

Lesson 9



THE STORY OF DAEDALUS AND ICARUS

from THE STORY OF THE GREEKS *by* Helene Guerber

[Set-up] Among all those mortals who grew so wise that they learned the secrets of the gods, none was more cunning than Daedalus.

He once built, for King Minos of Crete, a wonderful Labyrinth of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue. But the king's favor veered with the wind, and one day he had his master architect imprisoned in a tower. Daedalus managed to escape from his cell; but it seemed impossible to leave the island, since every ship that came or went was well guarded by order of the king.

[Scene 1] At length, watching the sea-gulls in the air,—the only creatures that were sure of liberty,—he thought of a plan for himself and his young son Icarus, who was captive with him.

Little by little, he gathered a store of feathers great and small. He fastened these together with thread, moulded them in with wax, and so fashioned two great wings like those of a bird. When they were done, Daedalus fitted them to his own shoulders, and after one or two efforts, he found that by waving his arms he could winnow the air and cleave it, as a swimmer does the sea. He held himself aloft, wavered this way and that with the wind, and at last, like a great fledgling, he learned to fly.

[Scene 2] Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him beware of rash adventures among the stars. "Remember," said the father, "never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near."

For Icarus, these cautions went in at one ear and out by the other. Who could remember to be careful when he was to fly for the first time? Are birds careful? Not they! And not an idea remained in the boy's head but the one joy of escape.

[Scene 3] The day came, and the fair wind that was to set them free. The father bird put on his wings, and, while the light urged them to be gone, he waited to see that all was well with Icarus, for the two could not fly hand in hand. Up they rose, the boy after his father. The hateful ground of Crete sank beneath them; and the country folk, who caught a glimpse of them when they were high above the tree-tops, took it for a vision of the gods,—Apollo, perhaps, with Cupid after him.

At first there was a terror in the joy. The wide vacancy of the air dazed them,—a glance downward made their brains reel. But when a great wind filled their wings, and Icarus felt himself sustained, like a halcyon-bird in the hollow of a wave, like a child uplifted by his mother, he forgot everything in the world but joy. He forgot Crete and the other islands that he had passed over: he saw but vaguely that winged thing in the distance before him that was his father Daedalus. He longed for one draught of flight to quench the thirst of his captivity: he stretched out his arms to the sky and made towards the highest heavens.

[Scene 4] Alas for him! Warmer and warmer grew the air. Those arms, that had seemed to uphold him, relaxed. His wings wavered, drooped. He fluttered his young hands vainly,—he was falling,—and in that terror he remembered. The heat of the sun had melted the wax from his wings; the feathers were falling, one by one, like snow-flakes; and there was none to help.

He fell like a leaf tossed down the wind, down, down, with one cry that overtook Daedalus far away. When he returned, and sought high and low for the poor boy, he saw nothing but the bird-like feathers afloat on the water, and he knew that Icarus was drowned.

[Wrap-Up] The nearest island he named Icaria, in memory of the child; but he, in heavy grief, went to the temple of Apollo in Sicily, and there hung up his wings as an offering. Never again did he attempt to fly.



Lesson 9.1

Prose & Poetry

LITERARY ELEMENTS

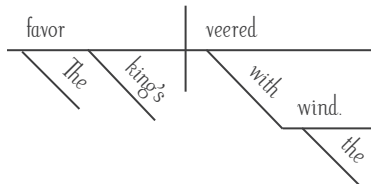
3 Observe the Content

- ♦ **Setting** The story takes place in ancient Greece, first on Crete, and then over the waters around Crete
- ♦ **Characters** Daedalus and Icarus
- ♦ **Conflict** Daedalus has been imprisoned with his son Icarus and needs to escape, he fashions wings so that he and Icarus can fly away, but warns Icarus not to fly too low or high
- ♦ **Resolution** The problem is not solved because Icarus forgets Daedalus' warning and flies too high; the sun melts his wings and he drowns
- ♦ **Figures** (*Representative, not exhaustive!*)
 simile: *wings like those of a bird, as a swimmer does, like a great fledgling, like snowflakes, like a leaf tossed down the wind;*
 onomatopoeia: none in this story

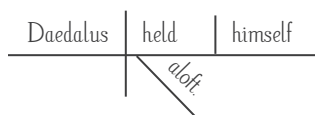
Language Logic

GRAMMAR PRACTICE AND REVIEW

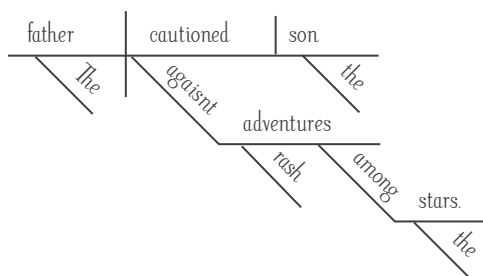
1. The king's favor veered (with the wind).



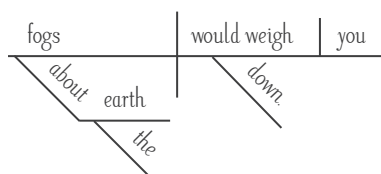
2. Daedalus held himself aloft.



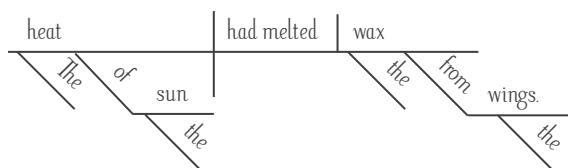
3. The father cautioned the son (against rash adventures) (among the stars.)



4. The fogs (about the earth) would weigh you down.



5. The heat (of the sun) had melted the wax (from his wings).



Lesson 9.2

Languauge Logic

HARVEY’S EXERCISE 146

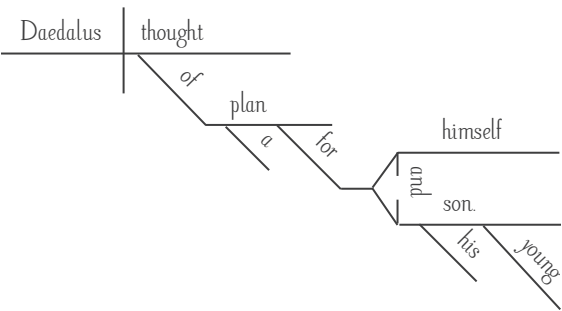
1. and, and, 3. but, 6. but, 7. and, 9. for, 12. and

Lesson 9.3

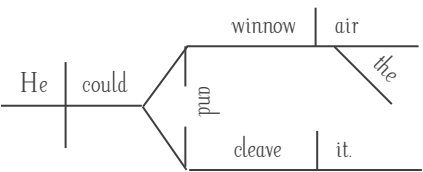
Language Logic

SENTENCE DIAGRAMMING

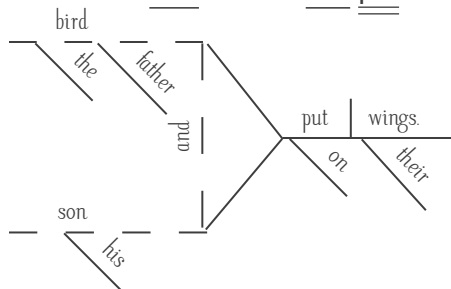
1. Daedalus thought (of a plan (for himself and his young son)).



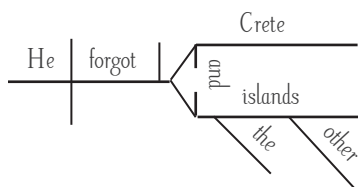
2. He could winnow the air and cleave it.



3. The father bird and his son put on their wings.



4. He forgot Crete and the other islands.



Prose & Poetry

NARRATIVE PLOT ANALYSIS

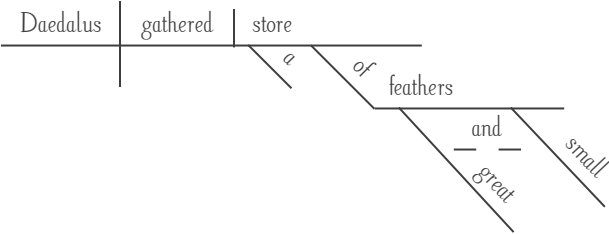
The lines inserted in the selection at the beginning of this lesson provide one suggestion for dividing the narrative into a series of actions. Please note that other divisions are possible. Ask your students to give their reasons for their division of the action.

Lesson 9.4

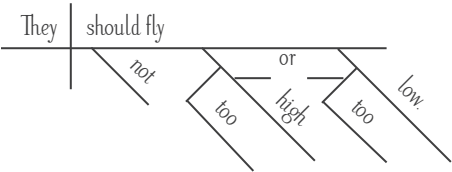
Language Logic

SENTENCE DIAGRAMMING

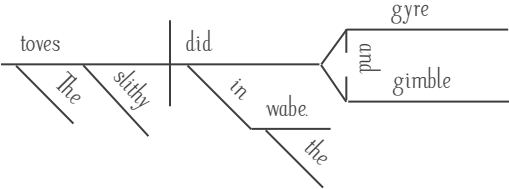
1. Daedalus gathered a store (of feathers) great and small.



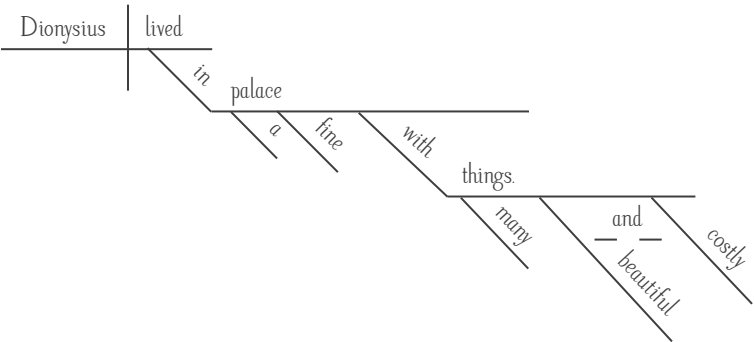
2. They should not fly too high or too low.



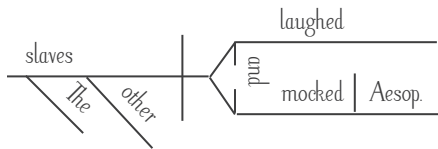
3. The slithy toves did gyre and gimble (in the wabe).



4. Dionysius lived (in a fine palace)(with many beautiful and costly things).



5. The other slaves laughed and mocked Aesop.



Lesson 10



THE NEW ENGLAND BOY'S SONG ABOUT THANKSGIVING DAY

Over the river, and through the wood,
To grandfather's house we go;
The horse knows the way
To carry the sleigh
Through the white and drifted snow.

Over the river, and through the wood—
Oh, how the wind does blow!
It stings the toes
And bites the nose
As over the ground we go.

Over the river, and through the wood,
To have a first-rate play.
Hear the bells ring
“Ting-a-ling-ding”,
Hurrah for Thanksgiving Day!

Over the river, and through the wood
Trot fast, my dapple-gray!
Spring over the ground,
Like a hunting-hound!
For this is Thanksgiving Day.

Over the river, and through the wood,
And straight through the barn-yard gate.
We seem to go
Extremely slow,—
It is so hard to wait!

Over the river and through the wood—
 Now grandmother's cap I spy!
 Hurrah for the fun!
 Is the pudding done?
 Hurrah for the pumpkin-pie!

— IYDIA MARIA CHILD



Lesson 10.1

Prose & Poetry

LITERARY ELEMENTS

3 Observe the Content

♦ Lyrical Elements

- The poet describes the journey to grandfather's house for Thanksgiving and boys' excitement for the supper
- see – white and drifted snow, dapple-gray;
 hear – how the wind does blow, “Ting-a-ling-ding”
 taste – pumpkin pie, pudding
 touch – how the wind does blow, it stings the toes and bites the nose

♦ Narrative Elements

- **Setting** on the way to grandfather's house, and at grandfather's house
- **Characters** a boy, grandfather, grandmother

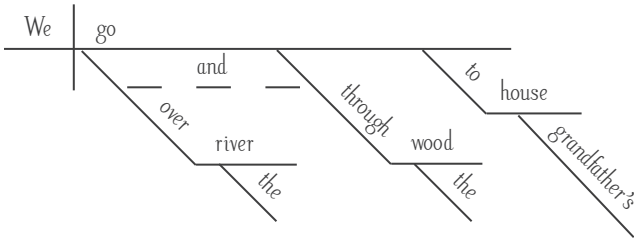
♦ Figures (*Representative, not exhaustive!*)

simile: *like a hunting hound*;
 onomatopoeia: *ting-a-ling-ding*; *trot*; *Hurrah*

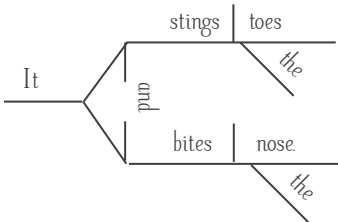
Language Logic

GRAMMAR PRACTICE AND REVIEW

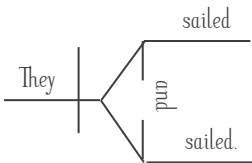
1. (Over the river), and (through the wood), (to grandfather's house) we go.



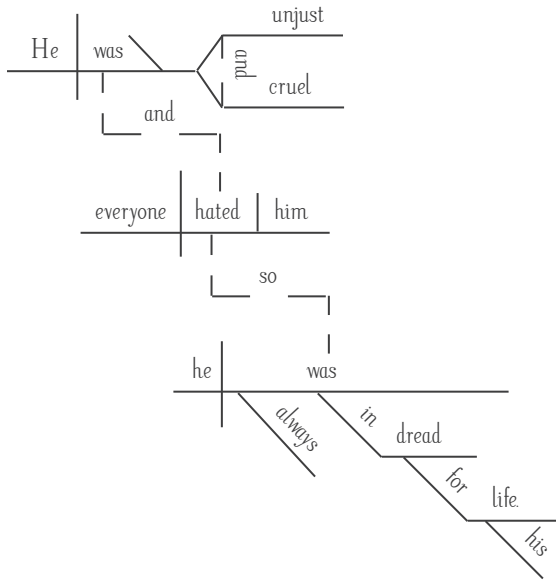
2. It stings the toes and bites the nose.



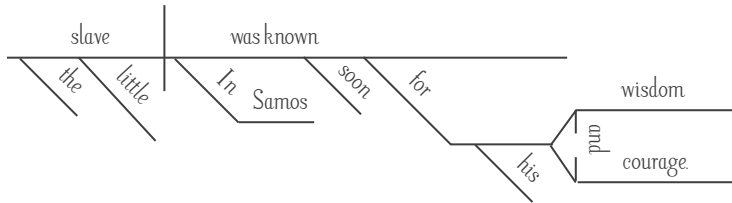
3. They sailed and sailed.



4. He was unjust and cruel, and everyone hated him, so he was always (in dread) (for his life).



5. (In Samos) the little slave soon was known (for his wisdom and courage.)



Lesson 10.2

Prose & Poetry

RHYME SCHEME: ABCCB

STANZA FORM: QUINTAIN

Language Logic

HARVEY'S EXERCISE 151

1. Ha! 2. Heigh! 3. Huzza! huzza! 4. Ha! 5. Aha! aha! 6. Oh, 7. Alas! 8. Tush tush, man! 9. Hark! 10. Soft! 11. What! old acquaintance! Poor Jack, farewell!

Eloquent Expression

FIGURE OF DESCRIPTION: ANEMOGRAPHIA

Representative, not exhaustive!

“The New England Boy’s Thanksgiving Day Song”:

Oh how the wind does blow! It stings the toes
And bites the nose
As over the ground we go.

Lesson 10.3

Prose & Poetry

SCANSION

Dactylic words: excellence, mockingbird

One feature that makes poetry scansion a bit of a challenge is that variations in meter are so common! Since we use real selections, they will not always be perfectly regular. As with grammar, tell students that poetry scansion is an art, not a science. Even though it can be a challenge, we believe that experience in spotting variations is valuable. This poem would be classified as predominately iambic, with opening dactylic lines.

| / u u | / u u | / u | / |

O ver the ri ver, and through the wood—

dactylic

| u / | u / | u / |

Oh, how the wind does blow!

iambic

| u / | u / |

It stings the toes

iambic

| u / | u / |

And bites the nose

iambic

| u / u | u / | u / |

As o ver the ground we go.

iambic

| / u u | / u u | / u | / |

O ver the ri ver, and through the wood,

dactylic

| u / | u / | u / |

To have a first-rate play.

iambic

| / u u | / |

Hear the bells ring

dactylic

| / u u | / |

“Ting-a-ling-ding”,

dactylic

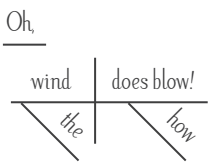
| u / | u u / | u / |

Hur rah for Thanks gi ving Day!

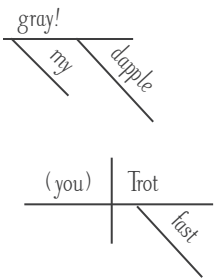
Language Logic

SENTENCE DIAGRAMMING

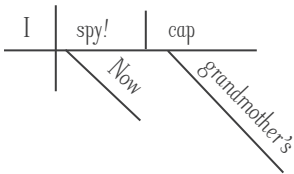
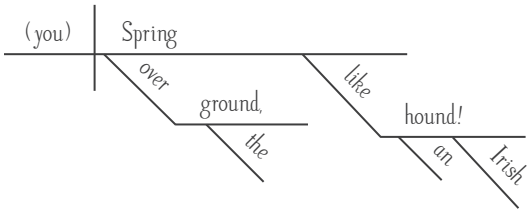
1. Oh, how the wind does blow!

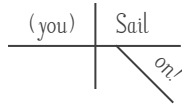


2. Trot fast, my dapple-gray!



3. Spring (over the ground), (like an Irish hound)! *Note we changed the verbal hunting in the sentence from the poem to the adjective Irish here, as students will not learn verbals until a later lesson.*



5. Sail on!

Lesson 10.4

Prose & Poetry

SCANSION

| / u u | / u u | / u | / |

O ver the ri ver, and through the wood—

dactylic

| u / | u u / | u / |

And straight through the barn-yard gate.

| u / | u / |

We seem to go

iambic

| u / | u / |

Ex treme ly slow,—

iambic

| u / | u / | u / |

It is so hard to wait!

iambic

| / u u | / u u | / u | / |

O ver the riv er and through the wood—

dactylic

| u / | u / | u u / |

Now grand moth er's cap I spy!

| ◡ / | ◡ ◡ / |

Hur rah for the fun!

| ◡ / | ◡ ◡ / |

Is the pud ding done?

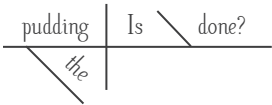
| ◡ / | ◡ ◡ / | ◡ / |

Hur rah for the pump kin-pie!

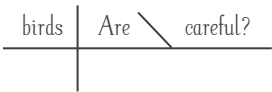
Language Logic

SENTENCE DIAGRAMMING: SENTENCE CLASS BY USE

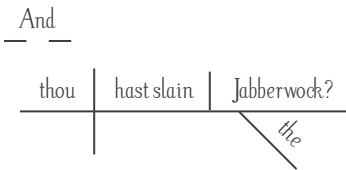
1. Is the pudding done?



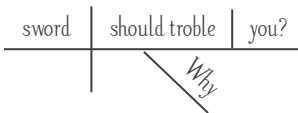
2. Are birds careful?



3. And hast thou slain the Jabberwock?



4. Why should that sword trouble you?



5. Will you go (with me) (into the garden)?

