

Teacher's Companion™

for *Perseus*® 2.0

Athena

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.



Athena

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 Athena, 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: *Athena, Pallas, Zeus, Hephaetus.*

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	Ψ. 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.

***Note:** When performing an English Word Search for Athena in Homer's *Iliad* you must use "Athene" as your search word.

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 Athena. Students should do their own investigation for the epithets of Athena 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

Παλλάς

πολιοῦχος

γλαυκῶπις

ἀγελείη

εὐκομος

Τριτογένεια

αιγιόχος Δῖος τέκος

λαοσσός

κόρη Διός

μέγας

δεινός θεός

μεγάθυμος

πολύβουλος

Meaning

Pallas.

city protecting.

with gleaming eyes, brighteyed.

driver of spoil, forager.

fair-haired

born at the Triton river.

child of aegis bearing Zeus.

rousing or stirring nations.

daughter of Zeus.

great, strong, mighty.

fearful, terrible, dread goddess.

great hearted.

much-counseling.



Surnames

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

Below is a through list of Athena'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>
Athena Ergane (Worker)	Pausanias 1.2.3.
Athena Polias	Pausanias 1.27.3.
Athena Paeonia (Healer)	Pausanias 1.2.4.
Athena Horse Goddess	Pausanias 1.30.4.
Athena Ajacian	Pausanias ____
Athena Victory	Pausanias 1.42.4.
Athena Trumpet	Pausanias 2.21.3.
Athena Alea	Pausanias 2.17.7.
Athena Sharp-sighted	Pausanias 2.24.2.
Athena Champion of the Anchorage	Pausanias ____
Athena Bridler	Pausanias 2.4.1, 5.
Athena Hospitable	Pausanias 3.11.11.
Athena Counselor	Pausanias ____
Athena Just Requitl or Tit for Tat	Pausanias ____
Athena Goddess of Booty	Pausanias 5.14.5.
Athena Goddess of Paths	Pausanias 3.12.4.
Athena Asia	Pausanias 3.24.7.
Athena Mother	Pausanias 5.3.2.
Athena Contriver	Pausanias 8.36.5.
Athena Keeper of the City	Pausanias ____
Athena Warlike	Pausanias 9.4.1.
Athena Girder	Pausanias 9.17.3.



Atlas Project

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

Sites of temples and sanctuaries

Lindus, Aegina, Athens, Sigeum, Assesos, Troy, Sunium, Phalerum, Ionia, Hermion, Mount Pontinus, Asopus, Epidaurus, Limera, Leuctra, Phaselis, Mothone, Pylos, Elis, Phrixia, Priene, Phocaea, Erythrae, Dyme, Triteia, Aegium, Pellene, Tegea, Cleitor, Aliphera, Teumessus, Alalcomenae.

Precincts of Athena

Athens, Salamis, Delphi, Titane.



Athena: Protectress and Patroness

Athena plays the role of patroness and protectress to many people in myth and history. Athena's identity is based on her work as a protecting force for heroes, gods and cities. Students should examine this aspect of the goddess using the information below as start-up for their own investigations. The list below is broken into people whom Athena protects. Textual and archaeological examples are cited.

This list is not complete and should be added to as a class project. Each time this assignment is done in class additions and corrections should be made to the list.

Protectress and Patroness of Herakles

Boston 63.473, Harvard 1960.312, London B161, Malibu 77.AE.11, Munich 2301, Munich 2648, Worcester 1966.63.

Denman Collection (Shapiro No. 26), Vase Description.

Apollodorus 2.4.11, 2.5.6.

Pausanias 1.15.3, 5.17.11, 6.19.12, 6.25.2, 8.18.3, 9.11.6.

Hesiod *Shield of Herakles* lines 124, 451.

Protectress and Patroness of the Athenians

9.4.6 The Parthenon.

Aeschylus *Eumenides* line 881.

Apollodorus 3.14.1.

Aristophanes, *Thesmophoriazousae*, lines 1140-1142.

Lycurgus, *Speech 1: Against Leocrates*, 1.17.

Pausanias 1.26.6, 3.17.2.

Protectress and Patroness of Diomedes

Homer *Iliad* Book 5.1.

Homer *Iliad* Book 6.288.

Protectress and Patroness of the Family of Odysseus

Homer *Odyssey*, et al.

Homer *Odyssey* Book 3.218.

Homer *Odyssey* Book 13.370.

Homer *Odyssey* Book 15.416.

Protectress and Patroness of the Gods

Homer *Iliad* Book 15.124.

1. Why do you think Athena was chosen as the patron god of Athens?
2. What personality traits do Athena and Odysseus share? Do you think this has something to do with their close association?
3. Why is Athena the patroness of Diomedes?
4. As a patroness, does Athena ever forsake a hero because of his actions? See Sophocles' *Ajax*.
5. At what point in Herakles' life does Athena become his patroness and protectress?



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 Athena. 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 only Athena or Athena 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 Athena.

Textual

Historical Overview, 9.4.6 The Parthenon- An olive tree regarded as the sacred symbol of Athena who the Athenians believed provided for the economic health of Athens.

Historical Overview, 9.4.6.c the Parthenon's Sculpture- The Parthenon Frieze depicts the Panathenaic procession of Athenian citizens. A special robe woven by Athenian girls is presented to the goddess in her olive grove.

Historical Overview, 9.4.7 The significance of the Parthenon Frieze- Look at images associated with this topic card.

Historical Overview, 10.1.5 Occasions for Sacrifice and Festival- The religious aspects of the Panathenaic festival were coupled with parades, music, dancing, poetry and athletic competitions. Valuable prizes were awarded to the winners.

Athens, Site Description - As a function of Peisistratos instituting "the festival and games of the Great Panathenaia" transformational construction on the Acropolis began.

Aeschylus Eumenides 288 - The invocation of the goddess to come to Orestes' aid.

Aeschylus Eumenides 398 - The chiefs of the Achaeans assigned land and a great portion of the spoils they had won as thanks to the goddess.

Andocides, Speech 1: On the Mysteries, 1.28 (note 2) - Another explanation of the Panathenaic festival including which day it began on every year.

Apollodorus 3.14.6 - Erichthonius set up a wooden image of Athena on the acropolis "and instituted the festival of the Panathenaea."

Euripides, Heraclidae, lines 777-783 and Note - This passage and the note for the passage describe the great sacrifice of the Panathenaia that occurred at the end of the month.

Herodotus 4.180.1-3 - The Machlyes and the Auseans celebrate yearly a festival of Athena. Maidens fight each other with stones and sticks honoring their native goddess who the Greeks.

Herodotus 4.189.1 - Herodotus claims that the robe and aegis of Athena were copied by the Greeks from the Libyans. He goes on to describe the dress of the Libyan women as that similar to Athena's and to say that the chant of the Libyan women is the original chant associated with the festival of Athena.



Homer *Iliad* Book 11.729-737 The Greeks sacrifice a heifer to Athena before going into battle.

Homer *Odyssey* Book 3.144 - Men offer hecatombs to Athena to appease her wrath.

Isocrates, *Speech 12.17 (note 1)* - The note explains the difference between the Panathenaia and the Great Panathenaia that the Athenians celebrated every four years.

Pausanias 1.27.3 - The two maidens, "Bearers of the Sacred Offerings," who weave the Panathenaic robe live not far from the temple of Athena Polias.

Plutarch *Theseus 24* - Plutarch tells how some believed the Panathenaic festival to have been instituted by Theseus.

Archaeological

Parthenon Frieze - Panathenaic procession is depicted as part of the festival of the same name celebrated each year on Athena's birthday.



Create a Coin

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

Dewing 1914.6.12 Athena with helmet and owl.

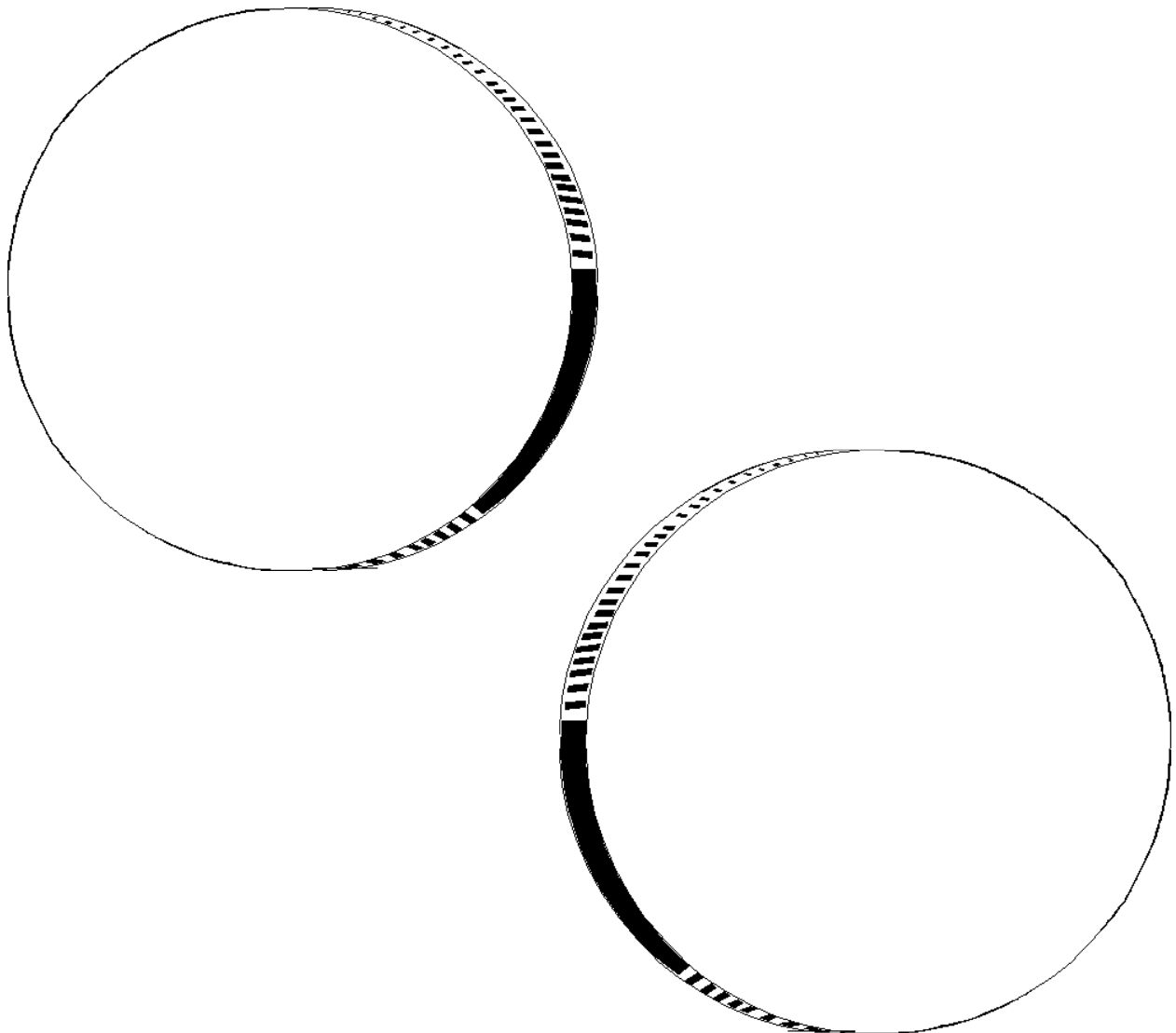
Dewing 1915.98 Head of Athena wearing Corinthian helmet.

Dewing 1920.8.39 Athena wreathed head.

Dewing 1134 Head of Athena wearing triple-crested Corinthian helmet.

Dewing 1594 Helmeted head of Athena, helmet adorned with olive wreath.

Dewing 1715 Athena on reverse of Corinth coin.



Family

As one of the twelve main gods, Athena's relatives and offspring appear in many main stream and well-known myths. Since Athena was a virgin goddess, the number of children represented by the chart is one. Below are the beginnings of a chart of Athena's family, including her child by a god. 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.

At the bottom of the chart is a list of vases and sculpture depicting the birth of Athena.

Family Member	Relation	Text
Zeus	Father	Apollodorus 1.3.6.
Metis	Mother	Hesiod <i>Theog.</i> 929.
Erichthonius by Hephaestus	Son	Apollodorus 2.89.
Cronos	Grandfather	Hesiod <i>Theog.</i> 458.
Rhea	Grandmother	Apollodorus 1.7.
Poseidon	Uncle	_____
Demeter	Aunt	_____
Hermes	Brother	_____
Aphrodite	Sister	Apollodorus 1.3.1.

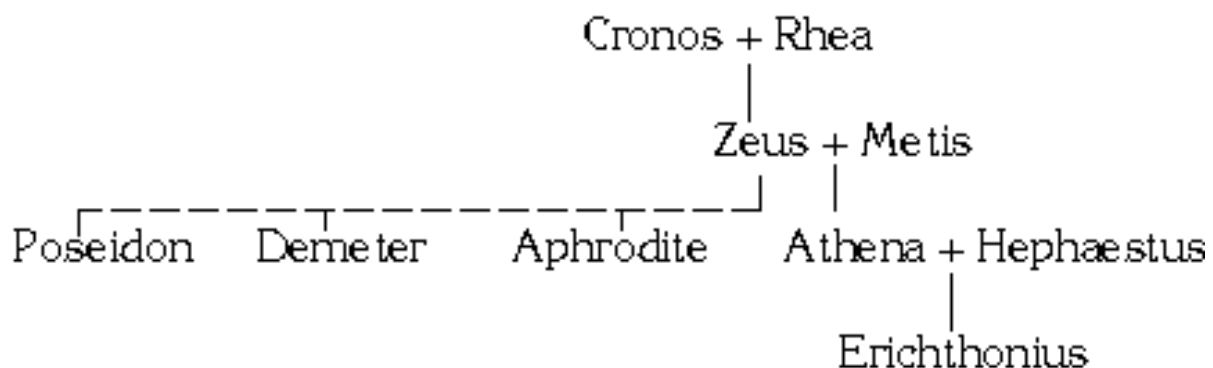
The Birth of Athena

Parthenon East Pediment.

Boston 00.330, Berlin F 1704, Florence 4209, London B 424, London E 410, Louvre CA 616, Philadelphia MS3440, Philadelphia MS3441.

Family Tree

Using the information from the Encyclopedia entry for Athena or from the above chart, student should create a family tree for Athena 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 Athena. Each representative citation has been selected for its image clarity and description.

People

- Herakles** - Boston 63.473.
Harvard 1960.312.
London B161.
Malibu 77.AE.11..
Munich 2301.
Munich 2648.
Worcester 1966.63
Aegina West Pediment 2.
Apollodorus 2.4.11.
Apollodorus 2.5.6.
Hesiod *Shield of Herakles* 125.
Hesiod *Shield of Herakles* 451.
- Hermes** - Munich 1426.
Berlin F 1704.
Apollodorus 2.1.5.
Apollodorus 2.4.2.
Apollodorus 2.4.3.
Pausanias 9.10.2.
- Odysseus** - Homer *Odyssey*, et al.
- Diomedes** - Homer *Iliad* Book 5.1.
Homer *Iliad* Book 6.288.
- Metis** - Apollodorus 1.3.6.
Hesiod *Theogony* 929.
- Pallas** - Apollodorus 1.6.2.
Apollodorus Note 1.6.2d.
Apollodorus 3.12.3.
- Cecrops** - Apollodorus 3.14.1.
Apollodorus 3.14.6.
- Erichthonius** - Apollodorus 3.14.6.
Apollodorus Note 3.14.6g.
- Zeus** - Apollodorus 1.3.6.
Hesiod *Theogony* 929.
Homer *Iliad* Book 5.734.



Beings

Gorgon - Apollodorus 2.4.3.

Animals

Owl - Dewing 1914.6.12.
Dewing 1134.

Things

Helmet - Dewing 1914.6.12.
Dewing 1915.98.
Dewing 1134.
Dewing 1594.
London B161.
Boston 63.473.
Munich 2648.
Worcester 1966.63.
Athens, Acropolis 1333.
Athens, Acropolis 695.
Aegina West Pediment 2.
Herodotus 4.180.1-3.
Homer *Iliad* Book 8.384.

Olive - Dewing 1594.
Munich 2648.
9.4.6.3 Sculpture on the Parthenon.
Apollodorus 3.14.1.
Pausanias 1.24.3.

Spear - London B161.
Boston 63.473.
Munich 2648.
Worcester 1966.63.
Athens, Acropolis 1333.
Athens, Acropolis 695.
Aegina West Pediment 2.
IV C.1 Sculptures.

Robe - 9.4.6.3 Sculpture on the Parthenon.
Herodotus 4.189.1.
Homer *Iliad* Book 5.734.

Aegis - Herodotus 4.189.1.
Homer *Iliad* Book 5.734.

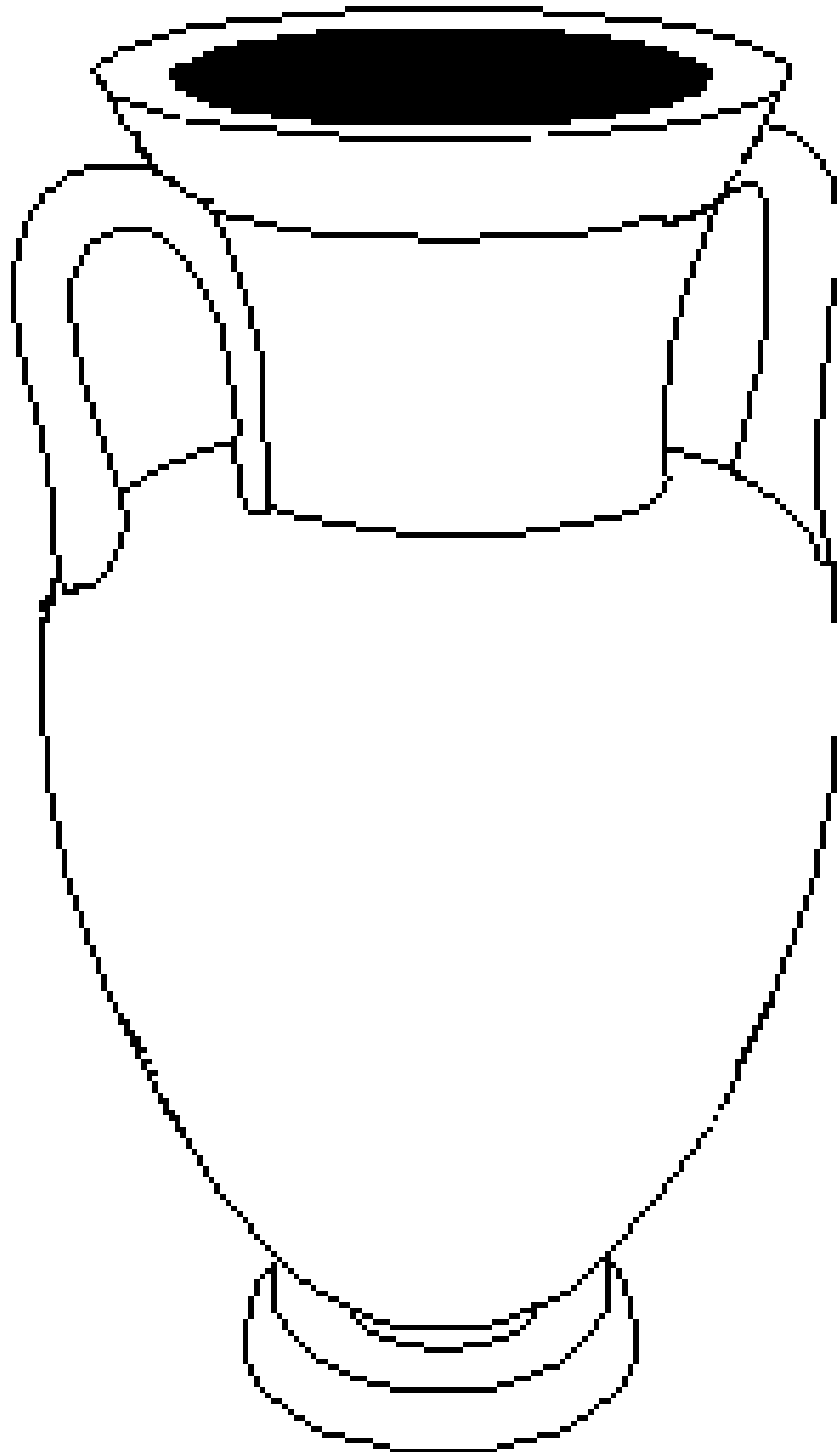
Wand - Homer *Odyssey* 15.416.
Homer *Odyssey* 16.135.

Flute - Pausanias 1.24.1.
Apollodorus Note 1.4.2.a.



Create a Vase

Use the information from a search for “Athena” on vases in the Browser search to create a vase. This vase must depict a mythical scene in which Athena and those associated with her 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.



Athena and Her Representations

Athena is a goddess of war, of government and of craftsmanship. Often when an author refers to the works of a skilled carpenter or loom weaver, he refers to the arts as Athena's. Students should investigate the many faces of Athena, looking closely at her role as a founder of the judiciary process, a representative of Athenian government, her warrior persona and her association with craftsmanship. Below are some examples of texts, vase and sculpture in which Athena is involved in her representative acts.

This list should be added to and expanded as necessary.

As a representative of Government and the Judiciary System of Athens

Athens, Acropolis 1333 - Athena clasps the hand of Hera, the patron goddess of the Samians, as the Athenians bestowed citizenship and other rights on the Samians in thanks for their loyalty following the battle at Aigospotami in 405.

9.4.6 The Parthenon - This Historical Overview topic card discusses Athenian as the provider of economic health to the Athenians.

Aeschylus *Eumenides* line 629, 674 - Athena passes down an ordinance that the people of Athens should try all criminals in the manner she has demonstrated.

Aeschylus *Eumenides* line 881 - Athena assures Furies that they will not be cast out of Athens but worshipped as its protectors.

Herodotus 1.60.5 - The tyrant, Pisistratus, dresses a maiden like Athena and rides a chariot into the city professing that the goddess has chosen him to rule. The Athenian people accept this.

As a representative of War

Dewing 1914.6.12, Dewing 1915.98, Dewing 1134, Dewing 1594 - on each of these coins Athena is wearing her warrior helmet.

London B161, Boston 63.473, Munich 2648, Worcester 1966.63 - Athena appears in her warriors garb.

Philadelphia MS4834 - Athena arms herself.

Athens, Acropolis 1333, Athens, Acropolis 695, Aegina West Pediment 2 - Athena appears in her warriors garb.

Apollodorus 3.3.2 - Athena promises Paris victory in war if he chooses her to be the prettiest.

Apollodorus 3.12.3 - Athena practices the arts of war with Pallas.

Homer *Iliad* Book 2.450 - Athena puts courage into the bodies of the Greeks and in the heart of each man "war became sweeter than to return in their hollow ships to their dear native land."

Homer *Iliad* Book 4.439 - Athena urges the warriors into battle.

Homer *Iliad* Book 5.733 - Athena arms herself for war, removing her richly embroidered robes to dawn her father's armor.



Homer *Iliad* Book 8.384 - Athena arms herself for war, removing her richly embroidered robes to dawn her father's armor.

Homer *Iliad* Book 15.410 - "But as the carpenter's line maketh straight a ship's timber in the hands of a cunning workman, that is well skilled in all manner of craft by the promptings of Athena."

Pausanias 4.30.4 - According to Pausanias, Homer portrays Athena as the goddess of war in his hymns.

As a representative of Craftsmanship

Hesiod *Theogony* 575 - Athena adorns Pandora in a beautifully embroidered veil.

Hesiod *Works and Days* 63 - At the creation of Pandora, Athena teaches her needlework and the weaving of the varied web.

Hesiod *Works and Days* 432 - One of "Athena's" handyman has fixed a plow.

Homer *Iliad* Book 5.60 - Pallas Athena loved Harmon's son above all men and gave him the hands to create and build.

Homer *Iliad* Book 5.733 - Athena arms herself for war, removing her richly embroidered robes to dawn her father's armor.

Homer *Iliad* Book 8.384 - Athena arms herself for war, removing her richly embroidered robes to dawn her father's armor.

Homer *Iliad* Book 15.410 - "But as the carpenter's line maketh straight a ship's timber in the hands of a cunning workman, that is well skilled in all manner of craft by the promptings of Athena."

Homer *Odyssey* Book 2.115 - Athena has endowed Penelope superior skill in handiwork.

Homer *Odyssey* Book 6.232 - Homer speaks of a cunning workman whom Hephaestus and Athena have taught skills in building.

Homer *Odyssey* Book 7.10.7 Phaeacians are cunning workers at the loom because Athena has given the skills of handiwork.

Homer *Odyssey* Book 8.491 - Epeius with Athena's help made the Trojan horse.

Homer *Odyssey* Book 13.288 - "Athena, smiled, and stroked him with her hand, and changed herself to the form of a woman, comely and tall, and skilled in glorious handiwork."

Questions

1. How can craftsmanship be compared to war?
2. Why is it important that Athena appears to Odysseus as a woman tall and gifted in handiwork?
3. Compare the armor of Athena to the armor of a Greek hoplite. How are they similar?
4. Does Athena rage out of control in war like Ares does?
5. Beside being the patron goddess of Athens, what other reason does Aeschylus have for attributing the creation of the law courts to Athena?



Athena in Art and Literature*

Art

The judgment of Paris, by Lucas Cranach the Elder.

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

The Discovery of the Infant Erichthonius, by Peter Paul Rubens.

Literature

Metamorphoses, Ovid.

*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 *Athena Knowledge Builder™*. Use the *Knowledge Builder™* for Athena to make a general Path. Include a Path step for each citation from the *Athena 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

1. 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.
2. 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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