. ‘Mr Heck said they walked in a straight line. He can’t
even stay in the road.’

‘He looks more sick than anything,’ I said.

‘Let anything get in front of him and he’ll come straight at it.’

Mr Tate put his hand to his forehead and leaned forward. ‘He’s got it all right, Mr
Finch.’

Tim Johnson was advancing at a snail’s pace, but he was not playing or sniffing at
foliage: he seemed dedicated to one course and motivated by an invisible force that
was inching him toward us. We could see him shiver like a horse shedding flies; his jaw
opened and shut; he was a list, but he was being pulled gradually toward us.

‘He’s lookin’ for a place to die,’ said Jem.

Mr Tate turned around. ‘He’s far from dead. Jem, he hasn’t got started yet.’

Tim Johnson reached the side street that ran in front of the Radley Place and what
remained of his poor mind made him pause and seem to consider which road he
would take. He made a few hesitant steps and stopped in front of the Radley gate;
than he tried to turn around, but was having difficulty.

Atticus said, ‘He’s within range, Heck. You better get him now before he does down
the side street – Lord knows who’s around the corner. Go inside, Cal.’

Calpurnia opened the screen door, latched it behind her, then unlatched it and held
on to the hook. She tried to block Jem and me with her body, but we looked out from
beneath her arms.

‘Take him, Mr Finch.’ Mr Tate handed the rifle to Atticus; Jem and I nearly fainted.

‘Don’t waste time, Heck,’ said Atticus. ‘Go on’

‘Mr Finch, this is a one-shot job.’

Atticus shook his head vehemently: ‘Don’t just stand there, Heck! He won’t wait all day
for you’

‘For God’s sake, Mr Finch, look where he is! Miss and you’ll go straight into the Radley
house! I can’t shoot that well and you know it!’

‘I haven’t shot a gun in thirty years’

Mr Tate almost threw the rifle at Atticus. ‘I’d feel mighty comfortable if you did now,’
he said.
In a fog, Jem and I watched our father take the gun and walk out into the middle of the street. He walked quickly, but I thought he moved like an underwater swimmer: time had slowed to a nauseating crawl.

When Atticus raised his glasses Calpurnia murmured, ‘Sweet Jesus help him,’ and put her hands to her cheeks.

Atticus pushed his glasses to his forehead; they slipped down, and he dropped them to the street. In the silence, I heard them crack. Atticus rubbed his eyes and chin: we saw him blink hard.

In front of the Radley gate, Tim Johnson had made up what was left of his mind. He had finally turned himself around, to pursue his original course up our street. He made two steps forward, then stopped and raised his head. We saw his body go rigid.

With movement so swift they seemed simultaneous, Atticus’ hand yanked a ball tipped lever as he brought the gun to his shoulder.

The rifle cracked. Tim Johnson leaped, flopped over and crumpled on the sidewalk in a brown-and-white heap. He didn’t know what hit him.

Mr Tate jumped off the porch and ran to the Radley Place. He stopped in front of the dog, squatted, turned around and tapped his finger on his forehead above his left eye. ‘You were a little to the right, Mr Finch,’ he called.

‘Always was,’ answered Atticus. ‘If I had my druthers I’d take a shotgun.’

He stopped and picked up his glasses, ground the broken lenses to powder under his heel, and went to Mr Tate and stood looking down at Tim Johnson.

Doors opened one by one, and the neighbourhood slowly came alive. Miss Maudie walked down the steps with Miss Stephanie Crawford.

Jem was paralysed. I pinched him to get him moving, but when Atticus saw us coming he called, ‘Stay where you are.’

When Mr Tate and Atticus returned to the yard, Mr Tate was smiling. ‘I’ll have Zeebo collect him,’ he said. ‘You haven’t forgot much, Mr Finch. They say it never leaves you.’

Atticus was silent.

‘Atticus?’ said Jem.

‘Yes?’

‘Nothing.’

‘I saw that, One Shot Finch!’

Atticus wheeled around and faced Miss Maudie. They looked at one another without saying anything, and Atticus got into the sheriff’s car. ‘Come here,’ he said to Jem.

‘Don’t go near that dog, you understand? Don’t go near him, he’s just as dangerous dead as alive.’

‘Yes sir,’ said Jem. ‘Atticus’

‘What, son?’

‘Nothing.’

‘What’s the matter with you, boy, can’t you talk?’ said Mr Tate, grinning at Jem. ‘Didn’t you know your daddy’s…’

‘Hush, Heck,’ said Atticus, ‘let’s go back to town.’

When they drove away, Jem and I went to Miss Stephanie’s front steps. We sat waiting for Zeebo to arrive in the garbage truck.

Jem sat in numb confusion, and Miss Stephanie said, ‘Uh, uh, uh, who’d a thought of a mad dog in February? Maybe he wasn’t mad, maybe he was just crazy. I’d hate to see Harry Johnson’s face when he gets in from the Mobile run and finds Atticus Finch’s shot his dog. Bet he was just full of fleas from somewhere.’

Miss Maudie and Miss Stephanie’d be singing a different tune if Tim Johnson was still coming up the street, that they’d find out soon enough, they’d send his head to Montgomery.

Jem became vaguely articulate: ‘If you see him, Scout? ‘If you see him relaxed all over, an’ it looked like that gun was part of him… an’ he did it so quick, like… I hafta aim for ten minutes ‘fore I can hit somethin’…’

Miss Maudie grinned wickedly. ‘Well now, Miss Jean Louise,’ she said, ‘Still think your father can’t do anything? Still ashamed of him?’

‘Nope,’ I said meekly.

‘Forgot to tell you the other day that besides playing the Jew’s harp, Atticus Finch was the deadest shot in Maycomb County in his time.’

‘Dead shot…’ echoed Jem.

‘That’s what I said, Jem Finch. Guess you’ll change your tune now. The very idea, didn’t you know his nickname was Ol’ One Shot when he was a boy? Why, down at the Landing when he was coming up, if he shot fifteen times and hit fourteen doves he’d complain about wasting ammunition.’

He never said anything about that,’ Jem muttered.

‘Never said anything about it, did he?’

‘No, ma’am.’

‘Wonder why he never goes huntin’ now,’ I said.

‘Maybe I can tell you,’ said Miss Maudie, ‘if your father’s anything, he’s civilised in his heart. Marksmanship’s a gift of God, a talent – oh, you have to practise to make it perfect, but shootin’s different from playing the piano or the like. I think maybe he put his gun down when he realised that God had given him an unfair advantage over most living things. I guess he decided he wouldn’t shoot till he had to, and he had to today.’

<table>
<thead>
<tr>
<th>Atticus’ heroic traits:</th>
<th>Example/quote from text:</th>
<th>Comparison to the <em>Odyssey</em>:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In a sleepy village in the Shire a young hobbit is entrusted with an immense task. He must make a perilous journey across Middle-earth to the Cracks of Doom, there to destroy the Ruling Ring of Power – the only thing that prevents the Dark Lord’s evil dominion.¹

Frodo Baggins – the Hero:
Frodo Baggins is the reluctant hero of the Lord of the Rings franchise. After inheriting his cousin Bilbo Baggins’s property, Frodo is told by Gandalf that he must go on a journey to destroy Bilbo’s ring, the Ring. Frodo is full of trepidation and self-doubt, constantly trying to pass the ring onto those he thinks are stronger and more worthy than he is. He completes his journey only because he doesn’t have another option.

As you watch a section of the Fellowship of the Ring film, make notes in the space provided below.² What types of heroic traits does Frodo demonstrate? How are these similar or different to the traits demonstrated by Homeric heroes? You will also want to think about the quest that Frodo and his comrades have to endure.

<table>
<thead>
<tr>
<th>Frodo’s heroic traits:</th>
<th>Example/quote from text:</th>
<th>Comparison to the Odyssey:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

² Jackson, Peter, Lord of the Rings: The Fellowship of the Ring, New Line Cinema, 2001, 1hr, 43mins, Chapter 27.
Harry Potter from the *Harry Potter* Series

*Harry Potter and the Deathly Hallows* Blurb

Harry has been burdened with a dark, dangerous and seemingly impossible task: that of locating and destroying Voldemort’s remaining Horcruxes. Never has Harry felt so alone, or faced a future so full of shadows. But Harry must somehow find within himself the strength to complete the task he has been given. He must leave the warmth, safety and companionship of The Burrow and follow without fear or hesitation the inexorable path laid out for him…

**Harry Potter – the Hero:**

Harry Potter is the archetype of the typical hero. He is courageous, intelligent, athletic, and loyal. He fits into a lot of heroic stereotypes: he’s an orphan; on a quest to defeat evil, to find himself and find out who his parents really were; he encounters a plethora of supernatural creatures; ending in the final battle of good versus evil, where good wins.

As you watch a section of *Harry Potter and the Deathly Hallows*, make notes in the space provided below. What types of heroic traits does Harry demonstrate in the clip? How are these similar or different to the traits demonstrated by Homeric heroes? You will also want to think about the quest that Harry and his friends have to endure, particularly the quest demonstrated in the last films and the last book.

<table>
<thead>
<tr>
<th>Harry’s heroic traits:</th>
<th>Example/quote from text:</th>
<th>Comparison to the <em>Odyssey</em>:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---


Katniss Everdeen from *The Hunger Games*

**The Hunger Games: Catching Fire Blurb**
Against all odds, Katniss Everdeen and Peeta Mellark are still alive. Katniss should be relieved, but now there are whispers of a rebellion against the Capitol – a rebellion that Katniss and Peeta may have helped create.
As the nation watches Katniss and Peeta, the stakes are higher than ever. One false move and the consequences will be unimaginable.⁵

**Katniss Everdeen – the Hero:**
Katniss Everdeen believes she has fallen into the role of a hero accidentally, but it is quite clear to the audience that she is indeed heroic. She is seen as a point of comparison to the ‘career’ tributes from Districts One, Two and Four and this is demonstrated by her selection of allies for the Hunger Games. She often chooses the weakest, most unlikely companions; her weaknesses and strengths are clearly defined in the films/novels and she struggles to be ‘likeable’, which could win her favours with the citizens of the Capitol.

As you watch a section of *The Hunger Games: Catching Fire*, make notes in the space provided below.⁶ What types of heroic traits does Katniss demonstrate in the clip? How are these similar or different to the traits demonstrated by Homeric heroes?

<table>
<thead>
<tr>
<th>Katniss’ heroic traits:</th>
<th>Example/quote from text:</th>
<th>Comparison to the <em>Odyssey</em>:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

Now that you have examined a range of the post-classical heroes, it is time for you to decide which Odyssey hero and which post-classical hero you are going to focus your internal on.

You want to choose a post-classical hero that has clear links to the Odyssey. You will be focusing on the relationship between the Homeric hero you have chosen from the Odyssey and a post-classical hero. You will demonstrate this relationship by choosing aspects that are similar or different between the Homeric hero and the post-classical hero and explaining them using primary source evidence from both Homer’s Odyssey and your post-classical text.

My Homeric hero is: ____________________________
My post-classical textual hero is: ____________________________
My textual hero is from (the movie/book title): ____________________________

<table>
<thead>
<tr>
<th>Describe your Homeric hero. Consider your hero’s background, marital status, age, gender etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Describe your post-classical hero. Consider your hero’s background, marital status, age, gender etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Describe the personality traits of your Homeric hero.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Describe the personality traits of your post-classical hero.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>
Describe the society that your Homeric hero lives in. Focus particularly on the ideas and values that have had a direct influence on the behaviour and actions of your hero.

Describe the society that your post-classical hero lives in. Focus particularly on the ideas and values that have had a direct influence on the behaviour and actions of your hero.

| What similarities are there between your Homeric hero and your post-classical hero? | What differences are there between your Homeric hero and your post-classical hero? |
Read a book of your choice from the Odyssey that we are not reading in class (2-4, 7-8, 10-18, 23, 24) and explain how it links to one of these themes: **leadership and/or heroism OR beliefs OR social and/or cultural behaviours OR relationships.** Your explanation can be presented in any way that suits your learning style – choose from the chart below...

<table>
<thead>
<tr>
<th><strong>Visual Learners Like:</strong></th>
<th><strong>Aural Learners Like:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• flowcharts</td>
<td>• creating mnemonics and acronyms</td>
</tr>
<tr>
<td>• timelines</td>
<td>• choral chanting</td>
</tr>
<tr>
<td>• charts, maps, graphs</td>
<td>• YouTube clips</td>
</tr>
<tr>
<td>• symbols, diagrams, cartoons</td>
<td>• think-pair-share</td>
</tr>
<tr>
<td>• underlining, highlighters</td>
<td>• summarising learning verbally with a partner or their teacher</td>
</tr>
<tr>
<td>• metaphors, similes, listening to teachers who use gestures and picturesque language</td>
<td>• debates, class discussions</td>
</tr>
<tr>
<td>• whitespace (blank space helps to accentuates text), posters</td>
<td>• learning through music</td>
</tr>
<tr>
<td>• Pictionary, YouTube clips</td>
<td>• creating songs/raps/poems</td>
</tr>
<tr>
<td>• cue cards, graphic organisers</td>
<td>• creating speeches</td>
</tr>
<tr>
<td>• colour coding their notes</td>
<td>• describing new learning to someone who wasn’t there</td>
</tr>
<tr>
<td>• assembling a photo essay</td>
<td>• recalling new learning through interesting examples, jokes, stories told by the teacher</td>
</tr>
<tr>
<td>Prezis and PowerPoints</td>
<td>• memorising quotes/supporting evidence</td>
</tr>
<tr>
<td>• turning graphs into tables using symbols, logos, designs</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Kinaesthetic Learners Like:</strong></th>
<th><strong>Reader/Writer Learners Like:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• continuums</td>
<td>• writing paragraphs</td>
</tr>
<tr>
<td>• full body/total physical response</td>
<td>• condensing notes, cue cards</td>
</tr>
<tr>
<td>• role play, play dough</td>
<td>• learning logs, taking notes</td>
</tr>
<tr>
<td>• charades, speed dating</td>
<td>• glossaries, silent reading</td>
</tr>
<tr>
<td>• constructing models, exit cards</td>
<td>• re-writing ideas and principles into their own words</td>
</tr>
<tr>
<td>• talking about their notes with another kinaesthetic person</td>
<td>• organising diagrams/charts into statements</td>
</tr>
<tr>
<td>• real world applications</td>
<td>• using dictionaries and thesaurus to find definitions/synonyms</td>
</tr>
<tr>
<td>• using case studies and examples to learn principles and abstract concepts</td>
<td>• multiple-choice questions</td>
</tr>
<tr>
<td>• recalling new learning from field trips to develop understanding of principles</td>
<td>• doing extra reading recommended by the teacher</td>
</tr>
<tr>
<td>• field trips</td>
<td>• word association activities</td>
</tr>
<tr>
<td>• YouTube clips</td>
<td>• lists</td>
</tr>
<tr>
<td>• teachers who give real life examples</td>
<td>• the library</td>
</tr>
<tr>
<td>• using all their senses</td>
<td>• word puzzle</td>
</tr>
</tbody>
</table>
## Approaches to the Year 12 Ideas and Values Exam

### Key messages:
- A.T.B.Q
- Use evidence!!!!!
- Explain your points
- Use wording of the question throughout your response

### Examine Ideas and Values of the Classical World

#### Assessment schedule:

<table>
<thead>
<tr>
<th>Achievement</th>
<th>Achievement with Merit</th>
<th>Achievement with Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examine the significance involves:</td>
<td>Examine, in-depth, the significance involves:</td>
<td>Examine, with perception, the significance involves:</td>
</tr>
<tr>
<td>• Using primary source evidence</td>
<td>• Giving an informed explanation of the ideas and values of the ancient Greeks and/or Romans as communicated through the literary texts of the classical world.</td>
<td>• Giving an explanation that shows insight into the ideas and values of the ancient Greeks and/or Romans as communicated through the literary texts of the classical world.</td>
</tr>
<tr>
<td>• Examining the ideas and values of the ancient Greeks and/or Romans as communicated through the literary texts of the classical world.</td>
<td>• Drawing conclusions that are supported by primary source evidence.</td>
<td>• Drawing developed conclusions e.g. about the nature of conflict between the individual and the state.</td>
</tr>
<tr>
<td>• Drawing conclusions.</td>
<td>Features of an informed explanation include:</td>
<td>Features of a perceptive explanation may include but are not limited to:</td>
</tr>
<tr>
<td>E.g., the candidate demonstrates a general understanding of the ideas and values of the classical world. Demonstrates sound knowledge and interpretation of the classical literary text. Provides some well-developed answers and explanations of one or more parts of the question. Uses primary source evidence and gives sound conclusions.</td>
<td>• Using primary source evidence of specific relevance to the context.</td>
<td>• Reasons for similarities and differences.</td>
</tr>
<tr>
<td></td>
<td>• Explaining a range of aspects and/or factors.</td>
<td>• Themes and patterns.</td>
</tr>
<tr>
<td></td>
<td>E.g., the candidate demonstrates informed understanding of the ideas and values of the classical world. Demonstrates knowledge and interpretation of the classical literary text that is informed and at a consistently detailed level. Responds to all parts of the question, but the treatment of the question may be unbalanced; explanation is informed and answers are consistently detailed. Uses primary source evidence of specific relevance to the context. Gives sound and detailed conclusions supported by primary source evidence.</td>
<td>• Cultural expectation and codes of behaviour.</td>
</tr>
<tr>
<td></td>
<td>E.g., the candidate gives a perceptive response demonstrating a thorough understanding of the ideas and values of the classical world and their relationship to society or societies. Demonstrates knowledge and interpretation of the classical literary text that is perceptive, informed, and at a consistently detailed level. Responds to all parts of the question with perception; answers are consistently detailed; explanation is informed and thorough; responses show excellent insight into the classical world. Consistently uses primary source evidence of specific relevance to the context. Gives developed conclusions that show excellent insight.</td>
<td></td>
</tr>
</tbody>
</table>
You will respond to ONE question on set features/themes.

- Relationships
- Leadership and/or heroism
- Beliefs
- Social and/or Cultural Behaviours.

**NB: At the time of printing, the above themes were those set by NZQA. However, these are subject to change at any moment. Your teacher will inform you of these changes.**

Suggested groupings are below (other combinations are possible – if you think of any, add these in the empty boxes):

<table>
<thead>
<tr>
<th>Beliefs</th>
<th>Relationships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Events within the text where religious beliefs were displayed.</td>
<td>Relationships between males and females e.g. Odysseus/Penelope, Odysseus/Calypso etc.</td>
</tr>
<tr>
<td>Why were religious beliefs important to society?</td>
<td>Relationships between mortals and immortals e.g. Odysseus/Athena, Odysseus/Calypso etc.</td>
</tr>
<tr>
<td>Role of the gods e.g. Athena, Zeus etc.</td>
<td>Relationships between elder and younger e.g. Odysseus/Telemachus etc.</td>
</tr>
<tr>
<td>How are the characters influenced by a god/s or by their religious belief/s?</td>
<td>Relationships between master and slave e.g. Odysseus/slaves of the household etc.</td>
</tr>
<tr>
<td>Cultural beliefs like xenia.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Social and/or Cultural Behaviours</th>
<th>Leadership and/or Heroism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Role of Women (human or divine)</td>
<td>Odysseus</td>
</tr>
<tr>
<td>Xenia</td>
<td>Telemachus</td>
</tr>
<tr>
<td>Leadership can be discussed in relation to the motivation/s the character has or the way the leader displays leadership qualities.</td>
<td>They may also ask you to describe and explain a character who does not show heroic leadership traits or compare two different types of leadership styles.</td>
</tr>
</tbody>
</table>

We (your teachers) recommend that you study for at least two different ‘themes’ and within these ‘themes’ you should study for at least two different possibilities e.g. if you were to study social and cultural behaviours then we recommend that you study Xenia and the Role of Women.
### Previous 2.1 Ideas and Values Questions

<table>
<thead>
<tr>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LEADERSHIP AND/OR HEROISM</strong>&lt;br&gt;With reference to a named classical literary text:</td>
<td><strong>LEADERSHIP</strong>&lt;br&gt;Examine the actions of a leader in a classical literary text.</td>
</tr>
<tr>
<td>- Examine the <strong>leadership and/or heroic qualities</strong> demonstrated by a character(s) in response to a challenging situation(s).&lt;br&gt;- To what extent does his or her response(s) reflect the ideas and values of classical society?</td>
<td>In your answer:&lt;br&gt;- Examine the key actions of a leader in one event(s) in your chosen text, and reasons for these actions.&lt;br&gt;- Draw developed conclusions about whether the character’s actions result from his need to be recognised as a leader within society and / or simply because of who he is and what he believes in.</td>
</tr>
<tr>
<td><strong>BELIEFS</strong>&lt;br&gt;With reference to a named classical literary text:</td>
<td><strong>BELIEFS</strong>&lt;br&gt;Examine the beliefs* held by one or more characters in a classical literary text.</td>
</tr>
<tr>
<td>- Examine the ways in which a <strong>god(s) and a human character(s)</strong> interact in one or more episodes, and examine the reasons for their interaction(s).&lt;br&gt;- Explain what their interaction(s) conveys about the religious values of classical society.</td>
<td>In your answer:&lt;br&gt;- Examine the beliefs of a prominent character(s) in your chosen text.&lt;br&gt;- Draw developed conclusions about the impact these beliefs have on your chosen character(s) and other characters in the text.&lt;br&gt;* Beliefs may be political, or religious, or social, or cultural.</td>
</tr>
<tr>
<td><strong>RELATIONSHIPS</strong>&lt;br&gt;With reference to a named classical literary text:</td>
<td><strong>RELATIONSHIPS</strong>&lt;br&gt;Examine the role of the gods in a classical literary text.</td>
</tr>
<tr>
<td>- Examine the positive and/or negative aspects of a <strong>relationship</strong> between <strong>two</strong> characters that are demonstrated in one or more episodes.&lt;br&gt;- Explain what this relationship conveys about the ideas and values of classical society.</td>
<td>In your answer:&lt;br&gt;- Examine the ways in which a god(s) intervenes in the lives of the characters in your chosen text.&lt;br&gt;- Draw developed conclusions about the ways in which this intervention affects the relationship between gods and humans in the text.</td>
</tr>
<tr>
<td><strong>SOCIAL AND/OR CULTURAL BEHAVIOURS</strong>&lt;br&gt;With reference to a named classical literary text:</td>
<td><strong>SOCIAL AND/OR CULTURAL BEHAVIOURS</strong>&lt;br&gt;Examine threats to social and / or cultural traditions in a classical literary text.</td>
</tr>
<tr>
<td>- Examine an episode(s) where conflict arose because of differences in <strong>beliefs and/or traditions</strong>.&lt;br&gt;- Explain how the results of the conflict demonstrate the importance of these beliefs and/or traditions for classical society.</td>
<td>In your answer:&lt;br&gt;- Examine how social and / or cultural traditions were undermined by a character(s) in your chosen text.&lt;br&gt;- Draw developed conclusions about how the failure to uphold these traditions leads to conflict in the text.</td>
</tr>
</tbody>
</table>
2013

**LEADERSHIP AND HEROISM**
Examine the personal motivations and outside forces that drive the actions of a leader OR hero / heroine in ONE classical literary text that you have studied.

In your answer:
- Explain what motivates your character, and provide evidence from your chosen text to support your answer
- Examine an event(s) where the actions of your chosen character are driven by outside forces*
- Draw developed conclusions about the ideas and values of leadership and / or heroism held by classical society.

* Outside forces may refer to fate, prophecies, famine, danger, the actions or behaviour of another character(s).

**RELIGIOUS BELIEFS**
Examine the role of a god(s) and / or religious beliefs in ONE classical literary text that you have studied.

In your answer:
- Explain how the life of a character(s) in your chosen text is influenced by a god(s) and / or religious beliefs
- Examine how a god(s) and / or religious beliefs affect the character(s) in positive and / or negative ways
- Draw developed conclusions about the religious ideas and values held by classical society.

**SOCIAL AND CULTURAL TRADITIONS**
Examine the role of women (human or divine) in ONE classical literary text that you have studied.

In your answer:
- Explain the role played by a female character(s) (human or divine) in your chosen text
- Examine an event(s) in the text where the character(s) behaves in ways which are acceptable or unacceptable to the classical society in which she lived
- Draw developed conclusions about the messages conveyed by the author about the role of women in classical society.

**SOCIAL RELATIONSHIPS AND THE ROLE OF THE INDIVIDUAL**
Examine the relationship between a male character and a female character in ONE classical literary text that you have studied.

In your answer:
- Explain the relationship between a male character and a female character in your chosen text
- Examine the ways in which your chosen characters interact with each other in the text
- Draw developed conclusions from the relationship between the characters about the ideas and values surrounding gender roles held by classical society.

2012

**LEADERSHIP AND HEROISM**
Examine the leadership and / or heroic qualities displayed by a character in ONE classical literary text that you have studied.

In your answer:
- Explain the leadership and / or heroic qualities that a character displayed.
- Examine at least one event where these leadership and / or heroic qualities were shown, and how the actions of the character revealed these qualities.
- Draw developed conclusions about why these leadership and / or heroic qualities were valued by the classical society for which this text was produced.

**RELIGIOUS BELIEFS**
Examine the ways in which ONE classical literary text that you have studied reflects the religious beliefs and / or attitudes of the society for which the text was produced.

In your answer:
- Explain at least one event in the text where beliefs and / or attitudes towards the gods and religion were displayed.
- Examine how religious beliefs and / or attitudes were expressed in this event(s).
- Draw developed conclusions about why these religious beliefs and / or attitudes were important to the classical society for which this text was produced.

**SOCIAL AND CULTURAL TRADITIONS**
Examine the social and / or cultural traditions expressed in ONE classical literary text that you have studied.

In your answer:
- Explain one or more social and / or cultural traditions expressed in the text which dictated how people were expected to behave in society.
- Examine at least one event where the actions of a character(s) were appropriate or inappropriate to the social and / or cultural traditions of their society.
- Draw developed conclusions about why these social and / or cultural traditions were upheld by the classical society for which this text was produced.

**SOCIAL RELATIONSHIPS AND THE ROLE OF THE INDIVIDUAL**
Examine the social relationships and the ideas and values demonstrated by these relationships in ONE classical literary text that you have studied. Note: social relationships may refer to family, male / female, master / slave, elder / youth, immortal / mortal.

In your answer:
- Explain the nature of one or more social relationships portrayed in the text.
- Examine how the relationship(s) affected the characters involved.
- Draw developed conclusions from the relationship(s) about the ideas and values held by the classical society for which this text was produced.