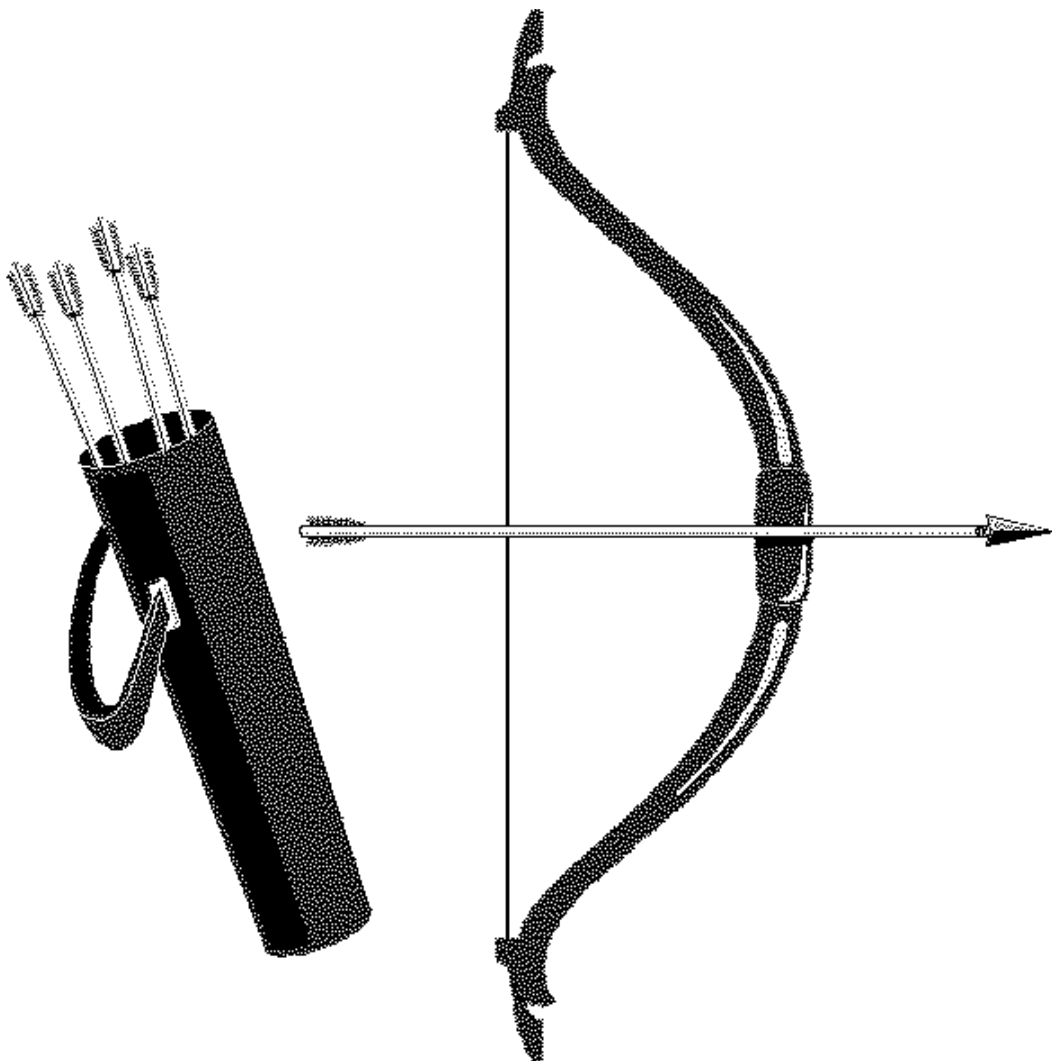


Teacher's Companion™

for *Perseus*® 2.0

Apollo

Wendy E. Owens



AbleMedia



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Strategies for Using *Perseus* in the Classroom

I. How You Make a Good Start

Students' first impression of a software program has a lasting effect on their willingness to use the program. *Perseus* is no exception. While it is relatively user friendly, the volumes of information it contains can be overwhelming. To preclude the huge *Perseus* database from being intimidating, an instructor must teach students how to use the *Perseus* program. Students who are computer literate might easily grasp the mechanics of using the program, but they are unlikely to learn how to *think* with *Perseus* without careful instruction and practice. On their own, students are likely to learn how to use the basic menus and buttons in *Perseus* quickly but then begin to surf through the program in a random search for entertainment while actually learning very little. Exploration is vital, of course, but it will not get the assignment done; this takes skills that can be developed only through directed learning. So a student's first few encounters with *Perseus* must be structured.

II. How You Create a Learning Environment

"What are my objectives?" When you bring *Perseus* into the classroom you must have an initial set of objectives in mind. These objectives will evolve as you and your students become familiar with the program. It is important to set objectives at the outset because adjusting to using *Perseus* in the classroom is unlikely to be effortless. To achieve your objectives it is especially important that *you* become a good *Perseus* user. This includes being aware of possible glitches you may encounter in the program, in the classroom and with the your computer system. As you develop your approach to using *Perseus*, and learn how your students are inclined to use the program, your objectives will become more refined. They will also be more readily achieved. A good idea is to try to become familiar with the database along with your students. But avoid surfing. By learning how to use the database together in a disciplined manner, you can create a community learning infrastructure to which every one contributes knowledge and insight based on a foundation of mutual support and enthusiasm.

III. Acquiring the Resources You will Need

"What resources will I need to reach my objectives?" To do the job right, the hardware and software requirements are: basic configuration Macintosh LC or higher with at least 8 Mb of RAM, a hard disk, a color monitor and an Apple-compatible compact disk player, plus the appropriate connectors and power cables. The model (processor) of Macintosh you have determines the speed at which *Perseus* and other applications will perform their functions. *Perseus* requires an up-to-date version of Macintosh system software and the QuickTime™ system extension from Apple, which should be standard with System 7.0 or higher on your computer. *Perseus* 2.0 will ship with Perseus Player for use with the program. *Perseus* can be used over an AppleShare™, Novell™ or Tops™ network.

IV. Overcoming Limited Resources

"What if I only have one copy of Perseus?" So you only have one copy of *Perseus*, this is no reason not to make use of *Perseus* in the classroom. *Perseus* can aid you in your every-



day lessons both directly and indirectly. The most important thing to do is to make the most of what you have despite a lack of resources.

An indirect use of *Perseus* in your everyday lessons is to use *Perseus* for research that can be reworked into worksheets and information for distribution in class. You may then use your document as an example of the students themselves can do with *Perseus*. The *Knowledge Builder™*, "How to use *Perseus* with a Word Processing Program," teaches you how to take information from *Perseus* and organize it into a document. The documents and worksheets that you create may also include images. The print quality for *Perseus* images printed from a laser printer are very good.

There are quite a few ways to integrate *Perseus* directly into your daily lessons. The first method of integration is to actually have *Perseus* in the classroom. It is always best to orient your students to *Perseus* in a controlled situation. You using *Perseus* while it is projected onto a screen or wall is the most control you can have. It works best to create a Path or to have an organized series of steps made up prior to demonstrating *Perseus* in the classroom. You should be confident in each one of the steps in your Path or demonstration and in the use of *Perseus*. *Students smell fear*. If you are having trouble with the program this will lead others to believe that it is not user friendly. Once you have a lesson prepared then it is safe to begin using *Perseus* in the classroom. As you learn the program then it will become easier for you to simply move about without having practiced your moves.

V. Equipment you will need to use *Perseus* in the classroom

There are a few ways in which you can make *Perseus* more easily visible for your class when using the program in the classroom. One is to use a large computer monitor, this works fine in a small class but tends to alienate those in the back row of a large class. For a class of 12 students or less, a 27" or larger high resolution monitor works well. Otherwise it is best to use some kind of projection system. The least expensive type of projection systems is an LCD (liquid crystal display) panel and an overhead project. If you use a panel, make sure that it is an active matrix panel. These are more expensive than passive matrix panels, but are capable of showing animation and video. It is best to have an overhead whose light runs at least 4000 lumens. A shoddy overhead project with a dim bulb will ruin the images from even the best LCD panel.

One step above the LCD panels are digital color projectors that are basically the LCD panels with a light source included. And even better than these are the 3-tube video projectors. If all courses using *Perseus* can be held in the same room it is recommended that a 3-tube video projector be permanently mounted from the ceiling of the classroom used for computer demonstrations. The three-tube video projectors provide much better image quality than the majority of the LCD panels and projectors.

An alternative to projecting is to use a large, high resolution monitor and a videodisk player to show images. To use the *Perseus* videodisk in tandem with the *Perseus* CD-ROM, it is necessary to have a video monitor (any color video monitor that can be



connected to the videodisk player will work), a videodisk player, and the appropriate cables to connect them to each other and to the computer. *Perseus* 1.0 includes the driver to run the videodisk right from the Macintosh. *Perseus* 1.0 will support these videodisk player models: Pioneer 4200, 6000A and 6010A, Sony 1500, 2000 and LDP 1200, and Hitachi 9550. The videodisk player will allow you to show all images and motion video on the *Perseus* videodisk but you will not be able to show any of the site plans and architectural plans since the videodisk does not contain them. Digitized images do have better resolution than the video images but the projection setup you choose depends, of course, on the resources you have available.

VI. Demands on You as the Instructor

“What resources should I provide to my students?” Your students’ foremost requirement is for a good instructor: *you*. Don’t be hesitant about this. Resources are available to help you quickly become a first rate instructor by letting you learn how to use *Perseus* as your students are learning. You should spend somewhere between one and two hours teaching students how to use the program. Then you move to structured assignments that allow them to use *Perseus* successfully.

VII. Demands on Your Community

“What kind of support should my school offer my students?” Number one on the list should be User Support. This may mean that you are available to help when students are using the program independently and/or it may mean having the ready support of other students who are particularly adept at using the program. Maybe it will be necessary only to educate the computer gurus in charge of the lab how to use the program so that they can be called on for help; or it could mean simply having reference materials readily available to the student who gets stuck. Students who are left without some sort of support will more frequently feel lost and frustrated than those that have some kind of support. Recovery from a sense of disorientation takes time and will not have a completely detrimental effect on the student’s *Perseus* experience but will most certainly do damage. Prevent disorientation and the “I hate *Perseus*” syndrome, provide some kind of user support.

VIII. Build Your Students’ Confidence

There clearly is an order in which students should learn how to use *Perseus*. First, the student should learn the database tools and Links. This can be interesting because it can be done while they are learning about ancient Greece, its art and archaeology and its literature. With a carefully structured introduction to the mechanics of using *Perseus*, you will avoid students fumbling through the program and becoming disoriented by the voluminous information packed in it. Confidence built by a good start will prepare students to explore the program on their own successfully and demonstrate to them how they can make discoveries on their own through the projects and exercises you assign. They should recognize that *Perseus* does not have all the answers but has clues to solving the problem at hand. *Perseus* is just a big screw driver, a tool to help them construct a solid argument. They are the ones who construct the argument and make discoveries using the tools they have available.



Work up to an encounter with large amounts of information. For instance if you perform an English Word Search for the word "Zeus" in all the Links, *Perseus* will list 2320 citations. If a new user had to sift through all this information the pain and frustration would only be detrimental. An intermediate user has the skills to filter through all this information and to find the relevant facts.

Provide students with the knowledge that the skills they learn by using *Perseus* are invaluable. The ability to filter out usable information is a necessary skill for succeeding in college or any job. Tools like *Perseus* have been or are being developed for many different subjects so the skills students learn are practical and may be applied to programs and databases in other subjects.

IX. Group Assignments to get things Rolling

Since we all do not follow the same train of thought each individual will use *Perseus* differently. This can lead to interesting results and discoveries. It can also lead to some students becoming bogged down by the tremendous amount of information available in the database. Solve this problem by having the students work in groups or pairs initially since two heads may be better than one. Prevent tension within these groups or pairs by having them evaluate each other and themselves in regards to how much work each person did on the project. Base the overall grade on the final product, the rating of a group's members by other members and the individual's perception of their own work. Once the students have completed a few simple *Perseus* exercises and a group project, they will be more comfortable using the program on their own for research.

X. What you should anticipate

In terms of problems with the computer system expect the unexpected. Each computer has its minor quirks that hopefully you will never encounter. To make sure *Perseus* runs smoothly check the following things:

- All cords are connected properly.
- All the necessary software is installed properly. (Follow the installation directions in the *Perseus* User's Guide.)
- Check that Perseus Player is set to run at least 4000K if you have more than 8 Mb of RAM available on your computer. If you have more than 12 Mb of RAM, *Perseus* 2.0 will run great if Perseus Player is set at 6000K.
- Make sure that there is only one copy of Perseus Player on your hard drive.

On the human side, expect some students to use the program for each and every assignment. Expect other students not to use the program unless required. It is not that students are afraid of the program, as long as they have the proper training and support, but that some students feel more comfortable using other means to reach their ends. Be clear about the desired outcome of a project. Periodically check on students' progress, especially with their first independent assignment, to make sure that they are not lost or have not gone off on some tangent.



XI. What's Ahead

The remainder of this *Teacher's Companion* covers information on a specific topic. You will find suggested assignments for use at both the high school and college levels. These assignments may be altered to be longer or shorter and to be done as an in-class assignment or a take home project. You will also find suggestions for what to do if you have limited resources and computers. The suggestions will help you to create a participatory or interactive classroom activity when only one copy of *Perseus* is available.

Lastly, the Appendix provides sample exercises and keys for model assignments that may be used as structured introductory, intermediate and advanced assignments. Enjoy using the database. It is only a tool and can never replace a teacher. Teachers are the key to learning and to making the most of the information available to students by bringing insight to the unknown and newly discovered.



Apollo

Prior to using *Perseus*: Exposure to the Greek Alphabet

If you intend to use *Perseus* in the classroom or to have your students use *Perseus* for research at the beginning, middle or end of an unit or course, it is best to expose them to the Greek alphabet. Exposure through transliteration will allow students to make better use to the database without fearing the Greek words they will run into.

In connection with Apollo, students should examine the Greek words that have been transliterated into English, often via Latin. Either in class or as an out-of-class exercise, have students turn the following words into would they believe to be the proper Greek spelling. Students should be supplied with a transliteration chart such as the one below. Once they have what they believe to be a Greek spelling have them check the spelling with the real Greek found by performing a search for each word in the English-Greek Word List in *Perseus*.

WORDS TO LOOK UP: *Apollo, lyre, kithara, helios, cyclops, Aesclepius, Phoebus, Pythian.*

A. α	a	alpha	I. ι	i	iota	P. ρ	r	rhô
B. β	b	beta	K. κ	k	kappa	Σ. σ. ς	s	sigma
Γ. γ	g	gamma	Λ. λ	l	lamda	T. τ	t	tau
Δ. δ	d	delta	M. μ	m	mu	Υ. υ	u	upsilon
E. ε	e	epsilon	N. ν	n	nu	Φ. φ	ph	phi
Z. ζ	sd	zeta	Ξ. ξ	xi	x(sk)	Χ. χ	k-h	chi
H. η	e	eta	Ο. ο	o	omicron	Υ. ψ	ps	psi
Θ. θ	th	theta	Π. π	p	pi	Ω. ω	ô	omega

When You Only Have One Copy of *Perseus*

With the right preparation any of the exercises suggested can be done in the classroom with a single copy of *Perseus*. The exercises can also be revised, shortened or lengthened, for out-of-class projects. Professors and teachers alike have recommended a sign-up procedure be put in place when a single copy of *Perseus* is available. Students should be instructed on the use of *Perseus* prior to sitting down to use the program and some kind of support should be available when they use it on their own.

The computer on which students will do their research should be easily accessible. It should also be designated or prioritized as the "*Perseus*" computer to avoid conflicts in its use. Try some of the following assignments in the classroom. Review each step that you will perform before you try it in front of an audience.



Assignment Suggestions

Time Line

The construction of a time line is an excellent orientation tool to what happens in an epic poem, myth or historical period.

Artistic Assignment

How often are students in a history or language class asked to be artistic? Art plays a major role in all aspects of ancient Greek studies. It was and is a medium of education. Close examination of the art from the past may teach a student more than she/he can learn from a book or lecture. Students can design their own vases, sculptures or coins relating to their chosen or assigned topic.

Open Ended Discussion

What issues faced the ancient Greeks that are not of relevance to us today? What issues are relevant to people now and then? Come up with some questions that have no real answer and create a dialog between those in the class.

Word Analysis

Students do not have to know Greek to make use of the English to Greek Word Search. The appearance of the word in question in a definition found in the Greek-English Lexicon offers clues to its true meaning or to what the Greeks really meant by its use.

Art & Literature Comparisons

Sophocles' plays were social commentaries but did you ever think that a vase could serve the same purpose? After reading Sophocles' *Ajax*, a comparison to what happened in the play in regard to Achilles' armor and Ajax's suicide, was made between the text and vases that depict the scenes from the play. The play describes Ajax falling on his sword to take his own life but a vase depicts Ajax stabbed through the back with his sword. What is the painter trying to say with this depiction?

Family Trees

If you were to look at the Encyclopedia entry for any god or goddess, mythical or historical figure you would find notes describing their origin and offspring. From these Encyclopedia entries family trees are easily constructed.

Atlas Assignment

Ancient Greek literature is filled with place names. References to sites where mythological births, deaths, travels or conflicts occurred are numerous. The Atlas is an excellent tool with which students may become familiar with the places and geographical areas from myth and literature. Combing the Atlas' maps with actual site images will enhance students' understanding of the world in which heroes lived and died, gods decided men's and women's fates and people went about their daily lives.



Assignments

These assignments serve many purposes. They are exercises in research, the use of specific *Perseus* Links, word analyzation and evaluation of information both textual and visual. The topic of each exercise can be changed without having to alter or write a new assignment. Because of the amount of information and its accessibility in *Perseus*, high school students and undergraduates will be able to do these assignments at a level previously achievable only by graduate students and professors.

Epithets

The names of gods and goddesses are often accompanied by a finite number of traditional epithets that describe the personality or associations of the divinity. Below is a list of epithets and their Greek equivalents associated with Apollo. Students should do their own investigation for the epithets of Apollo and then check their findings against this chart. Additions should be made to the chart as necessary. Students can then form a better understanding of how the Greeks and other cultures viewed the nature of their gods and goddesses from the list of epithets they create and to which they add.

Epithet

Φοῖβος

ἄναξ

ἑκατηβελετης ἄναξ

Δίος φίλος

ἀργυρότοξος

Λυκτιγενής

Ἐκάεργος

χρυσάορος

Δίος υἱός

λασσόος

κλυτότοξος

ἀκερσεκόμης

χρυσοκόμης

φίλαλεξάνδρος

Meaning

Phoebus.

a lord, master, being applied to the gods, esp. to Apollo and Zeus.

the lord who strikes from afar.

dear to Zeus.

with silver bow.

of Apollo, commonly explained Lycian-born.

the far-working; of Apollo, the far-shooting, far-darting.

with sword of gold, epitaph of Apollo and other gods.

son of Zeus.

rousing or stirring nations.

famous for the bow, renowned archer.

with unshorn hair.

golden-haired.

friend of Alexander.



Associated Rituals

An important part of the nature of a god or goddess may be discerned from the rituals performed for the favor of that god or goddess. Students should look at the rituals performed in favor of Apollo. Students will also want to look at where the rituals are performed, who performs the rituals and whether the societies that include these rituals in their religious practices worship Apollo or Apollo along with other gods and goddesses.

Below are some archaeological and textual examples of ritual sacrifices to Athena and rituals that are part of the festivals for Apollo.

Textual

Demosthenes, *Speech 21*, 21.53 - Demosthenes instructs the people "to Apollo the Averter sacrifice an ox and wear garlands, both free men and slaves, and observe one day of rest."

Homer *Iliad* Book 1 line 314 - Prior to sacrificing to Apollo, his suppliants purified themselves. Following the purification, they offered hecatombs of bulls and goats to the god.

Homer *Iliad* Book 1 line 459 - "Then, when they had prayed, and had sprinkled the barley grains, they first drew back the victims' heads, and cut their throats, and flayed them, and cut out the thighs and covered them [460] with a double layer of fat, and laid raw flesh thereon. And the old man burned them on stakes of wood, and made libation over them of gleaming wine."

Homer *Iliad* Book 4 line 100 - Here, Apollo's suppliants vow to make a hecatomb offer to him of firstling lambs.

Homer *Iliad* Book 23 line 872 - Here, Apollo's suppliants fulfill the vow to make a hecatomb offer to him of firstling lambs.

Homer *Odyssey* Book 21 line 265 - Melanthius, the goatherd, brings the best she-goats in all the herds to the altar of Apollo so that they might be sacrificed to Apollo.

Herodotus 1.144.2 - "For long ago, in the games in honor of Triopian Apollo, they offered certain bronze tripods to the victors; and those who won these were not to carry them away from the temple but dedicate them there to the god."

Herodotus 6.57.2 - A Spartan tradition held that at each new moon and each seventh day of the first part of the month, a sacrifice of an animal and a bushel of barley-meal should be made.

Plutarch *Theseus* 14.1 - Theseus went to fetch the Marathonian bull and once he had mastered it, he drove through the city to be sacrificed to the Delphinian Apollo.

Pausanias 2.32.2 - Diomedes was the first to hold the Pythian games in honor of Apollo.



Create a Coin

Students should look at the coins on which Apollo appears. They should make note of who and what appears on the coins with Apollo either on the same side as Apollo or on the opposite side. Students should also investigate items, animals and beings that are associated with Apollo. With this information in mind, students should create a coin on which Apollo and an associated item, animal or being appears. Below are some excellent examples of coins on which Apollo appears for students to start with. Students should use the coin outlines provided to draw their coins.

Dewing 1009 - 3/4 head of Apollo, beardless.

Dewing 1100 - gold coin, head of Apollo, beardless.

Dewing 1206 - Apollo seated on prow of ship holding a bow.

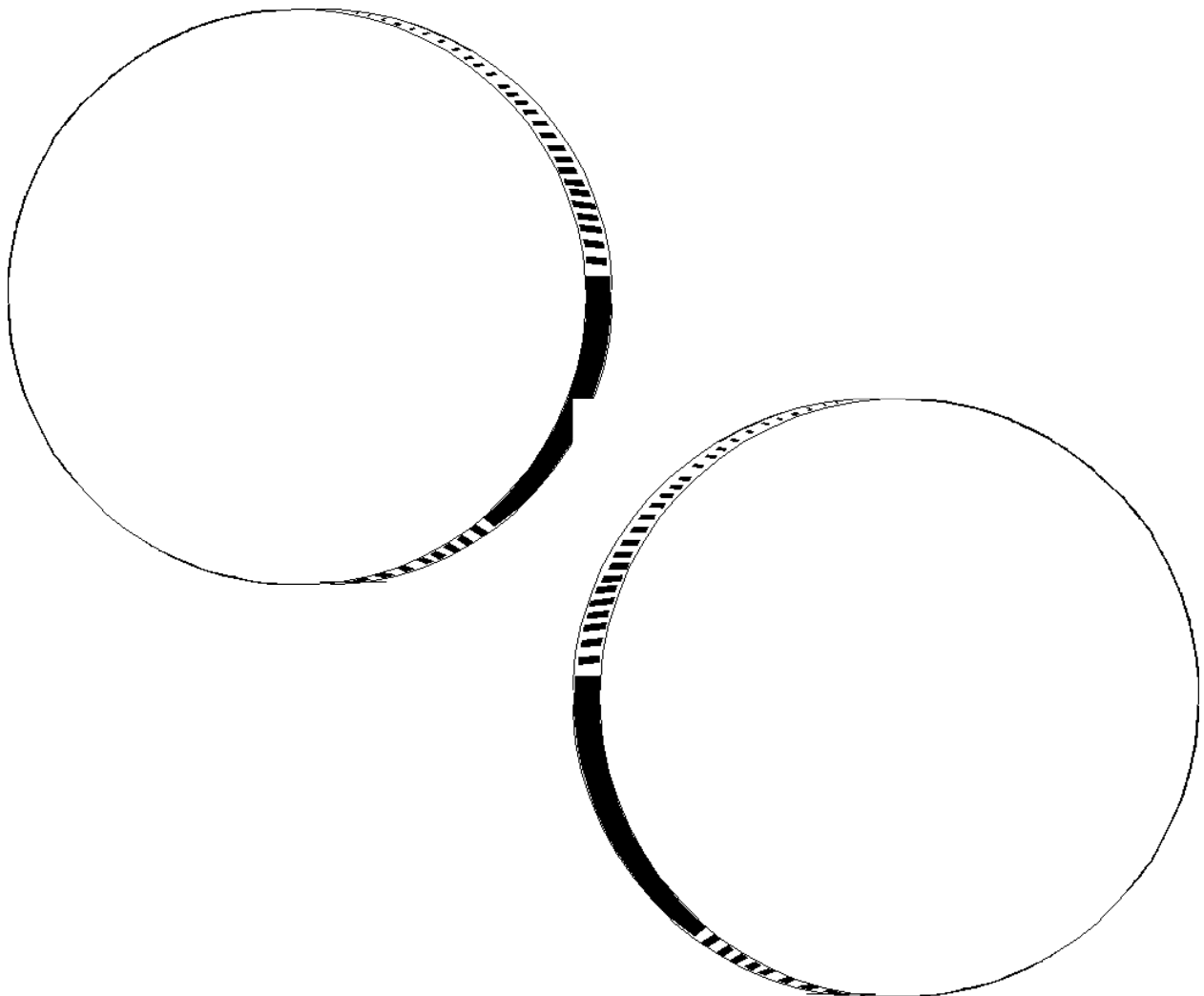
Dewing 2376 - Apollo facing forward, just head.

Dewing 2401 - head of Apollo Helios.

Dewing 2566 - Apollo seated on omphalos holding bow and arrow.

Dewing 586 - Apollo facing forward, just head.

Dewing 624 - Apollo profile.



Atlas Project

Temples, sanctuaries and precincts of Apollo appear all over the Greek world. As a demonstration of the wide spread influence of Apollo, students should plot the sites listed below. This will also serve as practice in the use of the Atlas.

Sites of temples and sanctuaries:

Delphi, Asine, Delos, Thessaly, Pereia, Phocis, Thermon, Epidauros, Athens, Cyclades, Gela, Pergamus, Laconia, Buto, Prasiae, Phlya, Myrrhinu, Megara, Peirene, Sicyon, Argos, Thessaly, Samos, Hermion, Thurii, Troezen.



Representations

Apollo represents the intellectual ideals of ancient Greek culture. He is the god of prophecy, poetry and music, and medicine (healing and destroying). Each of these disciplines is associated with reason and intellect. Through an examination of each discipline and Apollo's association with the discipline, student will develop an understanding of the Greek intellectual ideal. After looking at the citations below, students should answer the questions that follow.

Prophecy

Aristophanes, *Plutus* line 9 - Apollo is referred to as a cunning diviner who speaks through the Pythian priestess.

Homer *Odyssey* Book 8 line 78 - Apollo advises that men go to sacred Pytho to inquire of his oracle.

Homer *Odyssey* Book 15 line 253 - Apollo had the ability to bestow oracular powers on the mortals of his choice. Apollo made Polyphoides a seer, "far the best of mortals."

Pindar *Pythian* 5.64 - "It is Apollo who dispenses remedies to men and women for grievous diseases, and who bestowed on us the cithara, and gives the Muses' inspiration to whomever he will, bringing peaceful concord into the mind, and who possesses the oracular shrine."

Poetry and Music

Delphi, Treasury of the Athenians (11) - The walls of this particular treasury are covered with musical notations and inscriptions of hymns to Apollo.

Boston 00.330 - Apollo holds lyre

London 1971.11-1.1 - Apollo plays the lyre and sings.

Athens, Agora S 2154, Apollo Patroos, cult statue - Apollo holds a kithara.

Aristophanes, *Frogs* line 232 - The frogs refer to Apollo as a harpist who delights in their croaking music.

Aristophanes, *Knights* et al. - Throughout the comedy, Demos performs according to an oracle from Apollo.

Pindar *Pythian* 1.1 - "Golden lyre, rightful joint possession of Apollo and the violet-haired Muses, to which the dance-step listens, the beginning of splendid festivity."

Pindar *Pythian* 4.76 - Pindar says that the "lyre-player" came from Apollo. He calls Orpheus "the father of songs."

Pindar *Pythian* 5.64 - Pindar says that Apollo gave the human race the kithara and that he gives the Muses the inspiration to inspire musicians with songs.

Pindar *Nemean* 5.24 - Apollo plays the "seven-tongued lyre with a golden plectrum."

Hesiod *Theogony* 94 - Hesiod claims that the singers and harpers on Earth receive their inspiration for music directly from the Muses and Apollo.

Pausanias 1.38.4 - There is also a shrine of the hero Hippothoon, after whom the tribe is named, and hard by one of Zarex. The latter they say learned music from Apollo



Pausanias 1.42.2 - Apollo laid down his lyre near a special hearthstone to help Alcatos construct a building.

Pausanias 2.7.9 - This passage discusses the defeat of Marsyas. Following his death, a river carried the flutes to the Maeander and eventually they were washed ashore in the Sicyonian territory and given to Apollo by the shepherd who found them.

Pausanias 2.22.8-9 - Sacadas was the first to play the Pythian flute-tune at Delphi. The hostility of Apollo towards flute-players lasted since the rivalry of Marsyas the Silenus. This hostility continued, Pausanias says, because of Sacadas.

Medicine

Aeschylus Agamemnon 513 - Apollo is called on to be the preserver and healer of Agamemnon's family.

Aristophanes, Acharnians line 1210 - Lamachus calls on Apollo the healer.

Aristophanes, Birds line 583 - Pisthetaerus calls Apollo a physician who is paid for his services.

Bacchylides, Ode 1 line 147 - Apollo teaches the art of healing to Pantheides.

Homer Iliad Book 1 line 379 - As a result of Agamemnon's hubris for not returning the daughter of Chryses to her father, Apollo sent "shafts" against the Argives. These "shafts" killed many people after which a prophet declared it the work of Apollo.

Homer Iliad Book 16 line 514 - A man prays to Apollo to heal his wounds; his shoulder was wounded by an arrow or spear. Apollo hears his prayer and "made his pains to cease, and staunched the black blood that flowed from his grievous wound, and put might into his heart."

Pindar Pythian 3.41 - Apollo could not watch as his unborn son be consumed by the flames from his mother funeral pyre. He snatches the baby from the flames and teaches him, Aesclepius, the art of healing.

Pindar Pythian 5.64 - "It is Apollo who dispenses remedies to men and women for grievous diseases."

Epidaurus, Temple of Asklepios - The altar south of this building is an Altar of Apollo.

Intellect

Diodorus Siculus, Book 9, 3.3 - Solon advised that a tripod be dedicated to the god Apollo as he was the wisest of all the gods.

Homer Iliad Book 21 line 604 - Apollo uses his intellect to beguile Achilles.

Homer Odyssey Book 4 line 343 - Apollo is refereed to with Zeus and Athena as in many other places in the *Iliad* and the *Odyssey*. The common denominator among the three gods is their intellect.

Pausanias 1.30.3 3 - "Not far from the Academy is the monument of Plato, to whom heaven foretold that he would be the prince of philosophers . . . Now the swan is a bird with a reputation for music, because, they say, a musician of the name of Swan became king of the Ligyes on the other side of the Eridanus beyond the Celtic territory, and after his death by the will of Apollo he was changed into the bird."



Sophocles *Oedipus Tyrannus* line 496 - Sophocles equates Apollo with Zeus both of whom he calls “keen of thought and know the affairs of the earth.”

Questions

1. How did Apollo first become associated with the lyre?
2. Do you think Apollo’s treatment of Marsyas was fair?
3. Does Apollo ever heal anyone in myth or is it just his son, Aesclepius, who does the healing?
4. Do you believe Apollo represents the intellectual ideal of the ancient Greeks?



Family

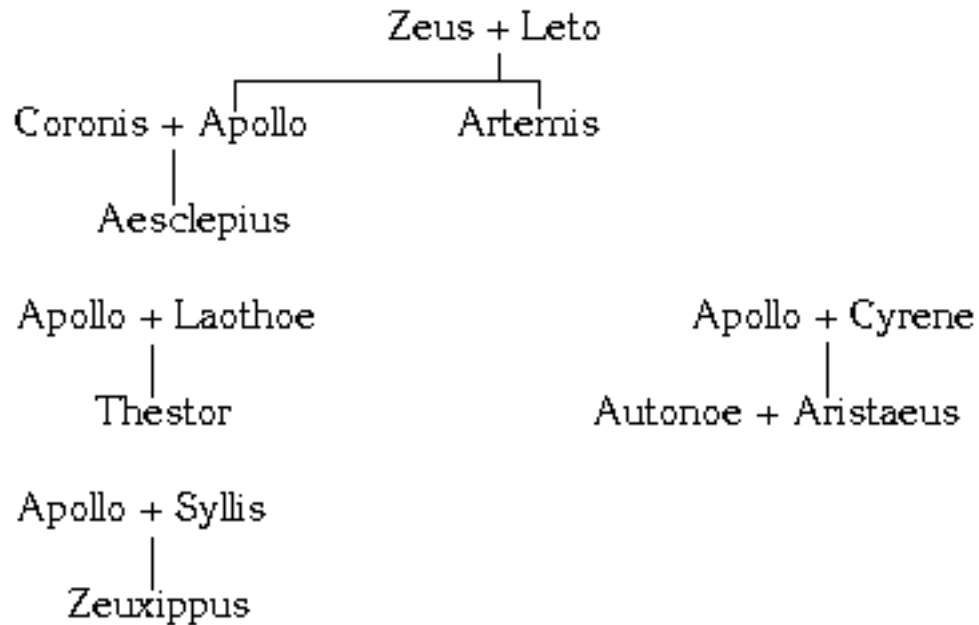
As one of the twelve main gods, Apollo's relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Apollo's family, including his children by various mortals and goddesses. Students should fill in the blanks to complete the chart. They can then use this chart to complete the next assignment of creating a family tree for the god.

<u>Family Member</u>	<u>Relation</u>	<u>Text</u>
Zeus	Father	<i>Homeric Hymn 4: To Hermes</i> , line 215.
Leto	Mother	Hesiod <i>Shield of Herakles</i> line 478, <i>Theogony</i> 920.
Apis	Son	Aeschylus, <i>Suppliant Maidens</i> line 263.
Corybantes by Thalia	Children	Apollodorus 1.3.4.
Linus by Psamathe	Son	Pausanias 2.19.8.
Corax by Chrysothe	Son	Pausanias 2.5.8.
Lamedon by Chrysothe	Son	Pausanias 2.5.8.
Zeuxippus by Syllis	Son	Pausanias 2.6.7.
Orpheus	Son	Pindar <i>Pythian</i> 4.76
Asculapius by Arsinoe	Son	<i>Homeric Hymn 16 To Asclepius</i> , line 2.
Mopsus by Manto	Son	Apollodorus vol. 2.243
Ion by Creusa	Son	Aristotle, <i>Athenian Constitution</i> , Fr. 1.



Family Tree

Using the information from the Encyclopedia entry for Apollo or from the above chart, student should create a family tree for Apollo like the one below. Notice that separate trees may need to be created to include all the relevant family members. Student should devise their own symbols that denote: relation, unknown parentage, sex, etc.



Associated Items and Beings

A god or goddess alone is inadequately defined since the people, beings, animals and things associate with a god or goddess say a lot about them. Through visual aids and texts, students can learn about the whole god or goddess by the items, people, beings, animals and things that accompany them or that are used in the exploits.

Below are citations for selected vases, coins, sculpture and text that demonstrate and explain the people, beings, animals and things associated with Apollo. Each representative citation has been selected for its image clarity and description.

People

- Marpessa** - Apollodorus 1.7.8-9.
- Marsyas** - Herodotus *History* 7.26
Apollodorus 1.4.2.
Athens 215.
- Niobe** - Homer *Iliad* 24.605.
Pausanias 1.21.3.
- Poseidon** - Parthenon EF.6.38-42.
Pausanias 2.33.2.
- Cassandra** - Aeschylus, *Agamemnon* 1072.
Apollodorus vol. 2.49.
- Muses** - *Homeric Hymn 25 To Apollo and the Muses.*
Plato, *Laws* 653d, 653e.

Animals

- Horses** - Homer, *Iliad* Book 2.767.
- Hawk** - Homer, *Odyssey* 15.526.
- Wolf** - Pausanias 2.9.7.
Pausanias 2.19.4.

Things

- Lyre/Kithara** - Homer, *Iliad* 1.604
Boston 00.330
London 1971.11-1.1
Athens, Agora S 2154.
Apollodorus vol. 2.9.
Aristophanes, *Frogs* line 232.
Bacchylides, *Ode* 3 line 28.
Homeric Hymn 4: To Hermes, line 498.
Pausanias 1.42.2.
Pindar, *Pythian* 1.1.
Pindar, *Pythian* 4.76.



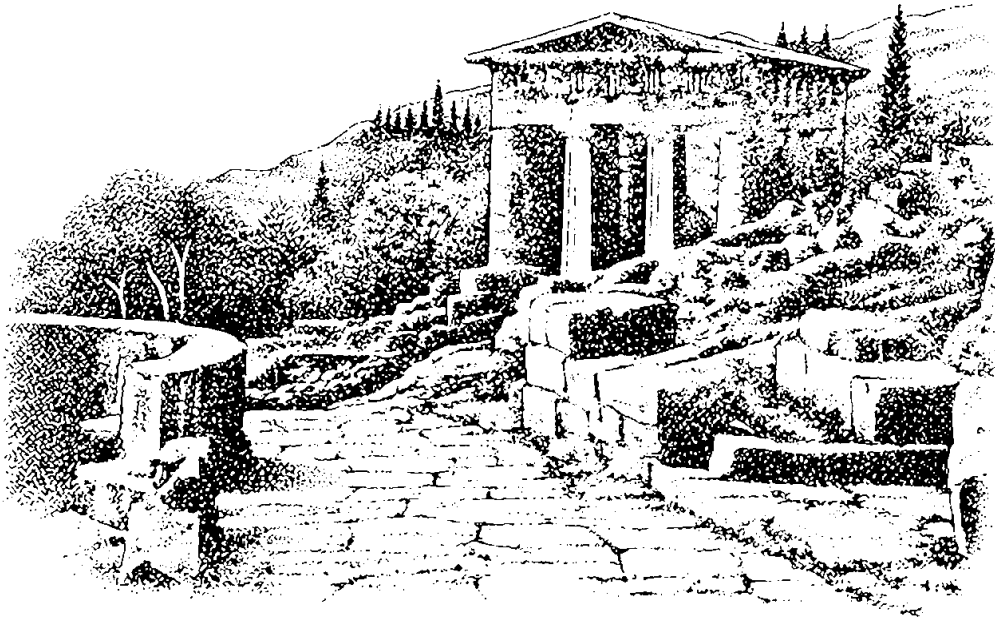
Pindar, *Pythian* 5.64.

Pindar, *Nemean* 5.24.

Bow - Homer, *Iliad* 2.827, 4.100, 24.605.
Homer, *Odyssey* 8.226.
Dewing 1206.
Dewing 2566.
Dewing 679.
Aeschylus, *Agamemnon* line 510.
Bacchylides, *Ode 1* line 147.
Homeric Hymn 9: To Artemis, line 6.
Pindar, *Pythian* 14.11.
Pindar, *Pythian* 8.18.

Tripod - Dewing 2217.
Malibu 86.AE.114.
Herodotus 1.144.2.
Herodotus 5.60.1.
Pausanias 1.43.7.

Sun - Dewing 2401.



Unlucky in Love

Apollo was no Casanova or Don Juan, he simply did not have “a way with women.” Apollo attempted to love many women but only succeeded in “loving” a few. Fits of jealousy, unrequited love and bad luck plagued Apollo’s love life.

Interested students should look at the love interests and affairs of Apollo along with their results. Below is a list of women and one young boy whom Apollo romanced.

Coronis

Apollo loved Coronis and they were to have a child. Coronis made a mistake during her pregnancy and slept with the mortal Ischys. This angered Apollo’s sister, Artemis.

Pindar *Pythian Ode* 3.8-46 - Tells of her attempted deception and love of Ischys.

Pausanias 2.26.6 - Coronis had intercourse with Ischys. She was killed by Artemis to punish her for the injustice she had done to Apollo.

Apollodorus 3.10.3 - Apollodorus claims that “Aesculapius was not a son of Arsinoe, daughter of Leucippus, but that he was a son of Coronis, daughter of Phlegyas in Thessaly.” He tells the story of her mating with Apollo and her intercourse with Ischys.

Cassandra

Apollo fell for Cassandra and in exchange for her “favors” he offered to teach her the art of prophecy. Cassandra learned the art then refused Apollo. In anger, Apollo deprives Cassandra of the ability to persuade others that her prophecies are true. Homer claims that Apollo spat in Cassandra’s mouth to deprive her of her persuasive powers.

Apollodorus 3.12.5.

Aeschylus, *Agamemnon* 1072.

Homer, *Iliad*.

Daphne

Pausanias 8.20.4 - “The poets who sing of Apollo’s love for Daphne make an addition to the tale; that Apollo became jealous of Leucippus because of his success in his love. Forthwith Daphne and the other maidens conceived a longing to swim in the Ladon, and stripped Leucippus in spite of his reluctance. Then, seeing that he was no maid, they killed him with their javelins and daggers.”

Hyacinth

Apollodorus 1.3.3, 3.10.3, 3.10.3 - They say that this Hyacinth was beloved of Apollo and killed by him involuntarily with the cast of a quoit.

Marpessa

Apollodorus 1.7.8-9 - Evenus was the father of Marpessa who was wooed by Apollo. Idas carried Marpessa off in a winged chariot that Poseidon



gave to him. Evenus attempted to catch Idas and to retrieve his daughter but failed. Evenus threw himself into a river that from then on bore his name. Ideas arrived in Messene where he and Apollo fought for the hand of Marpessa. Zeus parted the two and asked Marpessa to choose her mate. Marpessa chose Idas fearing that Apollo would abandon her when she grew old.

Cyrene

Pindar *Pythian Ode 9.5-8* - Cyrene, another of Apollo's conquests, was more fortunate than other women whom Apollo loved, she lived and flourished as the ruler of her own city. Her abduction from Mt. Pelion and positioning as a valiant leader is described by Pindar.



The god of Prophecy

Apollo's oracle at Delphi was the most famous in the Greek world. Its prominence lasted from its beginnings through Roman times. Students should investigate Apollo as the god of prophecy. They should look at the duties of the Pythia, how an oracle was given, and the site of Apollo's oracle, Mt. Parnassus. Below are some places to begin an investigation.

Harvard 1960.367 - Apollo appears at Delphi with Orestes.

Malibu 86.AE.114 - Apollo struggling with Herakles for possession of the Delphic tripod.

Site Summary and Description of Delphi.

Aeschylus *Agamemnon* 1202 - Cassandra refers to Apollo as the seer.

Aeschylus *Agamemnon* 1259 - The prophecy from Apollo is given that Cassandra should die at the hands of Clytemnestra.

Aeschylus *Agamemnon* 1260 - A stage direction in which Cassandra breaks her wand a symbol of her prophetic powers.

Aeschylus *Eumenides* 179 - Apollo speaks to Orestes telling him to leave his sanctuary before he shoots "forth from a golden bow-string, and painfully release black foam, vomiting the clots of blood you have drained from mortals." Apollo claims that Orestes' place "is where the punishments are beheading, gouging out of eyes, cutting of throats, and where young men's virility is ruined by destruction of seed."

Aeschylus *Eumenides* 200 - Apollo tells of his oracle to Orestes to exact revenge for his father.

Aeschylus *Libation Bearers* 559 - Apollo is called the prophet who has never been false.

Aeschylus *Seven Against Thebes* 745 - Thebes has suffered ever since Laius defied the oracle of Apollo, located at the center of the earth. Apollo's oracle said that if Laius never had children then Thebes would be saved.

Aeschylus *Suppliant Maidens* 263 - Apis, the son of Apollo, was both a seer and a healer.

Aristophanes, *Birds* line 721 - The chorus of birds claim to be a prophetic Apollo to men who take everything to be an omen.

Aristophanes, *Birds* line 987 - Pisthetaerus reads prophecies of Apollo from a book.

Aristophanes, *Plutus* line 9 - Apollo is referred to as a cunning diviner who speaks through the Pythian priestess.

Diodorus Siculus, *Book 12*, 10.5 - The Athenians and others who collectively banded together to found a colony received an oracle from Apollo.

Homer *Iliad* Book 1 line 68 - Calchas, "son of Thestor, far the best of bird-diviners," had his prophetic powers bestowed upon him by Phoebus Apollo.

Herodotus 1.144.2 - "At the games in honor of Triopian Apollo, certain bronze tripods were given to the victors. The victors did not take the tripods away with them but dedicate them there to the god, Apollo."

Herodotus 4.155.3 - An oracle from the Pythia, "Battus, you have come for a voice; but



Lord Phoebus Apollo. Sends you to found a city in Libya, nurse of sheep.”

Pausanias 1.43.7 - An oracle from the Pythia told Coroebus, after he had slain Vengeance, to carry a tripod as far as he could and where ever that tripod fell he should build a temple to Apollo and live there. As it turns out he dropped the tripod off Mount Gerania and dwelt in the village called the Little Tripods.

Pausanias 2.9.7 - “For wolves once so preyed upon their flocks that there was no longer any profit therefrom, and the god, mentioning a certain place where lay a dry log, gave an oracle that the bark of this log mixed with meat was to be set out for the beasts to eat. As soon as they tasted it the bark killed them, and that log lay in my time in the sanctuary of the Wolf-god, but not even the guides of the Sicyonians knew what kind of tree it was.”

Pindar *Olympian* 8.38 - Three gray-green serpents attempt to jump a wall. All of them die, the last one with a cry. Apollo reads this as an omen from Zeus and offers his interpretation.

Pindar *Pythian* 4.5 - Apollo gave an oracle that named Battus as the founder of Libya. The oracle told how Battus would found a colony of “fine chariots on a shining white breast of the earth.”

Pindar *Pythian* 5.64 - Pindar reports on Apollo’s character including his possession of an oracular shrine.

Sophocles *Oedipus Tyrannus* 1012 - Oedipus fears that Apollo’s oracle might come true due to his actions.



Surnames

As an alternative to investigating the epithets of Apollo, student can look for the surnames that the god has earned in different areas of Greece and in different countries. Students should try to discern why a given surname is given to Apollo.

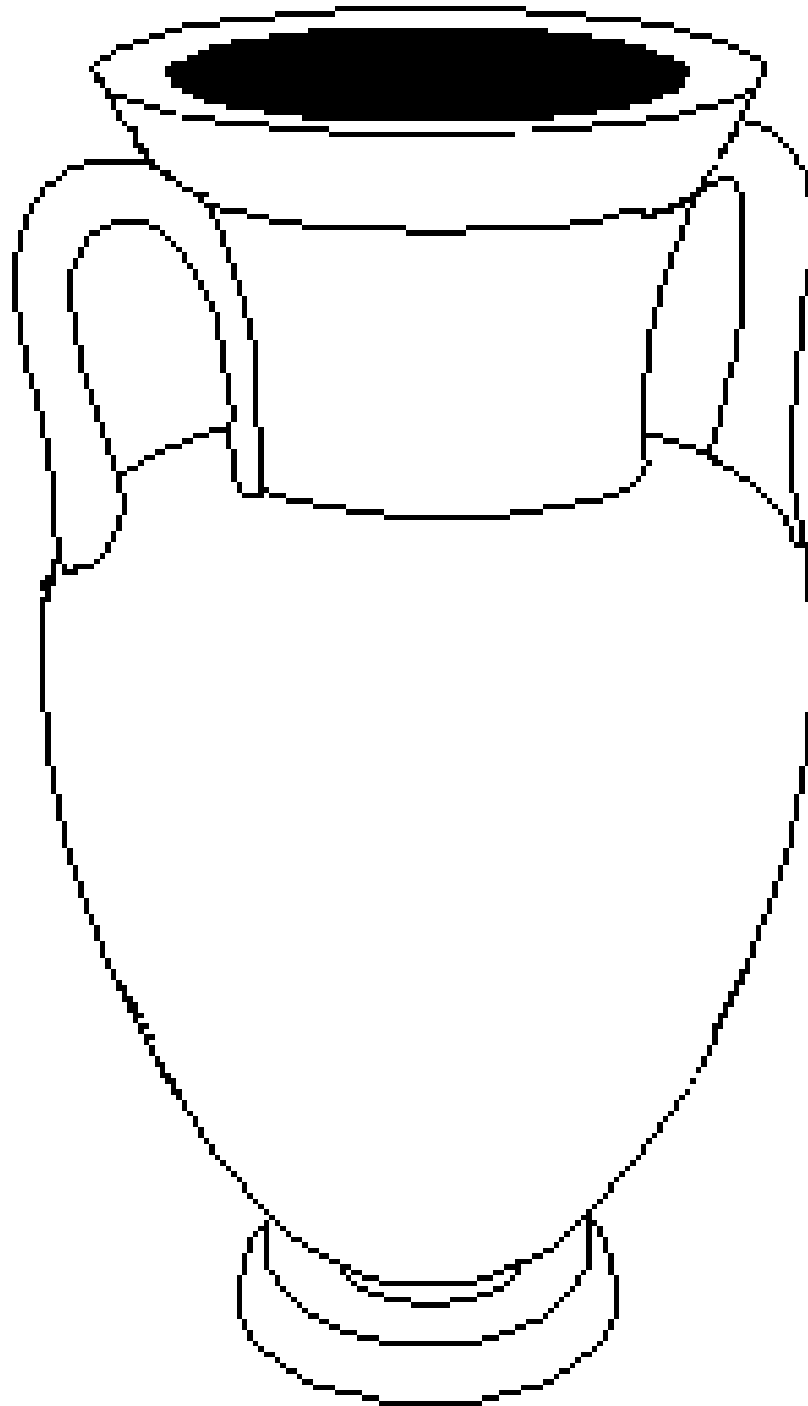
Below is a through list of Apollo's surnames. Pausanias' *Guide to Greece* is essential when looking for alternative surnames for any god or goddess. An explanation for the use of a particular surname is often provided. Students should fill in the volume, section and line number where mention of each surname is made.

<u>Surname</u>	<u>Text</u>
Apollo Epicurius	Architecture Description, Brassae, Temple of Apollo.
Apollo Lyseios	Architecture Description, Thermon, Temple of Apollo.
Ismenian Apollo	Herodotus 1.52.1.
Apollo Musegetes (Leader of the Muses)	Pausanias 1.2.5.
Apollo Patrous (Paternal)	Pausanias 1.3.4.
Apollo Averter of evil	Pausanias 1.3.4.
Apollo Delphinus	Pausanias 1.19.1.
Apollo the Locust God	Pausanias 1.24.8.
Apollo Agyieus (God of Streets)	Pausanias 1.31.6.
Apollo Foreseer	Pausanias 1.32.2.
Apollo Healer	Pausanias 1.34.3.
Apollo Agraeus (Hunter)	Pausanias 1.41.3.
Apollo Pythian	Pausanias 1.42.5.
Apollo Decatephorus (Bringer of Tithes)	Pausanias 1.42.5.
Apollo Archegetes (Founder)	Pausanias 1.42.5.
Apollo Prostaterius (Protecting)	Pausanias 1.44.1.
Apollo Carinus	Pausanias 1.41.2.
Apollo Latous	Pausanias 1.44.10.
Apollo Clarius	Pausanias 2.2.8.
Apollo Lycius (Wolf-god)	Pausanias 2.9.7.
Apollo Deiradiotes	Pausanias 2.24.1.
Apollo Egyptian	Pausanias 2.27.6.
Apollo Seafaring	Pausanias 2.32.2.
Apollo Platanistius (God of the Plane-tree Grove)	Pausanias 2.34.6.
Apollo Horius (of the Borders)	Pausanias 2.35.1.



Create a Vase

Use the information from a search for “Apollo” on vases in the Browser to create a vase. This vase must depict a mythical scene in which Apollo and those associated with him appear. On the back of this paper explain the myth your scene depicts and why you chose this scene. Use the vase outline below as your template.



Apollo in Art and Literature*

Art

The Feast of the Gods, by Giovanni Bellini, 1514.

Apollo and Daphne, ascribed to Pollaiuolo.

Apollo and Daphne, by G. L. Bernini.

Literature

Metamorphoses, Ovid.

Georgics, Virgil.

Fabulae, Hyginus.

Poetica Astronomica, Hyginus.

*References: Powell, Barry B. *Classical Myth*. Prentice Hall: New Jersey, 1995.

Lenardon, Robert J. *Classical Mythology*. Longman Press: New York, 1991.

Path Suggestions

A Path is a sequence of locations in *Perseus* stored on Path Cards by the creator. The Path card shows all locations saved as a Path in sequential order from left to right. Each Path location is represented by a Link icon in which that location is found. A Path allows the Path user to learn about a topic through a series of stops, each one building on the previous one. Paths can be of great benefit to a new *Perseus* user introducing her/him to what *Perseus* has to offer.

Path assembly is easy when you work from the *Apollo Knowledge Builder™*. Use the *Knowledge Builder™* for Apollo to make a general Path. Include a Path step for each citation from the *Apollo Knowledge Builder™* mentioned in the directions and then add your Path Notes pointing out what is relevant to what you are reading or discussing in class. Path directions are available as a *Knowledge Builder™*, see the last page of this *Teacher's Companion™* for details.

Use the Assignments on the previous pages to build Paths associated with word analysis, art and archaeology and Primary Text evaluation. This is an excellent way to get students to think about a subject and to bring their own experiences and perceptions into their work.



Appendix A

These exercises may be given as in-class or out-of-class assignments. The exercises will take between thirty (30) minutes and an hour to complete depending on the student's computer skills. An answer key follows each practice exercise. Make sure that you give the students a thorough introduction to *Perseus* before having them attempt either exercise.

Exercise I

You will be asked to answer basic questions the answer to which you will find in *Perseus* without too much searching.

1. Name two ways to get to the Site Index.
 1. _____
 2. _____
2. Locate the three (3) main buildings at the site of Eleusis. (Hint: look at the Large site plan and the site description.)
 1. _____
 2. _____
 3. _____
3. Find one vase, one sculpture and one coin on which one of the following heroes appears: Perseus or Ajax. Fill in the information as requested below.

Vase

Museum Number (i.e. London 1983.01.176) _____
Period _____
Excavations Date _____

Sculpture

Museum Number _____
Date _____
Material _____

Coin

Museum Number _____
Denomination _____
Metal _____

4. Find the Encyclopedia entry for "Theater" and list five of the terms from the "See Also" column.
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____



5. Use the English Word Search to find the word “god” in the Historical Overview (Overview). List 5 of the citations.

1. _____
2. _____
3. _____
4. _____
5. _____



Key to Exercise I

- a) From the *Perseus* Gateway, go to the Art & Archaeology table of contents and choose a site index.
b) Select "Sites" from the pop-up menu under Links at the top of the screen.
1. Kallichoron or sacred well.
2. The cave of Pluto adjacent to a triangular court.
3. The Telesterion of Demeter.
3. Look at the follow vases, coins and sculpture for the answer to each question.

Perseus

Vases - Baltimore, Hopkins AIA B5, London B471, Malibu 86.AE.146.

Coins - BCMA 1923.119.9, Dewing 1213.

Sculpture - Athens Br. 13396.

Ajax

Vases - Florence 4209, London B193, Malibu 86.AE.286, Munich 1470.

Coins - Dewing 1476, Dewing 1478.

Sculpture - Aegina E 8, Aegina W 2, Aegina W 4, Aegina W 9, Aegina West Pediment 2, Aegina W 10, Aegina W 4, Aegina W 9.

4. Five of the following terms: Cavea, Cunei, Diazomata, Episkenion, Hyposkenion, Kerkis, Logeion, Orchestra, Theatron, Parodos, Paraskenion, Prohedria, Proskenion, Skene, Theologeion, Thymele, Thyromata.
5. Five of the following citations:
5.1 The Characteristics of the City State (*Polis*), **5.12** The Oracle at Delphi and Colonization, **5.25** Public Slaves, **6.18** Tyrants and Popular Support, **6.26** Solon and Democracy, **8.2.1** The Resources of Persia, **8.2.2** Persian Religion, **8.3.1** Croesus of Lydia and the Ionian Greeks, **9.1.4** Finances of the Alliance (Delian League), **9.4.7** The Significance of the Parthenon Frieze, **10.1** The Outlines of Greek Religion in the Classical Period, **10.1.2** The Gods and Human Behavior, **10.1.5.1** Large Animal Sacrifice, **10.1.8** Belief and Ritual, **10.2** The Development of Athenian Tragedy, **10.2.2** The Performance of Tragedy, **10.3.2** Private Sculptural Commissions, **12.1.2.1** Immediate Causes of War, **15.6** The Platonic Demiurge, **15.14** Aristotle of Slaves and Women, **16.11** Alexander in Egypt, **16.16** Alexander's Last Plans, **16.18** The Death of Alexander.



Task Oriented Exercise

Exercise II

1. Look closely at the vases Harvard 1960.312 and London B193. Read the description for each vase. List the similarities between the two vases and the differences.

Differences

1. _____
2. _____
3. _____
4. _____
5. _____

Similarities

1. _____
2. _____
3. _____
4. _____

2. Using the English Word Search, find five instances of the word "friend" in the works of Sophocles' play, *Electra*.

1. _____
2. _____
3. _____
4. _____
5. _____

3. Plot the following sites on the Atlas map and answer the questions below.

Athens, Sparta, Pylos, Knossos, Thebes, Ithaka, Mycenae, Troy

1. Which site is closest to Athens?
2. Which site(s) is on an island?
3. What line of latitude is Athens on? (Hint: Look under the word "Atlas" at the top of the screen for help.)
4. Which direction would you travel if you went from Sparta to Troy?
5. Which one of the sites plotted is closest to Italy?

4. From the site catalog on Pylos, find out in which building the Linear B tablets were found.

1. _____

5. Find the Encyclopedia entry for Crocodile's Town. Go to the Primary Text citation "Hdt. 2.148" and read from section 1 to section 7. Summarize Herodotus' description of the Crocodile's town Labyrinth.



Group or Research Project

This assignment can be given as a directed exercise to demonstrate to students how they might go about researching a topic. The order of execution given below is only one way to reach a given goal. Since everyone uses *Perseus* differently it should be made clear that this is not the only way to research the appearance of animals on shields.

Order of execution

1. Browser Search - under 'Weapons' find 'Shield.' Look at images and descriptions of animals that appear on vases, sculpture and coins.

Example Vases

Baltimore, Hopkins AIA B8, Baltimore, Hopkins BMA 60.55.2, Boston 00.330, Boston 13.186, Boston 63.473, Boston 97.368, Boston 98.916, Florence 4209, Harvard 1960.312, London B161, London B193, London B209, London B210, London B329, Malibu 77.AE.11, Malibu 86.AE.114, Munich 2620, Munich 2688, Worcester 1966.63.

2. Look at the Encyclopedia entries for animals on shields. The Encyclopedia entries will point out stories about the shields, who possessed them and why a certain animal appears on a shield.

Encyclopedia

Shield, Cock, Lion, Dragon, Gorgon, Crab and more.

3. Look at the Primary Text information about the shields on which animals appear, searching for explanation of the use of animals on shields and their representation.

Primary Text

Apollod. 1.149 the invention of shields by Acrisius and Proetus.

Design your own shield

Symbols on Greek hoplite shields may be likened to a coat of arms. Students should choose their own animal or being and draw it on a shield outline. Shield examples can be found in the list that appears in the previous assignment.



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