

CUCHULAINN

Exploring the Life and Times of

UNIT 3 EXPLORING LITERACY MYTHS AND LEGENDS



**KEY STAGE 2
PUPIL
WORKBOOK**

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WHAT IS A MYTH – AND WHAT IS A LEGEND?

A MYTH...

...IS A MADE-UP STORY THAT EXPLAINS SOMETHING ABOUT THE NATURAL WORLD – SUCH AS WHERE THUNDER COMES FROM OR WHY SNOW FALLS FROM THE SKY.

MYTHS OFTEN INCLUDE GODS AND GODDESSES AND OTHER SUPERNATURAL CHARACTERS WHO HAVE THE POWER TO MAKE EXTRAORDINARY THINGS HAPPEN. MYTHS ARE POPULAR EVEN WHEN PEOPLE KNOW THE ACTUAL REASONS FOR NATURAL HAPPENINGS.

MYTHS ARE AS OLD AS HUMANKIND. THEY WERE TOLD BY ANCIENT PEOPLES TO TRY AND ANSWER THE QUESTIONS EVERYBODY WANTS TO KNOW SUCH AS 'WHERE DID PEOPLE COME FROM?' AND 'WHAT HAPPENS WHEN WE DIE'?

STUDYING THE MYTHS OF AN ANCIENT CULTURE TEACHES US ABOUT THEIR RELIGIOUS BELIEFS.

MYTHS OFTEN CONTAIN FANTASTICAL BEASTS SUCH AS DEMONS, DRAGONS OR WINGED UNICORNS.



THE ANCIENT GREEKS GAVE US THE WORD WE USE TO DESCRIBE THESE STORIES 'MYTHOS'



A LEGEND...

LEGENDS ARE THE STORIES ABOUT THE HISTORY OF A PEOPLE FROM THE DISTANT PAST.

LEGENDS WERE HANDED DOWN BY STORYTELLERS FROM THE PAST TO EXPLAIN A HISTORICAL EVENT, TEACH A LESSON, OR SIMPLY ENTERTAIN AN AUDIENCE.

ALTHOUGH THEY ARE OFTEN TOLD AS "TRUE" STORIES, LEGENDS USUALLY BLEND HISTORICAL FACT WITH FANTASY, BLENDING REAL EVENTS AND PLACES WITH IMAGINARY HAPPENINGS AND DREAMLANDS.



WHAT'S THE DIFFERENCE?

MYTHS ARE USUALLY ABOUT THE UNKNOWN AND THE SUPERNATURAL, WHILST **LEGENDS** OFTEN DESCRIBE THE LIVES AND ACHIEVEMENTS OF REAL-LIFE PEOPLE.

THE LEGENDS OF CÚ CHULAINN CAN TEACH US A LOT ABOUT HOW THE ANCIENT CELTS LIVED.

A PARABLE OR FABLE...

... IS A STORY, USUALLY SHORT AND SIMPLE, THAT ILLUSTRATES A LESSON (OFTEN WITH ANIMAL CHARACTERS), FOR EXAMPLE 'THE BOY WHO CRIED WOLF'.

PARABLES ARE FOUND IN THE BIBLE AND THE MOST FAMOUS FABLES ARE AESOP'S FABLES WHICH COME FROM ANCIENT GREECE.

MYTHS AND LEGENDS FROM AROUND THE WORLD...

CÚ CHULAINN



THOR



LOKI



ALL CULTURES ACROSS THE WORLD HAVE THEIR OWN MYTHS AND LEGENDS. THE AUTHORS AND PROTECTORS OF THESE STORIES HAVE GUARDED THEM LIKE HIGHLY VALUED TREASURE.

THROUGH THE AGES, PEOPLE HAVE SUNG THE WORDS OF THESE STORIES BY CAMP FIRES, CARVED THEM INTO TEMPLES, PERFORMED THEM AT FESTIVALS, AND SCRATCHED THEM WITH QUILLS ONTO PAPYRUS, VELLUM (ANIMAL HIDE) AND PAPER.

MANY CULTURES SUCH AS THE IRON AGE CELTS HAVE SINCE DISAPPEARED BUT THEIR GODS AND HEROES LIVE ON THROUGH THEIR STORIES.

MYTHS AND LEGENDS FROM ACROSS THE WORLD AND ACROSS THOUSANDS OF YEARS OFTEN SHARE COMMON THEMES, SUCH AS 'WHERE DID WE COME FROM?' OR 'HOW THE WORLD BEGAN'.

HERCULES



BEOWULF



KING GILGAMESH



INGREDIENTS OF A MYTH...

THERE ARE MANY SIMILARITIES BETWEEN MYTHS FROM ALL OVER THE WORLD AND FROM DIFFERENT TIME PERIODS.

MOST MYTHS AND LEGENDS SEEM TO BE FOLLOWING THE SAME 'RECIPE', AS THEY OFTEN SHARE THE FOLLOWING 'INGREDIENTS' OR STORY ELEMENTS:

EPIC HEROES



HEROES COME IN DIFFERENT SHAPES AND SIZES, BUT MOST ARE MALE AND MORTAL.

THEY USUALLY COME TO SAVE A CULTURE, SLAY A DEMON OR MONSTER, BRING A NEW GIFT (SUCH AS FIRE) OR LEAD A PEOPLE TO A PROMISED LAND.

HEROES AREN'T PERFECT AND HAVE SOME SORT OF WEAKNESS. THIS MAKES THE HERO'S JOURNEY MORE INTERESTING AND LETS THE READER SHARE IN THEIR TRIUMPHS AND DISASTERS. THE HERO'S BATTLES WOULDN'T BE VERY EXCITING IF THE HERO WAS PERFECT AND YOU KNEW THEY COULD NEVER LOSE!

HEROES USUALLY FIGHT FOR LOVE, GLORY AND DUTY. FATE AND DESTINY USUALLY RESULT IN THE HERO TRIUMPHING, THOUGH USUALLY AT GREAT COST.

HEROES' SPECIAL POWERS

HEROES USUALLY POSSESS SOME SPECIAL POWER. THIS MAY BE A SPECIAL OBJECT, SUCH AS A MAGIC SWORD, WHICH MAY HAVE BEEN GIVEN TO THEM BY A GOD OR OTHER SUPERNATURAL BEING.

THE HERO MAY HAVE A NATURAL GIFT, USUALLY BECAUSE THEY HAVE A GODLY BACKGROUND. HEROES WHO ARE HALF-MORTAL AND HALF-GOD ARE COMMON.



HEROES' QUESTS

IN QUESTS, HEROES ARE GIVEN SEEMINGLY IMPOSSIBLE TASKS AND UNDERTAKE DANGEROUS JOURNEYS TO FIND A SACRED OBJECT OR TO DEFEAT A FEARSOME FOE.

THE HERO IS USUALLY TESTED TO BREAKING POINT AND OFTEN REQUIRES OUTSIDE HELP TO ACHIEVE HIS GOAL.

TREACHEROUS VILLAINS

EVERY GOOD MYTH OR LEGEND NEEDS A BAD VILLAIN. THE VILLIAN IS OFTEN THE ENEMY OR EVIL CHARACTER IN A STORY. THEY MAY BE A CRUEL PERSON, DEVOTED TO WICKEDNESS OR CRIME, OR SIMPLY A TROUBLE-MAKER.

MIGHTY GODS

THE GREATEST QUESTION FOR ANCIENT PEOPLES WAS 'WHERE DID THE FIRST PEOPLE COME FROM?' THE ANSWER IS USUALLY A KIND 'CREATOR GOD' WHO FORMS HUMANS OUT OF CLAY, WOOD OR ANOTHER NATURAL MATERIAL.

ANGRY GODS CAN THREATEN TO DESTROY WHOLE GROUPS OF PEOPLE, SUCH AS BY A GREAT FLOOD.



CENTAUR

THE ANCIENT CELTS BELIEVED THAT THE GODDESS DANU BIRTHED ALL THINGS INTO BEING.



MYTHICAL CREATURES

MYTHICAL CREATURES CAN BE FOUND IN MOST MYTHS AND LEGENDS, SUCH AS FEARSOME MONSTERS WHICH THE HERO MUST TRY TO OUTWIT. MYTHICAL CREATURES TAKE MANY FORMS, SOME CAN BE SCARY SUCH AS A THREE HEADED GIANT WHO GUARDS THE GATE TO THE UNDERWORLD, AND SOME CAN BE KIND. SOME CREATURES ARE ONE-HALF AN ANIMAL OR HUMAN AND THE OTHER HALF ANOTHER TYPE OF ANIMAL, SUCH AS THE CENTAURS FROM GREEK MYTH WHO WERE HALF MAN AND HALF HORSE.

TRICKSTERS

MANY MYTHS HAVE A 'TRICKSTER' CHARACTER, OR SOMEONE OR SOMETHING WHO BREAKS THE NORMAL RULES OF BEHAVIOUR. OFTEN THE TRICKSTER IS A DEITY, SUCH AS LOKI IN NORSE MYTH.

THE TRICKS THEY PLAY CAN TEACH VALUABLE LESSONS AND REMIND PEOPLE THAT THINGS ARE NOT ALWAYS AS THEY SEEM.

SOME TRICKSTERS ARE SHAPE-SHIFTERS WHO CAN TAKE ON MANY DIFFERENT FORMS OR CHANGE FROM A MAN TO A WOMAN.

LOKI



IN CELTIC MYTHOLOGY, THE MORRIGAN COULD APPEAR AS A HAG, MAIDEN OR CROW.

DEATH & THE UNDERWORLD

MANY MYTHS AND LEGENDS SAY THAT HUMANS WERE ORIGINALLY GODLIKE AND IMMORTAL. MYTHOLOGY OFTEN TRIES TO ANSWER 'WHAT HAPPENS TO PEOPLE WHEN THEY DIE?' MANY CULTURES BELIEVE IN A SPIRIT WORLD FOR GOOD AND EVIL - USUALLY A PARADISE AND AN UNDERWORLD.

MANY HEROES MAKE THE JOURNEY TO THE UNDERWORLD, WHERE THEY TRY TO OUTWIT DEATH AND MAKE CONTACT WITH THOSE WHO HAVE BEEN TAKEN TO THE LAND OF THE LIVING.

MYTHS AND LEGENDS FROM AROUND THE WORLD...

THOR AND LOKI

THOR WAS THE GERMAN GOD OF STRENGTH, AND THE GOD OF THUNDER AND LIGHTNING (LIKE JUPITER OR ZEUS). HE CARRIED A BIG HAMMER. BECAUSE HE WAS SO STRONG, THE GERMANS SOMETIMES THOUGHT OF THOR AS RATHER STUPID, BUT IT WAS HIS STRENGTH THAT DEFENDED THE GODS AND PEOPLE AGAINST THE DANGEROUS GIANTS IN GERMAN MYTHS.

LOKI WAS THE GERMAN GOD OF TRICKS. HE WAS KIND OF LIKE THE GREEK GOD HERMES. TO HELP HIM IN HIS TRICKS, HE COULD TRANSFORM HIMSELF INTO LOTS OF DIFFERENT SHAPES INCLUDING INTO GIRL SHAPES IF HE WANTED.

THOR



LOKI



THE GIANT THRYM STOLE THOR'S HAMMER AND WOULDN'T GIVE IT BACK. THRYM SAID, "I'LL GIVE BACK YOUR HAMMER WHEN YOU SEND ME YOUR WIFE, FREYA, TO BE MY WIFE." WELL, THOR WAS OKAY WITH THAT, BUT FREYA WOULDN'T GO. IN FACT, HER ANGER "SHOOK THE HALL". SO INSTEAD THOR DRESSED UP AS FREYA, AND LOKI DRESSED UP AS FREYA'S SERVANT, AND THEY TRAVELED TOGETHER TO THE LAND OF THE GIANTS.

WHEN THOR AND LOKI GOT THERE, THRYM AND THE OTHER GIANTS BELIEVED THAT THEY WERE FREYA AND HER SERVANT, EVEN THOUGH THOR DID A TERRIBLE JOB OF ACTING LIKE FREYA.

FOR INSTANCE, AT DINNER THOR ATE A WHOLE OX AND DRANK THREE MEASURES OF MEAD (LIKE BEER)! THE GIANTS WERE A LITTLE SUSPICIOUS THEN, BUT LOKI QUICKLY EXPLAINED, "OH, FREYA'S JUST SO EXCITED ABOUT GETTING MARRIED TO THRYM THAT SHE IS EATING A LOT!"

THEN THRYM LOOKED UNDER FREYA'S VEIL (BUT IT WAS REALLY THOR), WANTING TO KISS HER, AND HE WAS FRIGHTENED BY THOR'S RED EYES. AGAIN LOKI EXPLAINED, "OH, FREYA'S SO EXCITED THAT SHE HASN'T SLEPT FOR EIGHT NIGHTS! THAT'S WHY HER EYES ARE RED."

BUT DURING THE WEDDING CEREMONY, THRYM BROUGHT THOR'S HAMMER OUT AND LET HIM HOLD IT (THINKING HE WAS FREYA). IMMEDIATELY THOR GRABBED HIS HAMMER AND POUNDED THE GIANTS TO PIECES. THEN HE AND LOKI WERE ABLE TO GET AWAY WITH THE HAMMER.



MYTHS AND LEGENDS FROM AROUND THE WORLD...

HERCULES

GREECE

HERCULES WAS THE SON OF A WOMAN NAMED ALCMENE AND THE GOD ZEUS.

HE WAS A GREAT HERO, AND VERY STRONG. EVEN WHEN HE WAS ONLY A BABY, HERCULES WAS VERY STRONG.

THE GODDESS HERA WAS ANGRY, BECAUSE ZEUS WAS HER HUSBAND AND SHE DIDN'T WANT HIM TO HAVE CHILDREN WITH OTHER WOMEN. SO SHE SENT TWO HUGE SNAKES TO KILL THE BABY. BUT HERCULES JUST SAT UP AND GRABBED THOSE SNAKES AND STRANGLED THEM!



WHEN HERCULES GREW UP, HE WAS THE STRONGEST MAN IN THE WORLD. HE MARRIED A WOMAN NAMED MEGARA AND THEY HAD TWO CHILDREN, WHOM HE LOVED VERY MUCH. BUT HERA WAS STILL ANGRY AT HERCULES. ONE DAY SHE SENT A MADNESS ON HIM, SO THAT HE WENT CRAZY. HE WAS SO CRAZY THAT HE KILLED HIS OWN CHILDREN, AND ALSO HIS WIFE MEGARA.

WHEN HERA LET HERCULES COME TO HIS SENSES, HE SCREAMED, "WHAT HAVE I DONE?!" HE NEEDED TO FIND SOME WAY FOR THE GODS TO FORGIVE HIM FOR THIS TERRIBLE CRIME. HE WENT TO DELPHI AND ASKED APOLLO WHAT TO DO. APOLLO SAID THE GODS WOULD FORGIVE HERCULES IF HE DID TWELVE HARD JOBS FOR EURYSTHEUS (YER-ISS-THEY-OOS), THE KING OF ARGOS - WE CALL THESE THE TWELVE LABOURS OF HERCULES.

HERA HELPED EURYSTHEUS THINK OF THE TASKS AND EACH TIME THEY GAVE HERCULES A LABOUR TO ACCOMPLISH, THEY WERE SURE THAT HERCULES WOULD NEVER LIVE THROUGH IT.



BUT HERCULES SURPRISED THEM. HE NOT ONLY LIVED, HE HAD GREAT ADVENTURES, DISCOVERED TRUE FRIENDS, AND RID THE WORLD OF SOME REALLY NASTY CREATURES.

WHEN HERCULES WAS DONE WITH THE TWELVE LABOURS, APOLLO SAID HE WAS FREE AGAIN, HE WAS SORRY FOR HAVING KILLED HIS WIFE AND CHILDREN. IN ADDITION, FOR DOING ALL THOSE LABOURS, HE WAS GOING TO BE A GOD AFTER HE DIED!

MYTHS AND LEGENDS FROM AROUND THE WORLD... GILGAMESH

ANCIENT
MESOPOTAMIA
(NOW IRAQ)

GILGAMESH WAS A REAL HISTORICAL FIGURE, A KING OF URUK WHO RULED AROUND 2700BC. HIS FATHER WAS A DEMON WHO TOOK THE FORM OF THE KING OF URUK, AND HIS MOTHER WAS THE GODDESS NINSUN (LADY WILD COW). **GILGAMESH** HAD SUPERHUMAN STRENGTH AND WAS TWO-THIRDS GOD AND ONE-THIRD MAN.

THE EPIC BEGINS WITH **GILGAMESH** RULING THE CITY OF URUK, BUT HE IS NOT DOING A GOOD JOB. EVERYONE IS MAD AT HIM BECAUSE HE HAS A LOT OF GIRLFRIENDS ALL AT ONCE, HE SPENDS ALL HIS TIME PARTYING INSTEAD OF WORKING, AND HE IS DISRESPECTFUL TO THE ELDERS IN THE CITY.

ONE DAY A MESSENGER TELLS **GILGAMESH** ABOUT A WILD MAN WHO IS LIVING OUT IN THE HILLS NEAR THE CITY. THIS WILD MAN'S NAME IS ENKIDU. HE IS VERY STRONG. **GILGAMESH** THINKS THIS IS INTERESTING, SO HE SETS A TRAP FOR ENKIDU TO GET HIM TO COME TO THE CITY AND BE HIS FRIEND.

GILGAMESH SENDS A BEAUTIFUL WOMAN TO ENKIDU, AND WHEN HE SEES HER HE KISSES HER AND THE KISS WORKS LIKE MAGIC TO TAME HIM: HE FOLLOWS HER BACK TO THE CITY AND BECOMES CIVILIZED.

NOW THAT **GILGAMESH** HAS A FRIEND, ENKIDU, HE IS NOT SO BORED ANYMORE AND HE STOPS BEING MEAN TO EVERYONE AND BOTHERING THE GIRLS. INSTEAD, **GILGAMESH** AND ENKIDU PLAN A BIG HEROIC TRIP TO THE WEST TO GET WOOD FOR BUILDING (BECAUSE VERY LITTLE WOOD GREW IN MESOPOTAMIA). THEY TRAVEL THERE AND FIGHT THE GREAT MONSTER HUMBABA.

WHEN THE TWO HEROES GET HOME, THOUGH, THEY BEGIN TO HAVE PROBLEMS. **GILGAMESH** IS SO COOL NOW THAT THE GODDESS ISHTAR FALLS IN LOVE WITH HIM, BUT WHEN SHE ASKS HIM TO BE HER BOYFRIEND, **GILGAMESH** SAYS NO (AND HE IS PRETTY RUDE ABOUT IT TOO). ISHTAR IS ANGRY AND SHE MAKES ENKIDU DIE OF A FEVER. **GILGAMESH** IS VERY SAD AND UPSET THAT HIS FRIEND DIED. AND HE IS AFRAID THAT HE WILL SOMEDAY DIE TOO.

FINALLY **GILGAMESH** TRAVELS TO THE LAND OF THE DEAD TO SEE IF HE HIMSELF CAN SOMEHOW LIVE FOREVER. **GILGAMESH** FINDS OUT THAT HE CAN LIVE FOREVER IF HE CAN STAY AWAKE FOR A WEEK WATCHING THIS PLANT. BUT HE FALLS ASLEEP IN THE END. HE GOES BACK TO HIS CITY, STILL SAD BUT REALIZING THAT EVERYONE HAS TO DIE SOMETIME, AND HE GOES BACK TO BEING A GOOD KING.



MYTHS AND LEGENDS FROM AROUND THE WORLD... **BEOWULF**

SCANDINAVIA

BEOWULF TELLS A STORY ABOUT THINGS THAT HAPPENED IN THE EARLY 500'S AD - NEARLY 500 YEARS BEFORE THE POEM WAS WRITTEN DOWN. THE STORY TAKES PLACE IN DENMARK AND SWEDEN, AND INVOLVES REAL PEOPLE WHO LIVED IN THE EARLY 500'S AD, WHO WE KNOW ABOUT FROM OTHER WRITTEN STORIES IN SWEDISH AND ALSO FROM ARCHAEOLOGY.

IN THE STORY, BEOWULF (BAY-OH-WOLF) IS A GREAT WARRIOR AND HERO. HE SAILS TO DENMARK TO SAVE HIS RELATIVE KING HROTHGAR FROM A TERRIBLE MONSTER CALLED GRENDDEL (GREN-DELL). THERE'S A FIGHT, AND BEOWULF TEARS OFF GRENDDEL'S ARM, SO GRENDDEL GOES HOME AND BLEEDS TO DEATH.



THE NEXT NIGHT, GRENDDEL'S MOTHER COMES AND ATTACKS KING HROTHGAR'S HALL, SO BEOWULF FIGHTS AND KILLS HER TOO WITH A MAGIC SWORD. EVERYONE IS VERY HAPPY AND BEOWULF GETS LOTS OF REWARDS.

BEOWULF GOES ON TO HAVE MORE ADVENTURES. HE HELPS OUT WITH A VIKING RAID ON FRISIA LED BY KING HYGELAC. EVENTUALLY HE BECOMES KING OF THE GEATS, AND HE RULES THE GEATS UNTIL HE IS AN OLD MAN, FOR FIFTY YEARS.



BUT THEN HE HEARS ABOUT A NEW MONSTER THAT IS SCARING EVERYBODY - THIS TIME IT IS A DRAGON. EVEN THOUGH HE IS VERY OLD, BEOWULF IS STILL A HERO, SO HE GOES OUT AND KILLS THE DRAGON. BUT THIS TIME THE DRAGON SUCCEEDS IN KILLING BEOWULF TOO.

MYTH BUSTER ACTIVITY

WHAT IS YOUR FAVOURITE MYTH OR LEGEND?

IN THIS TASK YOU ARE ASKED TO DECONSTRUCT YOUR FAVOURITE MYTH OR LEGEND. TO START, ANSWER THE FIVE W'S OF YOUR STORY -WHO? WHAT? WHERE? WHEN? WHY? (AND HOW!) YOUR NEXT STEP IS TO INVESTIGATE HOW MANY MYTH INGREDIENTS YOUR STORY HAS.

draw a picture of the main character

THE NAME OF MY FAVOURITE MYTH OR LEGEND IS...

THE 5 W'S

WHO?

THE MAIN CHARACTER(S) IS CALLED...

DESCRIBE THIS CHARACTER... ARE THEY HUMAN OR A GOD?

WHERE?

THE COUNTRY THIS STORY COMES FROM IS...

WHEN?

WHEN DOES THE STORY TAKE PLACE?

WHAT?

GIVE A VERY SHORT SUMMARY OF WHAT HAPPENS IN THE STORY. DOES THE MAIN CHARACTER GO ON A JOURNEY?

IS THIS STORY A MYTH OR A LEGEND? EXPLAIN YOUR ANSWER.

WHY?

WHAT WAS THE MOTIVATION OF THE MAIN CHARACTER TO PROCEED WITH HIS JOURNEY? DID HE ACT OUT OF LOVE, HONOUR, GLORY?

HOW?

HOW DID THE MAIN CHARACTER SET ABOUT TO ACHIEVE THEIR GOAL? DID THEY HAVE OUTSIDE HELP?

MYTH BUSTER... MYTH INGREDIENTS

WHICH OF THE FOLLOWING
MYTH INGREDIENTS DOES
YOUR MYTH HAVE?

EPIC HEROES

IS THERE A HERO IN THE STORY? DESCRIBE THE HERO AND HIS BACKGROUND.

HEROES' SPECIAL POWERS

DOES THE HERO HAVE ANY SPECIAL POWERS, SKILLS, OR A SPECIAL OBJECT SUCH AS A MAGIC SWORD? DESCRIBE.

HEROES' QUESTS

DOES THE HERO UNDERTAKE AN IMPOSSIBLE TASK OR GO ON A DANGEROUS JOURNEY TO FIND A SACRED OBJECT OR DEFEAT A FEARSOME FOE? DESCRIBE.

TREACHEROUS VILLAINS

ANY VILLAINS? THEY COULD BE AN ENEMY, A SCOUNDREL, EVIL, INVOLVED IN A CRIME, OR SIMPLY A TROUBLE-MAKER. DESCRIBE.

MIGHTY GODS

IS THERE A GOD OR GODDESS IN THE STORY?

NAME OF GOD OR GODDESS:

WHAT ARE THEY A GOD OF?

DESCRIPTION:

NAME OF GOD OR GODDESS:

WHAT ARE THEY A GOD OF?

DESCRIPTION:

MYTHICAL CREATURES

IS THERE A FANTASTIC BEAST IN THE STORY?

ANIMAL:

PURPOSE OF ANIMAL:

ANY UNUSUAL CHARACTERISTICS:

TRICKSTERS

IS THERE A CHARACTER WHO LIKES TO PLAY TRICKS OR CAN CHANGE SHAPE?

NAME OF TRICKSTER:

ANY SPECIAL SKILLS OR TRICKS?

DESCRIPTION:

STORY MESSAGE

WHY DO YOU THINK THIS STORY HAS BEEN TOLD? IS THERE A MESSAGE? DOES THE STORY EXPLAIN NATURAL PHENOMENON, TELL US ABOUT HOW TO BEHAVE, TEACH A LESSON OR TELL US ABOUT AN EARLY SOCIETY?

CELTIC MYTH & LEGEND

THE CELTIC LANGUAGES HAVE ONE OF EUROPE'S MOST EXCITING MYTHOLOGIES.

THESE STORIES OFFER US A 'WINDOW ON THE IRON AGE', GIVING US MUCH INFORMATION ABOUT THE CELTS' CULTURE AND BELIEFS.

CELTIC MYTHOLOGY IS FULL OF STORIES ABOUT THE ADVENTURES OF ANCIENT CELTIC WARRIORS, KINGS, QUEENS, WITCHES AND GIANTS!



THE CELTIC MYTH CYCLES

IRISH MYTHOLOGY CAN BE CLASSED INTO FOUR GROUPS:

- THE MYTHOLOGICAL CYCLE
 - THE ULSTER CYCLE
- THE CYCLE OF THE KINGS
 - THE FENIAN CYCLE

THE MYTHOLOGICAL CYCLE

THE MYTHOLOGICAL CYCLE REFERS TO THE INVASIONS OF IRELAND BY OTHERWORLDLY CLANS. THESE SERIES OF INVASIONS ARE DESCRIBED IN THE LEBOR GABÁLA OR BOOK OF INVASIONS.

THE GODS AND GODDESSES, THE CHILDREN OF DANU, ARRIVED IN IRELAND FROM FOUR OTHERWORLD CITIES TO OVERTHROW THE FIRBOLG AND CLAIM IRELAND FOR THEIR OWN. THE EARLY SUPERNATURAL INHABITANTS OF IRELAND WERE THE FICTIONAL BUT FIRST HUMAN ANCESTORS OF THE IRISH PEOPLE. THEY DEFEATED THE TUATHA DÉ DANANN AT THE BATTLE OF TAILTIU, AFTER WHICH IRELAND WAS IN THEIR POSSESSION. THEY DIVIDED IT INTO TWO PARTS, WITH ÉIREAMHÓIN RULING IN THE NORTH AND ÉIBHEAR IN THE SOUTH.

THE TRAGIC STORY OF "THE CHILDREN OF LIR" TELLS OF HOW THE CHOOSING OF A NEW KING FOR THE DE DANNAN LEADS TO LIR'S CHILDREN BEING TURNED INTO SWANS FOR 900 YEARS.



DANU, THE GREAT MOTHER OF IRELAND, WHO BIRTHED ALL THINGS INTO BEING

THE CHILDREN OF LIR

LONG AGO THERE WAS A KING CALLED LIR AND HE LIVED WITH HIS WIFE AOIBH AND FOUR CHILDREN, ONE GIRL, FIONNUALA, AND THREE SONS, AODH AND TWINS, FIACHRA AND CONN. WHEN LIR'S WIFE DIED THEY WERE ALL VERY SAD. AFTER A FEW YEARS LIR GOT MARRIED AGAIN. HE MARRIED A JEALOUS WIFE CALLED AOIFE.

AOIFE GREW JEALOUS OF THE CHILDREN'S LOVE FOR EACH OTHER AND THEIR FATHER SO SHE PLOTTED TO GET RID OF THE CHILDREN. ON A JOURNEY WITH THE CHILDREN TO THEIR GRANDFATHER'S HOUSE SHE USED HER MAGIC TO TURN THE CHILDREN INTO SWANS. WHEN LIR HEARD OF THIS HE HAD HIS DRUIDS TURN AOIFE INTO AN AIR DEMON FOR ETERNITY.

AS SWANS, THE CHILDREN HAD TO SPEND 300 YEARS ON LOUGH DERRAVARAGH (A LAKE NEAR THEIR FATHER'S CASTLE), 300 YEARS IN THE SEA OF MOYLE, AND 300 YEARS ON THE WATERS OF ERRIS NEAR TO INISH GLORA. TO END THE SPELL, THEY WOULD HAVE TO BE BLESSED BY A MONK. WHILE THE CHILDREN WERE SWANS, SAINT PATRICK CONVERTED IRELAND TO CHRISTIANITY. EARLY ONE MORNING THEY HEARD THE SOUND OF A CHRISTIAN BELL.



THEY WERE SO HAPPY THAT THEY WERE HUMAN AGAIN. THE MONK SPRINKLED HOLY WATER ON THEM AND THEN FIONNUALA PUT HER ARMS AROUND HER BROTHERS AND THEN THE FOUR OF THEM FELL ON THE GROUND. THE MONK BURIED THEM AND THAT NIGHT HE DREAMED HE SAW FOUR SWANS FLYING UP THROUGH THE CLOUDS. HE KNEW THE CHILDREN OF LIR WERE WITH THEIR MOTHER AND FATHER.

THE ULSTER CYCLE

A LARGE COLLECTION OF HEROIC TALES IN IRISH LITERATURE DESCRIBE THE ACTIVITIES OF THE ULAIDH, AN ANCIENT PEOPLE FROM WHOM THE PROVINCE OF ULSTER GOT ITS NAME. THESE STORIES RETELL THE DEEDS OF THE WARRIORS OF THE RED BRANCH KNIGHTS, THE MILITARY ELITE OF ULSTER WHOM CÚ CHULAINN WAS THE GREAT CHAMPION.

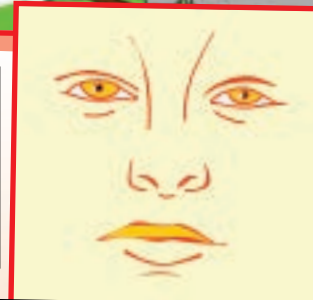
CÚ CHULAINN'S GREATEST DEEDS ARE TOLD IN THE TÁIN. THE TÁIN IS THE LONGEST AND MOST POWERFUL OF ALL THE IRISH MYTHS.



CÚ CHULAINN



THE ULSTER CYCLE FEATURES ONE OF THE GREATEST OF ALL CELTIC HEROES, CÚ CHULAINN, THE SON OF THE GOD LUGH.



THE GREAT GOD LUGH



CÚ CHULAINN WAS A CHARACTER OF LEGENDARY STRENGTH AND BRAVERY, ORIGINALLY NAMED SETANTA, WHO WAS GIVEN THE NAME CÚ CHULAINN AFTER KILLING THE FEARSOME GUARD DOG OF A BLACKSMITH, CALLED CULANN.

CÚ CHULAINN WAS ULSTER'S GREATEST HERO. HE TRAINED IN THE ARTS OF WAR UNDER THE GREAT WARRIORESS SCATHACH.



THE GREAT WARRIORESS SCATHACH



THE ULSTER CYCLE CONTAINS A WHOLE SERIES OF BATTLES AND TESTS OF STRENGTH AND COURAGE AS CÚ CHULAINN FOLLOWS HIS DESTINY TO BE IRELAND'S GREATEST WARRIOR.

A TALE FROM THE ULSTER CYCLE...

THE CATTLE RAID OF COOLEY



THE BROWN BULL OF ULSTER



THE MOST FAMOUS STORY IN THE ULSTER CYCLE IS CALLED TÁIN BÓ CUAILNGE OR THE CATTLE RAID OF COOLEY.

THIS IS THE STORY ABOUT THE MASTERFUL QUEEN MAEVE OF CONNAUGHT AND HER CAMPAIGN TO CAPTURE THE FAMOUS BROWN BULL OF ULSTER.

QUEEN MAEVE LEADS HER GREAT ARMY AGAINST THE WARRIORS OF THE KINGDOM OF ULSTER, WHO COME UNDER A CURSE WHICH PREVENTS THEM FROM DOING BATTLE.

THE SEVENTEEN-YEAR-OLD CÚ CHULAINN IS THE ONLY WARRIOR WHO IS NOT AFFECTED BY THE CURSE AND SO HE MUST DEFEND ULSTER SINGLE-HANDEDLY.



QUEEN MAEVE OF CONNAUGHT

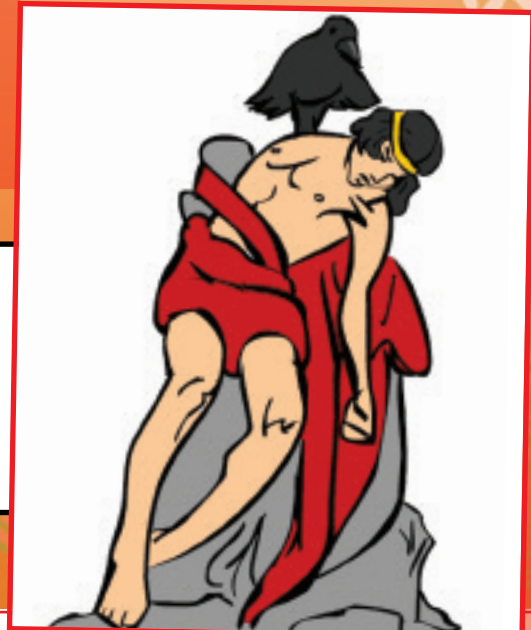


FERDIA AND CÚ CHULAINN

THE BATTLE BETWEEN CÚ CHULAINN AND HIS FRIEND FERDIA IS ONE OF THE MOST FAMOUS PASSAGES IN EARLY IRISH LITERATURE.

IN THE END CÚ CHULAINN IS KILLED BY THE FORCES OF CONNAUGHT DURING THE BATTLE.

AFTER BEING STRUCK WITH A SPEAR, HE TIES HIMSELF TO A POST SO THAT HE MIGHT CONTINUE TO FACE HIS ENEMIES STANDING UP. AS HIS SWORD FALLS FROM HIS HAND, IT CUTS OFF THE HAND OF HIS KILLER.



THE FIONN CYCLE

THE FIONN CYCLE DEALS WITH THE ADVENTURES OF FIONN MAC CUMHAIL AND HIS WARRIOR BAND, THE FIANNA. THE FIANNA WERE A LEGENDARY BAND OF HEROES WHO DEFENDED IRELAND AND SCOTLAND AND KEPT LAW AND ORDER.

FIONN MAC CUMHAILL WAS A WARRIOR AND A HUNTER. HE WAS THE TRUEST, WISEST AND KINDEST OF THE FIANNA. FIONN IS ACTUALLY A NICKNAME MEANING "FAIR."

HE FIRST CAME TO PROMINENCE AFTER CATCHING AND EATING THE SALMON OF KNOWLEDGE. ANOTHER IMPORTANT LEGEND TELLS HOW FIONN MET HIS FIRST WIFE SADBH WHILE HUNTING. SHE HAD BEEN TRANSFORMED INTO A DEER BY A DRUID AND AFTER FIONN CAUGHT HER SHE TURNED INTO A BEAUTIFUL WOMAN. SHE BORE FIONN A CHILD, OISIN, BEFORE BEING TRANSFORMED AGAIN INTO A DEER AND SEPARATING FIONN FROM HIS SON FOR MANY YEARS. ANOTHER TALE TELLS OF HOW FIONN IN A JEALOUS RAGE, PURSUED THE LOVERS GRAINNE AND DIARMUID ACROSS IRELAND AFTER THEY HAD ELOPED TOGETHER.

A TALE FROM THE ULSTER CYCLE...

FIONN MAC CUMHAILL & THE GIANT'S CAUSEWAY



THE MOST FAMOUS LEGEND OF FIONN MAC CUMHAILL SURROUNDS THE GIANT'S CAUSEWAY IN COUNTRY ANTRIM.

THE STORY GOES THAT FIONN BUILT THE CAUSEWAY TO GET TO SCOTLAND AND BATTLE WITH A RIVAL GIANT CALLED BENANDONNER. WHEN HE GOT THERE HE FOUND THAT THE SCOTTISH GIANT WAS ASLEEP BUT ALSO FAR BIGGER THAN HIMSELF, SO FIONN RETURNED BACK ACROSS THE CAUSEWAY.

WHEN BENANDONNER WOKE UP HE CAME ACROSS THE CAUSEWAY INTENT ON FIGHTING FIONN. FIONN'S WIFE DRESSED UP HER HUSBAND AS A BABY AND WHEN BENANDONNER ARRIVED SHE SAID FIONN WASN'T HOME AND TO BE QUIET NOT TO WAKE UP THE BABY.

WHEN BENANDONNER SAW THE BABY HE DECIDED THAT IF THE BABY WAS THAT BIG, FIONN MUST BE MASSIVE. SO HE TURNED AROUND AND FLED BACK ACROSS THE CAUSEWAY RIPPING IT UP AS HE WENT.

ALL THAT REMAINS ARE THE ENDS, HERE AT THE GIANT'S CAUSEWAY AND ON THE ISLAND OF STAFFA IN SCOTLAND WHERE SIMILAR FORMATIONS ARE FOUND.

THE KINGS' CYCLE

THE KINGS CYCLE, ALSO KNOWN AS THE HISTORICAL CYCLE, IS A COLLECTION OF MORE THAN A HUNDRED STORIES ABOUT THE LEGENDARY KINGS OF IRELAND.

IT WAS THE DUTY OF THE MEDIEVAL IRISH BARDS, OR COURT POETS, TO RECORD THE HISTORY OF THE FAMILY OF THE KING THEY SERVED. THIS THEY DID IN POEMS THAT BLENDED THE MYTHOLOGICAL AND THE HISTORICAL.

UNLIKE THE OTHER CELTIC MYTH CYCLES, MOST OF THE CHARACTERS AND CENTRAL EVENTS DESCRIBED IN THE KINGS CYCLE CAN BE TRACED TO ACTUAL HISTORICAL PERSONS AND PLACES, ALTHOUGH THE TALES ARE HEAVILY EMBROIDERED WITH MYTHOLOGICAL DETAILS.

ONE OF THE BETTER KNOWN TALES OF THE KINGS CYCLE IS THE STORY OF SUIBHNE (SWEENEY), A PAGAN KING.



A TALE FROM THE KINGS' CYCLE...

THE FRENZY OF MAD SWEENEY

KING SUIBHNE IS AWAKENED ONE MORNING BY THE SOUND A BELL. ANNOYED, HE SEEKS OUT THE SOURCE OF HIS IRRITATION, AND FINDS A NEWLY BUILT CHURCH BELONGING TO BISHOP RONAN FINN. THE NAKED KING STORMS OVER TO THE CHURCH. HE WOULD HAVE KILLED THE BISHOP HAD HE NOT BEEN CALLED AT THAT MOMENT TO FIGHT IN THE BATTLE OF MAG RATH.

BEFORE THE BATTLE, BISHOP RONAN HAD BLESSED THE TROOPS WITH HOLY WATER. SUIDHNE THOUGHT THAT BISHOP RONAN WAS MAKING FUN OF HIM BY DOING THIS SO SUIDHNE KILLED ONE OF THE BISHOP'S MONKS WITH A SPEAR AND THREW A SPEAR AT BISHOP RONAN HIMSELF. THE SPEAR STRUCK RONAN'S CHURCH BELL AND BROKE IT.

AT THIS, RONAN CURSED SUIBHNE WITH MADNESS. HIS CURSE WAS THAT SINCE SUIBHNE HAD BROKEN THE SOUND OF THE CHURCH BELL, SO NOW WOULD ANY SHARP SOUND SEND SUIBNE INTO MADNESS. ALSO, AS SUIBHNE HAD KILLED ONE OF RONAN'S MONKS WITH A SPEAR, SO WOULD SUIBHNE DIE BY A SPEAR.

WHEN THE BATTLE OF MAG RATH BEGAN, SUIBHNE WENT INSANE. HIS WEAPONS DROPPED, AND HE BEGAN TO LIFT INTO THE AIR LIKE A BIRD.

FROM THEN ON, SUIBHNE LEAPT FROM SPOT TO SPOT LIKE A BIRD. HE COULD NEVER TRUST HUMANS. HIS KINSMEN AND SUBJECTS SENT HIM MAD WITH FEAR, AND HE COULD ONLY FLEE FROM PLACE TO PLACE, LIVING NAKED AND HUNGRY.

AS AN UNUSUAL TURN OF EVENTS, IT WAS A KINDLY BISHOP NAMED MOLING WHO TOOK PITY ON SUIBHNE AND LOOKED AFTER HIM DURING HIS LAST DAYS. HE LIVED, BROKEN AND OLD WITH THE BISHOP, AND A WOMAN FROM THE BISHOP'S PARISH TOOK CARE OF SUIBHNE. UNFORTUNATELY, THAT WOMAN'S HUSBAND, A HERDER, GREW JEALOUS AND KILLED SUIBHNE WITH A SPEAR, THEREBY FULFILLING BISHOP RONAN'S CURSE.

CELTIC MYTH CYCLES – DESIGN A BOOK COVER

YOUR TASK IS TO DESIGN A BOOK COVER FOR ONE OF THE STORIES FROM THE CELTIC MYTH CYCLES WHICH YOU HAVE LEARNED ABOUT. EXAMPLES OF STORIES YOU MIGHT USE:

- THE CATTLE RAID OF COOLEY
- THE CHILDREN OF LIR
- FIONN MAC COOL AND THE GIANT'S CAUSEWAY
- THE FRENZY OF MAD SWEENEY

YOUR BOOK COVER SHOULD INCLUDE...

- THE STORY'S TITLE
- THE MYTH CYCLE WHICH THE STORY BELONGS TO
- AN ILLUSTRATION OF A SCENE FROM THE STORY OR AN ILLUSTRATION OF ONE OR MORE CHARACTERS.
- A ONE LINE DESCRIPTION OF THE STORY.

HOW TO MAKE THE BOOK COVER...

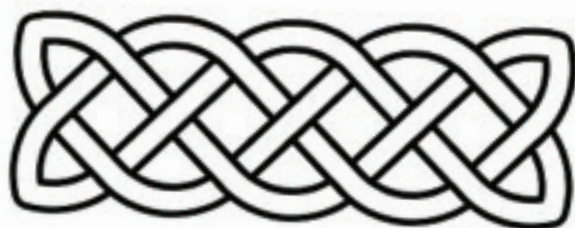
THE BOOK COVER CAN BE DESIGNED USING SOFTWARE COMIC LIFE, MICROSOFT WORD, OR OTHER GRAPHICS SOFTWARE.

ALTERNATIVELY BOOK COVERS CAN BE HAND-DRAWN ONTO AN A4 PIECE OF PAPER AND COLOURED IN.

IF YOU ARE USING THE COMPUTER TO MAKE YOUR BOOK COVER, YOU CAN DOWNLOAD IMAGES TO USE FROM THE INTERNET, OR MAKE YOUR OWN DRAWINGS AND SCAN THEM IN.

USE CELTIC LETTERING AND KNOTWORK TO GIVE YOUR BOOK COVER A CELTIC DESIGN.

a b c d e f g h i j k l
m n o p q r s t
v w x y z



HOW CÚ CHULAINN GOT HIS NAME

A TALE FROM THE ULSTER CYCLE



HOW SETANTA CAME TO BE KNOWN AS
'THE HOUND OF ULSTER'

STORY BACKGROUND

THE CATTLE RAID OF COOLEY

HISTORICAL BACKGROUND TO THE STORY...

THE STORIES OF THE ULSTER CYCLE TAKE PLACE AT A TIME WHEN IRELAND HAD NO CENTRAL AUTHORITY OR RULERS BUT WAS DIVIDED INTO PROVINCIAL KINGDOMS RULED BY A KING OR QUEEN. THE EVENTS OF THE CYCLE ARE TRADITIONALLY SUPPOSED TO TAKE PLACE AROUND THE TIME OF CHRIST.

THE PEOPLE AT THAT TIME FELT A CLOSE CONNECTION WITH NATURE AND WORSHIPPED MANY DIFFERENT PAGAN GODS AND GODDESSES. THEIR STORIES ARE FULL OF MAGIC, RIDDLES AND CURSES.

MANY OF THE PEOPLE OF THE TIME WERE PEASANT FARMERS WHO LIVED OFF THE LAND. WARRIORS, CRAFTSMEN AND WOMEN WERE HIGHLY RESPECTED IN THEIR SOCIETY.

WEALTH WAS DETERMINED BY CATTLE. WARFARE USUALLY TOOK THE FORM OF CATTLE RAIDS, OR SINGLE COMBATS BETWEEN WARRIORS AT FORDS.



**KING CONOR MAC NESSA
OF ULSTER**



QUEEN MAEVE OF CONNAUGHT

THE TÁIN

THE OLD STORYTELLERS WOULD SPEND A WEEK TELLING THE STORY OF THE TÁIN AT NIGHT.

THE TÁIN IS THE MAIN STORY IN A LONG WAR BETWEEN ULSTER AND CONNAUGHT. THE WAR BEGAN BECAUSE CONOR MAC NESSA, KING OF ULSTER DESERTED HIS WIFE QUEEN MAEVE OF CONNAUGHT. SHE THEN MARRIED EOCHAD DALA, BUT ENDED UP FALLING IN LOVE WITH HER GRAND NEPHEW AILLIL. AILLIL KILLED EOCHAD SO HE COULD BE QUEEN MAEVE'S CONSORT.

THE CATTLE RAID OF COOLEY

THE TÁIN BO CÚAILNGE, 'THE CATTLE RAID OF COOLEY', IS CONSIDERED TO BE THE GREATEST STORY OF IRISH HISTORY.

IN THE STORY, MAEVE'S HUSBAND AILLIL OWNED THE GREAT WHITE-HORNED BULL. CATTLE WERE VERY VALUABLE IN THOSE DAYS AND WERE A SIGN OF WEALTH. MAEVE WANTED TO BE EQUALLY AS WEALTHY AS HER HUSBAND SO SHE INVADED ULSTER SO SHE COULD STEAL THE BROWN BULL OF COOLEY.

CÚ CHULAINN DEFENDS ULSTER SINGLE-HANDEDLY, BECAUSE THE ULSTER WARRIORS WERE AFFLICTED BY THE CURSE OF MACHA. MAEVE BROUGHT THE BROWN BULL BACK TO CONNAUGHT. WHEN THE WHITE-HORNED BULL SAW THE BROWN, THEY FOUGHT AND KILLED EACH OTHER.



**CÚ CHULAINN WEEPS AFTER KILLING HIS FOSTER
BROTHER FERDIA DURING BATTLE**

COMPARING DIFFERENT VERSIONS OF THE SAME STORY

ACTIVITY

IRELAND'S EARLIEST LITERATURE WAS HISTORY AND POETRY. THE EARLY BARDS SANG SONGS ABOUT THE LEGENDARY TALES OF HEROES AND KINGS. THESE STORIES WERE PASSED ON FROM GENERATION TO GENERATION THROUGH WORD OF MOUTH BEFORE BEING WRITTEN DOWN. THE OLD IRISH MANUSCRIPTS CONTAIN STORIES SUCH AS 'THE CATTLE RAID OF COOLEY', WHICH WAS FIRST WRITTEN ON VELLUM MADE FROM CALF SKIN.

THERE HAVE SINCE BEEN MANY VERSIONS OF THE CATTLE RAID OF COOLEY. EARLY VERSIONS RETAIN SOME OF THE ORIGINAL PROSE OR POETRY STYLE USED BY THE EARLY BARDS, WHILE MODERN VERSIONS USE LANGUAGE WE ARE MORE FAMILIAR WITH TODAY. MODERN ANIMATION TECHNOLOGY ALLOWS US TO BRING THESE ANCIENT STORIES TO LIFE, TAKING THEM FROM ANCIENT MANUSCRIPTS TO THE BIG SCREEN. THE DIFFERENT VERSIONS OF A STORY ALLOW US TO ENJOY THE STORY IN DIFFERENT WAYS.

HOW DOES THE ANIMATED VERSION OF THE CATTLE RAID OF COOLEY COMPARE WITH A MORE CLASSIC TEXT VERSION?

WATCH THE EPISODE AND READ THE EXCERPT FROM THE FILM SCRIPT FROM THE ANIMATED SERIES, THEN COMPARE IT WITH THE MORE CLASSIC VERSION WRITTEN IN 1912 WHICH USES NARRATIVE STYLE AND PROSE.



THE BROWN BULL OF ULSTER

1

WHICH ELEMENTS OF THE STORY DO YOU THINK ARE SIMILAR IN BOTH VERSIONS?

2

WHAT DIFFERENCES ARE THERE BETWEEN HOW THE CHARACTERS SPEAK IN THE TWO VERSIONS?

3

IN WHICH VERSION OF THE STORY DO THE CHARACTERS SPEAK IN A SIMILAR STYLE TO HOW THE EARLY CELTS MIGHT HAVE SPOKEN?

4

WHICH VERSION IS EASIER FOR YOU TO UNDERSTAND? EXPLAIN.

5

HOW ARE STORY DETAILS PROVIDED FOR THE READER IN EACH VERSION?

6

WHAT IS THE DIFFERENCE BETWEEN THE LENGTH OF A SCENE IN THE TWO VERSIONS?

7

WHAT IS THE DIFFERENCE IN HOW YOU IMAGINE THE CHARACTERS AND SETTINGS IN THE TWO VERSIONS?

8

DO YOU PREFER TO READ A STORY OR WATCH THE FILM VERSION? EXPLAIN WHY.

**COMPARING
DIFFERENT
VERSIONS OF
THE SAME STORY**

THE CATTLE RAID OF COOLEY

FILM SCRIPT

EXCERPT FROM THE CÚ CHULAINN ANIMATED SERIES

SCENE: THE BATTLEGROUND WHERE CÚ CHULAINN IS SINGLE-HANDEDLY DEFEATING QUEEN MAEVE'S FORCES OF CONNAUGHT

NARRATOR: THE RAID BY THE ARMY HAD REACHED A STALEMATE. EVERYDAY CÚ CHULAINN WOULD FACE A WARRIOR IN SINGLE COMBAT AND EVERYDAY HE WOULD DEFEAT THEM AND THE STALEMATE LASTED.

ONE DAY CÚ CHULAINN SHOUTED OUT TO FERGUS.

CÚ CHULAINN: WHO ARE YOU SENDING ME TODAY TO DIE TO SATISFY THEIR QUEEN? WHEN WILL SHE FINISH WITH THIS MADNESS?

FERGUS: IT IS IN YOUR HANDS, YOU CAN STAND ASIDE AND LET US PASS AND NO HARM WILL COME TO YOU.

CÚ CHULAINN: NO HARM? WHAT USE WOULD MY LIFE BE TO ME IF I LET YOU PASS? I, CÚ CHULAINN, THE HOUND OF ULSTER, WHO HAS SWORN TO DEFEND THIS PLACE TO THE VERY LAST DROP OF MY BLOOD.

NARRATOR: THE BATTLE CONTINUED.

SCENE: BACK AT QUEEN MAEVE'S FORT

MAEVE: IS THERE NO ONE WHO CAN FACE THIS CÚ CHULAINN?

FERGUS: THERE IS ONE WARRIOR AS SKILLED IN THE ARTS OF WAR AS CÚ CHULAINN.

MAEVE: WELL, WHERE IS HE? WHY ISN'T HE HERE?

FERGUS: I'M AFRAID FERDIA WILL NOT JOIN US. HE IS A FOSTER BROTHER OF CÚ CHULAINN. THEY ARE JOINED TOGETHER BY A BOND STRONGER THAN KINSMEN.

MAEVE: LEAVE ME NOW, GO BACK TO THE FIELD.

NARRATOR: SHE HAD A PLAN THAT WOULD DRAW FERDIA INTO SINGLE COMBAT WITH CÚ CHULAINN.

SCENE: LATER ON... AT QUEEN MAEVE'S FORT

NARRATOR: QUEEN MAEVE INVITES FERDIA TO HER PLACE AND GIVES HIM WINE AND A FEAST. SHE TELLS HIM HE IS A GOOD WARRIOR AND DESERVES A FEAST, EVEN WHEN OTHERS TRAMPLE HIS GOOD NAME IN THE DUST.

FERDIA: WHO DARES TO DO THIS?

MAEVE: WELL THERE ARE SOME WHO SAY THAT CÚ CHULAINN IS THE GREATEST WARRIOR IN IRELAND. EVERYDAY HE STANDS IN THE FIELD AND KILLS OFF THE BEST WARRIORS IN MY ARMY. I HEAR TALK THAT YOU SAY YOU WOULD BEAT HIM, BUT OTHERS SAY THAT YOU ARE AFRAID.

FERDIA: LET THIS TALK COME TO AN END. I, FERDIA, GREATEST WARRIOR IN IRELAND WILL FACE CÚ CHULAINN AT THE FORD AT SUNRISE.

SCENE: THE NEXT DAY... ON THE BATTLEFIELD

NARRATOR: THE NEXT DAY CÚ CHULAINN AND FERDIA ARE AT OPPOSITE SIDES OF THE RIVER.

CÚ CHULAINN: MY BROTHER, WHY HAVE YOU COME TO FACE ME?

FERDIA: BY MY HONOUR I AM BOUND TO FACE YOU. LET US BEGIN AND LET IRELAND KNOW THAT THE VICTOR WILL TRULY BE THE GREATEST WARRIOR IN THE LAND.

NARRATOR: FOR THREE DAYS THEY FOUGHT LIKE DEMONS USING ALL THEIR SKILLS. AT THE END OF THE DAY THEY CARED FOR EACH OTHER.

ONE NIGHT AFTER BATTLE THEY WERE SITTING TOGETHER AND VOWED THEY WOULD ALWAYS BE BROTHERS, NO MATTER WHAT HAPPENS. THE NEXT DAY CÚ CHULAINN KILLED FERDIA WITH HIS SPEAR THROUGH HIS CHEST.

CÚ CHULAINN: THIS DAY SHAMES ME, I WILL SOON FOLLOW YOU, I SEE THE FOG OF DEATH BEFORE MY EYES.

NARRATOR: MAEVE EVENTUALLY GOT THE BULL BUT IT DID HER NO GOOD BECAUSE IT MET ANOTHER BULL AND DIED ITSELF - SO ALL OF THIS WAS FOR NOTHING.

THE END



EXCERPT FROM THE CATTLE RAID OF COOLEY

NARRATIVE TEXT AND PROSE

THE FOLLOWING PASSAGE IS ONE OF THE MANY TRANSLATIONS OF THE STORY. THIS EXCERPT IS TAKEN FROM THE BATTLE BETWEEN CÚ CHULAINN AND FERDIAD AND DESCRIBES THE MOMENT WHEN CÚ CHULAINN KILLS FERDIAD WITH A FATAL THROW OF HIS DEADLY MAGICAL SPEAR, THE 'GAE BULGA'.

THE CATTLE RAID OF COOLEY

IRISH TRANSLATION

Acus atchuala Fer diad in n-gae m-bolga d'imrád. Ra bert béim din sciath síis d'anacul íchtair a chuirp. Boruairaid Cuchulaind in certgae, delgthi do lár a dernainni dar bil in sceith & dar brollach in chongachnis, gor bo róen in leth n-alltarach de ar tregtad a chride na chláb. Ra bert Fer diad béim din sciath súas d'anacul uactair a chuirp, giarb í in chobair iar n-assu. Da indill in gilla in n-gae m-bolga risin sruth, & ra ritháil Cuchulaind illadair a chossi & tarlaic rout n-urchoir de bar Fer nh-diad, co n-dechaid trisin fuathbhróic n-imdanhgin n-imdomain n-iarnaide do iurn athlegtha, gorróebris in muadchloich máir méiti clochi mulind i trí, co n-dechaid dar timthirecht a chuirp and, gor bho lán cach n-alt & cach n-áge de, dá forrindib.

Leor sain bhadesta ale, bar Fer diad, darochar-sa de sein. Acht atá ní chena, is t(r)én unnsi as do deiss, agus nír bo chóir dait mo thuttimsea dot láim. Is amlaid ra bóí ga rád & ra bert na briathra:

A Chú na cless cain, nír dess dait mo guin, lett in locht rom len, is fort ra fer mh'fuil.

Ni lossat na troich recait bernaid m-braith, as galar mo guth, uch doscarad scaith.

Mebait mh'asnae fuidb, mo chride-se is crú, nimath d'ferus baíg, darochar a Chú.

NEW VOCABULARY

ARMOUR: COVERING WORN TO PROTECT THE BODY AGAINST WEAPONS

BARBS: SHARP POINT OF A WEAPON

BOSOM: THE CHEST AREA OF A HUMAN

CAST: TO THROW

CORSELET: BODY ARMOUR, ESPECIALLY A BREAST PLATE

FEATS: EXCEPTIONAL ACTS, SUCH AS COURAGEOUS OR SKILLFUL DEEDS

GAE BULGA: A DEADLY MAGICAL SPEAR CÚ CHULAINN OWNED WHICH OPENED UP INSIDE THE BODY INTO MANY SHARP BARBS

GILLA: SERVANT

GORE: TO PIERCE OR STAB, BLOOD FROM A WOUND

HORN-SKIN: TOUGH SKIN

MEED: A MERITED GIFT OR WAGE

MILLSTONE: A HEAVY WEIGHT OR BURDEN

THE CATTLE RAID OF COOLEY

ENGLISH TRANSLATION

Ferdia heard the Gae Bulga called for. He thrust his shield down to protect the lower part of his body. Cuchulainn gripped the short spear, cast it off the palm of his hand over the rim of the shield and over the edge of the corselet and horn-skin, so that its farther half was visible after piercing his heart in his bosom. Ferdia gave a thrust of his shield upwards to protect the upper part of his body, though it was help that came too late. The gilla set the Gae Bulga down the stream, and Cuchulainn caught it in the fork of his foot, and threw the Gae Bulga as far as he could cast underneath at Ferdia, so that it passed through the strong, thick, iron apron of wrought iron, and broke in three parts the huge, goodly stone the size of a millstone, so that it cut its way through the body's protection into him, till every joint and every limb was filled with its barbs.

"Ah, that now sufficeth," sighed Ferdia: "I am fallen of that! But, yet one thing more: mightily didst thou drive with thy right foot. And 'twas not fair of thee for me to fall by thy hand." And he yet spake and uttered these words:

"O Cu of grand feats, Unfairly I'm slain! Thy guilt clings to me; My blood falls on thee!

"No meed for the wretch Who treads treason's gap. Now weak is my voice; Ah, gone is my bloom!

"My ribs' armour bursts, My heart is all gore; I battled not well; I'm smitten, O Cu!

SLAIN: KILLED VIOLENTLY

SMITTEN: ATTACKED OR DESTROYED BY BLOWS FROM A WEAPON

SPOKE: SPOKE

SUFFICETH: IS ENOUGH TO ACCOMPLISH THE TASK

TREADS: TO WALK OR TRAMPLE

TREASON'S GAP: A BOUNDARY WHICH WHEN CROSSED MEANT A BETRAYAL OF TRUST AND LOYALTY

'T WAS: IT WAS

UTTERED: TO SPEAK OR CRY OUT

VISIBLE: CAN BE SEEN BY THE EYES

WRETCH: A MEAN OR DESPICABLE PERSON OR OPPONENT

WROUGHT IRON: IRON WHICH WAS MADE TO BE EASY TO CARRY

THE STORY PATH

OPENING

INTRODUCE CHARACTERS AND SETTING. SET THE MOOD.

SETTING

WHEN DOES THE STORY TAKE PLACE?

WHERE DOES IT TAKE PLACE?

WHAT DETAILS CATCH YOUR INTEREST AND SET THE MOOD FOR THE STORY?

CHARACTERS

DESCRIBE THE DIFFERENT CHARACTERS OF THE STORY, FOR EXAMPLE A DESCRIPTION OF APPEARANCE, AGE, BEHAVIOUR.

WHAT CAN THEY DO?

WHAT ARE THEIR STRENGTHS AND GOOD POINTS?

WHAT ARE THEIR WEAKNESSES AND FAULTS?

WHY DO THEY WANT TO SOLVE A PROBLEM?

PLOT

THE BUILD UP TO THE COMPLICATION.

WRITE ABOUT SOME OF THE EVENTS THAT HAPPEN.

THE CHARACTERS ARE GOING TO DO SOMETHING THAT LEADS UP TO A PROBLEM.

COMPLICATION

THERE IS A PROBLEM.

SOMETHING GOES WRONG.

IT COULD BE A MYSTERY OR A FIGHT.

IS IT SOMETHING TERRIBLE?

DESCRIBE.

RESOLUTION

THE PROBLEM IS SORTED OUT IN SOME WAY.

WHO WINS THE STRUGGLE?

EVERYTHING IS MADE RIGHT.

DESCRIBE HOW THIS IS DONE.

ENDING

THINK ABOUT WHAT HAS HAPPENED.

WHAT HAS BEEN LEARNT?

HOW HAVE CHARACTERS CHANGED?

THE CATTLE RAID OF COOLEY

STORY PATH

IN THIS ACTIVITY, YOUR TASK IS TO COMPLETE THE STORY PATH OF THE LEGENDARY STORY OF 'THE CATTLE RAID OF COOLEY'.

WATCH THE STORY'S EPISODE FROM THE **CÚ CHULAINN** ANIMATED SERIES BEFORE STARTING THIS ACTIVITY.



OPENING

INTRODUCE CHARACTERS AND SETTING. SET THE MOOD.

SETTING

WHEN DOES THE STORY TAKE PLACE?

WHERE DOES IT TAKE PLACE?

WHAT DETAILS CATCH YOUR INTEREST AND SET THE MOOD FOR THE STORY?



CHARACTER PROFILES**DESCRIBE THE CHARACTERS OF THE STORY**

FOR EXAMPLE, GIVE A DESCRIPTION OF APPEARANCE, AGE, BEHAVIOUR. WHAT CAN THEY DO? WHAT ARE THEIR STRENGTHS AND GOOD POINTS? WHAT ARE THEIR WEAKNESSES AND FAULTS? WHY DO THEY WANT TO SOLVE A PROBLEM? ARE THEY GOOD OR BAD, A HERO OR VILLAIN? DO THEY HELP ANOTHER CHARACTER? ARE THEY A MAJOR OR MINOR CHARACTER?

**CÚ CHULAINN****QUEEN MAEVE OF CONNAUGHT****FERGUS****WITCH****THE GOD LUGH DISGUISED AS A RAVEN****FERDIA**

PLOT

BUILD UP. WRITE ABOUT SOME OF THE EVENTS THAT HAPPEN. THE CHARACTERS ARE GOING TO DO SOMETHING THAT LEADS UP TO A PROBLEM.

COMPLICATION

THERE IS A PROBLEM. SOMETHING GOES WRONG. IT COULD BE A MYSTERY OR A FIGHT. IS IT SOMETHING TERRIBLE? DESCRIBE.

RESOLUTION

THE PROBLEM IS SORTED OUT IN SOME WAY. WHO WINS THE STRUGGLE? EVERYTHING IS MADE RIGHT. DESCRIBE HOW THIS IS DONE.

ENDING

THINK ABOUT WHAT HAS HAPPENED. WHAT HAS BEEN LEARNT? HOW HAVE CHARACTERS CHANGED?

THE SEANCHAIÍ & THE ART OF STORYTELLING

THE WORD 'SEANCHAIÍ' MEANS A BEARER OF 'OLD LORE' (SEANCHAS). IT IS THE IRISH WORD FOR 'STORYTELLER'. MORE THAN ONE SEANCHAI IS KNOWN AS SEANCHAITHE. THE CHARACTER GRANDPA KEEPS THE LEGENDS OF CÚ CHULAINN ALIVE THROUGH HIS STORYTELLING.



THE ANCIENT CELTS DID NOT WRITE DOWN THEIR HISTORY OR LAWS. INSTEAD THEY MEMORISED THEM IN LONG LYRIC POEMS WHICH WERE RECITED BY BARDS (POETS), IN A TRADITION FOLLOWED BY THE SEANCHAITHE. MANY TALES WERE PASSED FROM ONE SEANCHAIÍ TO ANOTHER WITHOUT EVER BEING WRITTEN DOWN.

THE SEANCHAIÍ WAS THE VILLAGE STORYTELLER, THE KEEPER OF STORIES AND TRADITIONS OF IRELAND. HE HAD THE SPECIAL GIFT OF RECALLING STORIES AND TRADITIONS WITH GREAT DETAIL AND PRESENTING THE STORIES IN AN ENTERTAINING WAY.

SOMETIMES THE STORIES WERE HISTORICAL EVENTS PASSED FROM GENERATION TO GENERATION OR SOMETIMES THE STORIES WERE "TALL TALES" MADE UP RIGHT ON THE SPOT.

SEANCHAITHE WERE SERVANTS TO THE CHIEFS OF THE TRIBE AND KEPT TRACK OF IMPORTANT INFORMATION FOR THEIR CLAN. THEY WERE VERY WELL RESPECTED IN THEIR CLAN. THEY TOLD THEIR STORIES AND TALES AT CEREMONIES AND SPECIAL OCCASIONS.

SOME SEANCHAITHE WERE NOT PART OF A CLAN AND TRAVELLED FROM ONE COMMUNITY TO ANOTHER WEAVING STORIES AND TALES FOR THE PRICE OF A MEAL OR A NIGHT'S LODGING. NEIGHBOURS WOULD COME FROM NEARBY FARMS AND COMMUNITIES AND BRING FOOD TO GATHER FOR THE MESMERIZING TALES WHICH HAD A GLIMMER OF TRUTH TO MAKE THEM BELIEVABLE AND THE GLORY OF FANTASY TO MAKE THEM ENTERTAINING.

THE SPECIAL ROLE AND ART OF THE SEANCHAIÍ IS MOSTLY ASSOCIATED WITH THE GAELTACHT, OR THE IRISH-SPEAKING AREAS OF IRELAND.

THE SEANCHAITHE TODAY

THE STORIES TOLD BY THE EARLY SEANCHAITHE HAVE SINCE BEEN WRITTEN DOWN AND PUBLISHED IN BOOKS AND WEBSITES. THEIR STORIES ARE NOW ENJOYED BY PEOPLE WORLDWIDE.

TODAY, AT EVENTS SUCH AS THE MUMMERS FESTIVAL IN NEW INN, COUNTY GALWAY AND THE ALL-IRELAND FLEADH CEOIL STORYTELLERS CAN BE FOUND WHO RETELL THE MYTHS AND LEGENDS OF OLD USING THE SPECIAL STORYTELLING STYLE AND ART OF THE SEANCHAITHE, SOME EVEN COMPETE FOR AWARDS.

HAVE YOU HEARD THIS ONE?

ORAL STORYTELLING ACTIVITY

WORKING IN PAIRS, ASK YOUR PARTNER TO TELL YOU SOMETHING FUNNY, THIS COULD BE A JOKE OR STORY.

TELL THE JOKE OR STORY IN ENTERTAINING WAYS, FOR EXAMPLE:

USE BODY LANGUAGE TO HELP TELL A STORY,

USE FACIAL EXPRESSIONS TO REPRESENT THE CHANGING MOOD OF CHARACTERS,

USE DIFFERENT ACCENTS OR VOICES FOR DIFFERENT CHARACTERS,

CHANGE THE TONE OF VOICE TO CHANGE THE MOOD OF A STORY

YOUR PARTNER'S NAME:

YOUR PARTNER'S AGE:

WHY IS THE JOKE OR STORY FUNNY?

WRITE DOWN THE JOKE OR STORY HERE...

HOW IS ORAL STORYTELLING DIFFERENT FROM STORIES TOLD IN BOOKS?
IN WHAT WAYS ARE THE STORIES TOLD SIMILARLY?

IN WHAT WAYS ARE THE STORIES TOLD DIFFERENTLY?

WHICH STYLE OF STORYTELLING DO YOU PREFER AND WHY?

NARRATIVE STYLE

THE NARRATOR IS THE PERSON WHO "TELLS" THE STORY. THE CHARACTER GRANDPA FROM THE CÚ CHULAINN ANIMATED SERIES WAS THE NARRATOR IN THE STORY.



SOMETIMES BOOKS ARE WRITTEN FROM THE PERSPECTIVE OF A CHARACTER.

IN OTHER WORDS, THAT CHARACTER IS TELLING THE STORY, AND IT'S ALMOST AS IF THEY WROTE IT, LIKE IF THE BOOK WAS WRITTEN IN FIRST PERSON, I.E. I, WE, US ETC.

FIRST PERSON NARRATIVE:

I FOUGHT THE BATTLE. MY WARRIOR FRIENDS FOUGHT WITH ME.

SECOND PERSON NARRATIVE:

YOU FOUGHT THE BATTLE. YOUR WARRIOR FRIENDS FOUGHT WITH YOU.

THIRD PERSON NARRATIVE:

CÚ CHULAINN FOUGHT THE BATTLE. HIS WARRIOR FRIENDS FOUGHT WITH HIM.

THE FIRST PERSON NARRATIVE IS WHEN A CHARACTER INSIDE THE STORY IS THE ONE TELLING THE STORY. THIS ALLOWS THE READER TO KNOW WHAT A CHARACTER IS THINKING. ALL AUTOBIOGRAPHIES ARE WRITTEN IN THE FIRST PERSON. COMMON PRONOUNS USED IN A FIRST PERSON NARRATIVE ARE 'I' AND 'WE.'

THE SECOND PERSON NARRATIVE IS WHEN THE STORYTELLER IS DESCRIBING THE MAIN CHARACTER USING SECOND PERSON PRONOUNS, LIKE 'YOU.'

THE THIRD PERSON NARRATIVE IS WHEN SOMEONE OUTSIDE THE STORY IS TELLING THE STORY. THEY NARRATE THE STORY. THIS IS THE MOST COMMON TYPE OF STORYTELLING TODAY.

NARRATIVE STYLE PRACTICE

IN THE SENTENCES BELOW, WRITE WHICH TYPE OF NARRATIVE IS BEING USED, IS IT 1ST? 2ND? OR 3RD? WRITE THE NUMBER IN THE BOX.

I GOT MY MAGICIANS TO PUT TOGETHER A CHARM THAT WOULD SEND THE ARMIES OF ULSTER INTO A DEEP SLEEP.

EVERYONE FELL ASLEEP FROM THE CHARM EXCEPT FOR YOU.

CÚ CHULAINN BATTLED ALONE AGAINST THE ADVANCING ARMY.

YOU APPEARED TO MAEVE TELLING HER THAT YOU KNOW HOW TO DEFEAT CÚ CHULAINN.

THERE IS NO WARRIOR AS SKILLED IN THE ARTS OF WAR AS ME.

MAEVE EVENTUALLY GOT THE BULL BUT IT DID HER NO GOOD BECAUSE IT MET ANOTHER BULL AND DIED ITSELF.

ON A SHEET OF PAPER, PRACTICE WRITING SENTENCES IN THE FIRST PERSON, SECOND PERSON, AND THIRD PERSON STYLE. WRITE THREE SENTENCES IN EACH STYLE.

THE OTHER SIDE OF THE STORY...

COMIC MAKING ICT ACTIVITY

YOUR TASK

RETELL THE STORY 'THE CATTLE RAID OF COOLEY' FROM QUEEN MAEVE'S POINT OF VIEW OR A MINOR CHARACTER. THINK ABOUT WHICH NARRATIVE STYLE YOU WILL USE.



QUEEN MAEVE



WITCH



FERDIA



FERGUS



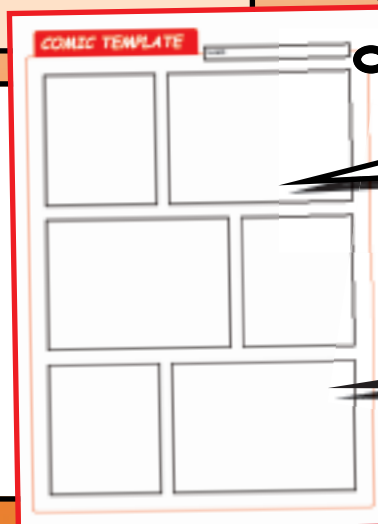
THE GOD LUGH DISGUISED AS A RAVEN

ALLOW ONE OF THESE CHARACTERS TO TELL THE STORY FROM THEIR POINT OF VIEW. THINK ABOUT THEIR VERSION OF EVENTS. WHAT THOUGHTS AND FEELINGS DID THEY HAVE? WHAT WERE THEIR MOTIVATIONS? WHAT ASPECTS OF THEIR PERSONALITY HAVE WE NOT SEEN?

COMICS CAN BE MADE ON THE COMPUTER USING SOFTWARE SUCH AS COMIC LIFE OR MICROSOFT WORD.

IMAGES MAY BE PROVIDED FOR YOU, DOWNLOADED FROM THE INTERNET, OR DRAWN AND SCANNED IN TO THE COMPUTER.

COMICS CAN ALSO BE MADE ON PAPER USING A COMIC TEMPLATE.



USE THOUGHT BUBBLES TO TELL WHAT A CHARACTER IS THINKING.

USE SPEECH BUBBLES FOR CONVERSATION.

USE THESE FOR LOUD EXCLAMATIONS!

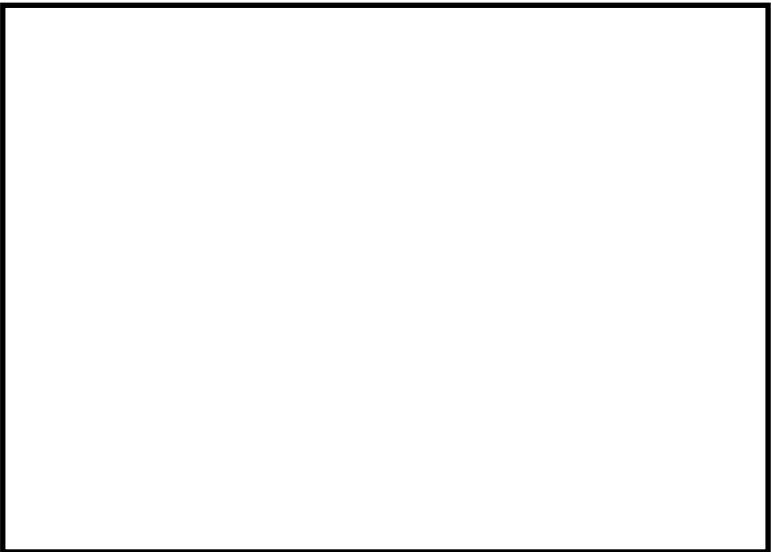
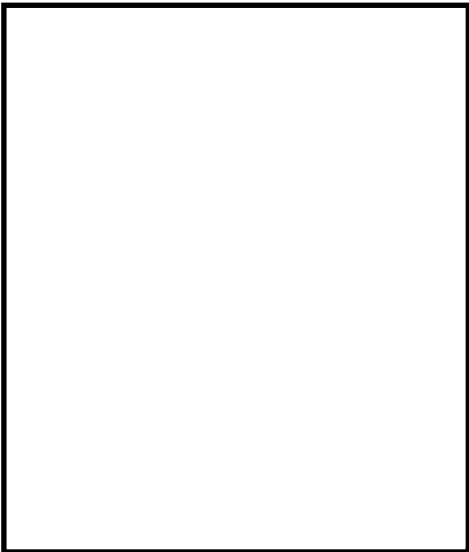
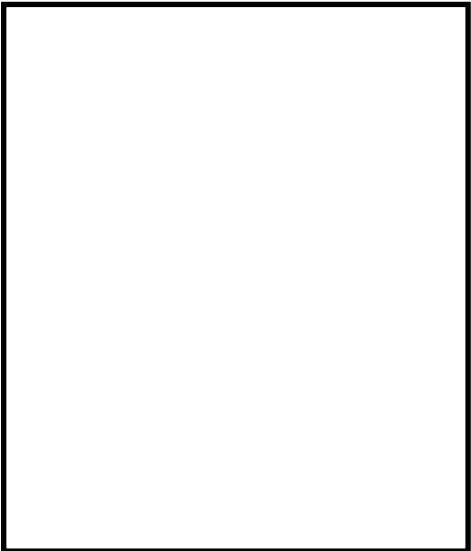
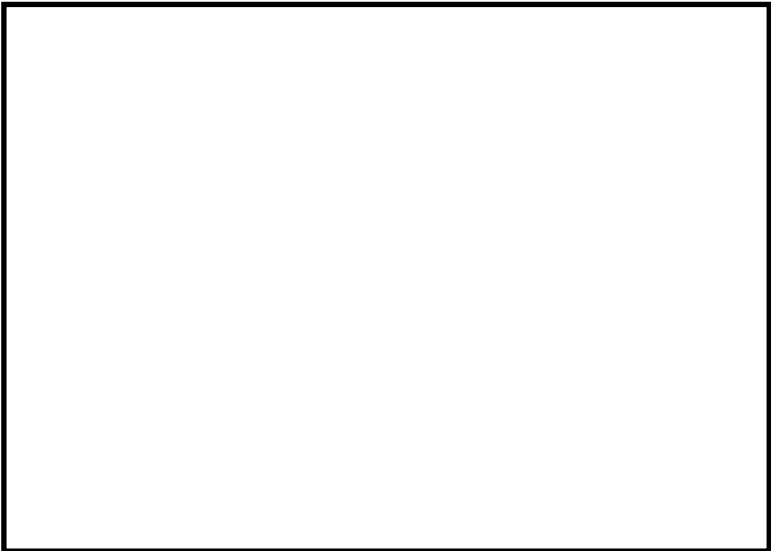
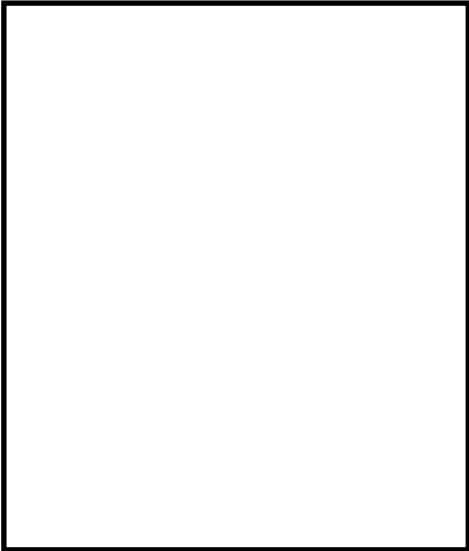
USE TEXT BOXES LIKE THIS TO ADD NARRATION AND TELL THE READER MORE ABOUT THE STORY.

USE THE STORY PATH WORKSHEET YOU COMPLETED TO HELP YOU WITH YOUR COMIC...
MAKE SURE YOUR COMIC INCLUDES:

OPENING PLOT COMPLICATION
RESOLUTION ENDING

COMIC TEMPLATE

NAME:



CÚ CHULAINN: A CELTIC HERO

THE HEROES FOUND IN MYTHS AND LEGENDS FROM AROUND THE WORLD ARE OFTEN ALIKE IN MANY WAYS. THEY USUALLY HAVE AN EXTRAORDINARY BIRTH, OFTEN TO AN EARTHLY MOTHER AND A DIVINE FATHER. THEY USUALLY SHOW THAT THEY HAVE SUPERHUMAN POWERS EARLY IN LIFE. THEIR STRUGGLES USUALLY END IN VICTORY, AND THEY SOMETIMES FALL FOR BETRAYAL OR TRICKERY. OFTEN THE HERO'S PARENTS ARE SURROUNDED BY MYSTERY AND HE USUALLY DIES IN HIS PRIME, USUALLY BY NOBLE SELF-SACRIFICE.

CÚ CHULAINN IS PERHAPS THE BEST EXAMPLE OF A CELTIC HERO THERE EVER WAS. MANY OF THE CHARACTERISTICS WHICH MADE HIM A GREAT HERO HAVE BEEN USED OVER AND OVER AGAIN BY FUTURE WRITERS OF THE CELTIC HERO.



WARRIOR HEROES

CELTIC SOCIETY WAS A TRIBAL AND WARRIOR SOCIETY. HEROES WERE HIGHLY VALUED, AND WERE TESTED IN BATTLE. THIS EXPLAINS WHY CELTIC MYTHS ARE WELL KNOWN FOR THEIR HEROES WHO DISPLAY NOBILITY, SKILL AND GREAT DEEDS.



COURAGE & STRENGTH

THE MAIN CHARACTERISTICS OF THE CELTIC HERO ARE PHYSICAL COURAGE AND STRENGTH. THE CELTIC WARRIOR WOULD ALWAYS TRY TO APPEAR FEARLESS, ESPECIALLY IN BATTLE. CELTIC WOMEN COULD BE EQUALLY COURAGEOUS.

A MAGICAL BIRTH

THE STORY OF CÚ CHULAINN'S BIRTH IS MYSTERIOUS AND TELLS OF HIS BOTH EARTHLY AND OTHERWORLDLY ORIGINS. HIS HUMAN MOTHER DECHTIRE MAGICALLY DISAPPEARED ONE NIGHT AT A PARTY AND WAS TAKEN TO THE WORLD OF THE GODS WHERE SHE BEARS A CHILD OF THE GREAT GOD LUGH.

A YEAR LATER WHEN DECHTIRE IS GIVING BIRTH TO SETANTA, LATER KNOWN AS CÚ CHULAINN, A MARE OUTSIDE GIVES BIRTH TO TWO FOALS. THESE FOALS ARE TO BECOME THE CHARIOT HORSES OF CÚ CHULAINN.



LUGH, CÚ CHULAINN'S SUPERNATURAL FATHER

SUPERNATURAL POWERS

CÚ CHULAINN HAS MANY SUPERNATURAL TRAITS AND POWERS. IT WAS SAID HE HAD SEVEN PUPILS IN EACH EYE AND SEVEN DIGITS ON EACH OF HIS HANDS AND FEET. IN HIS BATTLE RAGE, ONE OF HIS EYES WOULD BULGE OUT OF HIS HEAD!



THE WARRIORESS SCATHACH

HANDSOME & WELL-EDUCATED

THE CELTIC HERO WAS OFTEN HANDSOME, INTELLIGENT, EDUCATED, WELL SPOKEN, AND HAD MANY GREAT ACCOMPLISHMENTS.

CÚ CHULAINN IS TRAINED AS A GREAT ORATOR BY THE POET SENCHU, LEARNED MAGICAL ARTS FROM THE DRUID AMERGIN, AND GOES TO LIVE WITH THE WARRIOR SCATHACH ON THE ISLE OF SKYE IN ORDER TO LEARN THE ARTS OF WAR.

MIND CONTROL

CELTIC HEROES OFTEN HAVE GREAT CONTROL OF THEIR MIND. IN THE STORY 'THE CATTLE RAID OF COOLEY', CÚ CHULAINN IS THE ONLY ULSTERMAN UNAFFECTED BY THE CURSE OF MACHA.

PERSONAL HONOUR

CELTIC WARRIORS VIEW THEIR PERSONAL HONOUR AS MOST IMPORTANT, AND SHOW THIS BY ACTING NOBLY, KEEPING PROMISES, AND REMAINING LOYAL TO FRIENDS.



PRIDE

CELTIC PRIDE WAS DISPLAYED BY WARRIORS BEFORE BATTLE WHEN THEY WOULD BOAST TO THEIR OPPONENT ABOUT THEIR OWN STRENGTH AND SKILL. THIS BOASTING HELPED TO BOOST THE CELTIC WARRIOR'S CONFIDENCE AND TO SCARE HIS OPPONENT.

SUPERHERO PROFILE

CREATE A PROFILE OF ONE OF YOUR FAVOURITE SUPERHEROES. USE AS MUCH DESCRIPTION AS YOU CAN.

SPECIAL POWERS...

SECRET IDENTITY...

SUPERHERO'S NAME:

PICTURE OF SUPERHERO

ABOUT THE SUPERHERO'S
ARCH ENEMY...

MOST MEMORABLE SUPERHERO ADVENTURE...

CÚ CHULAINN V. SUPERHERO

HOW IS YOUR SUPERHERO SIMILAR TO CÚ CHULAINN?
THINK ABOUT THEIR PARENTS, BACKGROUND, PERSONALITY TRAITS, SPECIAL POWERS OR SKILLS, MAGIC OBJECTS OR WEAPONS



HOW IS YOUR SUPERHERO DIFFERENT FROM CÚ CHULAINN?
THINK ABOUT THEIR PARENTS, BACKGROUND, PERSONALITY TRAITS, SPECIAL POWERS OR SKILLS, MAGIC OBJECTS OR WEAPONS.

WHO WOULD WIN IN A MATCH BETWEEN YOUR SUPERHERO AND CÚ CHULAINN? WHY?

MYTH & LEGEND COMICS

YOUR TASK IS TO WRITE A NEW MYTH OR LEGEND AND CREATE A COMIC STRIP VERSION OF THE STORY.

YOUR STORY CAN BE A BRAND NEW STORY OR YOU CAN CREATE A MODERN VERSION OF A TRADITIONAL MYTH OR LEGEND.



PLANNING YOUR STORY...

STEP 1

DECIDE IF YOU ARE GOING TO WRITE A MYTH OR A LEGEND

MYTHS TRY TO EXPLAIN A NATURAL PHENOMENON AND ARE OFTEN WRITTEN ABOUT OTHERWORLDLY CHARACTERS.

LEGENDS ARE USUALLY BASED ON HISTORICAL FACT, SUCH AS THE ANCIENT CELTS WHO REALLY EXISTED.

STEP 2

START TO PLAN YOUR STORY BY COMPLETING THE **MYTH BUSTER WORKSHEET** TO MAKE SURE YOUR STORY INCLUDES ESSENTIAL MYTH INGREDIENTS.

STEP 3

NEXT, COMPLETE THE **HERO PROFILE WORKSHEET** TO PLAN WHAT YOUR HERO WILL LOOK AND ACT LIKE.

STEP 4

FINALLY, COMPLETE THE **THE STORY PATH WORKSHEET** TO WRITE YOUR STORY AND MAKE SURE THAT YOUR STORY HAS AN OPENING, A PLOT, A COMPLICATION, A RESOLUTION AND AN ENDING. USE THIS WORKSHEET TO PLAN THE SETTING OF YOUR STORY AND WHAT THE DIFFERENT CHARACTERS WILL BE LIKE.

MAKING THE COMIC...

COMICS CAN BE MADE ON THE COMPUTER USING SOFTWARE SUCH AS COMIC LIFE OR MICROSOFT WORD. PICTURES CAN BE DOWNLOADED FROM THE INTERNET, DRAWN AND SCANNED IN, OR A COMBINATION OF BOTH.

COMICS CAN ALSO BE MADE ON PAPER USING A COMIC TEMPLATE.

SOME FINAL WRITING TIPS...

USE GOOD OPENING LINES TO START OFF YOUR STORY. REMEMBER THAT GOOD DETAILED DESCRIPTIONS OF CHARACTERS, PLACES AND EVENTS WILL MAKE THE STORY MORE ENJOYABLE FOR READERS.

GOOD OPENING LINES

A LONG TIME AGO, BEFORE THE WORLD WAS VERY OLD...

THERE WAS A TIME WHEN ...

MANY YEARS AGO...

BEFORE THE WORLD WAS AS IT IS NOW...

YOU MAY HAVE HEARD...

THIS IS A TALE...

CONTINUATION LINES

THEN, AS IF BY MAGIC...

JUST WHEN EVERYTHING SEEMED TO BE GOING WELL...

IT WAS UNBELIEVABLE...

THE PEOPLE COULD NOT UNDERSTAND WHAT HAD HAPPENED...

IT WAS LIKE THIS...

FUNNILY ENOUGH...

MYTH BUSTER... MYTH INGREDIENTS

WHICH OF THE FOLLOWING
MYTH INGREDIENTS DOES
YOUR MYTH HAVE?

EPIC HEROES

IS THERE A HERO IN THE STORY? DESCRIBE THE HERO AND HIS BACKGROUND.

HEROES' SPECIAL POWERS

DOES THE HERO HAVE ANY SPECIAL POWERS, SKILLS, OR A SPECIAL OBJECT SUCH AS A MAGIC SWORD? DESCRIBE.

HEROES' QUESTS

DOES THE HERO UNDERTAKE AN IMPOSSIBLE TASK OR GO ON A DANGEROUS JOURNEY TO FIND A SACRED OBJECT OR DEFEAT A FEARSOME FOE? DESCRIBE.

TREACHEROUS VILLAINS

ANY VILLAINS? THEY COULD BE AN ENEMY, A SCOUNDREL, EVIL, INVOLVED IN A CRIME, OR SIMPLY A TROUBLE-MAKER. DESCRIBE.

MIGHTY GODS

IS THERE A GOD OR GODDESS IN THE STORY?

NAME OF GOD OR GODDESS:

WHAT ARE THEY A GOD OF?

DESCRIPTION:

NAME OF GOD OR GODDESS:

WHAT ARE THEY A GOD OF?

DESCRIPTION:

MYTHICAL CREATURES

IS THERE A FANTASTIC BEAST IN THE STORY?

ANIMAL:

PURPOSE OF ANIMAL:

ANY UNUSUAL CHARACTERISTICS:

TRICKSTERS

IS THERE A CHARACTER WHO LIKES TO PLAY TRICKS OR CAN CHANGE SHAPE?

NAME OF TRICKSTER:

ANY SPECIAL SKILLS OR TRICKS?

DESCRIPTION:

STORY MESSAGE

WHY DO YOU THINK THIS STORY HAS BEEN TOLD? IS THERE A MESSAGE? DOES THE STORY EXPLAIN NATURAL PHENOMENON, TELL US ABOUT HOW TO BEHAVE, TEACH A LESSON OR TELL US ABOUT AN EARLY SOCIETY?

HERO PROFILE

YOUR HERO'S NAME:

WHO WILL BE THE HERO FOR
YOUR MYTH OR LEGEND?

SPECIAL POWERS OR ABILITIES...

YOUR HERO'S PERSONALITY...

PICTURE OF YOUR HERO

WHAT TRAITS DOES THE HERO HAVE? FOR EXAMPLE, ARE THEY NOBLE, STRONG, PROUD, HANDSOME, INTELLIGENT? ARE THEY A GOOD FRIEND?

YOUR HERO'S BACKGROUND...

DID THE HERO HAVE A MAGICAL BIRTH? DOES THE HERO HAVE ANY GODLY PARENTS? DID THEY HAVE AN EARLY DISPLAY OF THEIR POWERS?

DOES THE HERO HAVE A SECRET IDENTITY?

IF SO, DESCRIBE...

DOES THE HERO USE ANY SPECIAL OBJECTS?

FOR EXAMPLE, A MAGIC SWORD. DESCRIBE HOW IT WORKS...

PICTURE OF SPECIAL OBJECT THE HERO USES

STORY PATH

USE THIS WORKSHEET TO PLAN YOUR STORY.

STORY NAME:

OPENING

INTRODUCE CHARACTERS AND SETTING. SET THE MOOD.

SETTING

WHEN DOES THE STORY TAKE PLACE?

WHERE DOES IT TAKE PLACE?

WHAT DETAILS CATCH YOUR INTEREST AND SET THE MOOD FOR THE STORY?

DRAW A PICTURE OF THE STORY'S MAIN SETTING

CHARACTER PROFILES

DESCRIBE THE CHARACTERS OF THE STORY.

FOR EXAMPLE, GIVE A DESCRIPTION OF APPEARANCE, AGE, BEHAVIOUR. WHAT CAN THEY DO? WHAT ARE THEIR STRENGTHS AND GOOD POINTS? WHAT ARE THEIR WEAKNESSES AND FAULTS? WHY DO THEY WANT TO SOLVE A PROBLEM? ARE THEY GOOD OR BAD, A HERO OR VILLAIN? DO THEY HELP ANOTHER CHARACTER? ARE THEY A MAJOR OR MINOR CHARACTER?

PICTURES AND NAMES
OF CHARACTERS...

CHARACTER DESCRIPTIONS...

PLOT

BUILD UP. WRITE ABOUT SOME OF THE EVENTS THAT HAPPEN. THE CHARACTERS ARE GOING TO DO SOMETHING THAT LEADS UP TO A PROBLEM.

COMPLICATION

THERE IS A PROBLEM. SOMETHING GOES WRONG. IT COULD BE A MYSTERY OR A FIGHT. IS IT SOMETHING TERRIBLE? DESCRIBE.

RESOLUTION

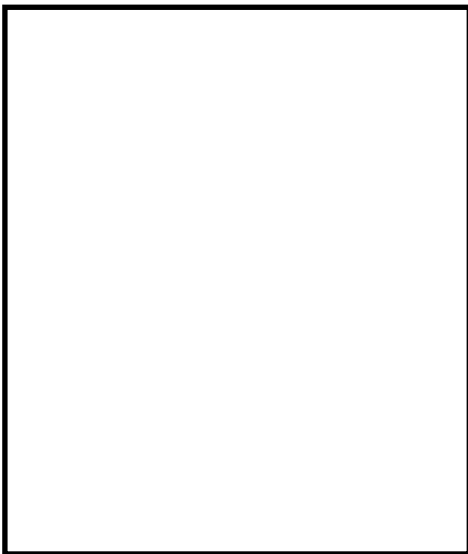
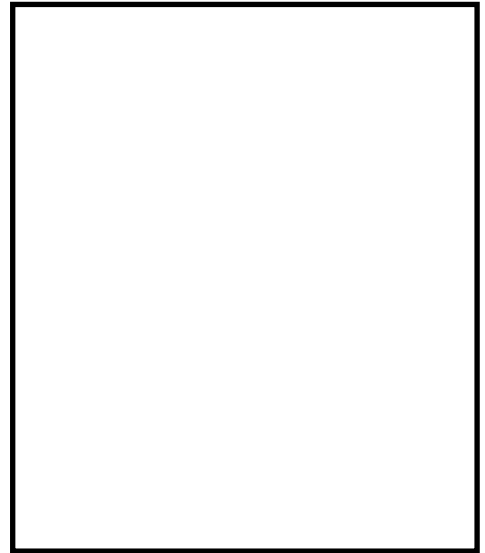
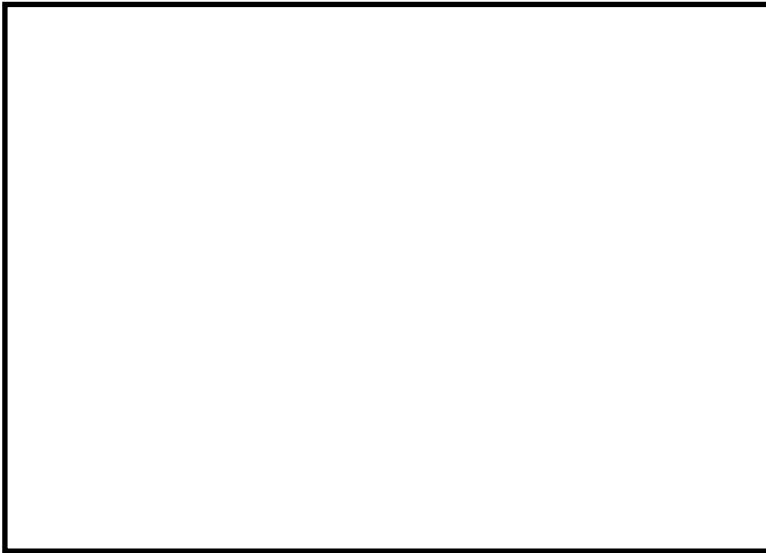
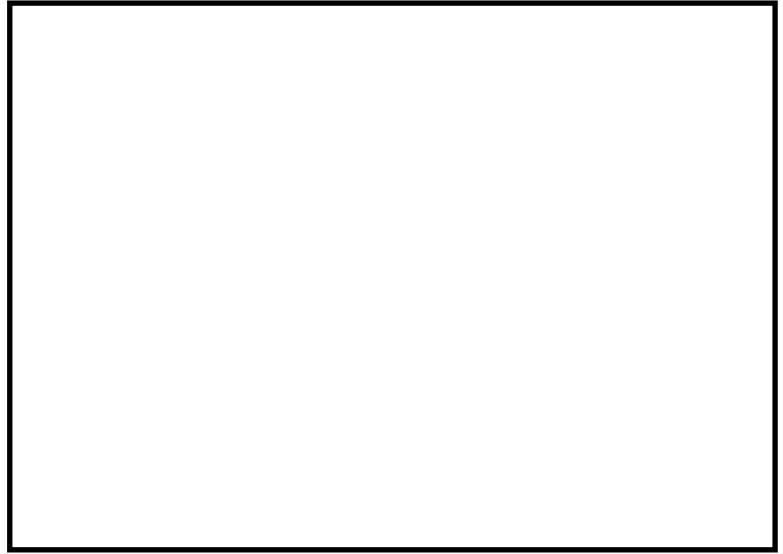
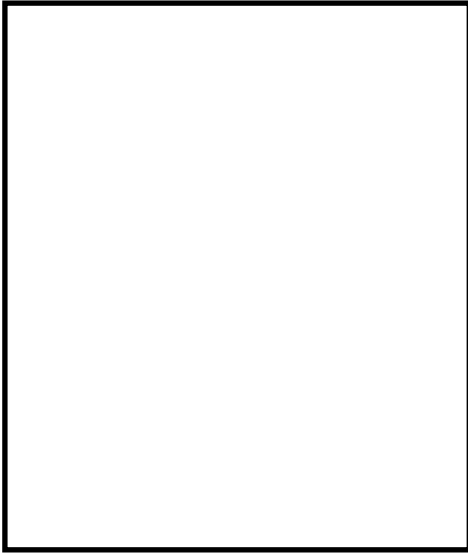
THE PROBLEM IS SORTED OUT IN SOME WAY. WHO WINS THE STRUGGLE? EVERYTHING IS MADE RIGHT. DESCRIBE HOW THIS IS DONE...

ENDING

THINK ABOUT WHAT HAS HAPPENED. WHAT HAS BEEN LEARNT? HOW HAVE CHARACTERS CHANGED?

COMIC TEMPLATE

NAME: _____



GLOSSARY

AES DANA. BELOW THE NOBLES IN CELTIC SOCIETY WERE THE AES DANA OR THE PEOPLE OF ART AND LEARNING. THIS CLASS INCLUDED PEOPLE OF PROFESSIONS WITH ARTISTIC SKILL, SPEECH AND KNOWLEDGE. THE LAWMAKERS, DOCTORS, MUSICIANS, POETS AND RELIGIOUS MEN, THE DRUIDS, BELONGED TO THIS CLASS.

BEOWULF. BEOWULF IS THE LONGEST EPIC POEM IN OLD ENGLISH, THE LANGUAGE SPOKEN IN ANGLO-SAXON ENGLAND BEFORE THE NORMAN CONQUEST. IT IS ONE OF THE MOST FAMOUS WORKS OF ANGLO-SAXON POETRY, AND TELLS THE BREATHTAKING STORY OF A STRUGGLE BETWEEN THE HERO, BEOWULF, AND A BLOODTHIRSTY MONSTER CALLED GRENDEL.

CATTLE RAID OF COOLEY. THE MOST FAMOUS STORY IN THE ULSTER CYCLE IS CALLED TÁIN BÓ CUAINGE OR THE CATTLE RAID OF COOLEY. THIS IS THE STORY ABOUT THE MASTERFUL QUEEN MAEVE OF CONNAUGHT AND HER CAMPAIGN TO CAPTURE THE FAMOUS BROWN BULL OF ULSTER.

CELTIC MYTH CYCLES. IRISH MYTHOLOGY CAN BE CLASSED INTO FOUR GROUPS: THE MYTHOLOGICAL CYCLE, THE ULSTER CYCLE, THE CYCLE OF THE KINGS AND THE FENIAN CYCLE.

CHILDREN OF LIR. A TALE FROM THE CELTIC MYTHOLOGICAL CYCLE. THIS TRAGIC STORY TELLS OF HOW THE CHOOSING OF A NEW KING FOR THE DE DANNAN LEADS TO LIR'S CHILDREN BEING TURNED INTO SWANS FOR 900 YEARS.

COMPLICATION. A STORY'S COMPLICATION IS THE PROBLEM, SOMETHING GOES WRONG, IT COULD BE A MYSTERY, A FIGHT, OR SOMETHING TERRIBLE.

FABLE. A STORY, USUALLY SHORT AND SIMPLE, THAT ILLUSTRATES A LESSON (OFTEN WITH ANIMAL CHARACTERS), FOR EXAMPLE 'THE BOY WHO CRIED WOLF'.

FIONN CYCLE. ONE OF THE CELTIC MYTH CYCLES, THE FIONN CYCLE DEALS WITH THE ADVENTURES OF FIONN MAC CUMHAIL AND HIS WARRIOR BAND, THE FIANNA. THE FIANNA WERE A LEGENDARY BAND OF HEROES WHO DEFENDED IRELAND AND SCOTLAND AND KEPT LAW AND ORDER.

GILGAMESH. GILGAMESH WAS A REAL HISTORICAL FIGURE, A KING OF URUK WHO RULED AROUND 2700BC. HIS FATHER WAS A DEMON WHO TOOK THE FORM OF THE KING OF URUK, AND HIS MOTHER WAS THE GODDESS NINSUN (LADY WILD COW). GILGAMESH HAD SUPERHUMAN STRENGTH AND WAS TWO-THIRDS GOD AND ONE-THIRD MAN. HIS STORY COMES FROM ANCIENT MESOPOTAMIA (NOW IRAQ).

HERCULES. THE GREEK DEMI-GOD WHO WAS THE SON OF THE MORTAL WOMAN ALCMENE AND THE GOD ZEUS. HE WAS BEST KNOWN FOR HIS SUPERHUMAN STRENGTH. HIS MOST FAMOUS STORIES ARE OUTLINE IN 'THE TWELVE LABOURS OF HERCULES'.

KINGS' CYCLE. ONE OF THE CELTIC MYTH CYCLES. THE KINGS CYCLE, ALSO KNOWN AS THE HISTORICAL CYCLE, IS A COLLECTION OF MORE THAN A HUNDRED STORIES ABOUT THE LEGENDARY KINGS OF IRELAND.

LEGEND. LEGENDS ARE STORIES ABOUT THE HISTORY OF A PEOPLE FROM A DISTANT PAST.

LOKI. THE GERMAN GOD OF TRICKS. HE WAS KIND OF LIKE THE GREEK GOD HERMES. TO HELP HIM IN HIS TRICKS, HE COULD TRANSFORM HIMSELF INTO LOTS OF DIFFERENT SHAPES INCLUDING INTO GIRL SHAPES IF HE WANTED.

MYTH. MADE-UP STORIES THAT EXPLAIN SOMETHING ABOUT THE NATURAL WORLD. MYTHS OFTEN INCLUDE GODS AND GODDESSES AND OTHER SUPERNATURAL CHARACTERS WHO HAVE THE POWER TO MAKE EXTRAORDINARY THINGS HAPPEN.

MYTHOLOGY. A COLLECTION OF MYTHS.

MYTHOLOGICAL CYCLE. PART OF THE CELTIC MYTH CYCLES, THE MYTHOLOGICAL CYCLE REFERS TO THE INVASIONS OF IRELAND BY OTHERWORLDLY CLANS. THESE SERIES OF INVASIONS ARE DESCRIBED IN THE LEBOR GABALA OR BOOK OF INVASIONS.

GLOSSARY

MYTHICAL CREATURE. MYTHICAL CREATURES CAN BE FOUND IN MOST MYTHS AND LEGENDS, SUCH AS FEARSOME MONSTERS WHICH THE HERO MUST TRY TO OUTWIT. MYTHICAL CREATURES TAKE MANY FORMS, SOME CAN BE SCARY SUCH AS A THREE HEADED GIANT WHO GUARDS THE GATE TO THE UNDERWORLD, AND SOME CAN BE KIND.

OPENING. A STORY'S OPENING INTRODUCES THE CHARACTERS, THE SETTING AND SETS THE MOOD.

ORAL STORYTELLING. ORAL STORYTELLING IS AN ANCIENT TRADITION AND THE MOST PERSONAL FORM OF STORYTELLING. THE STORYTELLER AND THE LISTENERS ARE GATHERED TOGETHER. THE STORYTELLER REVEALS, AND THUS SHARES, HIM/HER SELF THROUGH HIS/HER TELLING AND THE LISTENERS REVEAL AND SHARE THEMSELVES THROUGH THEIR RECEPTION OF THE STORY.

PLOT. THE BUILD UP TO THE COMPLICATION IN A STORY. THE CHARACTERS DO SOMETHING THAT LEADS UP TO A PROBLEM.

QUEST. IN A HERO'S QUEST, THEY ARE GIVEN AND IMPOSSIBLE TASKS AND UNDERTAKE DANGEROUS JOURNEYS TO FIND A SACRED OBJECT OR TO DEFEAT A FEARSOME FOE.

RESOLUTION. THE PROBLEM IN A STORY IS SORTED OUT IN SOME WAY. SOMEONE WINS THE STRUGGLES AND EVERYTHING IS MADE RIGHT.

SEANTHAÍ. THE WORD 'SEANCHAI' MEANS A BEARER OF 'OLD LORE' (SEANCHAS). IT IS THE IRISH WORD FOR 'STORYTELLER'. MORE THAN ONE SEANCHAI IS KNOWN AS SEANCHAITHE.

NARRATOR. THE PERSON WHO 'TELLS' THE STORY.

NARRATIVE STYLE. STORIES CAN BE TOLD FROM THE PERSPECTIVE OF A CHARACTER. IN OTHER WORDS, THAT CHARACTER IS TELLING THE STORY, AND IT'S ALMOST AS IF THEY WROTE IT, LIKE IF THE BOOK WAS WRITTEN IN THE FIRST PERSON, I.E. I, WE, US, ETC.. THE FIRST PERSON NARRATIVE IS WHEN A CHARACTER IS THE ONE TELLING THE STORY. THE SECOND PERSON NARRATIVE IS WHEN THE STORYTELLER IS DESCRIBING THE MAIN CHARACTER USING SECOND PERSON PRONOUNS, LIKE 'YOU'. THE THIRD PERSON NARRATIVE IS WHEN SOMEONE OUTSIDE THE STORY IS TELLING THE STORY.

TAÍN. PART OF THE ULSTER CYCLE, THE TAÍN IS THE LONGEST AND MOST POWERFUL OF ALL THE IRISH MYTHS. CÚ CHULAINN'S GREATEST DEEDS ARE TOLD IN THE TAÍN.

THOR. THE GERMAN GOD OF STRENGTH, AND THE GOD OF THUNDER AND LIGHTNING (LIKE JUPITER OR ZEUS). HE CARRIED A BIG HAMMER.

TRICKSTER. SOMEONE OR SOMETHING WHO BREAKS THE NORMAL RULES OF BEHAVIOUR. OFTEN THE TRICKSTER IS A DEITY, SUCH AS LOKI IN NORSE MYTH. THE TRICKS THEY PLAY CAN TEACH VALUABLE LESSONS AND REMIND PEOPLE THAT THINGS ARE NOT ALWAYS AS THEY SEEM.

ULSTER CYCLE. ONE OF THE CELTIC MYTH CYCLES. A LARGE COLLECTION OF HEROIC TALES IN IRISH LITERATURE WHICH DESCRIBE THE ACTIVITIES OF THE ULAIDH, AN ANCIENT PEOPLE FROM WHOM THE PROVINCE OF ULSTER GOT ITS NAME. THESE STORIES RETELL THE DEEDS OF THE WARRIORS OF THE RED BRACH KNIGHTS, THE MILITARY ELITE OF ULSTER WHOM CÚ CHULAINN WAS THE GREAT CHAMPION.

UNDERWORLD. THE SPIRIT WORLD FOR THE EVIL, MANY HEROES MAKE THE JOURNEY TO THE UNDERWORLD, WHERE THEY TRY TO OUTWIT DEATH AND MAKE CONTACT WITH THOSE WHO HAVE BEEN TAKEN TO THE LAND OF THE LIVING.

VILLAIN. THE ENEMY OR EVIL CHARACTER IN A STORY.