Student Activity and Teacher Tips

Grades 6-12

Overview

This document will help educators guide learning experiences through the *Vikings* special exhibition at the Natural History Museum of Utah.

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Before Your Visit

Possible Pre-Visit Activities:

1. Have students read a story from the selected readings (see appendix A). This reading will prepare students for the Vikings exhibition by introducing them to myths and stories from the Viking Age.
2. Have students write (or draw) and share everything they know, or have heard, about Vikings.
3. Review what was happening in Utah, or other places in the world, during the Viking Era. See attached timeline. Students may want to add other significant events into the timeline.

During Your Visit

1. Prepare students for touring through the Vikings exhibition.
   - Students must be careful not to touch artifacts or replicas. Remind students that they must check carefully to see if touching is allowed before reaching out to touch exhibits. Some sensitive areas are the replica Viking Ship at the entry, the Ghost Ship, and the Replica Sail that is on the wall near the exit.
   - There are lots of exhibits that are low and might entice students to sit on them. Please remind students to only sit on benches.
   - Students should remember to walk quietly in the exhibition, and to use low voices.
2. You may wish to use the Student Exploration and exhibition map (see below) to help guide student learning in the exhibition.
3. Stagger the entry of your students into the exhibition so that smaller groups of students are able to look at each area of the exhibition more carefully.

After Your Visit

Possible Post-Visit Activities:

1. Have students share their observations and learning from the Student Exploration. You may want to develop further activities using what they recorded.
2. Have students do a writing activity (see included writing prompts) using their experiences in the exhibition, the answers from the Student Exploration, information from the Student Readings, and independent research.
3. Have your students research the Viking game, Hnefatafl (NEH-Fa-Tah-Fel). Teach your students to play a version of the game, using Fetlar rules. This version uses a larger board than the one in the exhibition, and is used for tournament play. See instructions on page 13.
4. Try out the interdisciplinary activities and projects.

   Share your students' creations with us! We might even feature them on our website!
VIKING AGE COMPARISON TIMELINE

The Viking Age is a time between the years 750 A.D. to 1100 A.D. The following timeline and descriptions show what other events and technological developments were occurring elsewhere in the world during this same time period.
**Viking Timeline** (This timeline is limited to a few dates. More complete timelines can be found online.)

- **793 AD** News of a Viking raid on the monastery of Lindisfarne (Holy Island), just off the east coast of England, sent shockwaves through Christian Europe and is one of the cited beginnings of the Viking Age.
- **874 AD** First human settlement of Iceland.
- **982 AD** Erik the Red sets sail from Iceland and becomes Greenland's first permanent European settler. He gave it the name ‘Greenland’ in order to lure other potential settlers.
- **992 AD** Leif Erikson, the son of Erik the Red, leaves Greenland with 35 men in search of another land. He lands on Labrador and becomes the first known European to discover America.
- **1066 AD** King Harald Hardrada leads what is considered the last major Viking incursion into Europe. The spread of Christianity and other influences from Europe had shaped the Viking population and resulted in a decline in raids, marking the end of the Viking Age.

**Technological Advances** (dates coinciding with Viking Age):

- **850 AD** Gunpowder invented in China (approx. date).
- **868 AD** Earliest known printed book in China.
- **1050 AD** The astrolabe, an ancient tool of navigation, is first used in Europe. This was an early tool used by marine navigators, astrologers, and astronomers.

**Pre-Historic Utah and Early Americans** (with dates coinciding with the Viking Age)

- **900 AD** Although Hovenweep had been occupied on and off for over 10,000 years, it was around 900 AD that it was settled year-round by Ancestral Puebloans.
- **900 AD - 1020 AD** Median Village was a Fremont Indian farming village. It has provided evidence of sustainable farming, beautiful basketry, weaving technology, and pottery, among other discoveries.
- **900 AD - 1100 AD** Alkali Ridge was occupied by Ancestral Puebloans, with multi-story buildings, kivas, and high-quality ceramics. There is also evidence of a road, likely used to reach other settlements for trade.
- **900 AD - 1150 AD** Chaco Canyon was a major cultural and trading center for the Ancestral Puebloan Peoples. This site shows signs of astronomy, with petroglyphs that record celestial events, buildings that are built in cardinal directions, and a knowledge of solstices and equinoxes. Some of the buildings at Chaco were 4 or 5 stories tall.
- **900 AD - 1250 AD** Fremont Indians lived in Nine Mile Canyon in Southern Utah. While the petroglyphs date from as early as 10,000 years ago to as recently as the 1800s, archaeologists have discovered Fremont granaries, pithouses, and shelters that date specifically from this time period.
1. Introduction
Outside the exhibition is a sign on the map that reads “Who or What was a Viking?” After reading the sign and also watching the video, write down a question you have about the Vikings.

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2. Meet the Vikings
When you walk into the exhibition, on your left is a sign that talks about two different types of evidences for the Viking Age (written and archaeological). Read about archaeological evidence. Think of what you know of Utah’s First Peoples, the Fremont and Ancestral Puebloans. Which methods used by Viking archaeologists could also be used to learn about Utah’s First Peoples?

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3. Family Community
This area has evidence for what Viking life and society was really like. Search the display and the signs for evidence about Viking life. Draw a picture of your favorite item in the display and write what it is.

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4. Homes – Colorful and Bustling
Everyone settles somewhere for a reason and how people adapt is one interest of archaeologists. At about the same time as the Viking age, the Fremont Indians and Ancestral Puebloan peoples were adapting to their environment by farming, creating footwear, and building homes and storage spaces. Search these signs for a tool that the Vikings used to adapt to their environment then draw a picture of it and write what it is.

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__________________________________________________________________________________________________________________________________________
Runes were very important to the Vikings. Search this area for the board that has the Runic alphabet on magnets. Write your name using the Viking Runes.

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5. More than Just Worship

Search these signs to learn about Viking religion. Then write down three phrases that stand out and mean something to you.

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_____________________________________________________________________________________

_____________________________________________________________________________________

6. The Living and the Dead

In Viking burials, people were buried with objects that were important to them. You will find a variety of objects that were important to Vikings and their families. Find an object that would also represent what your everyday life is like?

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7. Norse Craftsmanship

Shaping and reshaping metal was a very important process to the Vikings and the objects in Viking Myths often had names. Near the wall is a sword that you can test the weight and balance. What name would you give it?

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8. Away on Business

One important aspect of trade is that new religious and political ideas spread. The Viking Age was a melting pot of cultures. What examples do you see of this in this part of the exhibit?

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9. Over the Sea

A lot went into building a Viking ship. A long warship could take 7-8 months for a team of 10-11 men to build! As you explore this section, write down the different materials you'd need to build a ship.

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_____________________________________________________________________________________
1. How can we know about people and events during the Viking Age, and what are our sources? What makes researchers certain or uncertain about the conclusions they have reached? What questions did you have about Vikings, and were they answered by the exhibition or further research?

2. Are there any traces of Viking influence in our country, culturally and/or physically? Who have been the main players in doing the research? Have there been any unexpected conclusions, and are there still big gaps in the research? Make sure to cite all information sources.

3. Where, in the past, have you seen representations of Vikings and their lives? What are some preconceptions that people have about Vikings (think about what Vikings looked like, how they lived their lives, ideas of temperament and gender roles), and were those ideas either reinforced, or dispelled, by your research and visit to the exhibition?

4. Write a fictional story with you as a character living in Northern Europe during the Viking Era. Your character can be any gender or age that you wish, and can either be part of the Viking culture, or someone who is directly affected by Viking excursions and/or the settlements where they lived. How does your character act, feel, worship, survive, dress, and what position do they have in society? Make sure to include and resolve one major conflict in the story.

5. The “Viking Age” was a relatively short time in history, but it continues to have an impact on modern people and societies. What are some things we “owe” to the Vikings? Have you been personally affected by the Vikings?

6. In the “More Than Just Worship” section of the Student Exploration, you wrote down three phrases. Use these phrases to write a poem. This can be an individual or group effort. You choose the type of poem. Here is an example of a poem that can be created as a group effort.

- Write each person’s phrases on pieces of paper. You should try to have 10 to 15 phrases.
- Build the poem by organizing the phrases in different orders. You can add in small words like “and, the, except”, etc. Pieces can be nonsensical, but should work to paint a picture in reader/listener minds.
- Share your piece. What is the point of view? Is it happy, sad, silly, angry, tired? Does is sound like it is about modern times or long ago? What is your group’s interpretation of the poem?
## Student Writing Assignment Grading Rubric

<table>
<thead>
<tr>
<th>Scoring Elements</th>
<th>1- Below Expectations</th>
<th>2- Approaches Expectations</th>
<th>3- Meets Expectations</th>
<th>4- Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NHMU Exhibition Information</strong></td>
<td>Includes no or little Museum exhibition content using examples, quotes, or other references.</td>
<td>Presents some information from Museum exhibition but may lack accuracy or relevance.</td>
<td>Accurately presents information from Museum exhibition relevant to the purpose of the prompt to develop argument or claim.</td>
<td>Accurately and effectively presents important information from Museum exhibition to inform or explain.</td>
</tr>
<tr>
<td><strong>Independent Research</strong></td>
<td>Includes no or little independent research and uses few or no examples, quotes, and references.</td>
<td>Presents some information from independent research, but may lack accuracy, relevance, or proper citation.</td>
<td>Accurately presents and cites relevant information from independent research.</td>
<td>Accurately and effectively presents and cites relevant information from independent research.</td>
</tr>
<tr>
<td><strong>Focus</strong></td>
<td>Attempts to address the prompt, but is off-task.</td>
<td>Addresses the prompt, but the focus is uneven.</td>
<td>Addresses the prompt with an adequately detailed response; stays on task.</td>
<td>Addresses key aspects of the prompt effectively; stays on task.</td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td>Attempts to inform or explain, but lacks details.</td>
<td>Informs or explains by presenting some details.</td>
<td>Informs or explains using appropriate details.</td>
<td>Informs or explains by providing detailed and relevant information.</td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>Lacks cohesion and control of grammar, usage, and mechanics appropriate to grade level.</td>
<td>Demonstrates an uneven command of standard English conventions appropriate to grade level.</td>
<td>Demonstrates a command of standard English conventions, with few errors as appropriate to grade level.</td>
<td>Maintains a well-developed command of standard English conventions, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt.</td>
</tr>
<tr>
<td><strong>Social Studies Content Understanding</strong></td>
<td>Content is irrelevant, inappropriate, or inaccurate.</td>
<td>Shows uneven understanding of disciplinary content related to the prompt.</td>
<td>Presents generally accurate disciplinary content related to the prompt.</td>
<td>Presents accurate and relevant disciplinary content to enhance understanding of the topic.</td>
</tr>
</tbody>
</table>
HNEFATAFL GAME INSTRUCTIONS

In this version, the Ruler plays to the corners. Either construct, or have students construct, a gaming board by drawing an 11x11 grid on a piece of paper or cardboard. Recycled manila folders are perfect for this. See example board below. Shade in squares similarly.

Hnefatafl is for two players. To play it you need 24 counters (buttons, stones, coins, etc.) of one color, 12 of another color, and a counter to use as a Ruler. It should look different from the other counters.

In Hnefatafl the object is for a Ruler in the center-square castle, aided by his or her warriors (surrounding the center... orange in this example), to escape from the castle, which is besieged by the Attackers (counters at the edge... blue in this example). The four corner squares are castles to which the Ruler must escape. All the pieces in the game can be moved any number of squares at once in a straight line (not diagonally).

The game begins with the pieces arranged like this:

1. The Attacker side has the first move, and then the players take turns. Moving pieces cannot land on, or jump, another piece.

2. A piece is captured if the opponent moves to flank it (gets one counter on either side of the piece). The flanking must be in a straight line. The captured piece is then removed from the board. In this figure, the blue piece is captured. If a player stops their counter between two of the opponent's counters, the piece is safe since the player is the one who moved into the center. The Ruler piece may also be used to flank an opponent's piece.

3. Once the Ruler has left the center-square castle, no piece can land on it, but can pass through it. Only the Ruler is allowed to reenter the center-square castle.
4. Only the Ruler may land on a corner castle.

5. The Ruler is captured if surrounded on all four sides by the opponent's counters...

...or if driven to the edge of the board and surrounded by three of the opponent's counters.

The Ruler is also captured if it is next to the center-square castle and blocked on three other sides.

6. Other pieces, no matter which color, can be captured using the center-square castle as a flanking piece, except if the Ruler is still on the throne. In that case, only an opponent's piece can be flanked.

The Corner Castle can also be used as a flanking piece for either team. In this case, the orange piece is flanked.

7. If the Ruler is captured, the opponent is the winner. If the Ruler is confined and can only move back and forth between two squares, or if the Ruler is blocked and can't possibly get to an edge, that is also considered a loss. If the Ruler gains the security of a corner castle, the Ruler and his or her guard wins.

Let the battle commence!
This is a tale, thousands of years old, maybe more. It has been told by different people in different ways. It has been told so many times that nobody knows just what it was like in the beginning.

High up in the crown of Yggdrasil - the World Tree - there is a kingdom named Asgard. There, amongst the clouds and the rustling leaves, live the gods. If you have ever been there, you know that the gods are young and strong, even though they are as old as time. They never grey, wrinkle, or weaken as we humans do when we grow old. The years come and go - hundreds, thousands of years - but the gods have eternal youth. Do you know why? It's because of Idun's apples you see.

Idun is a goddess. You can recognize her from the beautiful box she always carries. It looks like a little chest. She never puts the box down, for inside she keeps the most valuable thing in the whole world: her apples. They shimmer with gold. They are juicy and refreshing. There are no better apples. But what is most remarkable about the apples is not their taste, nor that they are made of gold. Idun's apples hold a power; a power that gives eternal youth to those who eat them.

Idun pays close attention to her apples. No god may eat too many, nor may any of the gods' children taste them, because the more apples you eat, the younger you become. So Idun is strict. The gods are allowed one apple a day; no more, no less.

When Idun gives away one apple, another one soon appears in her box. Like magic. And magic is quite a common thing in the world of the gods.

Of course, it's not only the gods who live in Yggdrasil. Further down the branches, far from Asgard, lies Utgard. This is where the giants live. And the giants also want Idun's apples. They want eternal youth and to be strong, just like the gods. But Idun says no. Only the gods may eat her apples.

One of the giants, named Thiazi, paces around in Utgard, wondering how to get hold of Idun's apples. Then one day he has his chance. It all starts with an argument with Loki. In reality, Loki is also a giant, but he looks like a god and lives in Asgard. Loki is often involved in arguments and mischief. The gods have become used to him doing silly things and getting into trouble. Now Loki does something really stupid. To make friends with Thiazi again, he promises to kidnap Idun and take the apples to give them to the giant. Afterwards, he regrets what he has said – but what's done is done, and he must keep his promise.

For Thiazi to get to Idun, Idun must first leave Asgard. She never usually does. So Loki goes to Idun and lies, saying that he has seen a tree filled with golden fruits in a large forest outside of Asgard. He convinces her to come with him to the tree and compare the fruits with her apples.

“Perhaps the fruits in this tree have the same magical powers as your apples,” says Loki.

Idun goes along with Loki. Side by side, they leave Asgard for the large forest outside. The giant, Thiazi, is prepared. He wears a cloak of eagle feathers and circles high amongst the clouds like a bird of prey, looking for Idun and Loki. He waits for just the right moment. Then everything happens at once. Thiazi dives towards Idun so the wind howls through the wings. He grabs both Idun and the box with his giant talons, flaps his wings powerfully, and takes off again. Idun screams and hits Thiazi with the box, causing the feathers to fly. Loki stays put and watches them rise through the sky until they are just a little, flickering speck. A speckled feather floats down and lands on the grass just before the tip of Loki’s shoe. He hesitates, but bends down and picks up the feather. For one moment, the world stands still and everything becomes absolutely quiet.
Idun and her apples are gone from Asgard; the gods soon start to change. Not so much at first... a grey hair appears in Thor's beard. Freyja finds a little wrinkle between her eyes. A bitterly cold gust of wind blows through Yggdrasil's crown. Everything in Asgard becomes greyer and more melancholy. At first, nobody knows what has happened. But Asgard's guard soon realizes that he saw Loki and Idun walking out of Asgard. And he clearly remembers Idun carrying her box.

The gods go to Loki. One has backache, another is losing his hair and a third is starting to lose her hearing. Now that Idun is gone, they are getting older - fast. Everyone is furious at Loki. Loki, always that Loki!

Loki sweats and shivers at the same time. He explains that this is not a problem at all. If only Freyja, one of the goddesses, will lend him her cloak of falcon feathers, he can use it to fly to Utgard, and bring back Idun and the apples in a flash. He boasts of how it will be such a joy to head to Utgard. Freyja fetches the cloak and lays it before his feet. Loki forces himself into the beak and the wings and flies away. He's is a little unsteady, but soon Loki flies high above the whole world. He gazes over Yggdrasil and sees dark thickets, and black waters. There lies Utgard, the world of the giants. He sees Thiazi's court, but not the giant himself. The beak feels dry and the wings chafe. Dare he land? Yes, he does.

It's not easy, but Loki finally opens the door to Thiazi's house and enters. His talons scrape against the floor. There, sitting in the darkness, is Idun. She is angry. She holds the box in her arms and some golden apple cores shimmer in the shadows. As she does not recognize him in his bird suit, Loki explains who he is, and asks Idun's forgiveness for what he has done. He treads around the room with nervous steps, and his voice sounds strange and croaky underneath the beak. Idun notices his small bird legs and the unsteady wings.

"Are you going to turn me into a nut?" she asks. "And carry me home to Asgard in your beak?"

Loki nods.

"You are not allowed to swallow me!" says Idun firmly.

Loki promises.

And so it was. Loki transforms Idun and the box into a little brown hazelnut. He takes her in his beak and flies away from Utgard, towards the light, and up towards the top of Yggdrasil. But the danger is not yet over. The giant Thiazi has seen them, and now he is angry. He throws on his eagle cloak and takes off after Loki and Idun. He flies faster than the wind.

In Asgard, the gods see Loki and the frightful eagle flying rapidly through the sky. They quickly prepare to make a great fire. Just as Loki reaches the ground, and Thiazi is about to land, they set it ablaze. The hot flames rise and scorch the feathers off the giant, and he falls right into the bonfire with a crash. Loki removes the falcon cape, and turns Idun back to her original form. The gods silently stand around the bonfire until Thiazi the Giant is no longer there.

"Well then", says Idun as she opens her box. "Does anyone fancy an apple?"
You - yes, you there, under that tree! I've got something to tell you. Some days, when it rains and the sun suddenly peeks out from the clouds, you should look up at the sky. Because on these days you can see the Rainbow Bridge leading up to Asgard. Up there, behind a wall, there are houses and farms. This is where the gods and goddesses live. There are many of them, each with a different godly power. One is strong; one is wise; one is a conjurer; another knows everything about love. Otherwise, the gods are quite like us mortals. They can be grumpy, bored, angry and jealous.

But not Baldr. Baldr is always kind and happy. He is so beautiful that gods, mortals, and giants alike fall in love with him as soon as they see him. Baldr's hair is light, and his eyelashes are like white petals.

But one morning, Baldr is not quite himself. He is troubled and his heart is heavy.

"Last night I dreamt that I was going to die," he whispers.

The other gods start to worry, most of all his mother, the goddess, Frigg. Because sometimes the gods' dreams can come true.

Frigg comforts him. "You don't need to be afraid; I'll make sure of that."

Frigg wants to protect Baldr from all the dangers in the world. She speaks to the fire and to the stones; with the water and the iron; with all the animals and trees; with the worst giants and trolls. Every single one promises that they will never harm Baldr. They all love Baldr. All, except one, and his name is Loki.

Loki also lives in Asgard, and whilst he is like a god, he is actually a giant. And though everyone loves Baldr, not many like Loki. Loki can do magic, and he is beautiful to look at, but most of what he does is mean and bothersome. The gods try not to be around him.

One day, Loki, and the blind god, Hoder, are sitting in the shade of a tree at the edge of a meadow where Baldr and the other gods are having fun. Now that Baldr cannot be harmed, neither by stone nor iron, he lets the gods shoot at him with their bows and arrows. The arrows just bounce off his body, tickling him, and making him choke with laughter. The gods clap their hands and cheer.

"Loki, tell me what's going on," says Hoder.

"It's Thor's turn to shoot," says Loki. "He's drawing his arrow."

"Oh dear," says Hoder. "But Baldr will be fine, right?"

"Not a scratch," Loki says, disappointedly. "Thor may as well have tickled him with a feather."

"Baldr's the best," Holder says, impressed. "There's nobody like Baldr."

"Oh, please," says Loki. "He's not that special. There are others who have the charm and the looks, too."

"Who would that be?" asks Hoder.

The gods applaud once more. One of the goddesses strokes Baldr's light hair. Baldr says something, and everyone around him laughs.

"I've had enough of this," says Loki as he stands up. "Do people have nothing better to do here in Asgard?"
“Don’t go,” says Hoder. “You must tell me what they are doing now.”

But Loki is already on his way. He goes out to the forest to avoid seeing Baldr for a while.

“Baldr, Baldr, Baldr,” mutters Loki. “That’s all you ever hear. It would be nice if he just vanished.”

At that moment, he thinks of Frigg. Had she really spoken to everything in the whole world? Had she really made each thing, living or dead, promise to never hurt Baldr? Loki decides to investigate. Perhaps there was something she had forgotten.

Loki asks the trees, great and small. He asks the rose bushes and oaks; the alders and the roots. But all the plants give the same reply: “I cannot hurt Baldr. He is so beautiful and good.”

But then Loki sees a little plant with dark green leaves. The plant is called Mistletoe.

“I don’t know of any Baldr,” says Mistletoe. “Frigg never asked me. She probably thought I was too little.” Mistletoe mutters bitterly.

“Then you are coming with me,” says Loki, tearing off a little branch. He forms an arrow of mistletoe and runs back to the meadow. Still sitting under the tree, Hoder listens to the noisy gods. When Loki sees the blind god, he has a really wicked idea.

“I have a bow and arrow for you,” says Loki. “Now you can join in with the game.”

“Oh, I don’t know,” says Hoder. “I will never hit him.”

“Of course you must join in,” says Loki. “I’ll help you.”

Hesitantly, Hoder stands up. Loki stands behind him and helps Hoder take aim with the arrow and shoot towards Baldr.

And so the mistletoe arrow flies over the meadow. But when it reaches Baldr’s bare chest, it does not bounce and fall to the ground as the other arrows did. Instead it pierces his heart. It was just as Baldr had dreamed. He falls down and dies. White as a flower, he lays on the green grass.

Out in the meadow, everything is quiet. Nobody says a word. The gods can’t speak; tears come to their eyes. The only voice that can be heard is Hoder’s.

“What’s going on? Loki? Hello?”

Loki is already gone. He thinks it best to lay low for a while. That is, until the memory of Baldr has faded.

The whole world cries as Baldr lies dead in the meadow. The trees cry, and tears flow from the stones. Loki was wrong to think that Baldr would be forgotten over time. Baldr’s story was told over and over again, by different people at different times. Maybe, each time the story is told, Baldr becomes a little more beautiful, and a little better. And each time, maybe, Loki becomes a little more evil.
There are lots of tales of Thor's adventures. They have been told by many people, each in a different way. Now you are going to hear the story of when Thor went fishing. Just like all fishing stories, each time it is told it changes a little bit.

Thor is the god of thunder. He is the one who creates thunder and lightning as he rides his chariot through the skies and swings his giant hammer. Sometimes, Thor grows tired of making thunder. When this happens, he wants to have adventures, and fight with giants and trolls. The giants and the trolls live in Utgard. They can be terrifying and dangerous. But the most dangerous thing in the world is the sea snake Jormungand. Thor would really like to get a closer look at him.

When Jormungand was young, he lived in Asgard with the gods. But the gods grew weary of tripping over the little slippery snake. They also thought he had a nasty stare. He didn't look friendly. So Odin, the god who rules over Asgard, threw the snake into the great sea so he wouldn't have to look at him anymore. Since, Jormungand has lived at the bottom of the sea, feeling cross. He's not so little any more. He has grown large and long, and now he stretches around the whole world. He lies, chewing on his tail, wondering how he can best take revenge on the gods.

Thor often boasts of how one day, he will catch the awful Jormungand.

“We know that you have fought giants and trolls,” the gods say. “But how do you suppose you will take on a snake as big as the whole world?”

“No problem,” says Thor. “I have my hammer, and I have my belt of strength.”

When Thor puts on his belt, he becomes twice as strong as he was before.

“Whatever you say Thor,” the gods respond. “We'll see about that.”

“I'll show them that I can catch Jormungand, all right,” Thor thinks to himself.

But he needs a boat. He then remembers Hymir the Giant, who lives by the sea in Utgard. The giant has a good, stable boat. He decides to go there. But before he sets off, he disguises himself as a little boy so the giant will not recognize him. It is for the best, because the giants aren't so keen on Thor after all the times he has travelled to Utgard and fought with them.

When Thor reaches Utgard, Hymir is down on the beach, puttering around with his boat.

“What are you doing?” Thor asks, in his most boyish voice.

Hymir glares at the boy. His red hair seems familiar, but to think that this little pipsqueak is Thor, well that would be impossible.

His answer is surly. “I’m going fishing.”

“May I come with you?” asks Thor, tilting his head to one side, attempting to look sweet.

“You're too small. I can't have freezing small boys in the boat.”

“I'm wrapped up warm,” says Thor, patting his woolen shirt. Underneath he has both his hammer and his belt of strength. The giant thinks about it, and then nods.

“Fine then,” he grumbles. “But you have to sort the bait out yourself.” Hymir points towards the field. “There's plenty of worms over there.”
Thor traipses into the field. He knows that one worm is not enough for the catch he wants to make. He needs something more substantial. He goes up to one of Hymir's best bulls and tears off its head. Hymir goes pale when he sees the little boy shuffling along with the bull's bloody head. Hymir has never encountered a boy like this before. He doesn't know what to say.

They get in the boat, and Thor places the bull's head at his feet. Hymir stares sternly at him. That was his best bull! Thor does not notice Hymir's stare. He takes the oars and rows out to sea with great speed. The giant sits silently. But when the boat has gone out a bit, he clears his throat.

"You can stop here. This is where I usually fish for flounder."

"Small fish," scoffs Thor, and continues to row.

The giant fidgets. He looks closely at the boy who is rowing with powerful strokes. There is something familiar about him, but Hymir can't quite think what.

The water under the boat gets darker, and soon there's no land in sight. Only the waves lapping against the boat can be heard. Not even the sea birds dare come this far. Hymir sits slouched, with furrowed brow. They have arrived in Jormungand's neighborhood. You need to lay low here to not get noticed by the giant snake. Hymir knows this.

With a satisfied sigh, Thor pulls in the oars. He is set for his greatest adventure. He chooses a fishing line as thick as his massive thigh and sets the bull's head on the hook. He casts the bait and it disappears down into the water with a powerful splash.

"Aren't you going to wish me happy fishing?" Thor asks Hymir.

The sweat trickles down the giant's forehead.

"Out here there's bigger fish than you can manage, boy," says Hymir, his voice trembling.

The giant wants to go home. He wishes he were far away from this boy, and from these dangerous waters.

At the bottom of the sea, Jormungand sits and daydreams. He does this, as there's not much else he can do down there. He nibbles on his tail and thinks about how one day he will munch on the gods who threw him into the sea. Not just the gods, by the way. Jormungand dreams of destroying both Midgard, the Earth, and Utgard, the stronghold of the Giants.

Suddenly, something brushes against the snake's nose. It's the bull's head on the hook. Jormungand spits out his tail and devours the bull's head, hook and all. The waves surge over the entire sea and the boat shakes. With both hands, Hymir grabs hold of the rails. For a brief moment, Thor loses his balance and takes a firmer grip on the line.

"We've caught something!" he says in an excited whisper. He knows not to yell.

As soon as Jormungand feels that he is stuck on the hook, he wriggles and lashes his tail. The sea bubbles, the skies become black, the giant screams and throws himself down onto the boat. On land, the mountains shake, and the wolves howl in fear. The whole world rocks as Thor reels in Jormungand from the depths of the sea.

Thor fumbles underneath his shirt and tightens his belt of strength. He is now twice as strong! Finally, the snake rises above the surface of the sea. Looking straight into the beast's eyes, Thor and Hymir shudder. Jormungand's gaze is cold. His head is scaled with long spikes. His shiny body twists and turns, and the snake hisses and spits. The air stinks of snake venom.

Thor takes out his hammer, and just as he is about to pound it into the snake's head, Hymir comes to life. The giant draws his knife and cuts the fishing line. Thor falls headlong into the boat, and Jormungand is freed. The giant snake blinks confusedly.
a few times, and then sinks into the depth of the sea with the line hanging from one corner of his mouth. The sea becomes still and calm. The mountains cease to shake. The sky clears. Everything returns to normal. It is as though nothing has happened.

“No!” cries Thor. “Now nobody will believe me!”

He slaps the giant across the ear, and jumps out of the boat. As angry as a bear with a sore head, he swims all the way to shore. Hymir rows the boat back.

That night, the giant has trouble sleeping. He can't stop thinking about the strange red-haired boy and the terrifying Jormungand. It is a long time before Hymir goes out fishing again.

Thor goes home to Asgard. There he tells everyone how close he was to catching Jormungand. He tells of the snake's gruesome eyes. He spreads his arms and shows how big Jormungand has become.

“Like this, but bigger!” he says.

And Thor promises that he will try again to catch the snake. At some point he will succeed, sometime before the time of the giants and the gods is over.
Nobody remembers any more where the great world tree, Yggdrasil, grows. Nobody remembers where the gods and the giants live. Only tales of them remain. The tales have been told a thousand times, and have changed a thousand times. Sometimes people have added things; sometimes they have taken things away. One of the tales goes something like this:

Skadi the Giant is angry. She is as angry as only a giant can be. She puts on her skis and throws her bow over her shoulder. Far away in the distance, she sees the Rainbow Bridge leading up to Asgard where the gods live. That is where she's headed. The gods have killed Skadi's father, Thiazi the Giant. Now she wants vengeance.

She spits in the snow and sets off. First, she skis over the snow-covered mountains, then she goes on foot through dark forests and along the black water. Not once does Skadi stop to rest; she is too angry!

The gods stand at the wall of Asgard and watch as Skadi comes stomping up the Rainbow Bridge. They know that trouble is brewing. The god of thunder, Thor, offers to strike Skadi in the head with his hammer, but Odin, the god who rules, thinks otherwise.

When Skadi enters Asgard, she shakes the snow from her hair, and draws the bow.

"Now you're all done for," she says as she aims at the gods, one after the other.

Odin takes a step forward. He wears a black hat, and a long cape. Skadi has heard that Odin is the oldest, and wisest, of all the gods. The brim of his hat shadows Odin's face, but Skadi can clearly see him smiling.

"What good will shooting at us do?" he asks.

"I want vengeance. That's what we giants do when somebody takes one of our own!" answers Skadi.

"Yes, it was a pity about your father," says Odin. "But maybe we can solve this in a different way for a change."

Then the goddess Freyja makes a suggestion. She is tired of the fighting and arguing, but she knows all about love.

"You can marry one of the gods," she says to Skadi.

The other gods look at Freyja in amazement. A god and a giant? Get married?

"I don't want to get married!" roars Skadi.

"You can at least take a look around? Perhaps one of us is right for you," says Odin who thinks Freyja's idea is very good.

"What use is a god to me?" Skadi scoffs.

But even though the anger in her voice can be heard, she lowers her bow. She looks at Odin and shudders. He's tall and skinny and his cape is dusty. The god of thunder, Thor, smells like goat. He even smells from miles away. Skadi thinks they are all ugly. Not at all like the giants at home.

But then she sees Baldr. His hair is long and white as snow, and his eyes are the color of the blue mountain glaciers back home.

"I'll take him there," says Skadi, gesturing towards Baldr.

"You can't choose based on looks," says Freyja. "Love is not so easy. You must choose based on the feet."
The gods are amused by Freyja's idea, and they set up a large canvas between two trees. Then they hide behind the canvas and take off their shoes. Skadi can only see a long line of feet. Feet with unclipped nails, feet with bunions and dirt between the toes, feet with long toes, feet with short toes. But amongst the feet is a pair that are beautiful and freshly washed.

“I'll take Baldr,” says Skadi in a decisive voice as she points towards the nice feet.

“You have made your choice,” says Freyja, “and you may not change your mind.”

But those feet do not belong to Baldr. Who on earth could believe that Baldr has unclipped toenails? The feet that Skadi pointed to belong to Njord, the god of the sea. He loves to wade along the beach, which is why his feet are so clean and beautiful.

Njord and Skadi look at each other, curiously. Something strange starts to happen. The giant and the god fall in love. They kiss each other and Skadi forgets both the argument and Baldr.

Skadi goes to live with Njord. His house is on a cliff by the sea. Njord proudly shows her everything he owns. Skadi looks around, but all she sees is water. It smells of seaweed. And the house is covered in seagull poo. Njord cooks for her, a fat, shimmering salmon that he has fished out of the sea. Skadi eats, but the fish bones stick between her teeth, leaving her in a bad mood. At night time, the seagulls screech so loudly that she cannot sleep. After nine nights with no sleep, Skadi has had enough. She cries and giant tears roll down her cheeks.

“I miss home. I want to go back to my snow and my mountains,” cries Skadi, and her voice echoes over the sea.

“Not a problem,” says Nord. “We'll move to your home then. If you love snow, then so do I.”

Although he can't be entirely sure of course, as he has never seen snow before. Still, together they travel to the giants' world, and he goes to live with Skadi in her house on the top of the mountain. Now Skadi is happy. During the days, she goes skiing and hunting. It is so nice to have a god waiting at home for her. In the evenings, Skadi makes a warming rabbit soup for Njord. But he has no appetite. He can no longer walk barefoot, and the skis chafe his beautiful feet. At night time, the wolves howl so loudly that he cannot sleep. After nine nights with no sleep, Njord has had enough. Now he is the one who is homesick. Skadi understands.

It is a sad day when Njord packs his bags and leaves the mountain for his home by the sea. He turns around many times and waves to Skadi until she can no longer be seen.

And so, Skadi lives up in the mountains and Njord by the sea. This is how it will be for the rest of the gods and the giants' time. In the evenings darkness descends over mountain and sea. By the sea, Njord goes into his house and dries his feet by the fire. Up in the mountains, Skadi takes off her skis and goes into her house.

Each in their own way. Each where they are the happiest. Maybe they think about each other. Maybe they miss each other sometimes.

What do you think?
APPENDIX B

Vikings Exhibition

Relevant Utah Social Studies Standards that Teachers May Want to Consider in Developing Learning Experiences

GRADE 6

Standard I

Objective 1: Explain why physical geography affected the development of early civilizations. Indicators: a. Identify the major physical features of the regions where ancient civilizations flourished. b. Describe how these features influenced the success or decline of the civilizations. c. Compare maps of these ancient civilizations to current political maps and make inferences about the continuing effect of physical geography on cultural development.

Objective 2: Evaluate how religion has played a central role in human history from ancient times to today. Indicators: a. Explore the importance of religion in the cultural expression of ancient civilizations (e.g. customs, artistic expression, creation stories, architecture of sacred spaces). b. Identify key tenets of the major world religions (i.e. Buddhism, Christianity, Hinduism, Islam, Judaism). c. Analyze how religious ideas influence current issues.

Objective 3: Explain how modern governments can trace some of their attributes to the systems of power, authority, and governance established in ancient civilizations. Indicators: a. Identify forms of government within these civilizations. b. Compare those forms to existing systems of governance in today’s world.

Objective 4: Analyze how the earliest civilizations created technologies and systems to meet community and personal needs. Indicators: a. Identify innovations in manmade structures over time (e.g. irrigation, roads, building materials) and their influence on meeting needs. b. Examine the evolution and importance of writing. c. Identify cultural expressions that reflect these systems (e.g. architecture, artistic expression, medicine, philosophy, drama, literature). d. Compare social classes, vocations, and gender roles within ancient civilizations.

Standard II

Objective 1: Explain how physical geography affects economic and cultural expansion. Indicators: a. Identify natural resources and physical features that affected expansion. b. Describe the development of international trade via the desert, sea, and land and the resultant cultural exchanges between Asia, the Middle East, and Europe (e.g. the Silk Road).

Objective 2: Explore the importance of religion in the Middle Ages and the Renaissance and its relevance to modern times. Indicators: a. Explain the influence of religion on cultural expression (e.g. the arts, architecture, government, education, family structure). b. Compare relations between the Muslim, Christian, and Jewish faiths during the Middle Ages, Renaissance, and the modern world (e.g. Crusades, periods of peaceful coexistence, periods of conflict).

Objective 3: Examine how systems of governance began steps toward self-rule during the Middle Ages and the Renaissance. Indicators: a. Examine relationships between significant events and ideas and their influence on systems of government (e.g. the rise of the merchant class, the Magna Carta, the impact of the Black Death, Germanic tribes, feudalism, manors, city-states). b. Compare individual rights of people in the United States today with the rights of selected groups in the Middle Ages and the Renaissance (e.g. serfs, nobility, merchant class).
VIKINGS: BEYOND THE LEGEND

GRADES 7-12

UTAH
UT Strand 1: NATIVE INNOVATIONS AND ADAPTATIONS (Prehistory–Ca.1847)
  UT Standard 1.1: Students will make evidence-based inferences about the complex ancient cultures in Utah after studying artifacts from the prehistoric era. (history)
  UT Standard 1.2: Students will analyze and explain the interactions and interconnections between the physical characteristics of Utah and American Indian UTAH CORE STATE STANDARDS for SOCIAL STUDIES UTAH STUDIES | 4 cultures using a range of texts, oral histories, and geographic inquiry. (geography)
  UT Standard 1.3: Students will explain the economic activity of a prehistoric and/or historic American Indian tribal community by using basic economic concepts, including supply, demand, trade, and scarcity. (economics)
  UT Standard 1.4: Students will analyze primary and secondary sources to explain causes and effects of European-American exploration, including the response and involvement of Utah's American Indian tribes. (history)
  UT Standard 1.5: Students will describe the cultural change and continuity of at least one of Utah's current sovereign nations as it has responded to changing political, social, and economic forces. Students will use a variety of resources that may include written primary and secondary sources, oral histories, photographs, artifacts, and art. (economics, civics)

UNITED STATES
US I Strand 1: THREE WORLDS MEET (Prehistory–Ca. 1650)
  US I Standard 1.1: Students will analyze evidence, including artifacts and other primary sources to make evidence-based inferences about life among several American Indian nations prior to European exploration of the Americas.
  US I Standard 1.2: Students will compare and evaluate historians' interpretations of the motivations and conditions that led to European exploration.
  US I Standard 1.3: Students will draw from multiple perspectives and cite evidence to explain the effects of European exploration, specifically on Africa, the Caribbean, and North and South America.
  US I Standard 1.4: Students will identify how the period of exploration has affected the current human geography of the Americas, and in particular the role their own cultural background has played.

WORLD GEOGRAPHY
WG Strand 1: HUMANS AND THEIR PHYSICAL
  WG Standard 1.1: Students will describe the significant forces that influence the physical environment, such as plate tectonics, erosion, climate, and natural disasters, and explain how the effects of physical processes vary across regions of the world.
  WG Standard 1.2: Students will identify patterns evident in the geographic distribution of ecosystems and biomes and explain how humans interact with them.
  WG Standard 1.3: Students will cite evidence of how the distribution of natural resources affects physical and human systems.
  WG Standard 1.4: Students will use geographic reasoning to propose actions that mitigate or solve issues, such as natural disasters, pollution, climate change, and habitat loss.

WG Strand 2: POPULATION DISTRIBUTION AND MIGRATION
  WG Standard 2.1: Students will evaluate the impact of population distribution patterns at various scales by analyzing and comparing demographic characteristics such as gender, age, ethnicity, and population density using maps, population pyramids, and other geographic data.
  WG Standard 2.2: Students will explain push and pull factors causing voluntary and involuntary migration and the consequences created by the movement of people.
  WG Standard 2.3: Students will investigate the effects of significant patterns of human movement that shape urban and rural environments over time, such as mass urbanization, immigration, and the movement of refugees.
WG Strand 3: CULTURE
WG Standard 3.1: Students will identify and describe the essential defining characteristics and functions of culture.
WG Standard 3.2: Students will explain how the physical environment influences and is influenced by culture.
WG Standard 3.3: Students will identify how culture influences sense of place, point of view and perspective, and the relative value placed upon people and places.
WG Standard 3.4: Students will identify the causes, methods, and effects for the diffusion and distribution of cultural characteristics among different places and regions.
WG Standard 3.5: Students will explain how the basic tenets of world religions affect the daily lives of people.
WG Standard 3.6: Students will cite examples of how globalization creates challenges and opportunities for different cultures.
WG Standard 3.7: Students will demonstrate an understanding of their own culture's connection to geography.

WG Strand 4: Political Systems
WG Standard 4.1: Students will explain why and how people organize into a range of political structures at different scales.
WG Standard 4.2: Students will describe and explain the role physical and human characteristics play in establishing political boundaries.
WG Standard 4.3: Students will explain how cooperation and conflict have many causes, such as differing ideas regarding boundaries, resource control, and land use, as well as ethnic, tribal, and national identities.

WORLD HISTORY

WH Strand 3: An Age of Expanding Connections (Ca. 500 C.E.–1450 C.E.)
WH Standard 3.1: Students will use patterns in trade and settlement to explain how geographic features such as the Indian Ocean, the Saharan Desert, the Atlantic and Pacific Oceans, the Strait of Malacca, and the Mediterranean Sea supported or impeded trade.
WH Standard 3.2: Students will evaluate historians' interpretations regarding the patterns in the development of civilizations in the Americas compared to other places in the world.
WH Standard 3.3: Students will evaluate the long-term effects of the Mongol conquest, such as the diffusion of ideas, technologies, and diseases.
WH Standard 3.4: Students will explain the social, political, religious, technological, and economic changes in medieval Europe that created a context for later European colonization.
WH Standard 3.5: Students will identify patterns in the diffusion of technology, writing, religion, political systems, and other elements of civilization, using case studies such as the Chinese impact on Japan, the Arab impact on Mali, the Byzantine impact on Russia, the Roman impact on Europe, and the Olmec impact on later American civilizations.
Physical Education

Most of our knowledge about Viking sports and games comes from the Icelandic sagas, which were written down in early medieval times. They mention both women and men competing in long jump and high jump, archery, swimming, running, wrestling, fencing and tug-of-war. Poetry too was a competitive event. The games were not only for men. One saga tells of a girl called Hervor practicing archery and swordsmanship, as well as being good at board games.

1. Archery was a popular activity during the Viking Age.

2. Holmgang
   Holmgang is a duel which may originally have been fought on a small islet. The Vikings fought with sword and shield. This version isn't quite so lethal, but it is recommended that if you choose to play this game, you change it as needed to follow all school safety requirements.

   **Procedure:** Challenge a friend to a duel. Sit opposite each other on the Holmgang and try to dislodge your opponent with your pillow without yourself losing your balance. The last one left sitting on the pole is the winner!

   **Target Group:** 5 years and up. The contestants should be equal in size and weight.

   **Equipment:** Two pillows or other soft object. In this example, a raised log with soft mattresses below is used, but a sturdy rope could also be used. If a rope is used, place it on the ground and let the opponents balance on it while trying to dislodge each other.

3. Long jump
   This is frequently mentioned in the Icelandic sagas. In Njal's Saga, Gunnar Hámundarsson jumps both forwards and backwards across a crevice, and he can also jump his own body height.

   **Procedure:** Challenge a friend to a long jump contest from the standing position, forwards and backwards.

   **Target Group:** All ages.

   **Equipment:** Use a knotted rope to measure your jumps. Allow the distance between two knots to be half a meter.

4. Dra hank (stick-pulling)
   This game is a two-person tug-of-war using a stick.
5. Tug-of-war

Tug-of-war is mentioned in several of the Icelandic sagas and seems mostly to have been a one-to-one contest. Sometimes there would be a fire in the middle, so that losing could mean a pair of burnt feet! Nowadays tug-of-war is usually a team event.

**Procedure:** Invite some friends to a contest. Pick two teams, equal numbers in both. And pull!
**Target group:** Everyone, but the two teams should be fairly equal in size and strength.
**Equipment:** A strong rope at least 10 m long.

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**Art**

1. Research examples of the following Viking art styles:
   - Broa/Osenberg style: “gripping beast” motif and the use of sinuous animals
   - Borre: geometric interlace / knot patterns and zoomorphic (single animal) motifs
   - Jelling: characterized by markedly stylized and often band-shaped bodies of animals
   - Mammen: named after an axe recovered. An object (like an axe or chest) is covered with several interlacing, stylized creatures.
   - Ringerike: Scandinavian animal style that evolved out of the Mammen style. Motifs are those of animals and plants; most common are lions, birds, and spirals.
Urnes: slim, stylized animals that are interwoven into tight patterns. Animal heads are seen in profile and they have slender, almond-shaped eyes and there are upwardly curled appendages on the noses and the necks.

Design your own Viking wall or ship mural using one of the styles.

2. Research and then create your own Viking Runestone. You can make it from clay, draw it on paper, or use other media. Remember that they sometimes included elements like the serpent wrapped around the edge or stylized crosses. Also, remember to include a short sentence or phrase using Viking runes. Runestones are often created in memory of someone and tell of their adventures. Here are some examples from the exhibit:

Runes:

3. At the entry to the Vikings exhibition is a replica of a Viking Gokstad Boat. Create your own replica, small or large, with whatever choice of materials you would like or following your instructor's requirements. Decorate your replica and write a short description of the boat and how it was used.
Science

Viking raiders were masters of latitude sailing, which meant that they sailed across the ocean maintaining the same latitude until they bumped into land, or found some place that was known about. They navigated by the stars at night, and during the day some of the tools they relied on were peloruses, the bearing dial, the sun shadow board, the sun compass, and the sunstone. The sunstone was described in medieval texts, but its existence as an actual sailing tool is uncertain.

1. Viking sailors navigated by the sun when there were no clouds in the way. A reading could be taken when the sun is at its highest point in the sky using a sun shadow board, which works in a very similar way to a sundial. Make and investigate the use of a sun shadow board.

You will need:
- circle of polystyrene, wood, rigid plastic, or evenly cut cardboard (the side of a milk carton would be ideal). It must fit just inside the rim of your bucket or bowl with room to move.
- short pencil or piece of dowel
- clay, glue, tape, or pasticine to attach dowel to circle
- small bucket, or bowl of water
- bright flashlight or adjustable lamp

Instructions:
Draw a circle on the surface of your polystyrene (or wood, plastic, etc.) circle about halfway between the center and the edge.
Fix a gnomon (pencil or dowel) in the center.
Float contraption in a bucket or bowl of water.
Use a flashlight or lamp to show the shadow of the gnomon touching the line.
Raise the flashlight to see the shadow shorten. This means you have gone too far south, because the sun is now higher in the sky. Lower the flashlight to see the shadow lengthen. This means you have gone too far north, because the sun is now lower in the sky.

Questions:
- Why did sailors float the sun shadow board rather than just set it down on the deck of the ship?
- Why does the sun shadow board have to be the exact same one throughout the journey?
- How does the length of the shadow tell us when we have changed latitudes?
- How often should sailors test the length of the shadow and on what kind of schedule? Why?
- If a sailor tested the shadow regularly for a month, would the shadow length still be able to determine if he was at the same latitude at the beginning and the end of the month? Why or why not?

Explanation: You can work out your latitude relative to your starting point by measuring the length of the shadow made by the sun when the sun is at its highest point in the sky. This is possible because at different latitudes the sun will be at different heights in the sky during the same time of year. Therefore, different shadow lengths will be cast by the gnomon at different latitudes. The sun shadow board is floated in a bucket of water to keep it level on a ship. A circle drawn or carved into the board marks the tip of the shadow of the gnomon at the starting location and
helps to make sure that sailors can verify the length is the same daily when readings are taken. Readings must be taken when the sun is at its highest point to ensure consistent readings. If the shadow is too long and goes past the circle, then the ship has drifted too far north, because the sun gets lower in the sky at noon the further north you go. If the shadow is too short, and doesn't reach the circle, then the ship has drifted too far south, because the sun gets higher in the sky at noon the further south you go. The course of the journey will, therefore, tend to zig-zag towards the east or west as you correct your bearing as you travel. Because the sun changes angle in the sky over the course of a year, a reading done by the sun shadow board at the beginning of the month will not be accurate at the end of the month, but it is probably accurate enough, and small adjustments can be made by sailors during longer journeys.

2. Research other types of early navigation. Write about, illustrate, or demonstrate these types of navigation.

3. Research sunstones. Write a short explanation on what a sunstone is, why it would be useful, and what the latest findings are regarding sunstones.

**Literature**

Fiction:
--Neil Gaiman: *Odd and the Frost Giants*

Nonfiction:
--Donna Jo Napoli: *Treasury of Norse Mythology: Stories of intrigue, trickery, love and revenge*
--Ingri D’Aulaire: *D’Aulaires’ Book of Norse Myths*
--Padrai Colum: *The Children of Odin: A book of northern myths*
--Alex Woolf: *Meet the Vikings*
--Lise Lunge-Larsen: *The Troll with No Heart in His Body and Other Tales of Trolls from Norway*

**Music**

Music wasn't transcribed until the 16th century, so it's important to remember that we can't know exactly how music was played during the Viking Era. However, musical instruments have been found in archeological digs. Instruments that archaeologists have discovered in Viking sites: pan pipes, horn pipes and other horn instruments, stringed instruments (one similar to the lyre, the rebec which looks a little like a violin, and a harp), and the lur (a wooden, horn-like instrument).

1. Listen to Viking (or similar) instruments online.
Lur: [https://www.youtube.com/watch?v=wsAHiiY7Rc0](https://www.youtube.com/watch?v=wsAHiiY7Rc0), [https://www.youtube.com/watch?v=DRSVcOHIlP8](https://www.youtube.com/watch?v=DRSVcOHIlP8)
Lyre: [https://www.youtube.com/watch?v=F7RrcDPHEvE](https://www.youtube.com/watch?v=F7RrcDPHEvE), [https://www.youtube.com/watch?v=Ujgge3nuPdY](https://www.youtube.com/watch?v=Ujgge3nuPdY)
Pan Pipes: [https://www.youtube.com/watch?v=LqBJudLYFsY](https://www.youtube.com/watch?v=LqBJudLYFsY), [https://www.youtube.com/watch?v=5VEyKFB1N3Y](https://www.youtube.com/watch?v=5VEyKFB1N3Y)
Horn Pipes: [https://www.youtube.com/watch?v=t_PMeDyeCYA](https://www.youtube.com/watch?v=t_PMeDyeCYA), [https://www.youtube.com/watch?v=QIpMKAwDLIq](https://www.youtube.com/watch?v=QIpMKAwDLIq)

"Dromte mig en drom" was a CD published by the Danish historical magazine SKALK and uses some traditional instruments to play a song with lyrics are found in Old Danish included in the Codex Runicus. [https://www.youtube.com/watch?v=lirMtNJHKPU](https://www.youtube.com/watch?v=lirMtNJHKPU)
2. Learn how to make a pan flute. The video shows sealing the end of straws with fire. You can use clay or plasticine to close the ends if flames aren't allowed. Always follow all school safety regulations!
https://www.youtube.com/watch?v=sgIOT1J805s