

Teacher's Companion™

for *Perseus*® 2.0

Demeter

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.



Demeter

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 Demeter, 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: *Demeter, Persephone, Kore, Triptolemus, Eleusis.*

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.

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 Demeter. Students should do their own investigation for the epithets of Demeter 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. Students should fill in the last lines for practice. To find the Greek words to match the definitions have students use the English-Greek Word List and the Greek-English Lexicon.

Epithet

θεσμοφόρος

πολυβότειρα

καλλιπλόκαμος

ξανθός

πότνια Δτρώ

καλλιπλόκαμος

χρυσάορος

ἀγλαόκαρπος

Meaning

law-giving, an ancient name of Demeter.

much or all nourishing,

with beautiful locks.

golden hair.

Mother Goddess.

queenly Deo.

Great Goddess.

pure.

Fair-tressed.

with sword of gold.

giver of the fruits of the earth.



Surnames

As an alternative to investigating the epithets of Demeter, 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 Demeter. Some names are given for obvious reason but other, like Limenia (of the Harbor), are not as easily explained.

Below is a through list of Demeter'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.

Surname

Demeter Chloe (Green)

Demeter Anesidora (Sender-up of Gifts)

Demeter Malophorus (Sheep-bearer or Apple-bearer)

Demeter surnamed Thermasia (Warmth)

Demeter Chthonia (of the Lower World)

Demeter Cidaria

Mysian Demeter

Demeter Fury

Demeter Bather (Lusia)

Text

Pausanias 1.22.3.

Pausanias 1.31.4.

Pausanias 1.44.3.

Pausanias 2.34.6.

Pausanias 3.14.5.

Pausanias 8.13.3.

Pausanias 7.27.9.

Pausanias 8.25.5.

Pausanias 8.25.6.



Foreign Names and Roles for Demeter

In other cultures Demeter was known by other names and represented other godly venues. The foreign (non-Greek) names and associations for Demeter shed some light on various roles Demeter played in many cultures in ancient times. Demeter and her foreign counterparts are associated with fertility and death. Whether she was Cybele or Isis, the myths of Demeter, Cybele and Isis provide justification for death, as daughter and companions die. Students should investigate the role of Demeter as Isis and Cybele. Below is a short list of citation where they might begin their research. The list should be expanded each time a class does this project for use by future classes.

Apollodorus 2.1.3 The Egyptians called Demeter Isis.

Herodotus 2.123.1 The Egyptians say that Demeter and Dionysus are the rulers of the lower world.

Adversus Nationes 5.5.7 The cult of Cybele and Attis originated in Phrygia in Asia Minor.



Atlas Project

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

Sites of Demeter:

Eleusis, Sicily, Hermion, Babylonian, Crete, Megara, Celeae, Lerna, Aegila, Munychia, Corinth, Delos, Priene, Akragas, Iasos, Pergamon, Selinus, Tegea, Thorikos, Dion, Lykosoura, Mesembria, Enna, Samothrace.



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 association with Demeter. 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 Demeter or Demeter along with other gods and goddesses.

Below are some archaeological and textual examples of ritual sacrifices to Demeter and rituals that are part of the festivals for Demeter. The rituals or "Mysteries" of Demeter are not clearly defined since only initiates of her cults knew what they entailed. The Historical Overview topics below offer some information on the content of the Mysteries but nothing concrete. Student should look closely at the other textual citations to see if they can piece together the Mysteries.

Textual

Historical Overview, 10.1.5 Occasions for Sacrifice and Festivals.

Historical Overview, 10.1.7 The Eleusian Mysteries.

Historical Overview, 10.1.7.1 The Mystery of the Mysteries.

Polygnotos and his Group: Scenes of the Eleusian Mysteries, by Susan Matheson - Matheson discusses the appear of emblematic, not narrative, scenes of the Eleusian Mysteries on vases.

Three Days In Court, 2.4, by Alan Boegehold - To put a curse on the opposition in a court case, people would scratch a formulaic prayer into a pieces of lead to render his/her opponent stupefied.

Apollodorus 1.5.1 - Iambe joked with Demeter and for this reason women make jokes at the Thesmophoria.

Herodotus 2.171.1 - "On this lake they enact by night the story of the god's sufferings, a rite which the Egyptians call the Mysteries. I could say more about this, for I know the truth, but let me preserve a discreet silence. Let me preserve a discreet silence, too, concerning that rite of Demeter which the Greeks call Thesmophoria, except as much of it as I am not forbidden to mention."

Pausanias 1.37.4 - "I cannot state for certain whether he was the first to sow beans, or whether they gave this name to a hero because they may not attribute to Demeter the discovery of beans. Whoever has been initiated at Eleusis or has read what are called the Orphica knows what I mean."

Pausanias 2.14.1 - At Celeae they celebrate the mysteries of Demeter every fourth year. "The Phliasians themselves admit that they copy the "performance" at Eleusis."

Pausanias 2.14.3 - Demeter taught Triptolemos, Celeus and Diocles the holy rites of her mysteries.

Pausanias 2.34.10 - "There are also circuits of large unhewn stones, within which they perform mystic ritual to Demeter."

Pausanias 2.35.4-7 - Pausanias says, "How a ritual to Demeter is performed, each step is given but there is a thing which no man sees, it is only seen by the old women who sacrifice the four cows."



Pausanias 2.36.7 - A circuit of stones said to be where Pluto entered Hades with Persephone in Lerna and this is where they celebrate mysteries.

Pausanias 4.17.1 - "The women were inspired by the goddess to defend themselves, and most of the Messenians were wounded with the knives with which the women sacrificed the victims and the spits on which they pierced and roasted the meat. Aristomenes was struck with the torches and taken alive."

Pausanias 4.33.5 - "I may not reveal the rites of the Great Goddesses, for it is their mysteries which they celebrate in the Carnasian grove, and I regard them as second only to the Eleusinian in sanctity."

Pausanias 7.27.9 - "Pellene is the Mysaeum, a sanctuary of the Mysian Demeter. It is said that it was founded by Mysius, a man of Argos, who according to Argive tradition gave Demeter a welcome in his home. There is a grove in the Mysaeum, containing trees of every kind, and in it rises a copious supply of water from springs. Here they also celebrate a seven days' festival in honor of Demeter."

Pausanias 8.13.3 - "On the top is a sphere, with a mask inside of Demeter Cidaria. This mask is put on by the priest at the Greater Rites, who for some reason or other beats with rods the Folk Underground. The Pheneatians have a story that even before Naus arrived the wanderings of Demeter brought her to their city also. To those Pheneatians who received her with hospitality into their homes the goddess gave all sorts of pulse save the bean only."

Pausanias 9.25.5 - "The initiated are permitted to enter it. The sanctuary of the Cabeiri is some seven stades distant from this grove. I must ask the curious to forgive me if I keep silence who the Cabeiri are, and what is the nature of the ritual performed in honor of them and of the Mother. But there is nothing to prevent my declaring to all what the Thebans say was the origin of the ritual. They say that once there was in this place a city, with inhabitants called Cabeiri; and that Demeter came to know Prometheus, one of the Cabeiri, and Aetnaelis his son, and entrusted something to their keeping. What was entrusted to them, and what happened to it, seemed to me a sin to put into writing, but at any rate the rites are a gift of Demeter to the Cabeiri."

Plutarch Alcibiades 22.3 - "Thessalus, son of Cimon, of the deme Laciadae, impeaches Alcibiades, son of Cleinias, of the deme Scambonidae, for committing crime against the goddesses of Eleusis, Demeter and Cora, by mimicking the mysteries and showing them forth to his companions in his own house, wearing a robe such as the High Priest wears when he shows forth the sacred secrets to the initiates, and calling himself High Priest, Pulytion Torch-bearer, and Theodorus, of the deme Phegaea, Herald, and hailing the rest of his companions as Mystae and Eoptae, contrary to the laws and institutions of the Eumolpidae, Heralds, and Priests of Eleusis."

Strabo, *The Geography*, 9.1.12 - At Eleusis there is a mystic chapel built by Ictinus and able to hold a large number of spectators.

Strabo, *The Geography*, 9.3.7 - Amphictyonic League, created by an initial twelve city-states at Delphi, elected Pylagorae from each city. These Pylagorae sacrificed to Demeter.

Xenophon, *Hellenica* 6.3.6 - Xenophon talks about the revealing of the rites of Demeter's mysteries by Triptolemos.



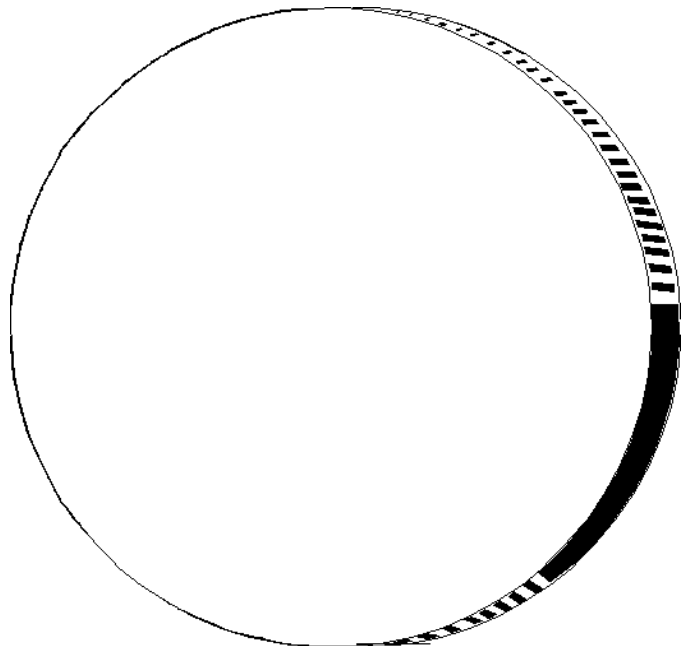
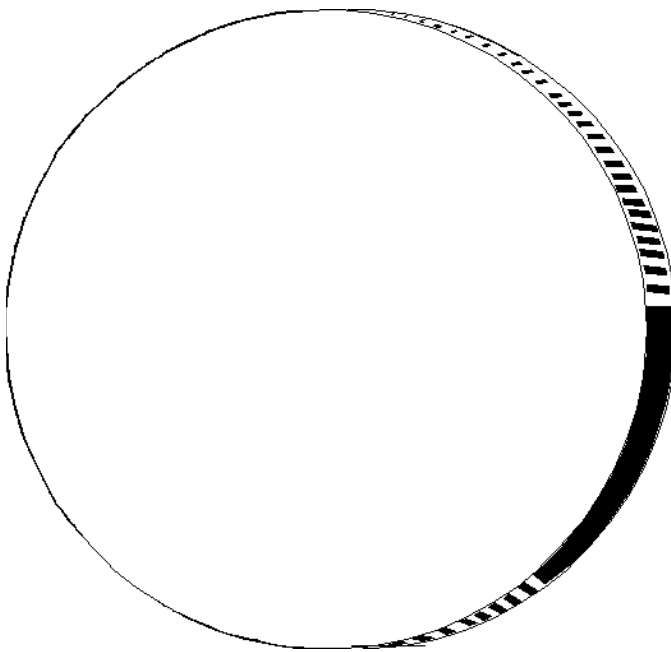
Create a Coin

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

Dewing 1932 - Demeter wearing wreath of grain and grain on other side.

Dewing 380 - Demeter, wheat on other side.

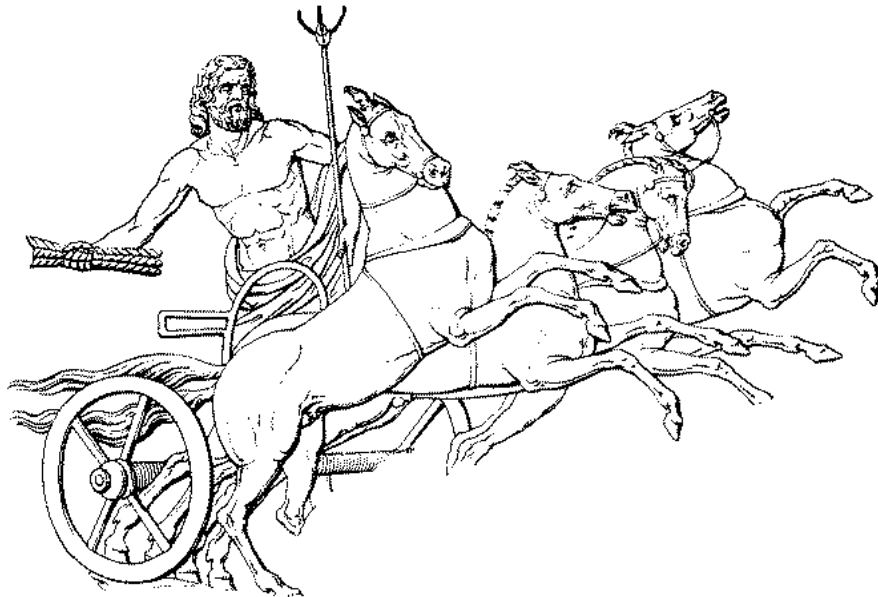
Dewing 2387 - veiled Demeter.



Family

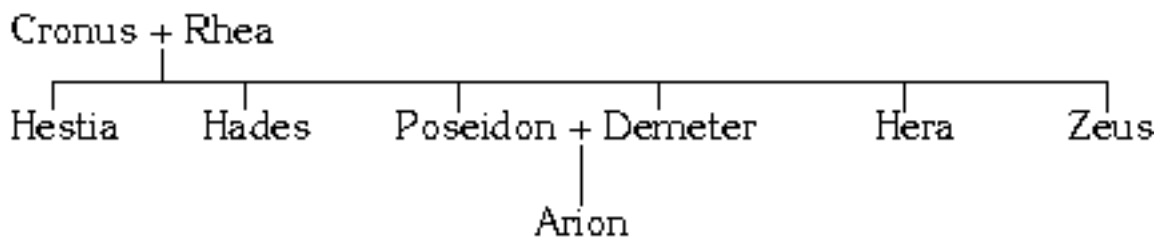
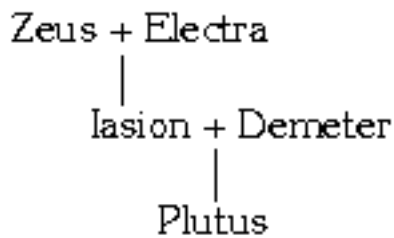
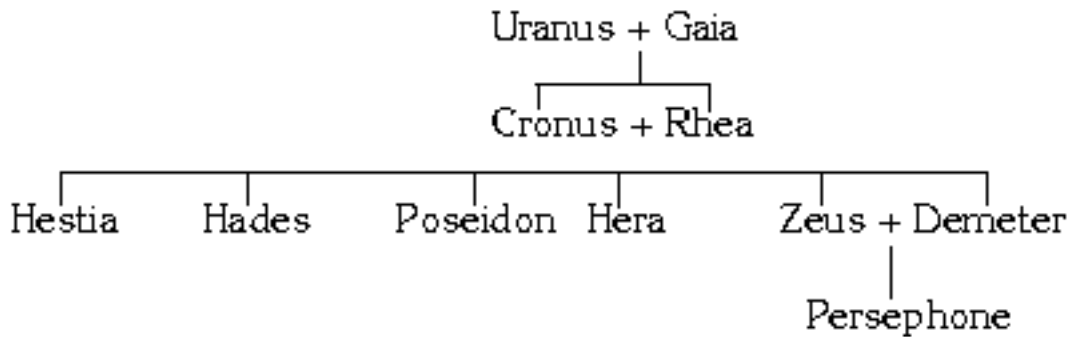
As one of the twelve main gods, Demeter's relatives and offspring appear in many main stream and well-known myths. Below are the beginnings of a chart of Demeter's family, including her children by various mortals and gods. Students should fill in the blanks to complete the chart. They can then use this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

Family Member	Relation	Text
Cronos	Father	Apollodorus 1.1.5.
Rhea	Mother	Apollodorus 1.1.5.
Plutus by Iasion	Son	Hesiod Theog. 970. Homer <i>Od.</i> 5.125.
Mistress (Proserpine) by Poseidon	Daughter	Pausanias 8.42.1 ff.
Arion by Poseidon	Daughter	Pausanias 8.25.7 ff.
Persephone by Zeus	Daughter	Pausanias 8.37.9.
Hestia	Sister	_____
_____	Brother	Apollodorus 1.1.5.
Artemis	Daughter	Pausanias 8.37.6.



Family Tree

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

People

Persephone - Parthenon, East Pediment Demeter with Kore.

Eleusis, Kallichoron Well.

London E 183.

St. Petersburg St. 1792.

Apollodorus Note 1.5.1.a.

Apollodorus 1.5.1.

Apollodorus 1.5.3.

Pausanias 1.14.1.

Pausanias 1.39.1.

Pausanias 9.25.5.

Pausanias 9.31.9.

Triptolemos - Harvard 1959.187.

London E 183.

RISD 25.083.

St. Petersburg St. 1792.

Apollodorus 1.5.2.

Pausanias 1.14.1.

Pausanias 2.14.3.

Xenophon, *Hellenica* 6.3.6.

Celeus - Apollodorus 1.5.1.

Apollodorus 1.5.2.

Pausanias 2.14.3.

Iasion - Hesiod *Theogony* 970.

Homer *Odyssey* 5.125.

Strabo, *The Geography*, 7.Fr. 49

Animals

Horse - Pausanias 8.25.7.

Pindar *Pythian Ode* 7.4.

Things

Grain/Crops - Harvard 1959.187.

Dewing 1932.



Dewing 380.
Apollodorus 1.5.2.
Apollodorus Note 3.14.7.
Herodotus 1.193.3
Hesiod *Theogony* 970.
Hesiod *Works and Days* 31.
Hesiod *Works and Days* 300.
Hesiod *Works and Days* 465.
Hesiod *Works and Days* 599.
Homer *Iliad* 5.500.
Homer *Odyssey* 5.125.
Plato, *Cratylus* 404b.

Underworld - Apollodorus 1.5.3.

Herodotus 2.123.2

Pausanias 3.14.5.

Torch - Athens, Agora I 7154 (Pan Cave Relief).

Apollodorus 1.5.1.

Pausanias 4.17.1.

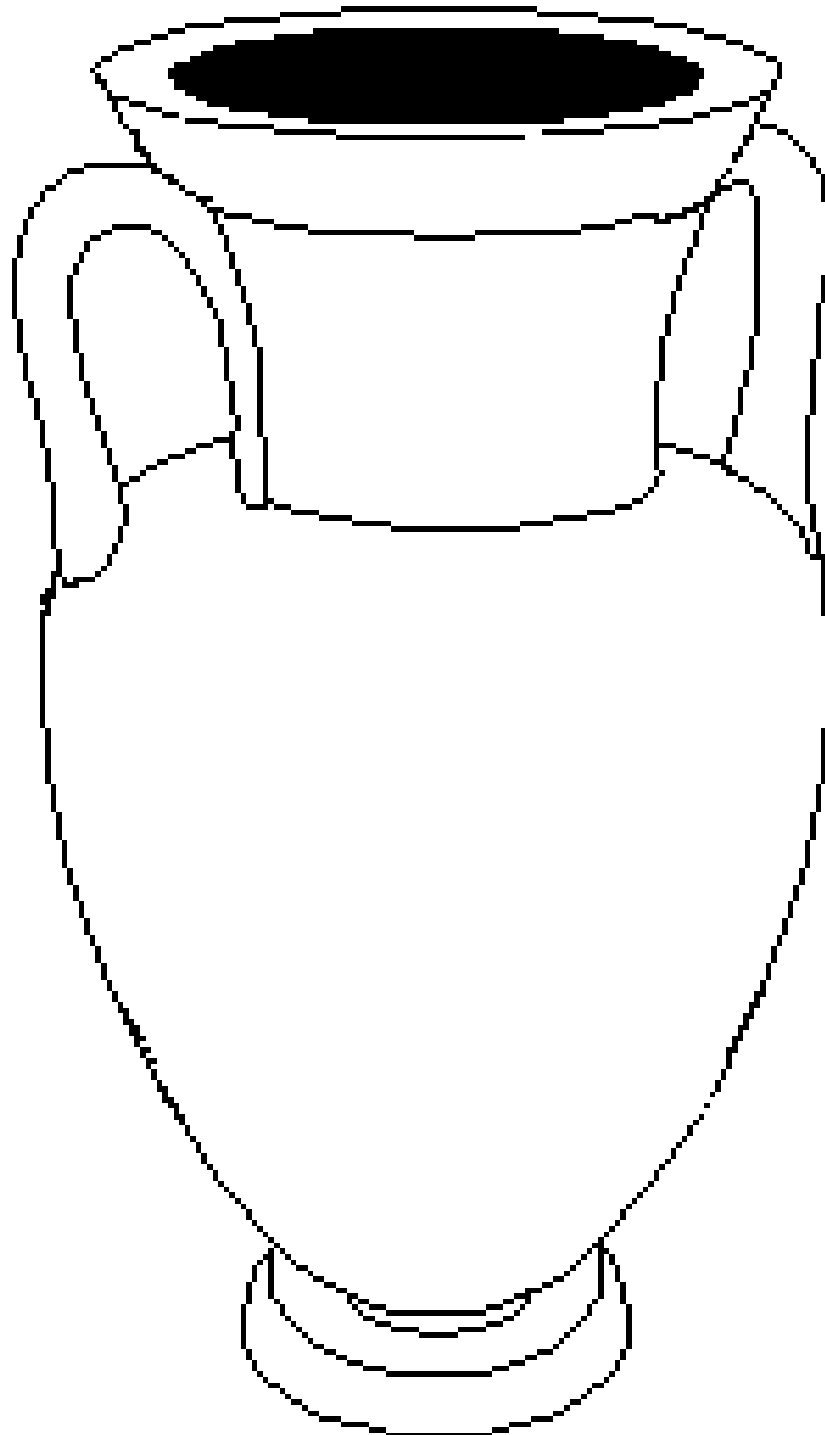
Plutarch *Alcibiades* 22.3.

Strabo, *The Geography*, 10.3.10.



Create a Vase

Use the information from a search for Demeter on vases from the Browser to create a vase. This vase must depict a mythical scene in which Demeter 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.



Demeter in Art and Literature*

Art

Demeter, by David Sharpe, 1982.

Proserpina Holding the Pomegranate, by Dante Gabriel Rossetti, 1874.

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

Literature

Cicero, *In Verrem*.

Ovid, *Fasti*.

Ovid, *Metamorphoses*.

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