Curriculum Visions

The ancient Greeks

Discovering one of the world's great civilisations from what remains

Teacher's Resources

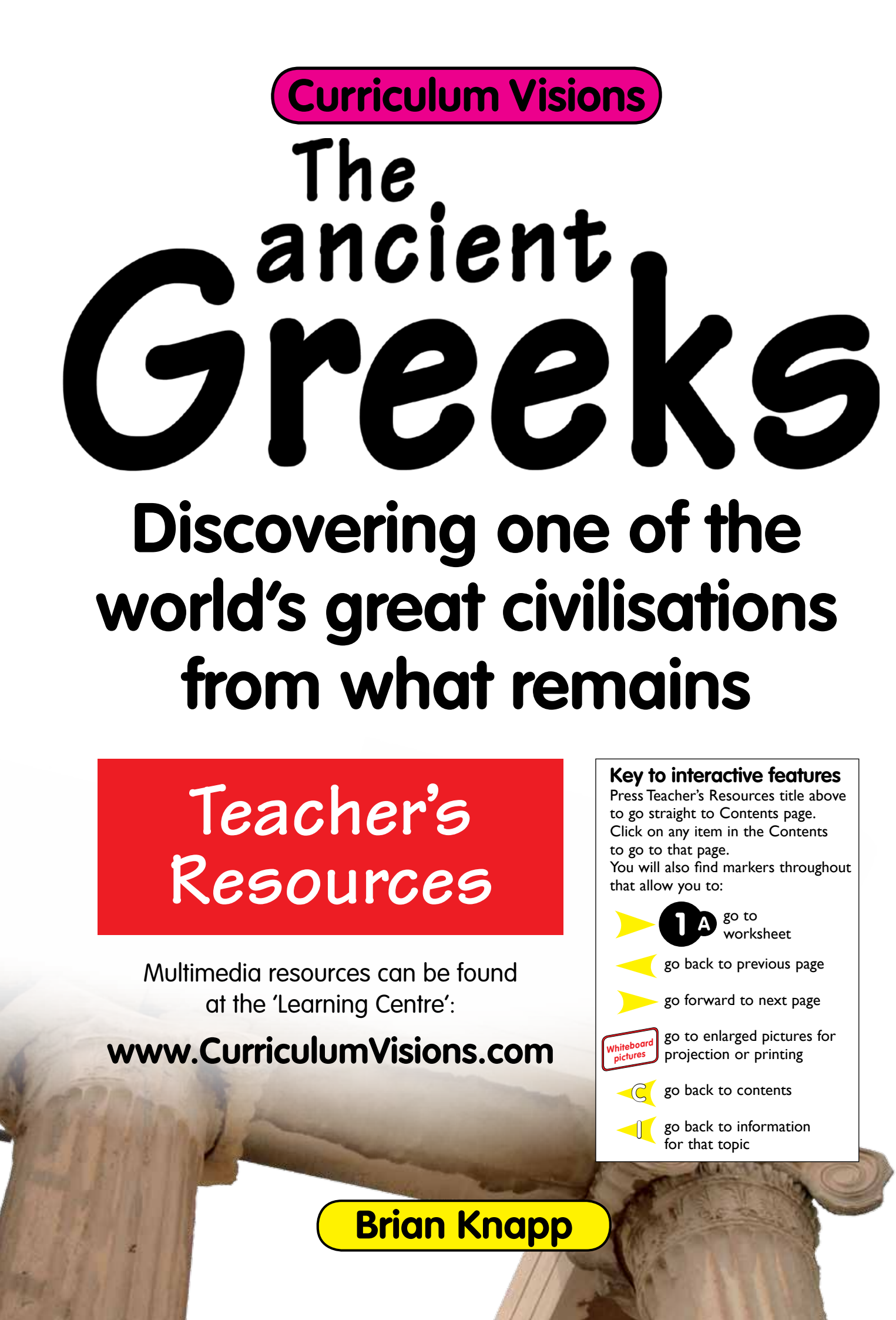
Multimedia resources can be found at the 'Learning Centre':

www.CurriculumVisions.com

Key to interactive features

Press Teacher's Resources title above to go straight to Contents page.
Click on any item in the Contents to go to that page.
You will also find markers throughout that allow you to:

- 1A go to worksheet
- go back to previous page
- go forward to next page
- Whiteboard pictures go to enlarged pictures for projection or printing
- C go back to contents
- I go back to information for that topic



Brian Knapp

Curriculum Visions

A CVP Teacher's Resources
Interactive PDF

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Contents

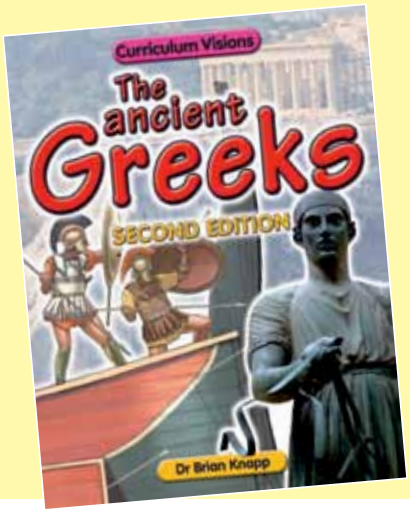
Includes tried and tested ideas for planning your own ancient Greek day on pages 8–9.

Section 1: Resources

Welcome to the Teacher's Resources for 'The ancient Greeks' Second Edition.

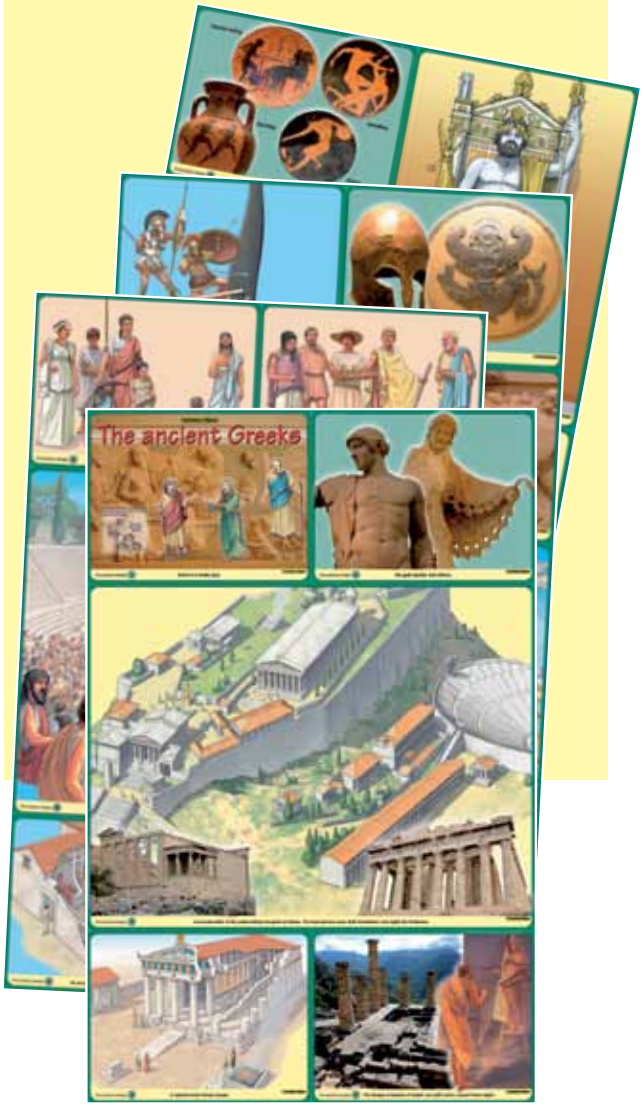
The ancient Greeks resources we provide are in a number of media:

1. The 48 page Curriculum Visions 'The ancient Greeks' Second Edition.



2. The 32 page Explorers title, 'Exploring ancient Greece'.

3. The ancient Greeks PosterCard Portfolio – key photographs and illustrations on two folded, double-sided and laminated sheets.



4. You can buy the supersaver pack that contains 1 copy of each book and PosterCard Portfolio, and the Teacher's resources (what you are reading).

5

Our Learning Centre at
www.curriculumvisions.com
has almost everything you need to teach your primary curriculum in one convenient Virtual Learning Environment.

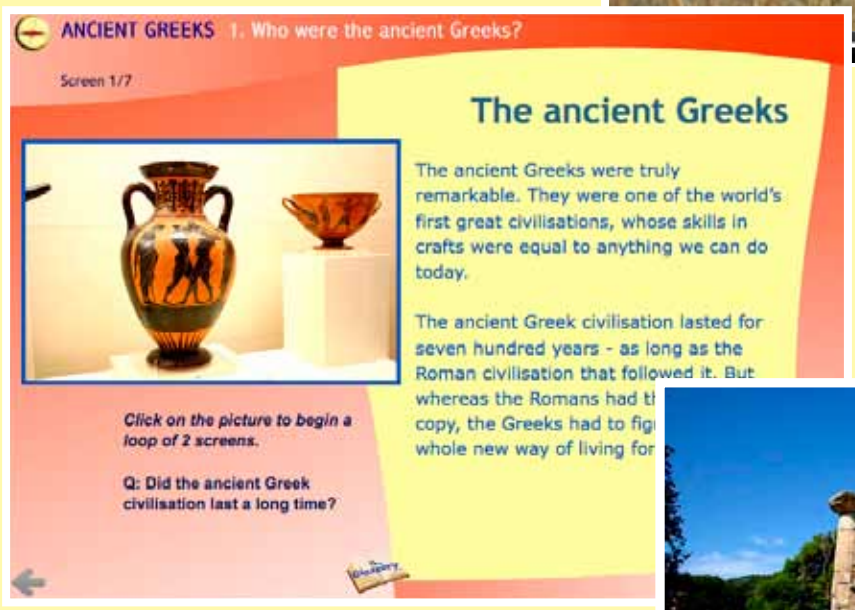
You can use support videos, e-books, picture and video galleries, plus additional Creative Topic books, graphic books called Storyboards, and workbooks. Together they cover all major curriculum areas.

All topics are easily accessible, and there is a built-in context search across all media.

You can also use our printed student books online as part of your subscription to the Learning Centre. There page-turning versions of every printed Curriculum Visions book for use on your whiteboard.

▼ The Ancient Greeks home screen

▲ 'Classroom cinema' video



▲ Web site page

▶ Web site caption

Please note: screens are subject to change from those shown here.

Matching the curriculum

The material on offer will ensure that students:

- find out about people and important events and developments in ancient Greece;
- make links across different periods of history;
- learn about different aspects of world history and a culture different from ours;
- have the chance to discuss why things happened or changed, and the results;
- can carry out archaeological enquiries using a variety of sources of information and look at how and why the past is interpreted in different ways;
- can use their understanding of chronology and historical terms when talking or writing about the past;
- learn about the experiences of people in the past, and why they acted as they did;
- develop respect for and tolerance of other people and cultures;
- see how people in the past have changed the society in which they lived;
- develop respect for evidence, and the ability to be critical of the evidence;
- develop an understanding of right and wrong and the ability to handle moral dilemmas;
- understand, and adjust for some popular myths and stereotypes.

Furthermore, because history provides so many opportunities for improving communication skills, the resources aim to provide a body of material that can be used to reinforce English studies and which could, for example, be used in a literacy hour.

Last, and by no means least, these history resources can be linked to many other subjects, particularly Weather (Geography), and through the use of science where appropriate, such as through Forces (in building design).

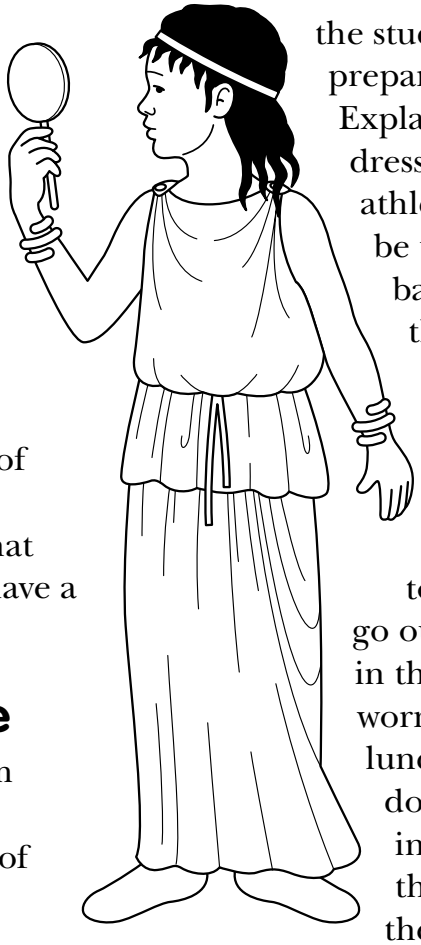
Curriculum Visions' products are renowned for their ability to help teachers to get children of all abilities, ages and ethnic backgrounds to develop confidence in themselves, and to make the most of their abilities through the wide range of materials, the different levels of reading skills represented on each page, and through the comprehension and practical tasks in the photocopiable worksheets.

It should be noted that this material has been designed to be accessible by those teaching ancient Greeks in either years 3/4 or 5/6. This can be done with the help of the teacher by selective use of the material and by using the diagrams to go into the appropriate level of depth.

Linked resources

Organising an ancient Greek day

An ancient Greek day at school can be an enjoyable, memorable and educational experience for the students (and teachers and support staff!). It needs plenty of planning to run smoothly so if you are considering having an ancient Greek day as part of your coverage of teaching ancient Greeks we hope that these notes will help you have a successful day.



Support from home

You will need support from home for the making of costumes and the making of an ancient Greek meal so a pleasant letter to homes explaining your plans will help start the project moving. You may find that some parents and carers are very enthusiastic and may volunteer ideas and resources.

Costumes

Information about ancient Greek costumes is found on pages 66–75. Activity 8A (page 70) provides information about the basic Greek costume. You may like to send copies of these worksheets home so that parents and carers can decide how the students should be dressed – be prepared for a class full of Herakles! Explain that they cannot come dressed as Olympic athletes because athletes wore no clothes! It would be useful to have two or three basic costumes made by you or the school staff for students who, for any reason, do not have a costume on the day.

You will also need to consider when the costumes are worn. Do you want them to wear the costumes all day and go out at breaks and lunch-times in them? Do you want them to be worn after morning break, through lunch-time to afternoon break, or do you just want them to be worn in the afternoon? The longer they are worn, the better value the students will get from them.

Preparing the classroom for the day

You may like to enlist the help of support staff and school volunteer helpers to supervise the activities and give general help to the students.

The students will be making models of temples which you might like to display. You could prepare for this by putting a table against a wall and putting up a poster behind it.

Alternatively, the students could prepare a poster of a Greek scene with arid mountains and sunny sky.

You may like to subscribe to **www.curriculumvisions.com** and view the Greek topic and choose a route through it. There are many fine photographs which look stunning on a whiteboard and can be used as triggers to the session as mentioned in the activities on the day.

At lunch-time you may like to play some (modern or traditional) Greek music. To prepare for this, visit the world music section of a music retailers to select a CD.

Food

The students could make up an ancient Greek lunchbox and bring it to school. In Activity 7A 'A Greek lunch' (page 62) you can find out about what Greeks ate and choose some items for a meal. Alternatively, you may care to use the following suggestion. Meat could be slices of roast beef or pieces of tinned tuna, a salad of lettuce, radish, raisins and cucumber, a bread roll, cheese, figs (or a fig roll) or dates, melon or pomegranate. Greek food uses lots of virgin olive oil. Greeks drank beer, wine and milk. The students could drink grape juice for wine and apple juice for beer (it looks like a light beer) or milk. While the students are eating their meal you could play a CD of Greek music.

Activities on the day

First session

You may like to begin by closing the curtains or blinds, connecting the white board to a computer and logging into **www.curriculumvisions.com**. Select 'Ancient Greeks', let the music play to set the scene, and let the students look at the picture of a battle scene to settle them down. Click onto the introductory video. Tell students that they should listen very closely to the story of Troy. When you have completed your presentation close down the web site, open the curtains and let the students take part in a range of activities chosen from the worksheets on the following pages. You may wish all the students to do the same activity at once and then move onto another, or you may wish to arrange for different groups to do different activities.

After the academic work in the early part of this session you may like the students to award themselves a wreath of olive leaves made from paper. Explain that this was an award given to those who won an Olympic event.

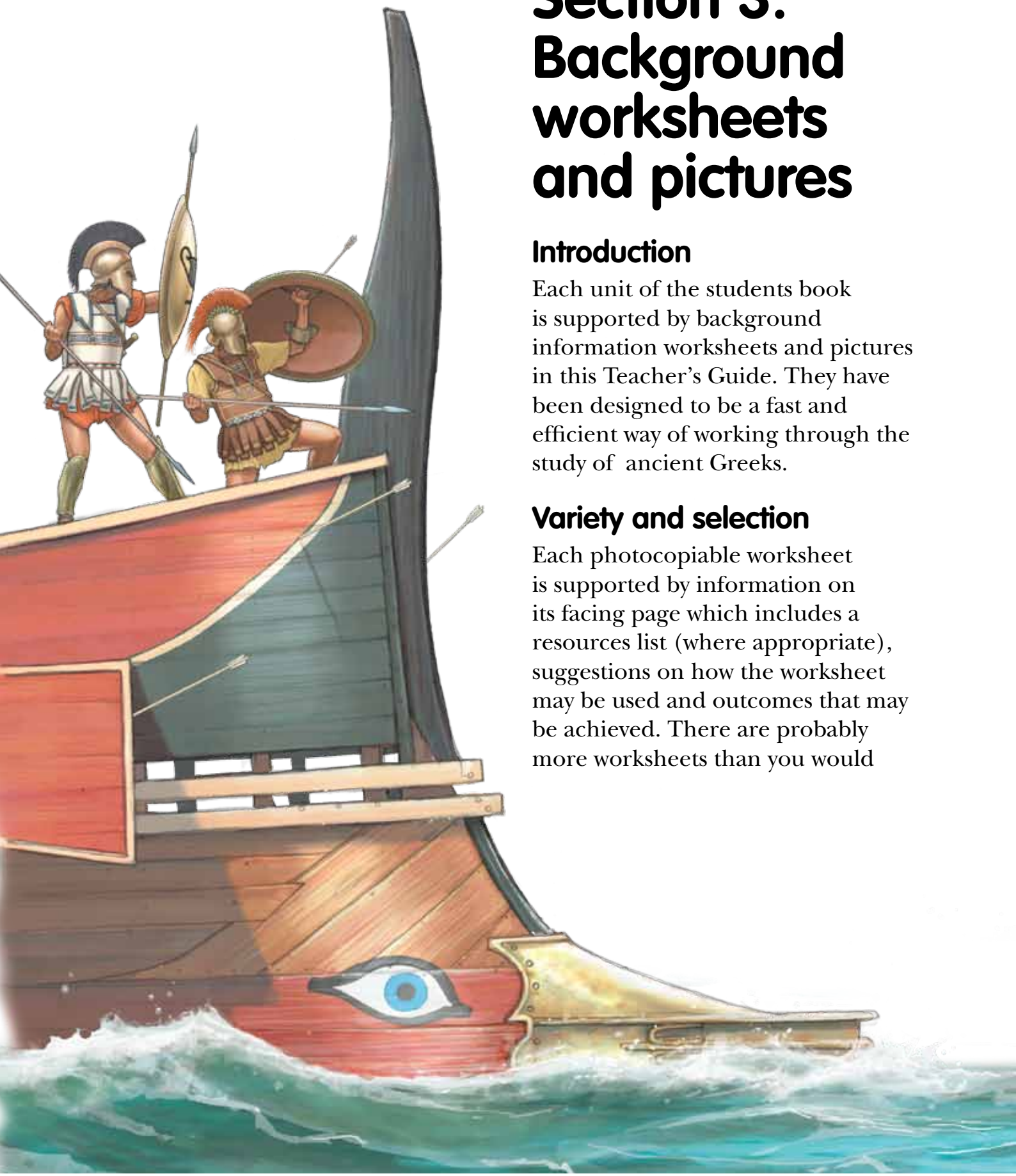
You may feel they should make masks and entertain each other with a theatre performance (see Activities 9 (page 84), 10A, 10B, 10C (pages 90–93) and 11 (page 98–107).

The Greek lunch

Afternoon session

You may like to close the curtains again and show some more pictures from the **www.curriculumvisions.com** web site. You could show pictures of the temples and the Olympics. This will lead into Activities 19 (page 156) and 21 (page 166).

You could mark out a stadion (220m) and get students to try running it to see just how far it is. Remember, the winner gets an olive leaf wreath.



Section 3: Background worksheets and pictures

Introduction

Each unit of the students book is supported by background information worksheets and pictures in this Teacher's Guide. They have been designed to be a fast and efficient way of working through the study of ancient Greeks.

Variety and selection

Each photocopiable worksheet is supported by information on its facing page which includes a resources list (where appropriate), suggestions on how the worksheet may be used and outcomes that may be achieved. There are probably more worksheets than you would

use with any particular class so it is important to have a look through them all, and select which ones you wish to use to support your approach to the study of ancient Greeks.

Linking background and worksheet to the student book

Each section of background information and each worksheet has been given a unique number which is in a circle at the top of the page. This is related to the number of the spread in the book. For example, pages 4 and 5 are spread 1 and pages 6 and 7 are spread 2. If there is more than one worksheet per student book spread, then they are labelled A, B, and so on. At the head of each worksheet are the relevant pages of ancient Greeks for easy reference for students. They may find it useful to look back in the student book to help them with the activity on the worksheet. If the worksheet is testing understanding or evaluation of the information based on the spread, it will be essential for the students to use the student's book with the worksheet. Some of the worksheets provide instructions for practical activities which support the topic covered in the unit.

Chapter 1: Getting to know the ancient Greeks

Spread 1 (pages 4–5)

Who were the ancient Greeks?


GETTING TO KNOW THE ANCIENT GREEKS

Who were the ancient Greeks?

The ancient Greeks were peoples who lived from about 800 BC to 150 BC. They are famous for developing a way of living that we still use today.

Modern Greece is a small mountainous country made up of a long finger of land (a PENINSULA) and hundreds of islands. It lies near the eastern end of the Mediterranean Sea.

Many peoples

Ancient Greece was not a single country as we see it today (picture 1). Instead, it was a collection of peoples who shared the same language and history.

Early times

There was an ancient Greek civilisation in the BRONZE AGE – a time before the use of iron. The ancestors of the ancient Greeks lived in cities such as Troy (known for the legend of the Trojan Horse) and Mycenae (picture 2).

Their power faded away by about 1000 BC for reasons we do not know. Because their written language was lost, the time that followed this was called the GREEK DARK AGES, when people abandoned their cities.

A land of cities

By about 800 BC the Greeks were once more building cities and they also began to write down their history. This is why many people choose this date as the start of ancient Greek times (picture 3).

Each group of people became based around a city in a valley, and was separated from its neighbours by tall ranges of mountains. As a result, the people would not have thought of themselves so much as 'Greeks', but as, for example, Athenians (those who belonged to the city of Athens) or Spartans (those who belonged to the city of Sparta), just as the Romans in later times were the people who came from the city of Rome, not Italy.

4

GETTING TO KNOW THE ANCIENT GREEKS

Different ways of living

Each city developed its own ways of living. Cities were rivals and they often fought with one another (picture 2). They really only came together and made alliances when they were attacked by a neighbouring country such as Persia.

Only towards the end of Greek times would they have used the word HELLENE, which was their word for 'land of the Greeks'.

2 This is the killing bowl of King Agamemnon of Mycenae, one of the ancestors of the ancient Greeks.

3 Greek battle scenes showing hoplites with shields.

5

Whiteboard pictures

1A

1B

This first spread introduces the ancient Greeks and shows them on a map. It might be worth starting with a spinning globe and finding the location of Greece at the eastern end of the Mediterranean.

The fact that Greece is a peninsular and islands should be pointed out, and the fact that it is close both to Africa and Asia Minor.

The names on the map on page 4 are those that are important in studying ancient Greece. You might not want to go over them all at this stage, but go back to the map during the course.

However, right at the start, you should show Mt Olympus, the home of the gods as being in the north, and not at the same place as Olympia, the place of the Games. If this is not pointed out right at the start, it may lead to much confusion, as the names are so similar.

Of course, you will want to point out where Athens is, but after this the names will not be very familiar to students, and so just one or two more might be mentioned. Sparta is the obvious choice for one of them. As the Mycenae people are mentioned, Mycenae might be the other.

We are used to talking about countries today, but in the past countries as such were less important. Countries were usually large, unstable units and it was common for power to stem from city states, which was true of Greece, and later of Rome. Ancient Greece was a land of many peoples who spoke the same language, but in many other respects did not get on.

It might also we worth mentioning that this is the time of the Bronze Age. It is near the end of Egyptian times (Alexander was to become pharaoh) and mostly before Iron Age times, although iron was becoming available to the military. What were we doing in Bronze Age times? How would we compare ourselves to the Greeks?

Much of what we know of Greek history comes from myth and legend, and so students might have heard stories of places like Troy and the wooden horse. Such stories (of which there is a video on the subscription part of **www.curriculumvisions.com**) were written hundreds of years into Greek history and referred back to the earliest Greek times.

On this spread we also show one of the graves at Mycenae and a part of a frieze from a temple. You may wish to spend some time with this picture as it is a major way in which we can interpret the nature of ancient Greek times. For example, you may want to get students to work out the nature of Greek clothing, of hair styles and of shields and helmets. What kind of trousers are they wearing? None, as this was the bottom of the tunic. So here we can already get students to use a single picture to come to many conclusions. They may wish to write them down. You might also like to photocopy the picture (or print it out from the subscription part of **www.curriculumvisions.com**) and get students to annotate it and even make drawings of their own. Could they colour the drawing and is there any sign that the original was coloured (red paint traces)?

Click on this map of ancient Greece for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this Greek battle scene for an enlarged view suitable for whiteboard projection. Then click the close button to return.

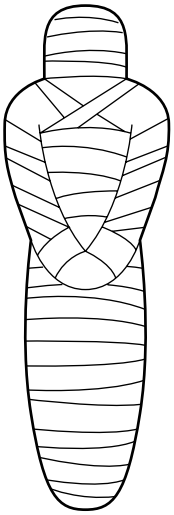
Name:..... Form:.....

Based on **pages 4 and 5** of *The ancient Greeks*

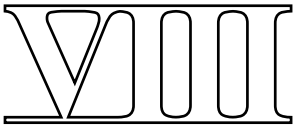
What do you know about Greeks?

Which of these pictures shows a person or object from ancient Greek times? Tick the box next to them.

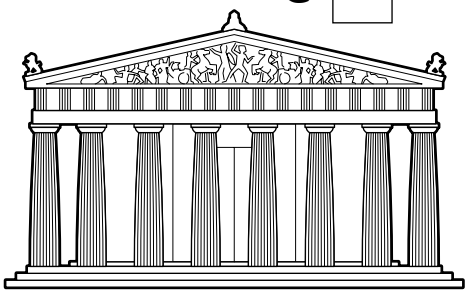
A ☐



B ☐

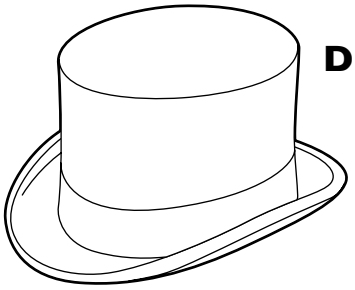


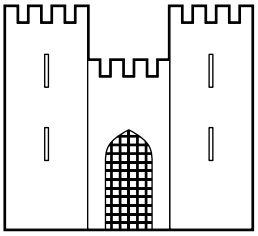
C ☐



☐

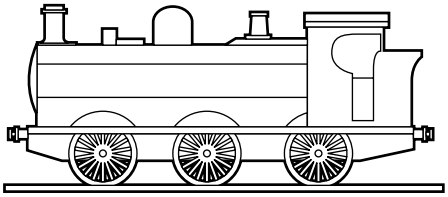
D ☐

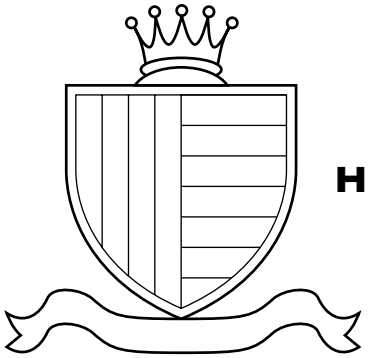




F ☐

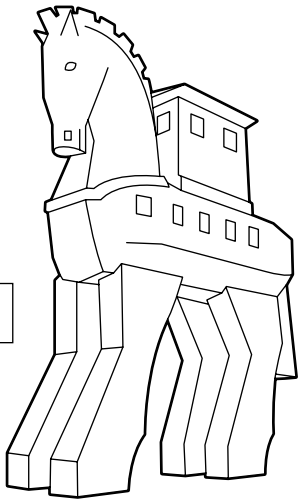
G ☐





H ☐

I ☐



Teacher's sheet

Based on **pages 4 and 5** of *The ancient Greeks*

What do you know about Greeks?

It would be ideal if you could play the introductory video from **www.curriculumvisions.com** 'Ancient Greeks', then students will have seen a whole range of artefacts and ideas.

Using the worksheet

If you are studying ancient Greeks at the beginning of the school year you may like to use this simple activity with the whole class to help you assess the capabilities of the students. It could also be used with less able students in a year 4 class. The students should correctly identify C, E and I as being from ancient Greek times. You may like to exclude the others by saying that A is an Egyptian mummy, B shows Roman numerals, D is a top hat from Victorian times, F is a castle from the Middle Ages, G is a steam engine from Victorian times and H is a coat of arms from the Middle Ages or Tudor times. If you are teaching ancient Greeks in the first term in year 3 you may like to co-ordinate with the year 2 teacher to see that the items on the worksheet are discussed in topics such as 'Ways of life in the past'.

1B

Name:..... Form:.....

Based on **pages 4 and 5** of *The ancient Greeks*

What do you know about Greeks?

Answer these ten multiple choice questions about the ancient Greeks.

1. On which continent did the Greek civilisation begin?

   ☐ **A** Europe ☐ **B** Asia ☐ **C** Africa ☐ **D** South America

2. Which sea surrounded ancient Greece?

   ☐ **A** North ☐ **B** Black ☐ **C** Mediterranean ☐ **D** Yellow

3. When did the Greek civilisation begin?

   ☐ **A** about 100 years ago ☐ **B** about 2,800 years ago

   ☐ **C** about 5,000 years ago ☐ **D** about 10,000 years ago

4. One of the main cities of the Greek civilisation was called:

   ☐ **A** Istanbul ☐ **B** Cairo ☐ **C** Rome ☐ **D** Athens

5. People worshipped their gods in special areas called:

   ☐ **A** gardens ☐ **B** churchyards ☐ **C** sanctuaries

6. Greeks worshipped in a:

   ☐ **A** temple ☐ **B** church ☐ **C** mosque ☐ **D** synagogue

7. The name of one great Greek leader was:

   ☐ **A** Henry ☐ **B** Alfred ☐ **C** Ramesses II ☐ **D** Alexander

8. The Greeks worshipped gods who were thought to live on:

   ☐ **A** Mt Everest ☐ **B** Ben Nevis ☐ **C** Mt Olympus ☐ **D** the Moon

9. A person who predicted the future was called:

   ☐ **A** an author ☐ **B** an oracle ☐ **C** a penner ☐ **D** a forecaster

10. The Olympics was started in:

    ☐ **A** 1936 ☐ **B** 1066 ☐ **C** 776 BC ☐ **D** 4500 BC

Teacher's sheet

Based on **pages 4 and 5** of *The ancient Greeks*

What do you know about Greeks?

Using the worksheet

This worksheet can be used at any time in years 3 and 4 or years 5 and 6. The students could be given the worksheet before they begin any work with the student book.

Answers

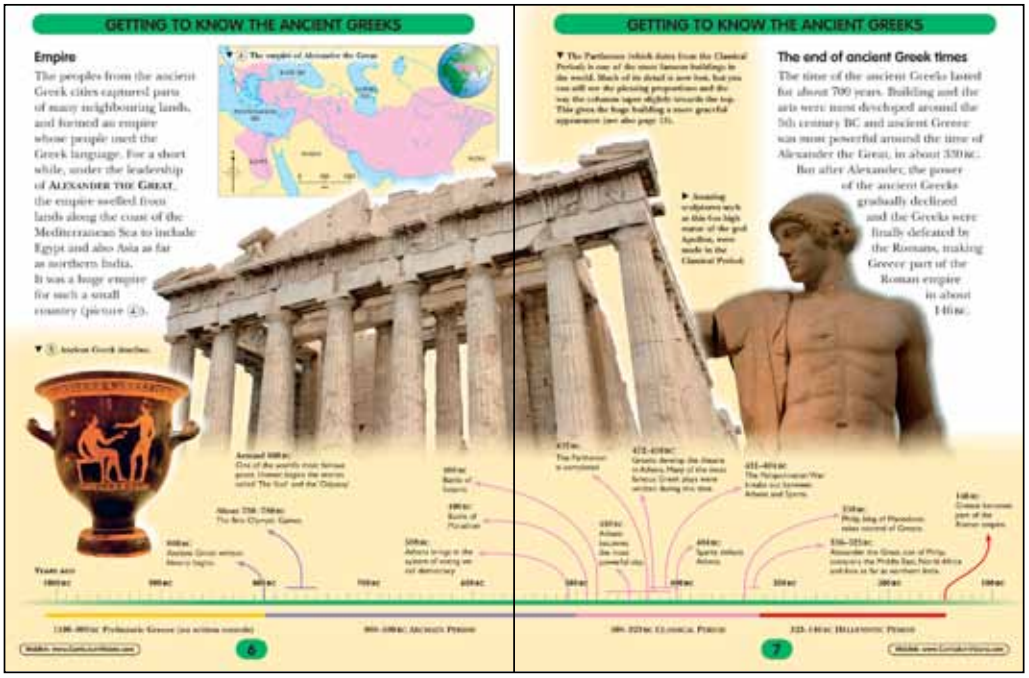
1. A
2. C
3. B
4. D
5. C
6. A
7. D
8. C
9. B
10. C

Younger students

You may like to use this worksheet with some of the students who are studying the ancient Greeks in their first in year 3, while other students use worksheet 1A. Some students may need help in answering the questions and you may wish to reissue this sheet when the course is completed so that any gaps in knowledge can be filled.

Spread 2 (pages 6–7)

Who were the ancient Greeks? (continued)



Whiteboard pictures

2

This spread continues from pages 4–5 but the focus is on the timeline. However, there is much more to look at.

This is a page which talks of empire. On the previous spread we talked of the coming together of the city states (after the Peloponnesian wars) first under Philip of Macedon and then under his son, Alexander.

The map allows you to show students how big this empire really was. Use the scale and imagine the army walking about 15km a day (forced marching was faster, but baggage trains – supplies – slowed everything down in the end). How long would it have taken Alexander's army to walk from Greece to India, even if they didn't have battles to fight, or days off? It is a vast distance, and, of course, Alexander was away from his homeland for years and even he had trouble keeping his men together.

You might like to get students to imagine what it was like being a soldier away from home for years, or a family at home. How did they manage? – from the prize money sent back as a result of winning battles. What would it have been like for children growing up without seeing their soldier-father?

The main focus of the page is the timeline. But an opportunity is also taken to introduce some of the important artefacts that we use to help interpret ancient Greek times.

The dominant picture is the Parthenon, with its massive, yet aesthetically pleasing, tapering Doric columns. You can come back to this picture when looking at the temple (pages 12/13) and Acropolis (pages 14/15). Students should be encouraged to look through the outer columns to the columns that surrounded the inner room, the cella. Look to see what is left of the pediment sculptures and also the frieze. Most pediment sculptures here and in other places have been transferred to museums (Athens, Olympia, British Museum and elsewhere) for safe keeping and to stop them from being damaged by air pollution. Replicas are being put up in their places.

The other dominant figure is of the god Apollon (from the pediment at Olympia). Students might be encouraged to notice that the Greek versions are used here, rather than the Romanised versions).

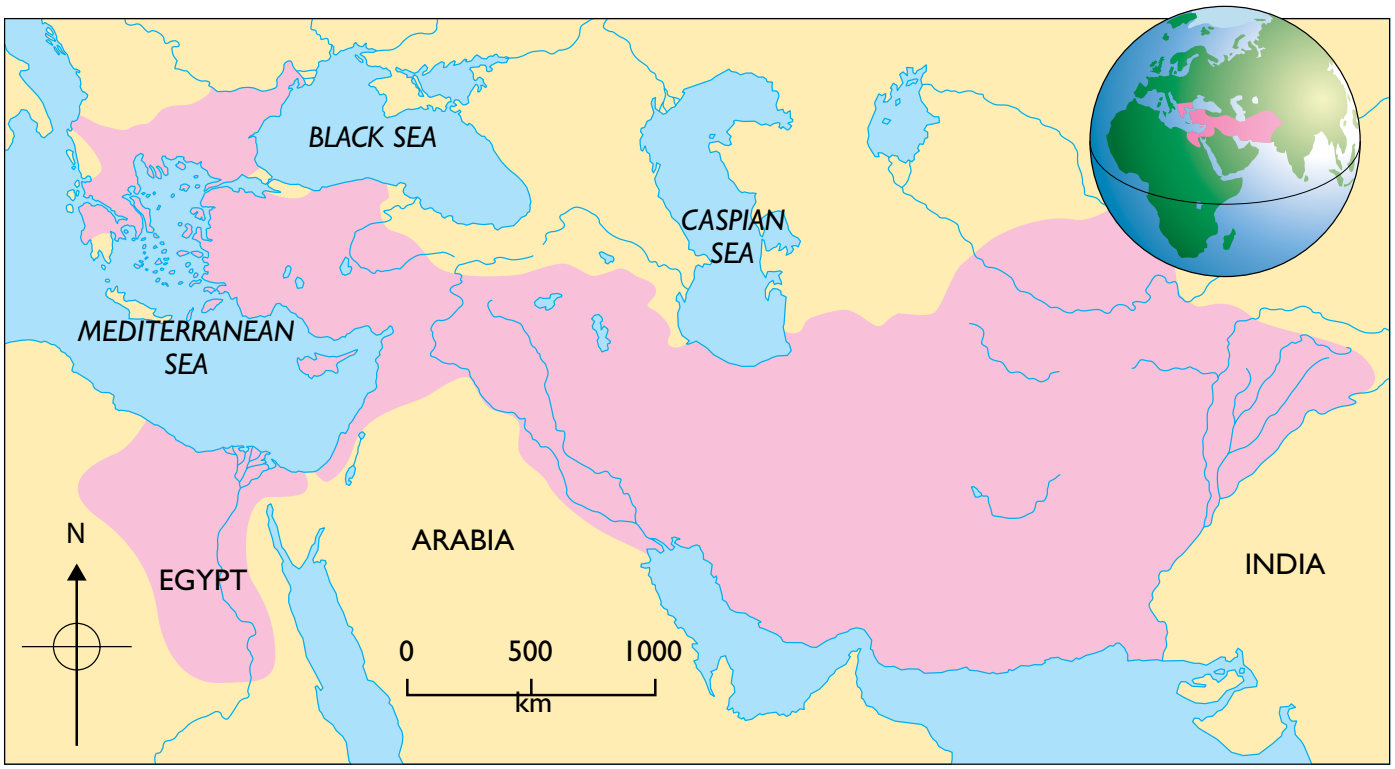
There is also a fine vase, showing the level of craftsmanship in Greek times. Best, at this point perhaps, to confront the fact that the people have no clothes on because it is a warm climate and because Greeks honoured the human body and so often drew it without clothes.

The timeline shows that the story starts about 1100 BC in the time of Troy etc, but that there are no written historic records from this period (this is the Greek Dark Ages). 800 BC marks the start of written records and thus Greek history.

It may be worth saying that the ancient Greeks didn't just appear out of thin air at this time, it is just that we have no written history, just some artefacts (archaeological evidence). The Olympic Games also starts at close to this time. It is probably not the case that the first Games started at this time, just that the first record dates from this time.

Lots of landmark events happened in the 5th century BC (explain that 400s = 5th century). There were battles with Persians, the building of the Acropolis temples, heightened rivalry between Athens and Sparta and the Peloponnesian wars, to say nothing of the development of the theatre. It was a very eventful century and is part of the Classical period.

The 4th century events are all in Alexander's time. This is the new state of Greece and so called the Hellenistic period. After Alexander the empire slowly fell apart as it was divided up among a number of rulers (of which the Ptolemys in Egypt are the most famous). Eventually, the rise of a new powerful city state at Rome, sees the end of the Greek times.



Click on this map of Alexander the Great's empire for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this Greek vase for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 6 and 7** of *The ancient Greeks*

Setting up a timeline

Use a scale of 1cm = ten years to set up a timeline.

1. What will be the length of 100 years? ✎ .....
2. What will be the length of 1,000 years? ✎ .....
3. Make a timeline out of strips of card that is 2,800 years long.
4. At the left hand side of the timeline use a ruler to measure back in years to the year 1000 and make a mark.
5. Now measure back 1,000 years and make another mark.
6. Repeat step 5 until you get to 1000 BC.

8 On the timeline label 2000 AD, 1000 AD, 0 and 1000 BC.

9. On your timeline mark:

   a) The beginning of Greek civilisation, 800 BC.

   b) The starting of the Parthenon (find out the date from the student book).

Teacher's sheet

Based on **pages 6 and 7** of *The ancient Greeks*

Setting up a timeline

Resources

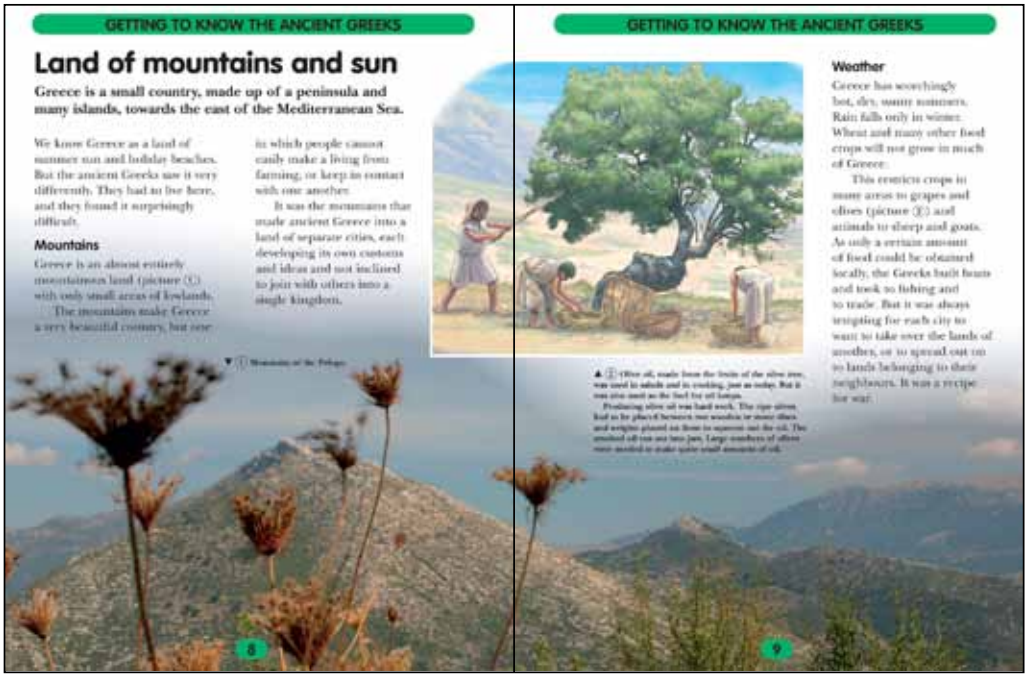
Copies of the worksheet. Strips of card about 5cm wide which can be measured into 300 year lengths and stuck together, sticky paper, card for making flags.

Using the worksheet

This worksheet builds on the worksheet 1B by developing the idea of how long ago the Greek civilisation began. It also helps to show that all the objects that are studied were not made at the same time. The timeline that is produced by each group can be used by them to add extra information as they work through the student book, and web site.

Spread 3 (pages 8–9)

Land of mountains and sun



Whiteboard pictures

3A

3B

By now we have explained to students where ancient Greece was, showed that it belonged to the 4th to 89th centuries, explained that this was a long time ago and that buildings of world importance from the period still exist, and mentioned battles and empire. But, having set the scene, we now need to give more detail and background. This is what we begin on this spread.

Get students to look at the main picture. It was taken on the Peloponnesian peninsular at the end of summer (note the seed heads). Students should be able to see the blue sky, the sparse, dry vegetation, the mountainous terrain, the bare rock. These are all key features and it is important that students should take these on board:

- dry, hot summers
- mountainous

therefore

- not a good place to grow crops

or to communicate.

Greece is a difficult place to get about in, even today. The fact that fertile soil was confined to a few valleys and coastal strips meant that the population was separated. Isolated populations often develop different ways of life and rivalries (you might care to mention the present Balkan conflicts if you have more able students).

Food is obviously important to all people and so securing enough land

was of paramount importance. The Spartans captured lots of extra land so they could feed their people. The Athenians developed trade with other countries so they could feed theirs.

The smaller picture shows an olive tree (students may not know what olives are – pass some pickled, stoned, stuffed olives around the class – and that they grow on small trees). Olives also give olive oil, which may be a useful entry into Greek food. Grapes are another crop that will grow in hot, dry, sunny weather.

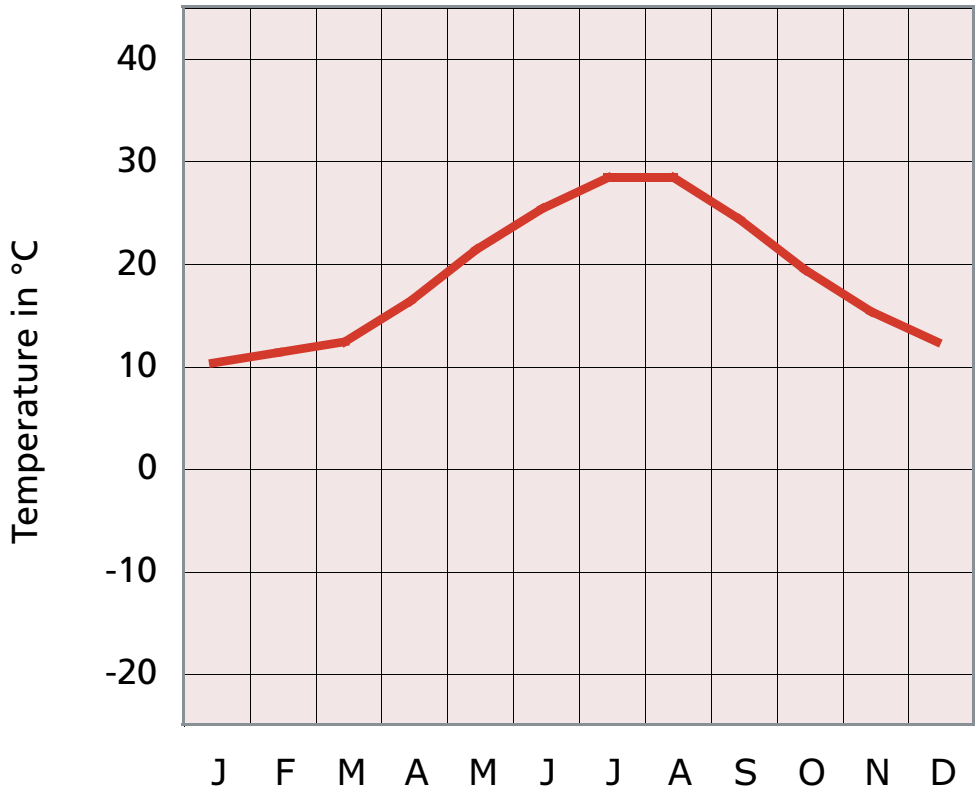
Click on this photograph of the Pelops mountains in Greece for an enlarged view suitable for whiteboard projection. Then click the close button to return.

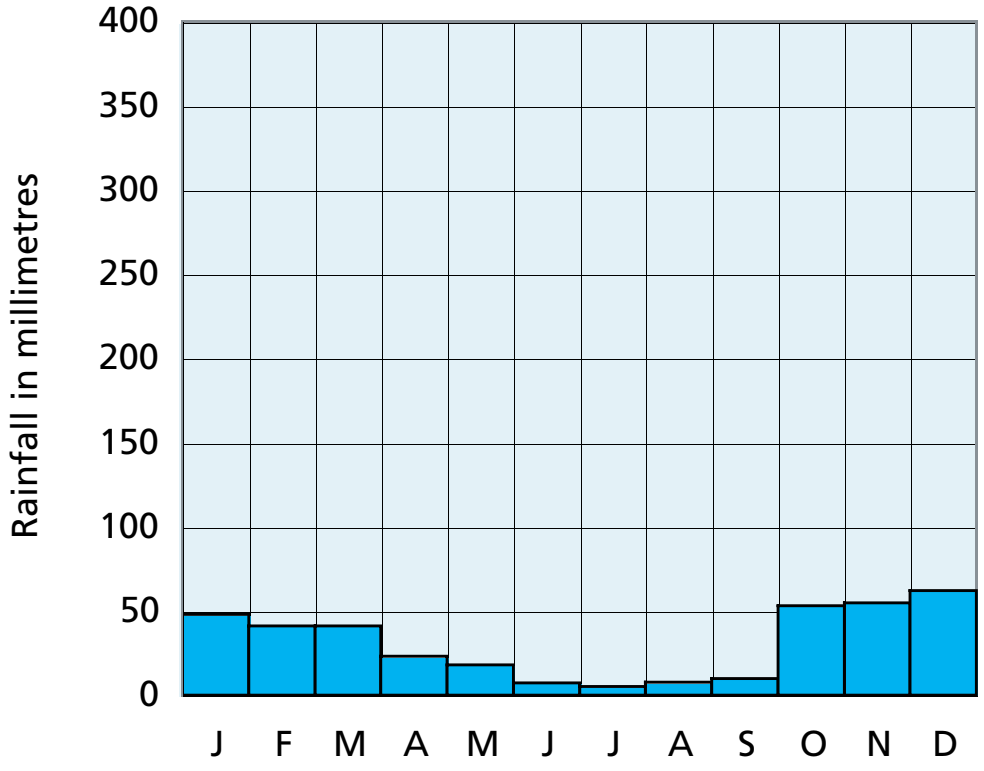
Click on this farming picture for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 8 and 9** of *The ancient Greeks*

The weather in Athens





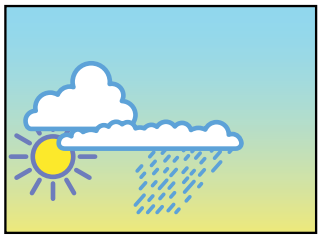
3A

Name:..... **Form:**.....

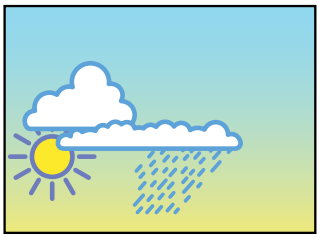
Based on **pages 8 and 9** of *The ancient Greeks*

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Average daily temperature													
°C	10	11	12	16	21	25	28	28	24	19	15	12	19
Average rainfall per month													
mm	48	41	41	23	18	7.4	5.0	7.6	9.8	53	55	62	371
Average sunshine per day													
hrs	4	5	6	8	9	11	12	12	9	7	5	4	8

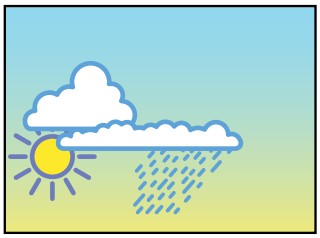
JANUARY



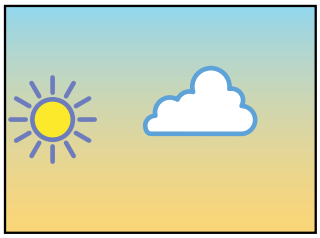
FEBRUARY



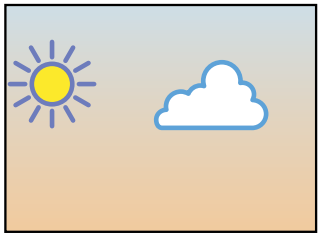
MARCH



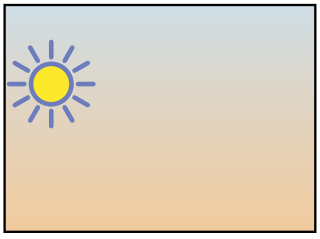
APRIL



MAY



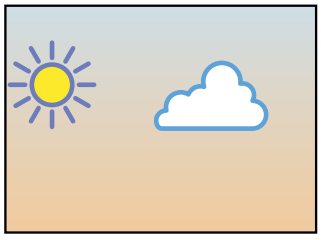
JUNE



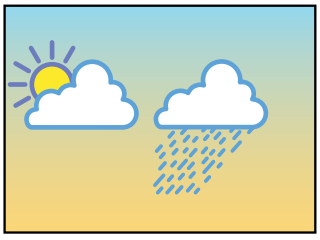
JULY

AUGUST

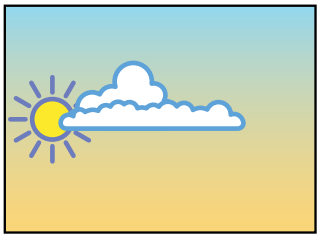
SEPTEMBER



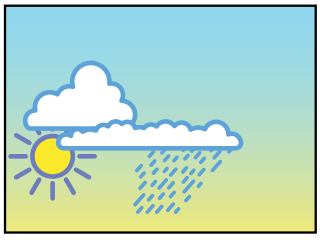
OCTOBER



NOVEMBER



DECEMBER



Name:..... Form:.....

Based on **pages 8 and 9** of *The ancient Greeks*

The weather in Athens

Use the graph and the table of weather numbers to answer these questions:

1. Which are the driest months of the year in Athens?

   ✎ .....

2. Which is the driest time of the year?

   ✎ .....

3. What is the lowest temperature experienced in Athens?

   ✎ .....

4. Which months are above 20°C?

   ✎ .....

5. When is the sunniest part of the year?

   ✎ .....

The weather in Athens

This worksheet is suitable for cross curricula work. You can use it to work with Geography *Weather around the world*. You can also use it with mathematics and charts and graphs.

Resources

You may wish to get some holiday brochures from travel agents to show some features of ancient Athens in a wide enough perspective to show the vegetation (which is largely low, evergreen trees and scrub) and to show the clear skies.

The worksheet

1. The hottest month cannot easily be seen from the graph and the figures should be taken from the table, where it shows July and August as the hottest months.
2. Here the chart is an easier guide to the fact that the area has a long, dry summer. The period with almost no rain is June to September.
3. The minimum temperature is 10°C in January.
4. The period above 20°C is 5 months.
5. The sunniest part of the year is a more subjective figure, but the little pictograms across the bottom of the worksheet show continuous sunshine in July and August, and the sunshine hours are given as 12 in each case.

Discussion

The date extracted from the graph, the pictograms and the table will give a picture of the essential climatic statistics for Athens.

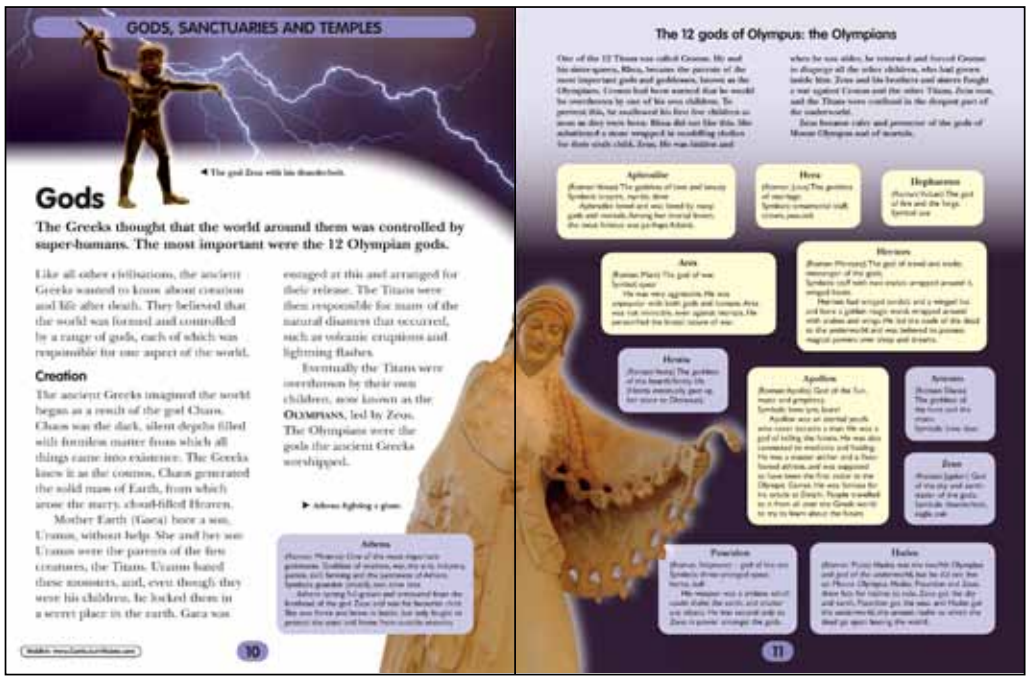
To make sense of the data, you may then lead a discussion which aims to describe the climate, that is, to interpret the data extracted.

Athens has a Mediterranean style climate with hot, sunny summers and mild, cloudy and cool winters.

Chapter 2: Gods, sanctuaries and temples

Spread 4 (pages 10–11)

Gods



Whiteboard pictures

- 4A
- 4B
- 4C
- 4D

Much of what the Greeks did revolved around their understanding of their gods. This spread begins the task of introducing them.

The Greeks had many gods, so we are concentrating here on the 12 Olympians and the idea of creation and what each god was responsible for.

Here is an opportunity to follow the part of the curriculum that asks for the ancient Greek words that are still in our vocabulary. The god Chaos – unformed space – is a good example. Titan and Cosmos are others.

The stories about the gods are like rather unpleasant fairy stories. They very often include extreme violence in a way that we would usually not.

The gods were like superhumans, with many of the attitudes of spoilt children. Perhaps this approach was to try to make sense of why disasters befell people.

The gods, and the heroes, are the subject of innumerable plays. In part, this is because fantasy can provide a rich source of material from which to draw, and partly because plays were regarded as

religious experiences and were often performed inside the sanctuary.

More detail on the Olympians is on the subscription part of the **www.curriculumvisions.com** web site. If you were choosing from among the gods, you might choose Zeus, as the father figure and leader of the gods and because it is his temple that is at Olympia, and so was part of the Olympic Games.

Apollon is a young figure and may also be one to choose. Material on Apollon is readily found, and many statues of him survive. The famous oracle at Delphi was connected with the temple of Apollon there.

Athena would be the other important god to choose because she was the goddess that the Athenians took as their own.

If you are also covering ancient Romans, it might be worth showing how the Romans adopted many Greek gods, sometimes changing their names a bit (Apollon to Apollo), sometimes a lot (Hermes to Mercury).

Notice that the gods were each connected with specific activities and were represented by symbols, such as a trident or a spear.

Click on this statue of Athena for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this statue of Apollon for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 10 and 11** of *The ancient Greeks*

The gods

Using the student book or additional information from www.curriculumvisions.com (if your school subscribes), answer these questions:

1. The leader of the gods was:

   ✎ .....

2. The eternally youthful god was:

   ✎ .....

3. The patron goddess of Athens was:

   ✎ .....

4. The wife of Zeus was:

   ✎ .....

5. The god of the theatre was:

   ✎ .....

6. The god of the sea was:

   ✎ .....

Teacher's sheet

Based on **pages 10 and 11** of *The ancient Greeks*

The gods

Resources

The student book and any other additional material, such as **www.curriculumvisions.com** 'Ancient Greeks' section 2, where details on all of the gods are given.

Answers

1. Zeus
2. Apollon
3. Athena
4. Hera
5. Dionysos
6. Poseidon

Name:..... Form:.....

Based on **pages 10 and 11** of *The ancient Greeks*

I am Apollon

The Greeks often showed their gods in poses on their pottery. People knew which god was being shown by the symbols that the artists drew.

Find out which symbols Apollon was connected with and draw these on to the dish below. Colour in the result.

Teacher's sheet

Based on **pages 10 and 11** of *The ancient Greeks*

I am Apollon

This is based on a dish shown in **www.curriculumvisions.com** number 2 in the loop of Apollon in 'Ancient Greeks' section 2 on temples.

The student book gives the symbols required and the students can add them to the drawing as they feel appropriate. An original is shown below for reference.

The original colours are white, brown and black. No other colours were used.

Name:..... Form:.....

Based on **pages 10 and 11** of *The ancient Greeks*

I am Athena

In this example, draw on to this vase Athena and include her symbols.

Teacher's sheet

Based on **pages 10 and 11** of *The ancient Greeks*

I am Athena

This gives students scope to find pictures and to be inventive in layout. If they get stuck, you may want to show them this picture.

Name:..... Form:.....

Based on **pages 10 and 11** of *The ancient Greeks*

Who am I?

Decide which god or goddess you will pretend to be.

Find out as much about them as you can.

Write down what you have found out.

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

When your time comes, you will give out one point of information at a time. The rest of the class then has to guess who you are. So give out the least obvious clue first.

Teacher's sheet

Based on **pages 10 and 11** of *The ancient Greeks*

Who am I?

Background

This is a kind of 'What's my line?' game, where each student 'signs on' as a god or goddess.

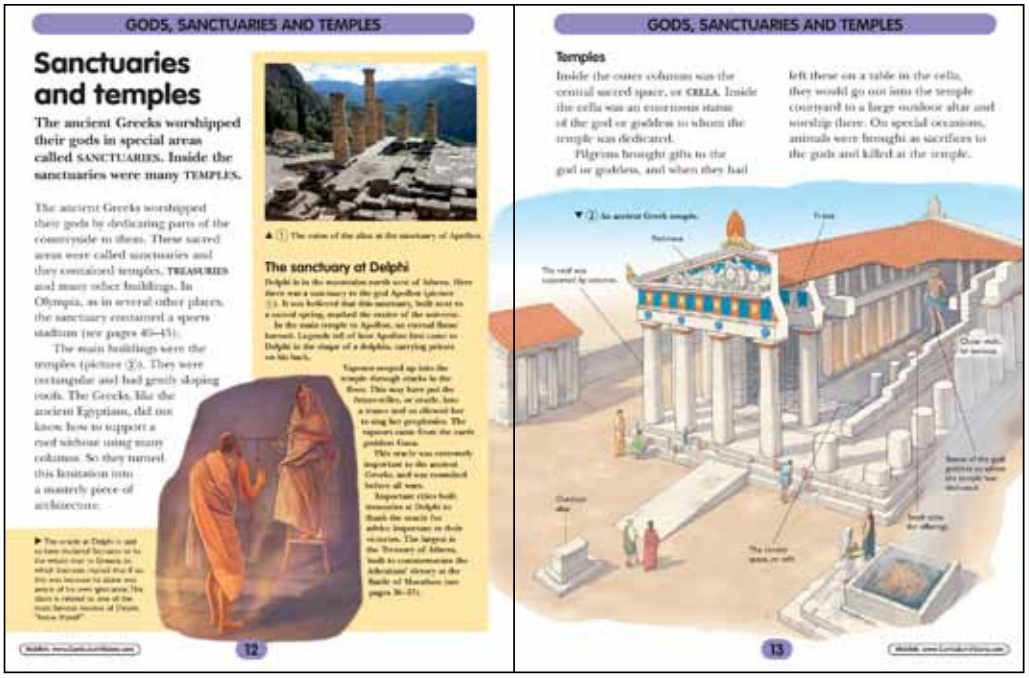
As a result of this game, the students will have to have done a lot of research.

The rest of the class will also have had to research every deity or they will not know what the clues being given out refer to.

You could invite each god or goddess to sign in on the board with, for example, a letter from their name written in Greek and start from there.

Spread 5 (pages 12–13)

Sanctuaries and temples



Whiteboard pictures

5

We have already introduced the idea of sanctuaries and temples, but here we concentrate on these, the most complex of all Greek institutions.

The sanctuary was a large area which contained all of the elements associated with religious activity. These were not just temples, but included theatres and games areas (stadions, from which we get the word stadium), gymnasiums, treasuries and lodging houses.

Some temple complexes were built on hills and are called acropolises (the best example being Athens). Those in the countryside are quite different and enclosed large numbers of trees (the best example is Olympia).

Each sanctuary was unique in layout and in many ways controlled by the available landscape opportunities. For example, at Delphi, which is in very mountainous country, the sanctuary stretches up the mountainside in terraces, with the stadion high on the slope, the theatre below this, the main temple one terrace further down and the treasuries below that again.

At Olympia the land is gently undulating, so a large area could be used, and olive groves were set among the buildings. There was no large city surrounding Olympia, nor Delphi.

In Athens, the original hilltop defensible city was the site for the sanctuary. Acropolis means the high

city. As the city grew, the population could no longer be fitted in to this quite small hilltop and so the population moved to the low ground around the hill and the hill became reserved for the sanctuary.

The temples mostly had the same design. This was, in part, influenced by the architectural difficulty of arching over a large space. As the true arch had not yet been developed for buildings, the only way to hold up a large roof was to use many columns.

Two sets of columns were used, one around the perimeter of the temples, and the other around the inner central hall, called the cella. Sometimes the back of the cella was also the treasury, sometimes treasuries were separate buildings. In Delphi and Olympia the treasuries were separate because people from all cities came to worship and they didn't want the treasure of one state mixed up with that of another.

The cella contained a colossal statue of the god to whom the temple was dedicated.

The main decorative features were on the outside and consisted of the triangular roof space – the pediment, and the space along the roof line – the frieze.

These spaces were fitted with scenes of mythology related to the god concerned. They were, in effect, the ancient Greek equivalent of the stained glass in a church. Everyone knew what the stories were about, and it was helpful in an age where most people could not read or write.

Outside the temple was a place for making sacrifices. These were not human sacrifices, but usually food; animal sacrifices mainly being confined to festivals.

Small clay votive offerings were also common and are among the most varied artefacts found at a temple site.

Click on this picture of the oracle for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this temple picture for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 12 and 13** of *The ancient Greeks*

Be an oracle

Imagine you are the oracle at Delphi. The chief general of the Athenians is approaching and he will want to know whether he would win a battle that will soon occur.

You always need to be right. If you give an answer that can be taken more than one way, the chances are that people will come back again and deposit more money in your treasury.

Write a speech that will tell how the battle might go and who might win. Include a sentence that says that assistance may not come in time (which gives the general an excuse for blaming someone else if they do not win the battle).

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

Teacher's sheet

Based on **pages 12 and 13** of *The ancient Greeks*

Be an oracle

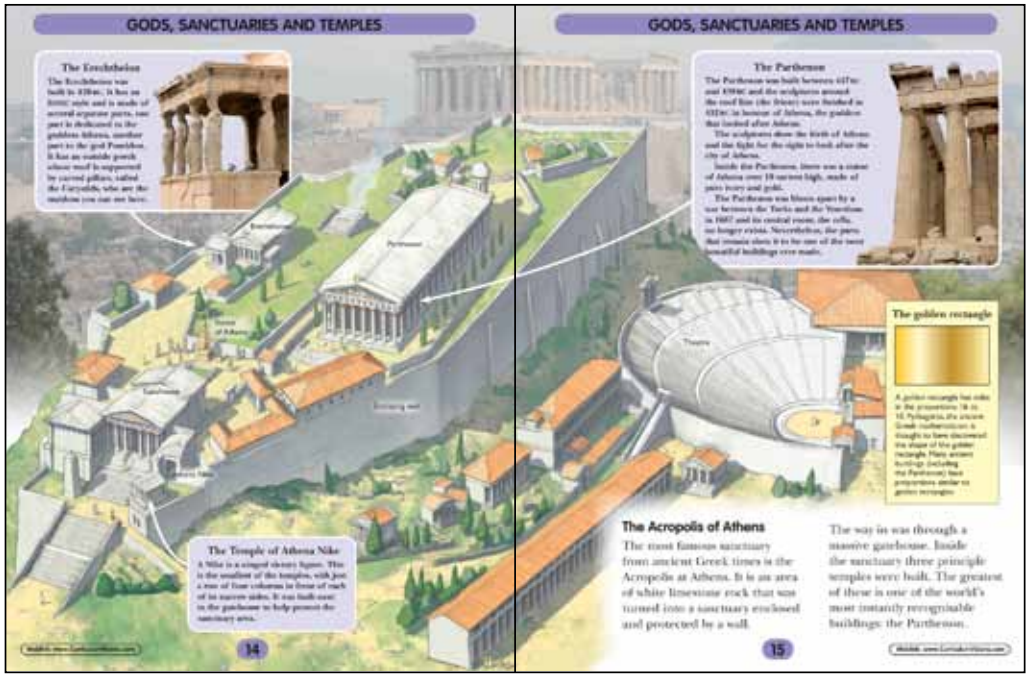
Here the students can act out the role of the oracle at Delphi.

The job of the oracle was to predict the future in such a way that the listener had the opportunity of several interpretations and they could choose from it whichever interpretation they wanted.

You can combine this exercise with role play and literacy, as students will have to write down what they are going to say before they begin their play.

Spread 6 (pages 14–15)

Sanctuaries and temples (continued)



Whiteboard pictures

6

This spread is a continuation of the sanctuaries and temples theme, but focuses on the 3 ha acropolis at Athens, the Acropolis (capital A).

You may wish to lead students around this area (on the subscription part of **www.curriculumvisions.com** there is a video which does this).

It is probably worth leading students in up the long flight of immense steps that lead to the gatehouse.

The gatehouse is called the Propylaea. On the right is the smallest of the temples, the temple of Athena Nike. You may, as a diversion, want to talk about Nike as a god and relate it to the use of a well-known modern trademark.

As pilgrims went under the gatehouse they would have seen a levelled off hilltop space dominated by a colossal statue of Athena.

To left and right there were the two main temples, each enclosed by a walled courtyard.

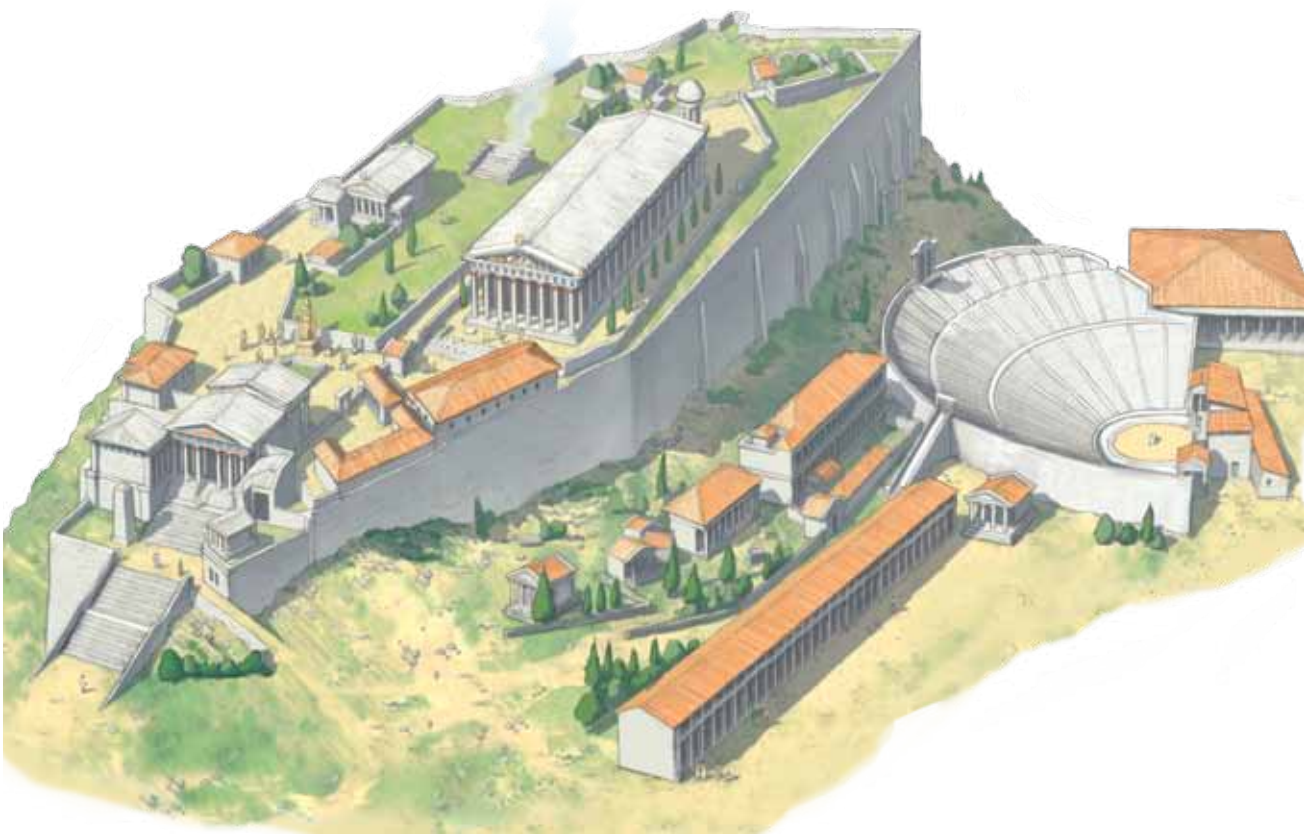
The main temples were designed under the direction of Pericles and are of the Doric order, with tapering columns and simple tops. The largest, and most imposing, is the temple dedicated exclusively to Athena, the Parthenon. This is an immense building, shown close-up on page 6. Here in this reconstruction it is complete.

The temple on the left was shared between gods and is called

the Erechtheion. As part of its construction, an external portico was built, the columns being in the shape of maidens. These are the Caryatids. It is a small temple, built partly in the Doric, partly in the Ionic order.

Temples were built on a geometrical plan known as the Golden Triangle. You could use this as a link to mathematics.

Below the Acropolis is the theatre. It was built here because it was part of the sanctuary, and also because Greek open amphitheatres could only be built up against steep hillside hollows as they use the landscape as a supporting structure.



Click on this picture of the Acropolis for an enlarged view suitable for whiteboard projection. Then click the close button to return.

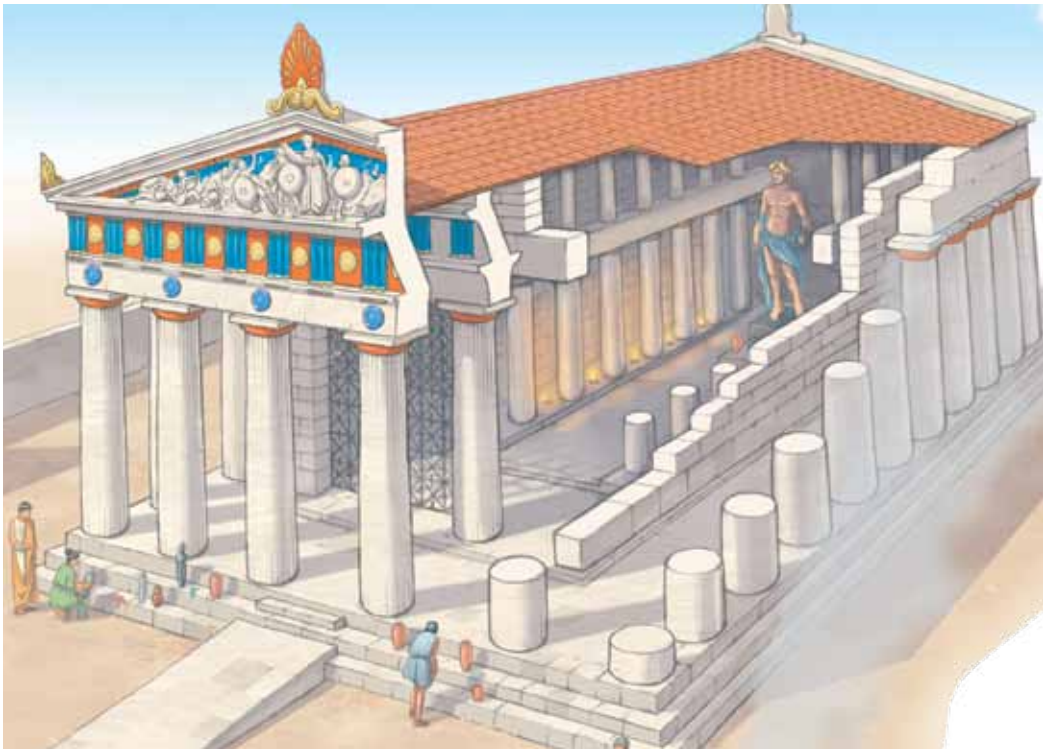
Click on this picture of the Caryatids for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 14 to 15** of *The ancient Greeks*

Make a model Parthenon

The main building of the Acropolis at Athens was the Parthenon, a temple dedicated to the goddess Athena.



Get a packet of straws and cut them down to make the columns for the inside and outside of the Parthenon. Use the picture above as a guide.

The base is made of two sheets of polystyrene 'ceiling' tile. The column straws can be pushed into this (you may need a skewer to make the hole first). Remember that the Parthenon was built with 8 columns on the shorter sides and 17 on the longer sides.

Inside, the cella was surrounded with 3 columns on the shorter side and 9 columns on the longer sides. The side facing the entrance had no columns.

You can make a roof of ceiling tiles as well. First put a piece of ceiling tile on the top of the columns. Then cut two shallow triangles to make the pediments and stick these to the roof plate. Place two pieces of ceiling tile on to the triangles to make the 'tiled' roof.

You can use watercolour paints on ceiling tiles if you want to colour your model. Cut two pieces for the roof and two more pieces that are shallow triangles for the ends.

Make a model Parthenon

If students want to do a constructional project, then a temple is an ideal simple model to make.

Resources

Some ceiling tiles (or failing that sheets of double walled corrugated cardboard, the sort used to make strong boxes) and some straws.

Some students may wish to add a colossal figure of Athena inside. A small mirror placed on the floor of the cella will represent the reflecting pool in front of the statue.

As students are making the model you can talk about the Golden Rectangle and make sure they are getting their proportions correct. All columns should be equally spaced.

The Parthenon is 30m by 70m and the columns are just over 10m high.

Chapter 3: Daily life

Spread 7 (pages 16–17)

Daily life in ancient Greece

Whiteboard pictures

7A

7B

Of course, daily life did not revolve around the temples. Daily life revolved around getting food to eat, clothes to wear and so on. So the focus of ancient Greek cities was the marketplace, called the agora.

Students might need to be told that it was definitely a time of 'the woman's place is in the home' and women did not go out to do the shopping, but supervised indoors. The men and slaves went to the market.

The agora consisted of both formal and informal shopping. The formal shops were lined up inside a long building with open fronts, called a stoa. Then there were stalls placed in the main open area of the agora.

In Athens the agora occupies a spot below the Erechtheion and although much of it has been Romanised, the basic layout is still very clearly seen.

Ancient Greek homes varied with status. On the spread the home of a wealthy citizen has been shown because it gives all of the features that could be part of Greek lifestyles.

The house was built around a courtyard for a number of reasons. Of course there was privacy and security to be thought of, but the courtyard also gave shade in the

heat of the summer and kept off the chilling spring winds.

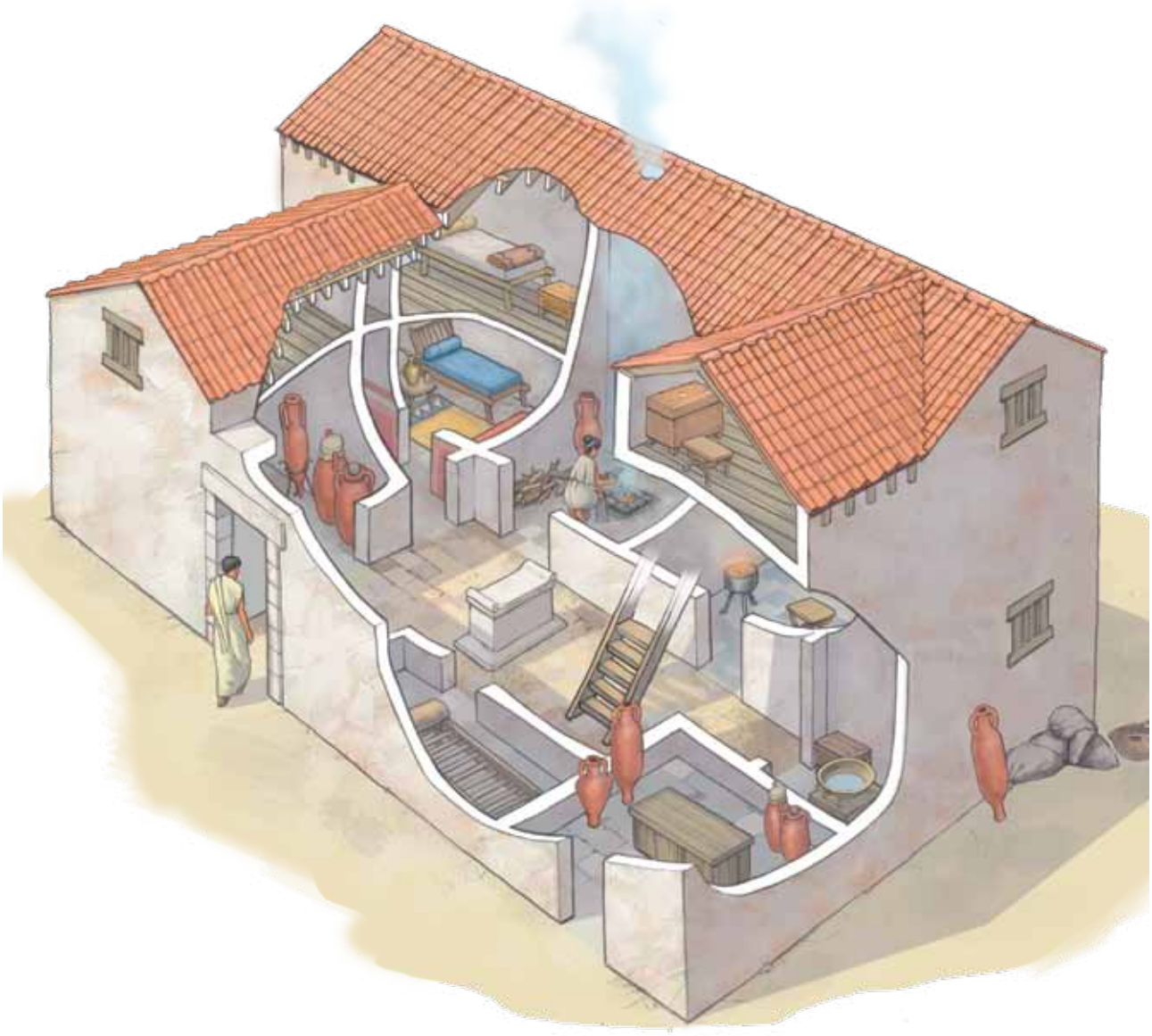
In the middle of the courtyard there was an altar. Then there was the kitchen and storeroom (notice the amphorae, also used by the Romans) and the bathroom – yes they had one. Dining was in the dining room or al fresco.

The main family rooms were on a second floor.

People gathered around the courtyard most of the time. In an era before TV, the main form of entertainment was the telling of myths and fables, for which the courtyard was well suited.

As with most other ancient civilisations, most people ate what was effectively a vegetarian diet. The main oil was olive oil, prepared from squashing olives grown in the fields. Milk from goats and sheep made up feta cheese, and for those by the sea there were plentiful fish (but as this is the Mediterranean, the fish included anchovies and sardines, rather than cod, so if you are thinking of a Greek lunch or Greek day, think of getting students to bring these in. You can also combine this with science to ask if the Greeks had a healthy diet. Olive oil is especially good in being full of polyunsaturates, while the sardines and anchovies contain Omega 3. Without much meat in their diets, the chances of cholesterol problems would have been low.

It is also worth discussing how the ancient Greeks preserved their food from the summer harvest through the winter season, by making cheese, drying grapes, pickling olives and salting fish. These were kept along with dried beans and cereals.



Click on this picture of a house for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of an agora for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 16 and 17** of *The ancient Greeks*

A Greek lunch

This lunch can be made at home using ingredients that were around in the time of the ancient Greeks.

Here are two courses you have made in small bowls with tightly sealing lids. You can then bring them into school and have them for lunch (especially if you are having an ancient Greek day).

They are very nourishing and healthy.

1. The first course is based on Feta cheese.

Feta is an ancient cheese made from goat's or sheep's milk and largely made by farmers whose herds roam the mountains. It is cured in barrels of salt water.

You need a slice of feta cheese. Put it in a small bowl and cover with extra virgin (Greek) olive oil. Add a sprinkle of oregano. A few stuffed olives can also be added to this dish.

The ancient Greeks had grapes and olives, melons and honey, peaches and pears. They also had nuts, such as almonds.

2. The second course is based on Mediterranean fruits and nuts or fish.

Either:

In a bowl put some chopped melon, some grapes, and chopped up pieces of peaches and pears. Sprinkle on some finely chopped almonds.

The ancient Greeks would have used honey and wine, but instead, use the syrup from a can of fruit.

It is best when cooled in a refrigerator, but it will be fine eaten in a classroom.

Or:

If you wish, you can have a course made from fish. You will need some anchovies or sardines. These can be eaten with a salad that has grapes and stuffed olives in it, and the salad liberally covered with olive oil.

A Greek lunch

Using the worksheet

Greeks connected food with religion. Meat was a particular problem because domesticated animals were used as sacrifices to the gods. So at least a portion of anything they ate had to be a sacrifice. Wild meat was different, so game could be eaten readily, but was, of course, less readily available.

Greeks did not think of all vegetables as being equally fit for eating either. The climate makes it possible to grow a wide variety of beans and peas, but some ancient Greeks would not eat beans for religious reasons. This could have led to an unbalanced diet. Again, as food was connected to the gods, it became mixed up in rituals.

The main foods were wheat (for those who could get it, for much of it had to be imported), barley or millet. For cooking and baking, olive oil was used to help the vegetables slide down. Weak wine was used by everyone as the alcohol killed germs. Water was not particularly safe to drink. Most Greek cities were close to the sea and they had a large amount of fish (anchovies, sardines etc) in their diets.

Greeks were interested in combining sweet and sour flavours in very interesting seasonings. Fish was eaten a lot as well as oysters, mussels, lobsters, poultry, pig, lamb, birds, ducks, cheese, olives, onions, lentils, peas and beans. Coriander, cumin, oregano, dill, parsley, mint, pinecone and poppy seeds, fennel and aniseed are among the most famous herbs.

The wealthy men gathered in the late afternoon to talk and eat into the night. It was called a symposium. So you might care to get children to imagine they are eating towards the end of the day, relaxing and chatting about politics and other affairs about which they could all discuss. Note that women were not allowed in a symposium, but you can ignore that rule for classroom purposes.

Name:..... Form:.....

Based on **pages 16 and 17** of *The ancient Greeks*

A Greek recipe – humus

You may want to make a Greek dish for your lunch. You may care to make humus, a creamy garlic dip. It is a dish made in much of the eastern Mediterranean.

How to do it at home:

Crush four cloves of garlic.

Put a can of chickpeas in a food-processor (but not the water they came in).

Add the juice of two lemons (or the equivalent from a bottle).

Set the food processor on 'blend' and it will eventually turn creamy.

Now add 100ml of virgin olive oil (better use the Greek sort!). Carry on blending.

Now add the garlic.

Blend again then serve in small tubs. It is spooned on to fresh bread. Use a good heaped spoonful!

If you really cannot make the recipe, then go to the supermarket and buy some humus (you will find lots of flavours) and a baguette to eat it with.

A Greek recipe – humus

Background

This simple recipe can be made by parents at home, or you could demonstrate it in class.

It is a very easy thing to make and can even make boys take an interest in preparing food.

It is also a potentially useful cross curriculum topic with science (unit 3B *Food, teeth and eating*; 5A *keeping healthy* and 6B *Microbes*).

Humus may look like a creamy liquid, but actually it contains a large amount of well balanced nutritious food.

The chickpeas and bread contain slow release carbohydrates and so stop you feeling hungry for a long time. There is also a lot of plant protein (and so it is a suitable vegetarian food).

It is also full of fibre for roughage.

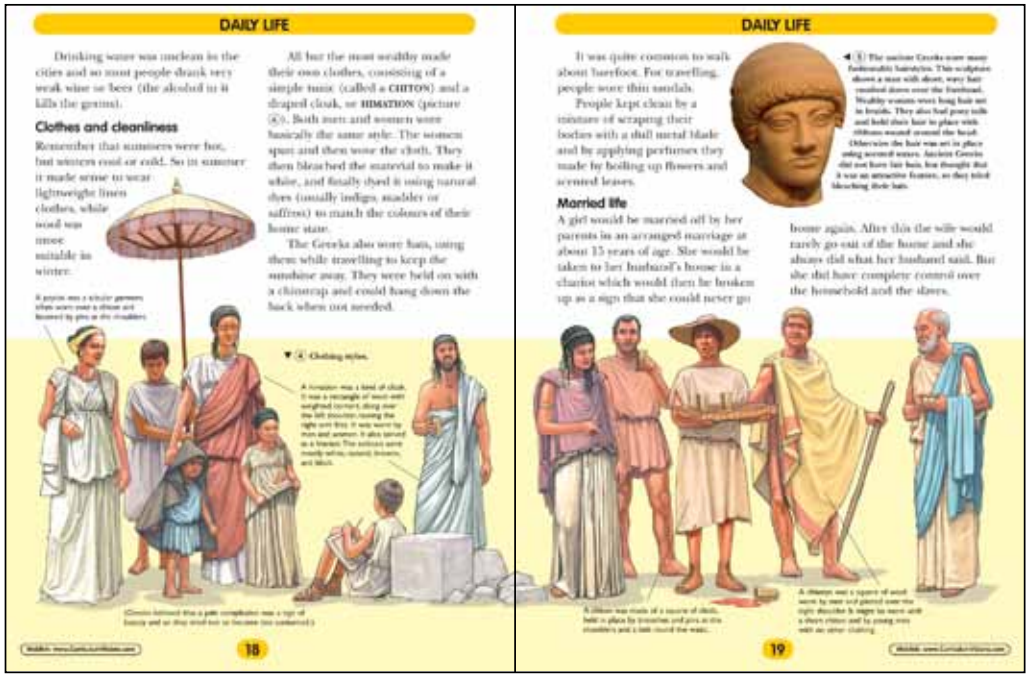
The fat in chickpeas contains Omega 3. Olive oil is a mono-unsaturated fat and it also contains antioxidants.

Microbes

Humus will go off just like any other fresh food, so it should be kept in the fridge and eaten within a few days. Notice that the lemon juice, which is an acid, acts to slow down the growth of microbes.

Spread 8 (pages 18–19)

Daily life in ancient Greece (continued)



Whiteboard pictures (1)

8 A

8 B

8 C

8 D

Whiteboard pictures (2)

Drinking water was a problem for most ancient Greeks. They polluted their water by having toilet areas too close to streams, and although they did not know the reason the water was unsafe, experience taught them it was. So they had to find a way of sterilising the water and for this they used alcohol, making very, very weak wine or beer – drunk by all ages.

The ancient Greeks were sophisticated dressers and those with enough money were keen on fashion, cleanliness and a good body smell.

The ancient Greeks learned about perfumes from the Egyptians. The lily and the rose were the most popular bases for perfumes, the oil made from their petals being added to a 'carrier' of olive oil and almond oil. Both men and women used perfumes lavishly, before and after baths, during the day and on all parts of the body. When Alexander the Great brought Egypt into the Greek empire in the 3rd century BC, the use of perfume and incense from this traditional source became even more widespread in Greece. The Greek Theophrastus of Athens even wrote about the effect of various scents on our moods. He also researched how we perceive scent, and noted the connection between the perception of odours and taste (link to science).

In the ancient Minoan civilisation women wore their hair long with elaborately fashioned locks, using this in place of a wedding ring!

During the classical period women wore their hair long except when they were in mourning, when they cut their hair short. Slaves wore short hair.

Before the 5th century women's hair was allowed to fall over the shoulders and the back. It was often fastened by a headband or diadem. After the 5th century BC women used buns, headbands, scarves and hair covers. During the Hellenistic period the hair was artificially waved and curled.

Ancient Greeks liked light skin rather than the suntanned look many people now prefer. But it was for the same reason: if you were pale it showed you were high status and could sit in the shade; now if you are tanned it shows you have the money to stay in the sun.

The Greeks worshipped Aphrodite because they felt she was in control of beauty and desire.

Ancient Greeks used honey to moisturise their skin. Olive oil was used to give the skin a shine. Ground charcoal could be mixed with olive oil for eye shadow and reddening could be used for rouge. Reddening can be mixed with bees wax and olive oil for a paste to use on the lips. They also used white lead for making their skin appear lighter (although we now know this is a poison, the ancient Greeks did not).

The Greeks were clean people and used olive oil and scrapers to clean themselves. They also used communal baths. The ancient Greeks had not developed soap – that was a Roman invention.

Clothing consisted of simple garments, based around a tunic and a shawl. Style was given to them by the way the material was gathered up using brooches and belts.

Click on this picture for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture for an enlarged view suitable for whiteboard projection. Then click the close button to return.

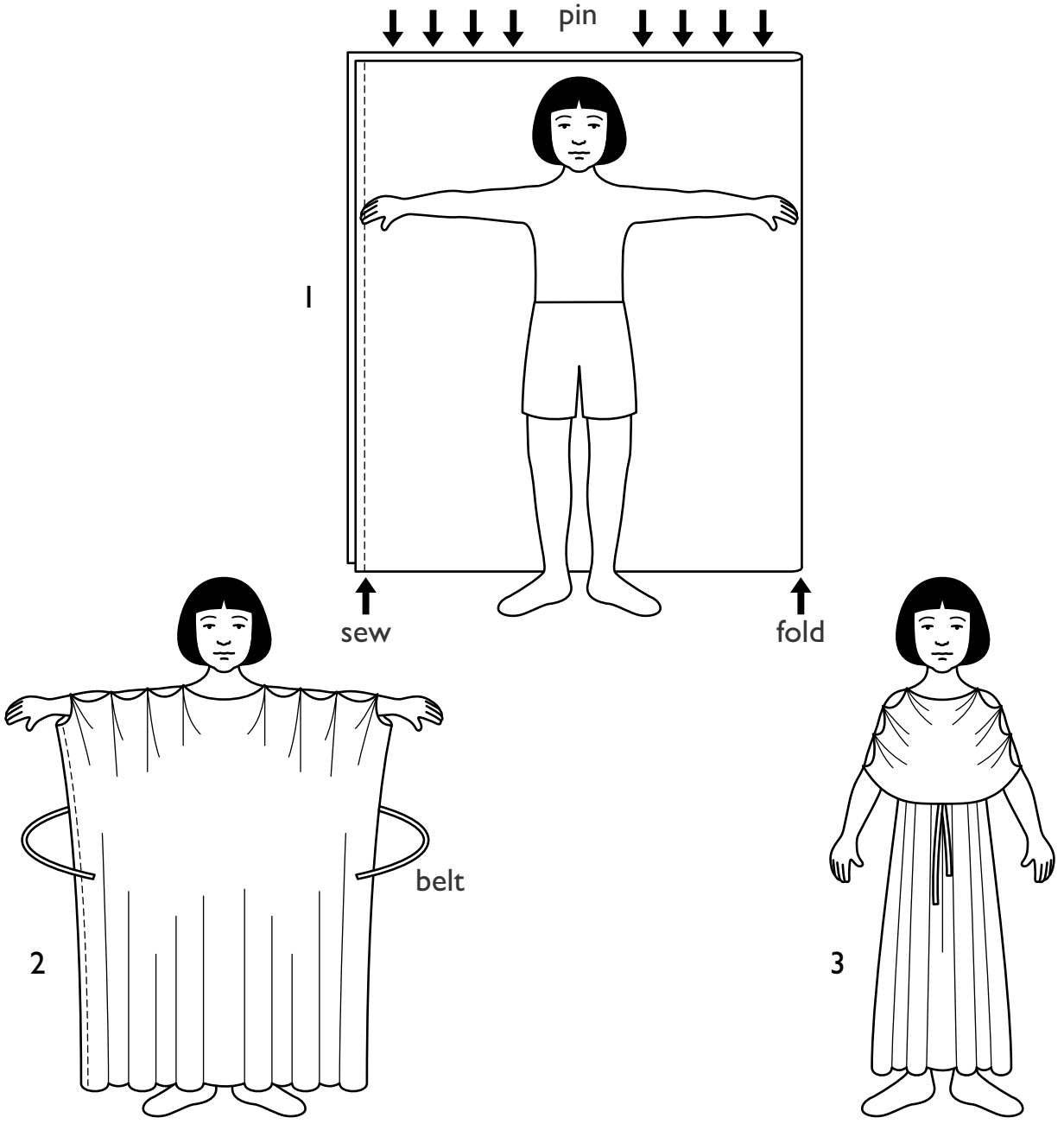
Name:..... Form:.....

Based on **pages 18 and 19** of *The ancient Greeks*

Make a chiton

The chiton was the basic tunic, worn by both men and women. It was like an overlength T-shirt, and if you have older brothers or sisters that will lend you theirs, then you can do that – provided it comes somewhere down around your knees.

Otherwise you need to make a tube of material from part of an old sheet. The top edge of the tube is fastened with safety pins, leaving a head hole. The arms come out of the ends of the top, and the whole thing can be fastened with a belt.



Make a chiton

Background and practicalities

A chiton is the basic piece of clothing, but is harder to make than the peplos or chlamys.

If you have lots of assistance, then you can get help making some, otherwise an oversize T-shirt will do, giving the chance to make a peplos for girls and chlamys for boys to go over the top and so not spend too much time on layers of clothing.

Notice in the drawing in the student book that some chitons are worn long and others worn short.

Name:..... Form:.....

Based on **pages 18 and 19** of *The ancient Greeks*

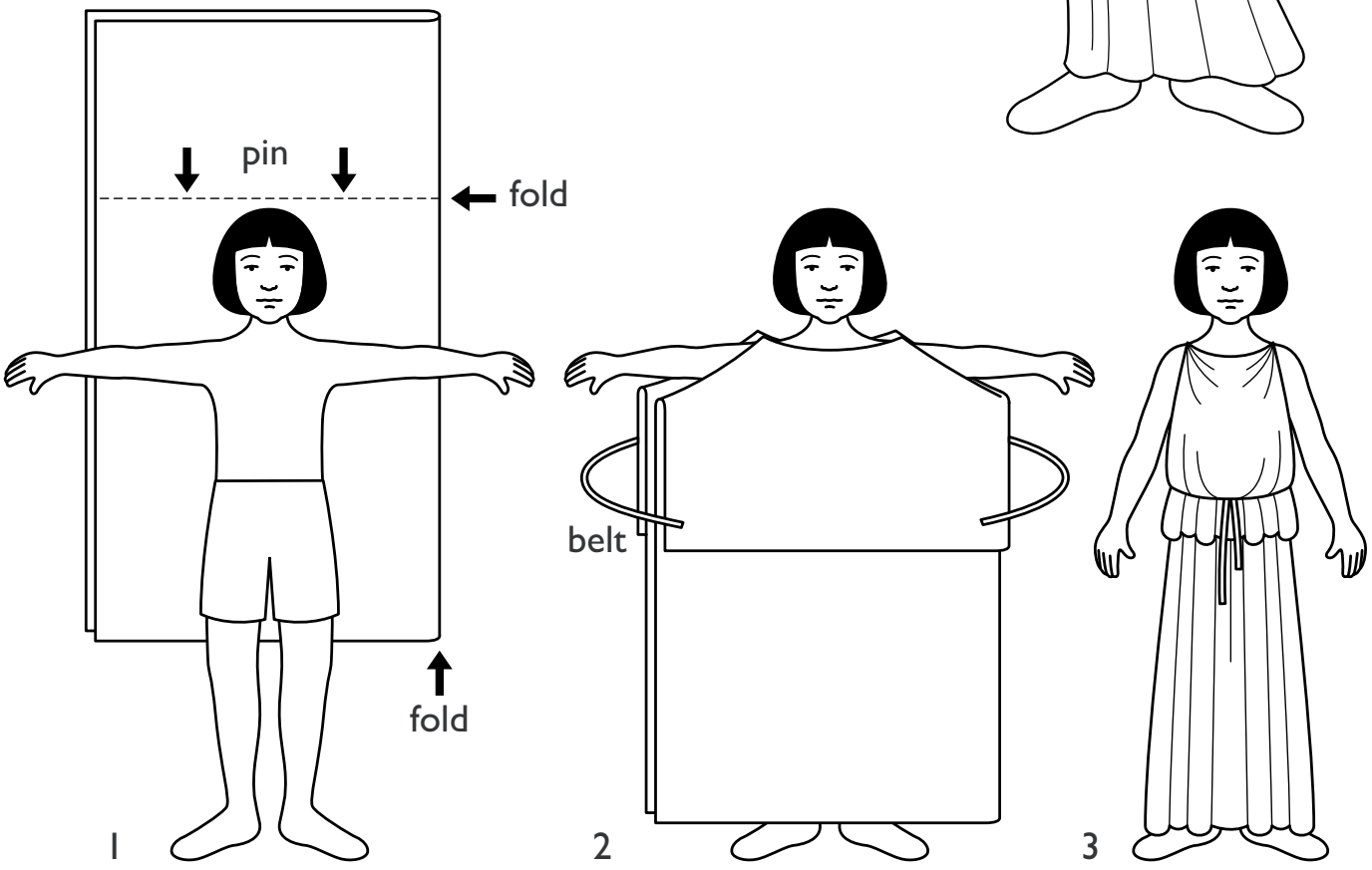
Make a peplos

A peplos was a kind of dress worn by women above the tunic (chiton). It is made here from a bed sheet and some pins.

Fold the bed sheet in half, and add safety pins at the two points shown in the diagram. Then fold the top third down over the outside to hide the pins.

Get an assistant to help put your head through the gap between the two pins, and your arm through between the fold and the second pin. Where the other arm comes out, fasten the peplos with bulldog clips or safety pins to close the gap.

Tie it all up with a belt at the waist. Pull part of the front section up and then let it fall over the belt.



Teacher's sheet

Based on **pages 18 and 19** of *The ancient Greeks*

Make a peplos

Background and practicalities

The peplos is a good girl's dress to make. As with the chlamys (see next spread) it can be made with a bed sheet and some safety pins or bulldog clips.

It is more complex than a chlamys and takes longer to fasten up and a bit of practice is needed. This is where some classroom assistants or some helpful mums who could come in to class for an hour or two would be most useful. They (and you) can dress up, too.

Because all of these items are made with old sheets and safety pins, it should be possible for most of the class to find the materials. Stress to parents that old, thin sheets would be better than newer ones as they will fall more easily as clothing.

Name:..... Form:.....

Based on **pages 18 and 19** of *The ancient Greeks*

Make a chlamys

A chlamys was a kind of cloak worn by men and open down one side. If made of lightweight materials, it gave good ventilation in the heat of the summer.

You need an old double sheet.

Hold the sheet half way down and bunch it up. Use your right hand to throw the upper half of the sheet over your left shoulder, but keep hold of the bunched up middle with your left hand, bringing it up to your shoulder so that half of the sheet is hanging in front of you and half behind.

Get an assistant to bring one corner of the sheet that was thrown over your back across your right shoulder.

With a large bulldog clip, fasten this part of the sheet to part of the edge of the sheet hanging in front of you.

The sheet is now over your left shoulder and across your back, but your right side is free of the sheet.

Bring the bulldog clip (our version of a brooch) up near the top of your shoulder and let the sheet hang, as this picture shows.

You can use a second bulldog clip to hold the lower part of the sheet together if you want, but the Greeks didn't bother.

Teacher's sheet

Based on **pages 18 and 19** of *The ancient Greeks*

Make a chlamys

Background and practicalities

In early ancient Greek times, the chlamys was worn over a tunic by the more wealthy men (and so to some extent was like a Roman toga), but in the democratic society of Athens, the less well off could not afford the tunic as well, and so in later ancient Greek times, the better off stopped wearing the tunic and instead, in warm times of the year just wore the chlamys.

In the classroom context it would obviously be more appropriate for the chlamys to be worn over a T-shirt and shorts.

Because it is such a simple item of clothing, you might consider having several old sheets to hand for those students who did not manage to get anything made at home. The chlamys can be draped over the left shoulder and clipped over the right really quite quickly and easily and stops anyone feeling left out.

Name:..... Form:.....

Based on **pages 18 and 19** of *The ancient Greeks*

Make a votive offering

Votive offerings were small models of the god or goddess the worshipper had come to pray to.

Make a votive offering to take to the Parthenon.

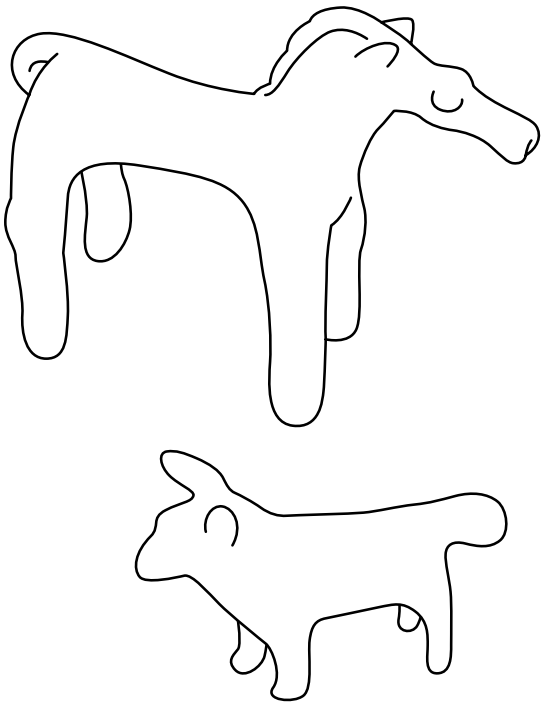
When pilgrims went to the Parthenon in the Acropolis at Athens, they often took with them a small statue they had made representing the goddess Athena, or something they would have liked to have sacrificed to the goddess, for example a goat. They then placed this on the steps of the temple. Countless thousands were made, of which some still survive.

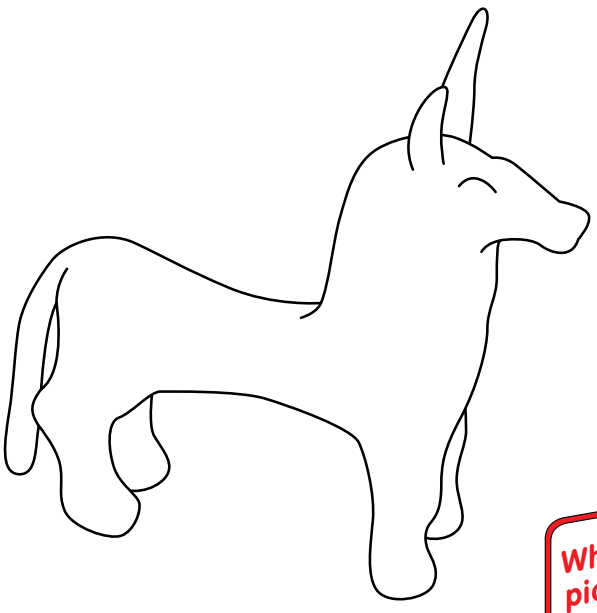
To make a votive offering you simply need some Plasticine.

Shape the Plasticine in the form of the goddess Athena or an animal. Find a painting or sculpture of the goddess (there is one on pages 10–11 of the student book and your teacher can show you one on the whiteboard or computer).

You can paint the offering in red, brown or black.

If the class makes a range of votive offerings they can be placed on a ledge below a large picture of the Parthenon in the classroom, or in the school's display area.





Whiteboard pictures (2)

Make a votive offering

Background

A votive deposit or votive offering is an object left in a sacred place for ritual purposes.

Such items are a feature of modern and ancient societies and are generally made in order to gain favour with supernatural forces. While you are discussing Greeks, you might point out that the coins thrown into a wishing well are modern votive offerings.

Votive offerings were of many kinds. The ones remaining at the Acropolis in Athens include a man carrying a calf across his shoulders, a horseman, a hunting dog and the head of a youth. Typically, people would make small animals in clay and leave these as symbols of the sacrifice of the real thing.

You might also like to point out that the wooden horse in the story of Troy was a votive offering to Athena (although, of course, it turned out to have other purposes). The Troy story is described at the subscription part of the **www.curriculumvisions.com** web site in the ancient Greeks introduction.

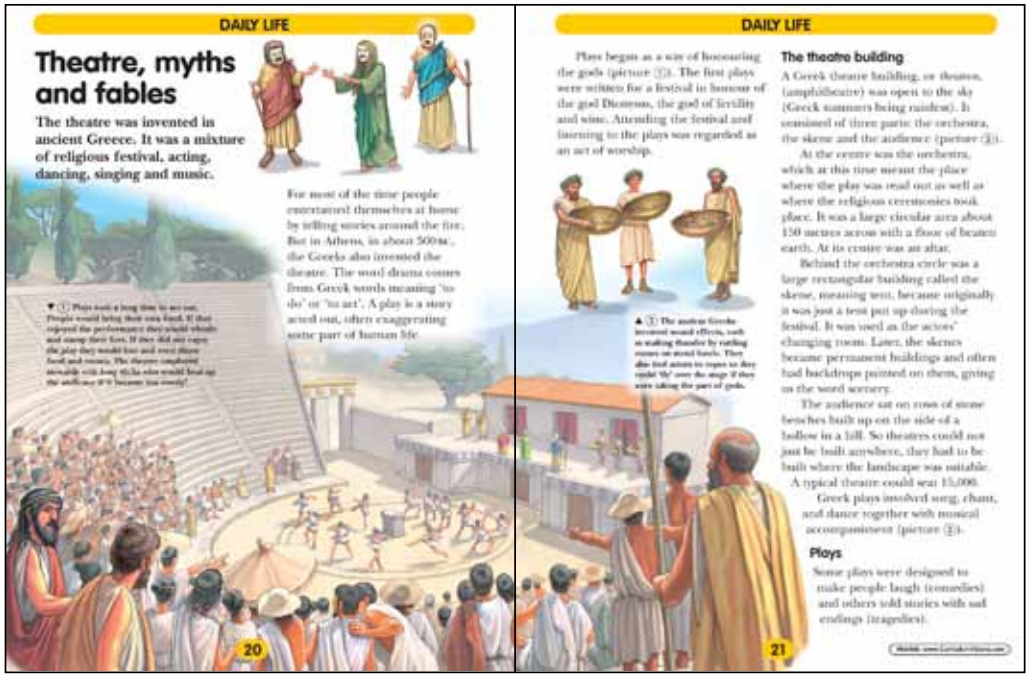
In fact, you could say that anything, large or small, left within the sanctuary was a votive offering.

Please show the votive offerings on the next page to the students so they can decide how to proceed.

Click on this picture of votive offerings suitable for whiteboard projection. Then click the close button to return.

Spread 9 (pages 20–21)

Theatre, myths and fables



Whiteboard pictures

9

The Greeks invented the theatre and saw it as a natural extension of the religious act of worship.

This spread focuses on the nature of the theatre building and the masks and other apparel the actors used.

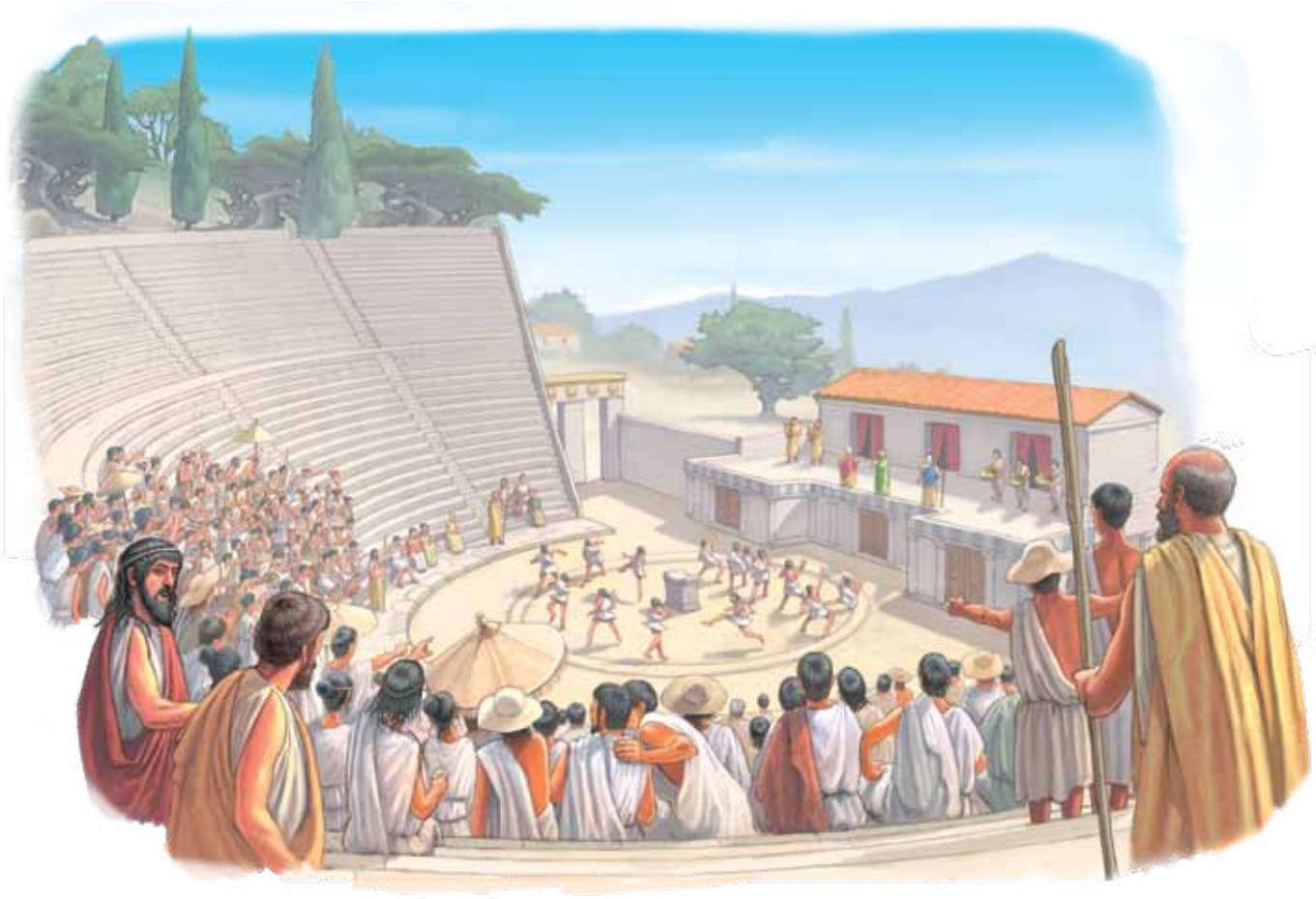
Students might take an amphitheatre for granted today, but it was an innovation in ancient Greek times. But they couldn't build a steep back made of terraces of stone seats without some structural help. Today we might use a steel frame, but without such advantages, the Greeks used the support of the natural landscape and built in hillside hollows. Students can see this in the diagram if they look carefully.

The rows of seats were not all the same: the seats lower down were bigger – they were the posh seats. The seats behind were smaller and rose more steeply – these were the cheap seats (the 'gods' in Victorian theatre speak).

In the centre of the amphitheatre was a large dirt covered circular space – the orchestra, and in its centre an altar. This was because the theatre and the plays were part of the religious ceremonies to the gods.

Across the open space was the building called the skene (from which we get the modern word scenery). The skene was low – the audience was meant to see the landscape beyond and think of it as part of the theatre.

On this spread you can see some of the actors with face masks to tell the audience who the actor was meant to be, as the same actors often played several parts in the same play.



Click on this picture of a theatre for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of actors for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 20 and 21** of *The ancient Greeks*

Make a mask

You can make a mask and then put it on while you act out an ancient Greek fable.

If you go to a carnival store or other place where you buy things for parties, you will be able to find some simple masks. Don't worry if the mask is for Halloween or something else. You may also be able to buy blanks.

You are going to use this mask as a start for making something more suited to the ancient Greeks.

To do this you need to make up papier mâché (strips of newspaper soaked in warm wallpaper paste). You place the strips of soaked paper over the mask to build up a new shape. At the end, you use plain white paper. This will be the base on which you can paint your own colours.

The ancient Greeks made up masks which told the audience which character they were playing. So, before you make a mask, you must know the story you are going to tell.

Your teacher will have some stories for you. Then you can add a smile or a look of sadness, or whatever you need for your mask.

Teacher's sheet

Based on **pages 20 and 21** of *The ancient Greeks*

Make a mask

This activity belongs to this section, the theatre section and the act a fable section.

The fables you need are given on pages 90–92. You can print and distribute different fables to the class.

There are many ways of making a mask, but masks from party shops can be very cheap and will ensure that you have the correct shape and a piece of elastic to keep it on.

It is also possible to use cardboard plates and paint a mask on to these, but it really is not very lifelike and a good mask will add to the interest.

You may want to build these three spreads into a project, where by the students read up about fables and then choose one and finally act it out in front of the class.

Fables are preferred to myths, for they are shorter and do not need the complexity of learning and cooperation that a myth would incur.

If students don't like any of the fables, you can suggest they make up their own tragedy with a sad ending, or a comedy with a happy ending.

Whatever they choose, they will need the mask painted up after they have decided on the story.

This is an excellent project for late morning on your ancient Greek day with performances from as many students as you think appropriate. Some other students could make up the chorus.

At this point they will all be in some form of Greek costume anyway and so will be much more into the scene for acting.

Spread 10 (pages 22–23)

Theatre, myths and fables (continued)


DAILY LIFE

Tragedies were more popular. Most Greek tragedies are based on mythology or history and deal with characters' search for the meaning of life and the nature of the gods. Historical plays were often based on stories involving wars between the Greek cities and their Persian neighbours. In these stories the hero saves the city, but dies in doing so.

Actors

All of the actors were either men or boys. They would also play the parts of women. The story would also have a narrator or a chorus, who carried the story on when the actors were not speaking.

In 534BC, a man called Thespis was the first to speak and act as though he were the character, rather than just recite the words. This is why Thespis is thought of as the first Greek 'actor' and why actors today are sometimes called thespians.

Masks

The same actor might also play several parts, showing which part he was playing by changing masks. The masks were made of linen or cork. A double mask is still the symbol for the theatre.

Playwrights

Many people must have written plays, but much of their work has been lost. The most famous ancient Greek playwrights are Sophocles and Euripides.

22

DAILY LIFE

Sponsors

Putting on a play, making the costumes and masks and so on was an expensive business and so the wealthiest citizens sponsored the events by providing money. Sponsorship is still common today.

Myths and fables

Myths and fables are stories handed down by word of mouth over many centuries. Myths are stories about the fantastic exploits of gods and heroes. Fables, on the other hand, are gentler stories, usually involving animals, and designed to point out a truth – or moral – at the end. The most famous are called *Aesop's fables*, possibly written by Aesop, a slave and storyteller living in ancient Greece in the 6th century BC.

Today we think of a hero as somebody who does something dangerous to help somebody else. But Greek heroes were not at all like this – although they had great courage and strength, and were favoured by the gods, they were a pretty selfish bunch.

The story of *Jason and the Argonauts* is a classic myth that was written by Apollonius of Rhodes in the third century BC. He was not the first to tell the story, but his version is the best known today (see page 24).

▲ ① This is the famous theatre at Epidaurus. It was part of a temple sanctuary. It could hold 14,000 people. The seats in the lower part are more evenly while the upper section has smaller seats (the cheap seats). As a result, the top half is slightly steeper than the bottom.

23

Whiteboard pictures

10A

10B

10C

This is the second of the four pages used to talk about the theatre.

Students might like to work on some of the parts, or be the audience that boos if the acting is no good. Or they might like to be the chorus.

There is surprisingly little to tell us what actually went on. For example, we know only of the remains of three playwrights to write tragedies Aeschylus – 525–456 BC – who probably wrote 80 plays of which just 7 survive. Euripides – 480–406 BC – who probably wrote 90 plays of which just 18 survive. The most famous is Sophocles – 495–406 BC – who probably wrote 100 plus plays, of which again, just 7 survive.

We have evidence of just two comedian writers of which the most famous is Aristophanes – 448–338 or 380 BC who probably wrote 50 plays of which 11 survive.

A few people, such as Aristotle also wrote descriptions of what it was like to be at the theatre. Then there are the theatres themselves and paintings on vases showing the acting.

What students should realise from this is that what we say about the theatre is largely made up and is supposition.

The theatre stemmed largely from the fact that Greeks thought of gods in human terms – and these gods held grudges, fought with each other and so on, and as they did so humans were pawns in their fights. This all led to great scope for plays.

Drama focused on human struggles, but with a 'supernatural' element.

Greek theatre was performed only on special occasions, or festivals, largely when the god of the theatre – Dionysos – was worshipped.

Interestingly, playwrights seem to have competed to be the best, rather like winning an oscar today.

All plays had a chorus with singing taking place most of the time, using a chorus of between 3 and 50 men (women could not take part in the theatre). The members of the chorus not only sang, but also danced about. The point of the chorus was to carry the story, like a narrator, and spell out what was going on to the audience (as if they didn't know already).

Greek tragedies were all about violence and death, but were concerned with the ethical point of view of the characters, for this was a religious play.

At first plays just had two actors, but Sophocles introduced a third.

Comedies were introduced into the theatre much later on. They did not talk about gods, and concentrated on current politics, so they were really satirical.

The relation of the theatre to religion is that the playwrights had to ask the religious leader to provide the chorus. But the actual expense was carried by wealthy citizens, just like sponsorship today. The state paid for the buildings.

Nothing is known about what the music that accompanied the play was like, although it was probably played by a flute or a lute.

Click on this picture of a theatre for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of theatre seats for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 22 and 23** of *The ancient Greeks*

Act out a fable

In Greek theatres it would have been common for people to act out a tragedy or a comedy. However, these took a long time. The other stories from ancient Greek times were fables. In this task you will choose your own fable, make a suitable mask and act out the fable in front of the rest of the class.

Here are some fables to choose from:

The ant and the grasshopper

In a field one summer's day a grasshopper was hopping about, chirping and singing to its heart's content. An ant passed by, bearing with great toil an ear of corn he was taking to the nest.

"Why not come and chat with me," said the grasshopper, "instead of toiling and moiling in that way?"

"I am helping to lay up food for the winter," said the ant, "and recommend you to do the same."

"Why bother about winter?" said the grasshopper, "we have got plenty of food at present." But the ant went on its way and continued its toil.

When the winter came the grasshopper found itself dying of hunger, while it saw the ants distributing, every day, corn and grain from the stores they had collected in the summer.

Then the grasshopper knew...

Moral: It is best to prepare for the days of necessity.

10B

Name:..... Form:.....

Based on **pages 22 and 23** of *The ancient Greeks*

The goose with the golden eggs

One day a countryman going to the nest of his goose found an egg all yellow and glittering. When he picked it up it was as heavy as lead and he was going to throw it away, because he thought a trick had been played on him. But he took it home, on second thoughts, and soon found that it was an egg of pure gold.

Every morning the same thing occurred, and he grew rich by selling his eggs. As he grew rich he grew greedy, and thinking to get at once all the gold the goose could give, he killed it and opened it only to find nothing.

Moral: Greed often overreaches itself.

The wolf in sheep's clothing

A wolf found great difficulty in getting at the sheep owing to the vigilance of the shepherd and his dogs. But one day he found the skin of a sheep that had been flayed and thrown aside, so he put it on over his own pelt and strolled down among the sheep.

The lamb that belonged to the sheep, whose skin the wolf was wearing, began to follow the wolf in the sheep's clothing.

So, leading the lamb a little apart from the flock, he soon made a meal of her, and for some time he succeeded in deceiving the sheep, and enjoying hearty meals.

Moral: Appearances can be deceptive.

Name:..... Form:.....

Based on **pages 22 and 23** of *The ancient Greeks*

The dog in the manger

A dog, looking out for its afternoon nap, jumped into the manger of an ox and lay there cosily upon the straw. But soon the ox, returning from its afternoon work, came up to the manger and wanted to eat some of the straw.

The dog in a rage, being awakened from its slumber, stood up and barked at the ox, and whenever it came near attempted to bite it.

At last the ox had to give up the hope of getting at the straw, and went away muttering...

Moral: People often grudge others what they cannot enjoy themselves.

The hare and the tortoise

A hare one day ridiculed the short feet and slow pace of the tortoise, who replied, laughing: "Though you be swift as the wind, I will beat you in a race." The hare, believing his assertion to be simply impossible, assented to the proposal, and they agreed that the fox should choose the course and fix the goal. On the day appointed for the race the two started together. The tortoise never for a moment stopped, but went on with a slow but steady pace straight to the end of the course. The hare, lying down by the wayside, fell fast asleep. At last, waking up, and moving as fast as he could, he saw the tortoise had reached the goal, and was comfortably dozing after his fatigue.

Moral: Slow but steady wins the race.

Teacher's sheet

Based on **pages 22 and 23** of *The ancient Greeks*

Background

It is believed Aesop was a Greek slave, but little more is known.

There is considerable opportunity here for getting students to develop their own moral tales of one kind or another.

If you are looking for an alternative format and want children also to consider moral issues, you can make up a cross curricula project, not only involving ancient Greek history, and acting, but also literacy skills and Citizenship.

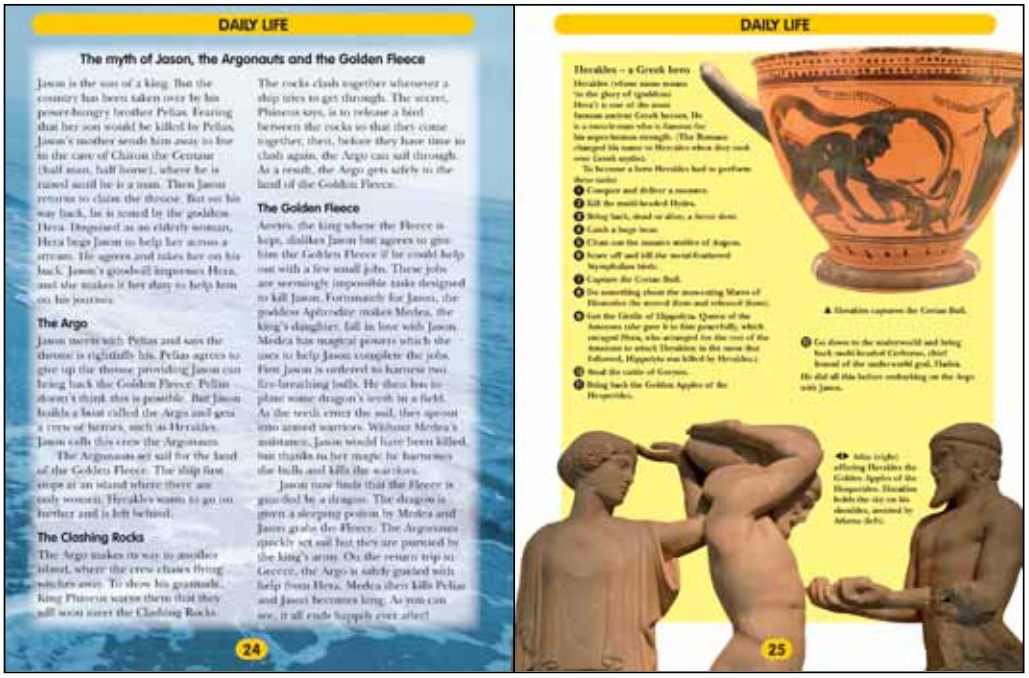
A good place to start is with our *Cherry Court Kids* books. These can be bought and can also be found in multimedia form at the subscription part of our web site **www.curriculumvisions.com** under English, the *Cherry Court Kids*.

Students could try to adapt these stories for an ancient Greek context.

The whole *Cherry Court Kids* series provides 60 stories to choose from.

Spread 11 (pages 24–25)

Theatre, myths and fables (continued)



Whiteboard pictures

11

This version shown on page 24 is a very shortened version. Here is a fuller version of the Labours of Herakles, another famous myth. You may want to get students to read it out in paragraphs.

You may also want to get students to do a painting to illustrate each of the labours and to display this around the class. As there are 12 labours, you might get two or three versions from each class, and they would make a good wall display.

The picture on the lower half of page 25 shows a scene from Herakles and the Golden Apples – see page 106 of this PDF.

Click on this picture of Herakles capturing the Cretan bull for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of Atlas (right) offering Herakles the Golden Apples of the Hesperides for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

The labours of Herakles

The starting point for this myth is that Herakles was a hero, but the wife of Zeus, Hera, wanted to cause him trouble. She made him go mad and in this state he killed his wife and children.

Once the spell of Hera had worn off and Herakles saw what he had done, he went and asked for guidance from the god Apollon. The oracle of Apollon told him to serve king Eurystheus for 12 years, in punishment.

The king, however, set him tasks which were seemingly impossible. These were the 12 labours of Herakles. But Herakles had the help of the gods and as he succeeded in each labour, be became an even greater hero. The Greeks believed in the idea called pathos, a struggle through suffering to achieve fame.

11

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

1 The Nemean lion

King Eurystheus told Herakles to bring him the skin of a fearsome lion that terrorised the hills of Nemea.

Herakles arrived at the town of Cleonae, where he stayed with Molorchus. Molorchus offered to sacrifice an animal to help Herakles hunt the lion safely. But Herakles asked the man to wait for 30 days, just in case he could do it without the sacrifice. If Herakles could kill the lion the sacrifice would be to Zeus, the leader of the gods. If Herakles was killed, the man would make his sacrifice to Herakles as a hero.

Herakles was told that arrows would be useless in trying to kill the lion, so he set out with a club instead. He arrived at a cave with two entrances. He blocked one and went into the cave through the other. Then, as he fought with the lion, Herakles was so strong that he choked the lion to death even though he got mauled during the fight.

Herakles then returned to the man on the 30th day and they sacrificed to Zeus. Then Herakles went back to the king wearing the lion skin. The king became afraid of this powerful hero and stopped him from coming into the city.

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

2 The Lernean hydra

Next the king commanded Herakles to kill the Lernean hydra which lived in the dark waters of the swamps nearby at Lerna. The hydra was a serpent (water snake) with nine heads, each of which could bite with deadly poison. Worse still, one of the heads was immortal and could not be killed.

Now Herakles took his nephew, Iolaus, with him. Herakles shot flaming arrows at it to get it to come out of its den. Then, as it emerged, Herakles seized the hydra. The hydra immediately began to coil its body around him, so that Herakles could not break free.

Herakles began attacking each of the heads with his club but every time he killed one head, two more would appear in its place. The hydra got the assistance of a huge crab which began biting Herakles, but although he clubbed the crab to death he was still trapped by the hydra and so called on Iolaus. Iolaus held a torch so that, as each head was destroyed by Herakles, the flames of the torch were used to stop it growing new heads. In this way Herakles and Iolaus destroyed eight of the heads. Now Herakles chopped off the final head and buried it in a deep pit, so although it could not be killed, it could do no harm without its body.

When Herakles returned to Eurystheus, the king said that, as Herakles had had help this labour did not count.

11

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

C

I

3 The hind of Ceryneia

For the third labour, Eurystheus commanded Herakles to bring him the Hind of Ceryneia. The hind is a deer. However, the deer was special. It had golden horns and hoofs of bronze and it was the pet of the goddess of hunting and the moon, Artemis. So Herakles couldn't kill the deer because he must not make Artemis angry.

It took a year to find the deer. The deer kept running away, but after this long chase the deer was weary and rested on Mount Artemisius. Herakles quickly shot the deer and put it over his shoulders and began to make his way back to the king. But he was stopped by Artemis and Apollon.

Artemis was angry but Apollon knew why he was after the deer and so Artemis healed the deer's wound and allowed Herakles to carry the deer back to the king alive.

4 The Erymanthian boar

Eurystheus now ordered Herakles to bring him the boar which lived on a mountain called Erymanthus. The boar was really vicious. Herakles chased the boar, shouting as loud as he could. The boar became out of breath. Then Herakles trapped the boar in a net and carried it back to the king.

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

5 The Augean stables Herakles cleans up

For the fifth labour, Eurystheus told Herakles to clean King Augeas' stables, which in this case housed huge numbers of cows, bulls, goats, sheep and horses.

Herakles went to King Augeas, and said that he would clean out the stables in one day, if Augeas would give him a tenth of his fine cattle. Augeas agreed. Then Herakles made a big opening in the wall of the stables and another on the opposite wall.

Next, he dug trenches to two rivers which flowed nearby, diverting the rivers into the stables. Of course, the rivers flooded the stables and so flushed out all of the dung. When Herakles got back Eurystheus said that this labour didn't count either, because Herakles was paid for having done the work.

6 The Stymphalian birds

For the sixth labour, Herakles had to drive away an enormous flock of birds which gathered at a lake near the town of Stymphalos. The birds fly against anyone who comes to hunt them, wounding and killing them with their beaks. Armour is useless, but if you wear a coat of cork, the beaks of the birds get stuck in it and they become helpless.

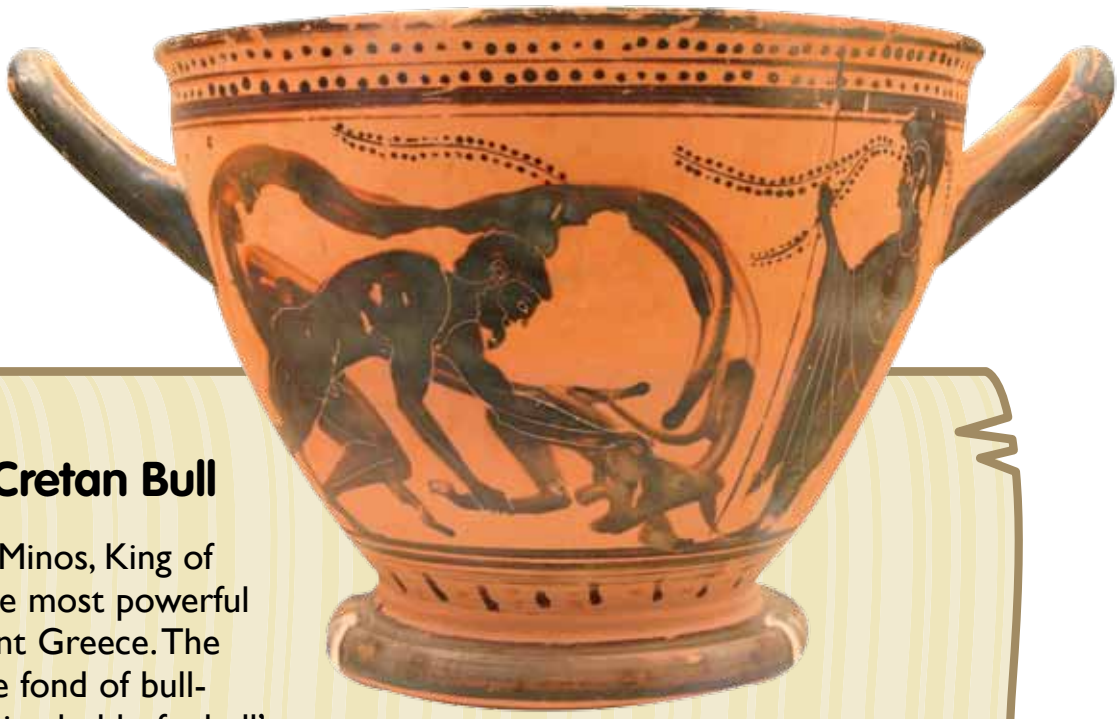
It was at this stage that the goddess Athena came to his aid, giving him a pair of bronze castanets which had been made by the immortal craftsman, Hephaistos, the god of the forge.

This was now an easy one for Herakles. He climbed a nearby mountain, Herakles clashed the castanets loudly, scaring the birds out of the trees, then shot them with a bow and arrow, or possibly with a slingshot, as they took flight.

11

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*



7 The Cretan Bull

At that time, Minos, King of Crete, was the most powerful ruler in ancient Greece. The Cretians were fond of bull-throwing, getting hold of a bull's horns and wrestling it to the ground. There was one bull that the god Poseidon had made so angry that no one dared go near it. But of course, Herakles was a hero, and so when he got to Crete, his enormous strength made it easy for him to wrestle the bull to the ground.

8 The man-eating horses of Diomedes

King Eurystheus was not finished with Herakles yet. Now he sent him to get the man-eating horses of Diomedes, and bring them back to him in Mycenae.

For this, Herakles got a band of volunteers. When they got to the island with the horses they managed to take the horses away from their grooms before the king knew and could send an army to chase them.

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

9 Herakles fights the Amazons

Now Herakles was sent to do the ninth labour. Eurystheus commanded Herakles to bring him the belt of Hippolyta who was queen of a tribe of women warriors called the Amazons.

The Amazons were so keen on their fighting skills that they had only a left breast, because a right one would have got in the way of throwing their spears.

Queen Hippolyta's leather belt had been given to her by Ares, the god of war. She wore this belt across her chest and used it to carry her sword and spear. Of course, Eurystheus wanted the belt because it was magical. He intended to give it to his daughter.

Again, Herakles, powerful though he might be, needed some help, so he set sail with his friends. When he reached the island of the Amazons, Hippolyta came down to visit them.

He told her why he had come, and, to his surprise, she promised to give him the belt. But the goddess Hera disguised herself as an Amazon warrior and whispered to the other Amazons that Herakles was about to carry off their queen. This made them very angry. What was the best way he could defend himself? He quickly chose to kill Hippolyta and took her belt off. Now it was just as well that he had some friends because they had to fight the rest of the Amazons and, this being a man's tale, Herakles won and was able to sail back to the king carrying the belt.

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

10 The cattle of Geryon

Now to the tenth labour. Eurystheus commanded Herakles to bring him the cattle of the monster Geryon. Geryon had three heads and three sets of legs all joined at the waist.

Geryon kept a herd of red cattle. Herakles set off to collect the cattle and when he came to the place where Geryon lived he split a great mountain in two. These mountains became known as the Gates or Pillars of Herakles. The water channel Herakles made when he broke the mountain apart is now called the Strait of Gibraltar.

Sailing in a vessel that the Sun gave him in admiration of this feat, Herakles reached the island with the cattle. But they were protected by a two-headed god. Herakles killed him with his club. But another herdsman told Geryon of this. He attacked Herakles, but Herakles shot him dead with his arrows.

But that was not all. As Herakles tried to bring the cattle back, the sons of Poseidon, the god of the sea, tried to steal the cattle, so he had to kill them. Then a bull got loose and jumped into the sea and swam to the shore. The native word for bull was 'italus', and so the country came to be named after the bull, and was called Italy.

Herakles had to return all of the cattle, so he had to go in search of the bull. When he found it a local king claimed it as his own and Herakles had to beat him three times in wrestling. But Herakles then decided to kill the king anyway and then take back the bull.

Then the goddess, Hera, sent a biting insect to attack the cattle, and the herd bolted and scattered far and wide. It took Herakles ages to get all of the herd together again. Finally he brought the cattle to king Eurystheus, who sacrificed the herd to Hera.

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

11 The Golden Apples of the Hesperides

Eurystheus commanded Herakles to bring him the Golden Apples which belonged to Zeus, king of the gods. Hera had given these apples to Zeus as a wedding gift.

The apples were kept in a garden where they were guarded by a hundred-headed dragon, called Ladon, and the daughters of Atlas, the Hesperides. Herakles did not know where the garden was and so eventually he seized hold of a sea-god Nereus – the 'Old man of the sea' – who did know where it was. Nereus transformed himself into all kinds of shapes, trying to escape, but Herakles held tight and didn't release Nereus until he got the information he needed.

Now he was stopped by Poseidon's son, Antaeus. Herakles defeated him in a wrestling match, making sure he kept him clear of the ground, for if he touched the earth he would grow mightily strong.

Then Herakles was challenged by another son, Busiris. This time Herakles was captured and led to an altar to be a human sacrifice. But Herakles managed to escape and journeyed on.

Herakles now came to a rock where Prometheus was chained up by Zeus. Every day an eagle came and pecked at his stomach. After the eagle flew off, Prometheus' body recovered, but the next day the eagle returned. This had been going on for 30 years when Herakles arrived. Herakles killed the eagle in exchange for Prometheus telling him the secret of how to get to the Golden Apples.

He was told he would have to send Atlas after them, instead of going himself. Atlas hated holding up the sky and the earth so much that he would agree to fetch the Golden Apples if Herakles would hold the earth up for a while.

Atlas returned with the Golden Apples, but he then said to Herakles that he would take them to king Eurystheus himself, but this would have meant that Herakles had to hold the earth up for the rest of time. Herakles agreed, but asked Atlas to take it back again, just for a moment, while the hero put some soft padding on his shoulders to help him bear the weight of the sky and the earth. Atlas put the Golden Apples on the ground, and lifted the earth and sky onto his own shoulders. Of course, Herakles then picked up the Golden Apples and ran off to Eurystheus.

11

Name:..... Form:.....

Based on **pages 24 and 25** of *The ancient Greeks*

12 Kidnapping the beast Cerberus

Finally, Eurystheus ordered Herakles to go to the Underworld and kidnap the beast called Cerberus.

The ancient Greeks believed that after a person died, his or her spirit went to the Underworld which was looked after by the god Hades.

Cerberus was the beast that guarded the entrance to Hades and kept the living from entering the world of the dead. It had three heads of wild dogs, a serpent for a tail, and heads of snakes all over his back.

Herakles was aware that once in the kingdom of Hades, he might not be allowed to leave and rejoin the living. So he saw a priest who taught him secrets which would give happiness in the Underworld.

Herakles then went into a cave and made his way underground until he found Hades. Hades said he could have the beast if he could overpower him only with his bare hands. Of course, Herakles was able to do this and, just for a change, he did not kill the beast but gave him back to Hades (perhaps he wanted to store up a few brownie points for when he really did go to the Underworld for good).

And so, that was the end of the 12 labours. Herakles did them all and so fulfilled Apollon's command.

Spread 12 (pages 26–27)

Schooling in ancient Greece

DAILY LIFE

Schooling in ancient Greece

All cities believed that is was important to train children. This was also a time of war, so learning and war training were mixed together.

We live in relatively safe times and only small numbers of the military are needed to defend us. But in ancient Greek times this was not so. All citizens had to know how to defend their city, and so military training was part of every school – although it was often in the form of fitness and games.

Here are two examples to show you how different ancient Greek schooling could be between cities and in comparison with our schools today.

Schooling in Athens

Athens was a city that was proud of its education, its arts and its music. But they also realised that they had to defend themselves. So their schooling was in three stages with military training at the end (picture ①). Very young children were taught at home, often by a slave.

▶ ① Athenian boys had not tablets and pointed sticks which they used to learn to write (schools in Britain used the same kind of system (dust and chalk) into the 20th century).

The teacher also taught public speaking, ideas of government and anything else he wanted.

Books were very expensive things that had to be produced by hand. So the boys had to memorise (learn by heart) long texts. They also spent much of their time doing bodily exercise.

Athenian boys learned the works of the great Homer, and they also learned to play a musical instrument, often the lyre.

26

When they were about six, boys went to school, while girls continued to be taught at home.

When they reached 18 years of age, all boys had to go into military school until the age of 20.

Schooling in Sparta

Sparta was proud of its simple, tough life, with none of what they saw as the sloppiness of Athens. The Spartans put self-defence before other kinds of education.

Spartans didn't believe they could support weak citizens of a city, so if a baby was weak it was allowed to die on the mountains, or perhaps trained to be a slave.

Early schooling was done at home, as in Athens, but at about 6 years of age both boys and girls started school, living in army barracks (picture ②).

At about 18, when the Athenians were about to start army training, the Spartans would have been in the army for 12 to 13 years and were ready to face their passingout test. Only those who passed this test became full citizens and Spartan soldiers. Spartan girls who passed the test could return home and become married to a Spartan soldier.

▶ ② Spartan children were taught fighting and survival skills (see page 32). Only after this were these extra classes in reading and writing.

The gymnasium: Greek university

The gymnasium was a special kind of school complex, effectively a kind of sporting university. In Athens, for example, there were three great public gymnasia, named Academy, Lyceum and Cynosarges. The gymnasium (named after from the age of 18 in bodily health, the best of whom would represent the city in the Olympic Games (see page 44). It was natural gymnasium became the competitive exercised, wrestled and boxed without clothes on (gymnos means naked). It was also a place where they bathed together (a bit like Roman baths).

The gymnasium developed because the Greeks thought highly of perfect physical bodies, exercise and health. But it was also a place where the students could listen to the great thinkers of the day.

The gymnasium did not survive Greek times. Although the Romans had on many things that the Greeks valued, they did not continue with the gymnasium because they did not think it was useful as army training. However, the word gymnasium remains in many European countries as a place of teaching excellence. In the UK it is used simply to mean a place of exercise.

27

Whiteboard pictures

12A

12B

This page provides some of the contrasts between Athens and Sparta in terms of schooling.

It is important that students should put themselves back into ancient Greek times, at least as much as to recognise that these were uncertain times and that it was just as important to prepare for war as anything else. In these days armies were made of citizens, for it was they who had the most to lose. They were also the most reliable, whereas slaves might change sides if it were to their advantage.

That having been said, it explains why war and fitness, and hence athletic prowess, became an integral part of the school life.

The contrast between Athens and Sparta, the two most powerful city states, comes from the traumatic history of Sparta. The Spartans once lost a war and the conclusion of their leaders was that this was due to the weakness of the people. From that time on they (eccentrically) put fighting capability to the forefront of everything else.

The result was that we now know little of Sparta because they did not encourage the ability of scholars, and most of what we know of them comes (obviously with a certain bias!) from Athenian scholars.

In particular, the harsh regime of the Spartans meant that children were taken away from home and not

allowed to return until their training was over.

On this page we also describe the gymnasium as a kind of sporting university for older students, combining athletic competition with periods in which students learned from older people in philosophy and other arts.

You can demonstrate with the word 'gymnasium' how a word can change down the ages as it is used by different societies. So, for example, Germans use 'gymnasium' to mean a kind of grammar school, whereas we use it to mean a hall for training in sport. Students can probably see that both are elements of the original.

Click on this picture of an Athenian school boy for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of a Spartan school boy for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 26 and 27** of *The ancient Greeks*

Getting our alphabet

Alphabets – the letters we use to make words – don't just appear out of the blue. They change from one form to another (they evolve) over time.

So the ancient Greeks adapted their alphabet from their ancestors, the Phoenicians, and then the Romans adapted the Greek alphabet for themselves. Finally, in medieval times, monks added a few letters and changed a few around to make the alphabet we now use.

Phoenician	𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆	𐤇	𐤈	𐤉	𐤊	𐤋	𐤌	
Greek	A	B	Γ	Δ	E	F	Z	H	Θ	I	K	Λ	M	
Old Roman	A	B	C	D	E	F		H		I	K	L	M	
Modern	A	B	C	D	E	F	G	H		I	J	K	L	M

Phoenician	𐤍	𐤎	𐤏	𐤐	𐤑	𐤒	𐤓	𐤔	𐤕					
Greek	N	Ξ	O	Π	Q	P	Σ	T		Y	Φ	X	Ψ	Ω
Old Roman	N		O	P	Q	R	S	T		V		X		
Modern	N		O	P	Q	R	S	T		V	W	X	Y	Z

1. Which letters do the Phoenicians, the Greeks, the Romans and ourselves have in common? You may have to turn the page on its side to see some of them!

   ✎ .....
   ..

2. Describe how the order of some letters has moved in the alphabet.

   ✎ .....

   ✎ .....

   ✎ .....

Teacher's sheet

Based on **pages 26 and 27** of *The ancient Greeks*

Getting our alphabet

You may wish to explain that the Phoenicians were also people who traded around the Mediterranean and they were the people who largely provided the Greeks with their alphabet after the Greek Dark Ages.

You may care to go over some of the letters of the alphabet that are commonly used in maths, for example, alpha, beta, gamma, delta and omega.

Because the Spartans used lambda for Laconia on their shields, you might like to point this one out also.

Finally, you might like to show how the word alphabet comes from alpha-beta.

Here are some examples of how the Greek alphabet differs from the Roman alphabet we use:

The third letter, which looks like an upside-down L, is *gamma*, our G. It moved places and also became more rounded.

The fourth letter (the one that looks like a triangle) is *delta*. This letter is our D. Over the years, D changed shape somewhat, but D got to keep its place as the fourth letter of the alphabet.

The letter Z moved from the middle to the end of the alphabet.

Some letters have disappeared entirely; for example, *theta* (Θ).

You might like to ask students if they think it matters what the order is of the letters in an alphabet.

Also it is worth pointing out that the modern Greeks still use the Greek alphabet perfectly well. Just because an alphabet changes does not mean that there was something wrong with it.

Answers

1. The letters A, B, E, I, K, M, N, O, S, and T.

Name:..... Form:.....

Based on **pages 26 and 27** of *The ancient Greeks*

Translate a Greek message

Here is the Greek message that might have been sent by the Athenians to the Spartans.

Use the Greek/English alphabet translator to find out what the message was:

Τ Η Ε Π Ε Ρ Σ Ι Α Ν Σ Α Ρ Ε Α Β Ο Τ

Τ Ο Α Τ Τ Α Γ Κ Σ

Ρ Λ Ε Α Σ Ε Γ Ο Μ Ε Α Ν Δ Η Ε Λ Π

Σ Α Σ Φ Ε F Ε Α Ρ Τ Η Ε Ψ

Φ Ι Λ Λ Β Ε Τ Ο Ο Π Ο Φ Ε Ρ F Λ

F Ο Ρ Σ

Τ Η Ε Α Τ Η Ε Ν Ι Α Ν Σ

Teacher's sheet

Based on **pages 26 and 27** of *The ancient Greeks*

Translate a Greek message

Background and answers

Students can start making up messages for themselves. In this way they become familiar with the Greek letters that are so commonly used in mathematics today.

The message opposite reads:
The Persians are about to attack us. Please come and help us as we fear they will be too powerful for us.

The Athenians.

Spread 13 (pages 28–29)

Art and design

Whiteboard pictures

13

This spread can be linked with art and design as well as science.

The contribution of ancient Greeks to art and design has been enormous. Although there is room for only one spread here, there are a large number of opportunities to develop this theme in class and on field trips. Art and design are also found throughout the book, so students can be encouraged to scan the book for more examples. On the subscription part of the **www.curriculumvisions.com** web site, there is a large section and numerous examples in photo form, both in the course unit and the gallery.

If you have studied the ancient Egyptians, you may wish to compare the style of art from ancient Egypt and ancient Greece to see how the Greeks may have been influenced by older civilisations. Egyptian art was sometimes natural, but for pharaohs it was very stylised. The early art of the Greeks was also stylised, but in this case, because the ancient Greeks thought so highly of the human body, they developed a form of facial and body posture in which there was very little personalisation (see Apollon on page 7 and the gods and heroes on page 25 of the student book). This single style continued through the Archaen period and more varied and natural poses only developed in Classical times. One of the earliest natural poses is of a centaur on the pediment of

the temple at Olympia. It can be compared with the pose of Apollon on the same pediment which is still in Archaen style, using the web site as mentioned above.

Most of the ancient Greek art has been destroyed. There are several reasons for this. On the one hand, Greece was subject to many battles. It is also a land which experiences earthquakes. The climate is not dry like Egypt and so does not preserve delicate artwork. Finally, many sculptures of pagan gods were destroyed during the early Christian era. During the Middle Ages the Greeks actually burned their own historic statues to make lime for their fields! Similarly, the majority of Greek bronze statues were melted down. Only those that remained buried or at the bottom of the sea survived.

What has come down to us is very skewed in its character. It was found most in or near to sanctuaries and so represents features associated with religious events. It shows little of daily life.

Roman art and design was largely a development of Greek design, and classical architecture can be found all around us from town halls to house door frames.

The Greeks regarded painting as the highest form of art. The painter Polygnotus of Thasos, who worked in the mid 5th century BC, was regarded by later Greeks in much the same way that people today regard Leonardo or Michelangelo, and his works were still being admired 600 years after his death. Today none survive, even as copies.

Greek painters worked mainly on wooden panels, and these perished rapidly after the 4th century AD, when they were no longer actively protected.

Ancient Greece had four of the seven wonders of the ancient world (the Statue of Zeus at Olympia, the Temple of Artemis at Ephesus, the Colossus of Rhodes and the Lighthouse of Alexandria). But nothing of them survives.

Greeks painted for different reasons to those of today. The ancient Greeks made pottery for everyday use, not for display; except in the case of trophies won at games. So, most surviving pottery consists of drinking vessels such as amphorae, kraters (bowls for mixing wine and water), hydria (water jars), libation bowls, jugs and cups.

Greek pottery was distinctive to each city, but the great trading cities of Athens and Corinth produced the most as they sold their wares over the Mediterranean and beyond. As a result of the need for trade, by the 5th century BC, pottery had become an industry and pottery painting ceased to be an important art form.

Much of the 'Greek' sculpture we now see is in the form of Roman copies. The Greeks sculpted mostly people as they saw their gods as having human form. The human body was thus, in some sense, sacred.

In the Archaic period the most important sculpture was the standing male nude (Greek society did not permit the public display of female nudity).

Statues were commissioned either by aristocratic individuals or by the state, and used for public memorials, as offerings to temples, oracles and sanctuaries, or as markers for graves.

In the Archaic period, statues were never intended to be representations of actual individuals. They were depictions of an ideal and always showed young men.

However, in the Classical period poses became more naturalistic (as shown by the Charioteer of Delphi on page 28), and from about 500 BC statues began to show real people.

At the same time, the great public buildings of the Classical era, such as the Parthenon in Athens, created the need for decorative statuary, particularly to fill the triangular pediments (the Parthenon Marbles can be accessed through the British Museum web site).

In the Classical period the names of individual sculptors are recorded, such as Phidias, who oversaw the design and building of the Parthenon. The greatest works of the Classical period, the Statue of Zeus at Olympia and the Statue of Athena Parthenos (both by Phidias), are lost, although smaller copies and good descriptions of both still exist. Their size and magnificence prompted emperors to seize them in the Byzantine period, and both were removed to Constantinople, where they were later destroyed in fires.

The change from the Classical to the Hellenistic period following the conquests of Alexander the Great (336 BC to 323 BC), saw Greek art show more influences from other cultures, and it is generally believed to have declined in quality and originality.

No architecture existed from the end of the Mycenaean period (about 1200 BC) until the 7th century, when Greek society was prosperous and stable enough for public buildings to be constructed again. Even then, most Greek buildings in the Archaic and early Classical periods were made of wood or mud-brick, and so nothing remains of them. As a result, most of our knowledge of Greek architecture comes from the few surviving buildings of the Classical, Hellenistic and Roman periods (since Roman architecture heavily copied Greek) and so has a bias towards temples.

Interestingly, because the Romans copied the Greeks so faithfully, much that we know about Greek architecture comes from studying Roman temples.

Buildings were usually either a square or a rectangle made from local limestone. Marble was much less common, and being hard was more difficult to carve. As a result

it was mainly used for sculptural decoration, not structurally, except in the case of the Parthenon.

There were two main styles (or 'orders') of Greek architecture: the Doric and the Ionic. The Doric style was simpler, the Ionic more decorative. (The Corinthian style was mainly used by the Romans, not the Greeks).

Most of the best known surviving Greek buildings, such as the Parthenon are Doric. The Erechtheion, next to the Parthenon, however, is Ionic.

Whiteboard pictures

13

Click on this picture of a vase for an enlarged view suitable for whiteboard projection. Then click the close button to return.

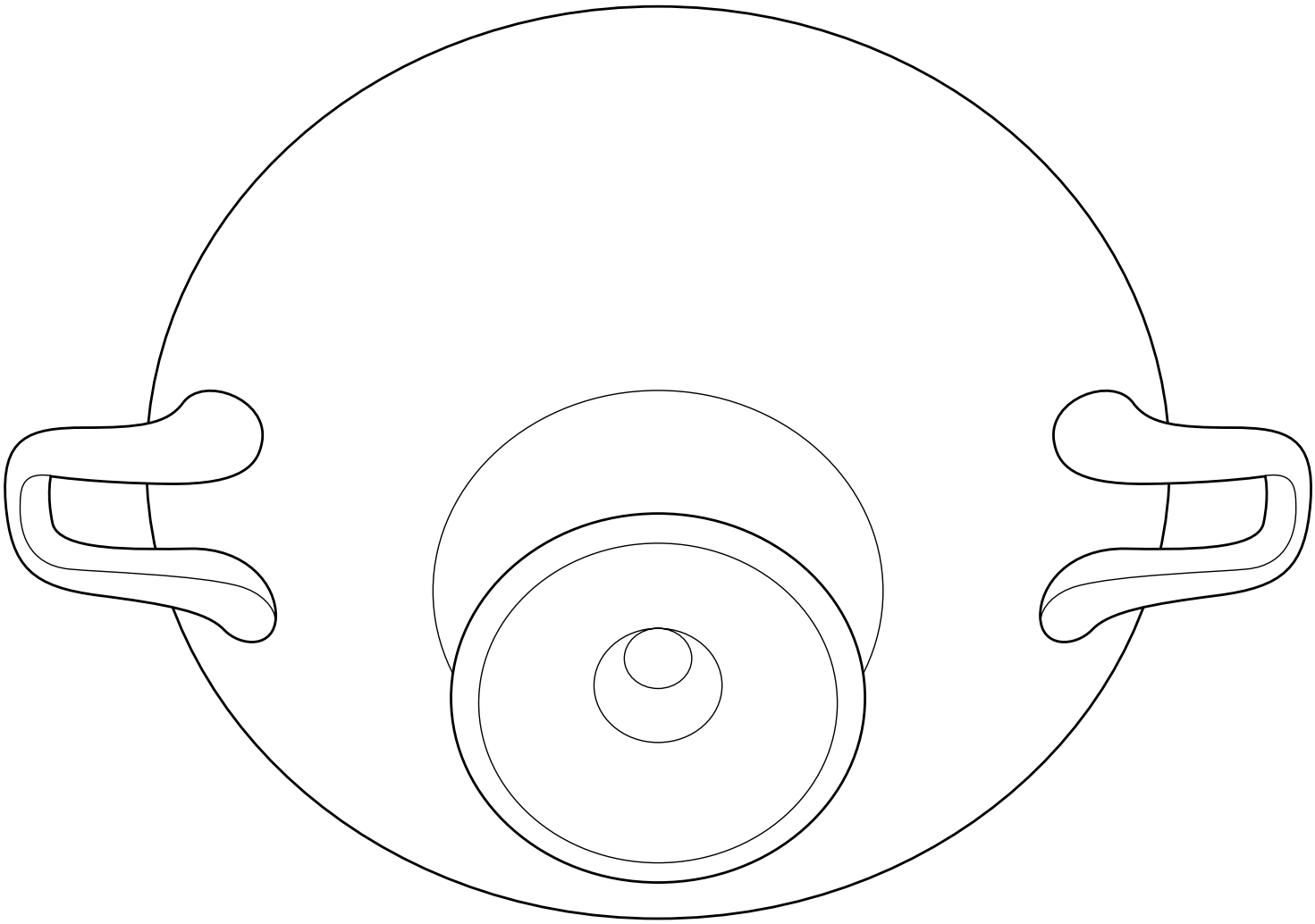
Click on this picture of the Delphi Charioteer for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 28 and 29** of *The ancient Greeks*

School times vase

Here is an outline of a vase.



Draw into it a picture that might show children at school. The teacher would be larger than the children, he would have a beard and probably be seated. The children might be standing around him.

Teacher's sheet

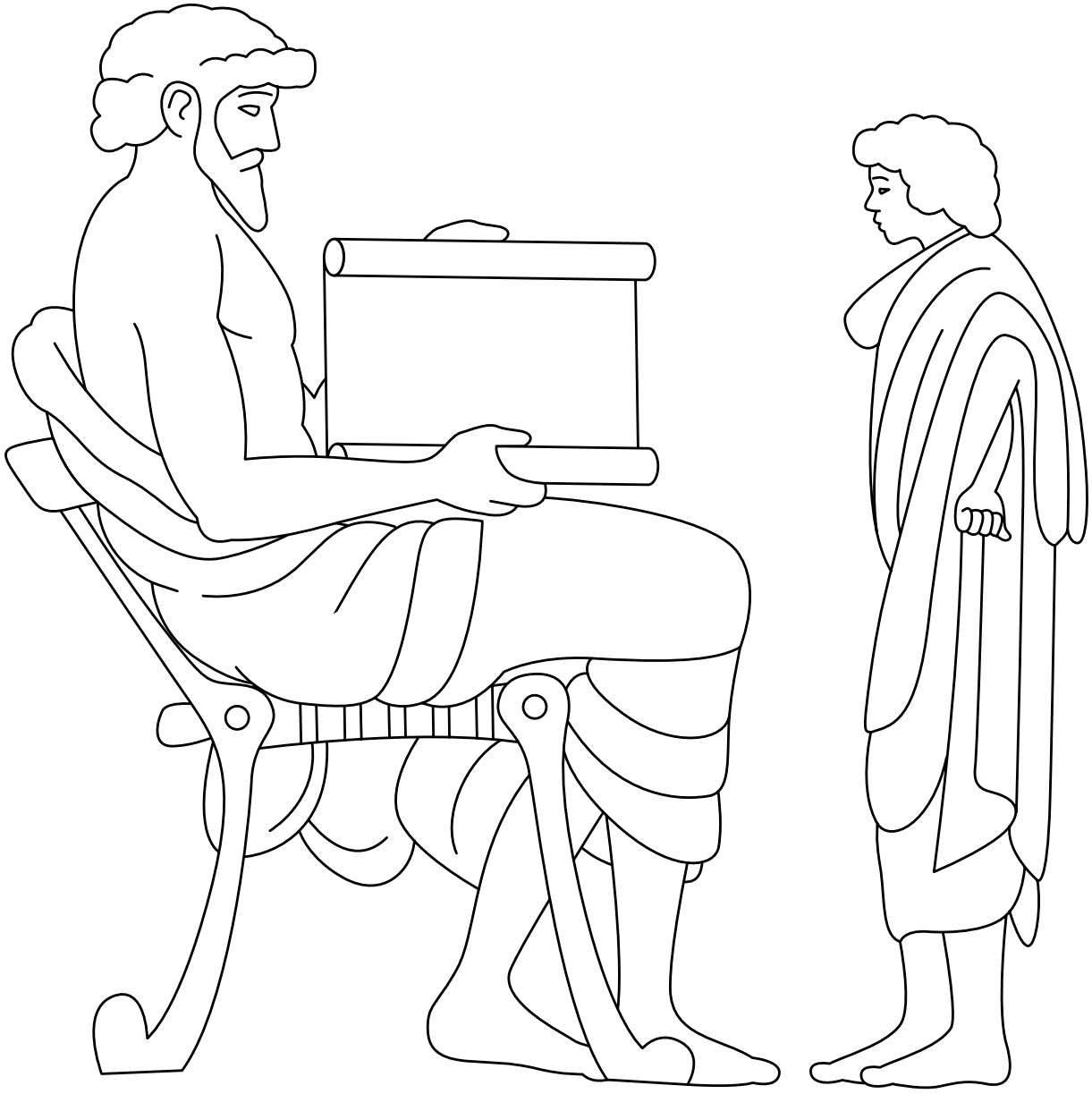
Based on **pages 28 and 29** of *The ancient Greeks*

School times vase

Background

You may wish half the class to draw a school as they imagine it in Athens and half as they imagine it in Sparta.

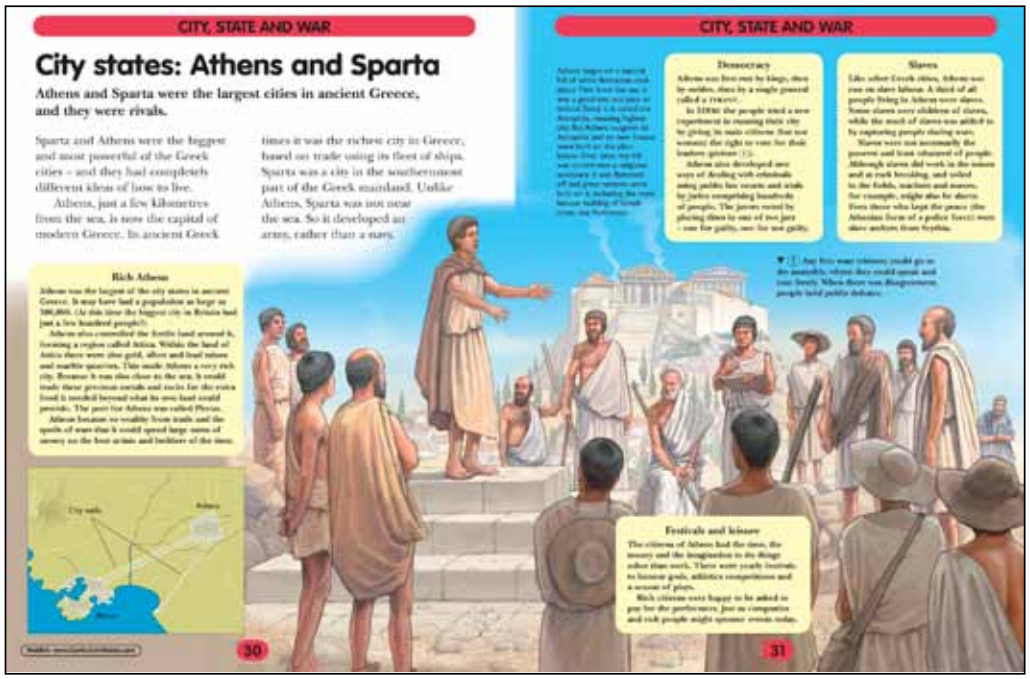
Here is an illustration you may wish to give out to students to help them plan their drawing.



Chapter 4: City, state and war

Spread 14 (pages 30–31)

City states: Athens and Sparta



Whiteboard pictures

14

This spread and the following spread are about the city states of Athens and Sparta.

The first thing of importance is to remind students that groups of people separated by high mountain ranges developed into powerful states (countries) of their own. But they were not usually big enough to contain a number of cities and the term city-state developed. However, you may find this too difficult for students and may prefer to make a comparison with modern times, such as the Vatican City or Monaco, Andorra (a mountain state) and Lichentstein.

You could then simply refer to them as small countries.

Athens began its development out of the Greek Dark Ages ruled by a king. Under the king was a council of nobles called the Areopagus, from the name of the hill on which they met. This hill is shown in the picture on this page and remains of the meeting place can still be seen within the Athens Archaeological Park.

As time went by the king became weaker and the nobles stronger until, during the 8th century BC, they effectively ruled the country.

This early form of Athens was run by the wealthy. But other things were going on that would undermine this

way of life. The Athenian farmers, for example, not understanding about land conservation, stripped the fertility from their soils and so their yields fell. This made the average farm very poor. The nobles got their wealth from wine and olives, which were not subject to the same difficulties, and so the gap between rich and poor widened. Eventually the poor had to sell their children, wives and even themselves into a form a slavery just to pay their debts.

The rulers eventually became aware of how dangerous this situation might be for themselves, as a revolt could quite easily result. In 594 BC, the Areopagus and the people of Athens agreed to hand over all political power to a single individual, Solon – a tyrant, but who was more like a presiding judge. Solon's role was to reform the government and set up a system to improve the lot of the poor. Solon cancelled everybody's debts and freed the farmers from slavery, and he freed as many Athenians as he could from the slavery they had sold themselves into. He also encouraged the development of olive and wine production by all, so that by the end of the century, most of Athenian land was dedicated to these better paid crops, while wheat was imported.

The Athenians considered Solon the great hero of their state and pointed to the reforms of Solon as the basis of their state. (Note that this is quite unlike the more recent use of the word tyrant).

However, the difficulty with Solon's reforms was that they still led to the breakdown of law and order. As a result, a nobleman, Peisistratus, took power. He was a military leader who backed up his power with a mercenary army. But Peisistratus actually tried to improve the culture of his city and sought out poets and artists while trying to reduce the power of the nobility. He increased the power of the Assembly and the courts associated with the poorest classes. In the long run, however, intrigue with Sparta led to the overthrow of the tyrant and the installation of a puppet government controlled by Sparta.

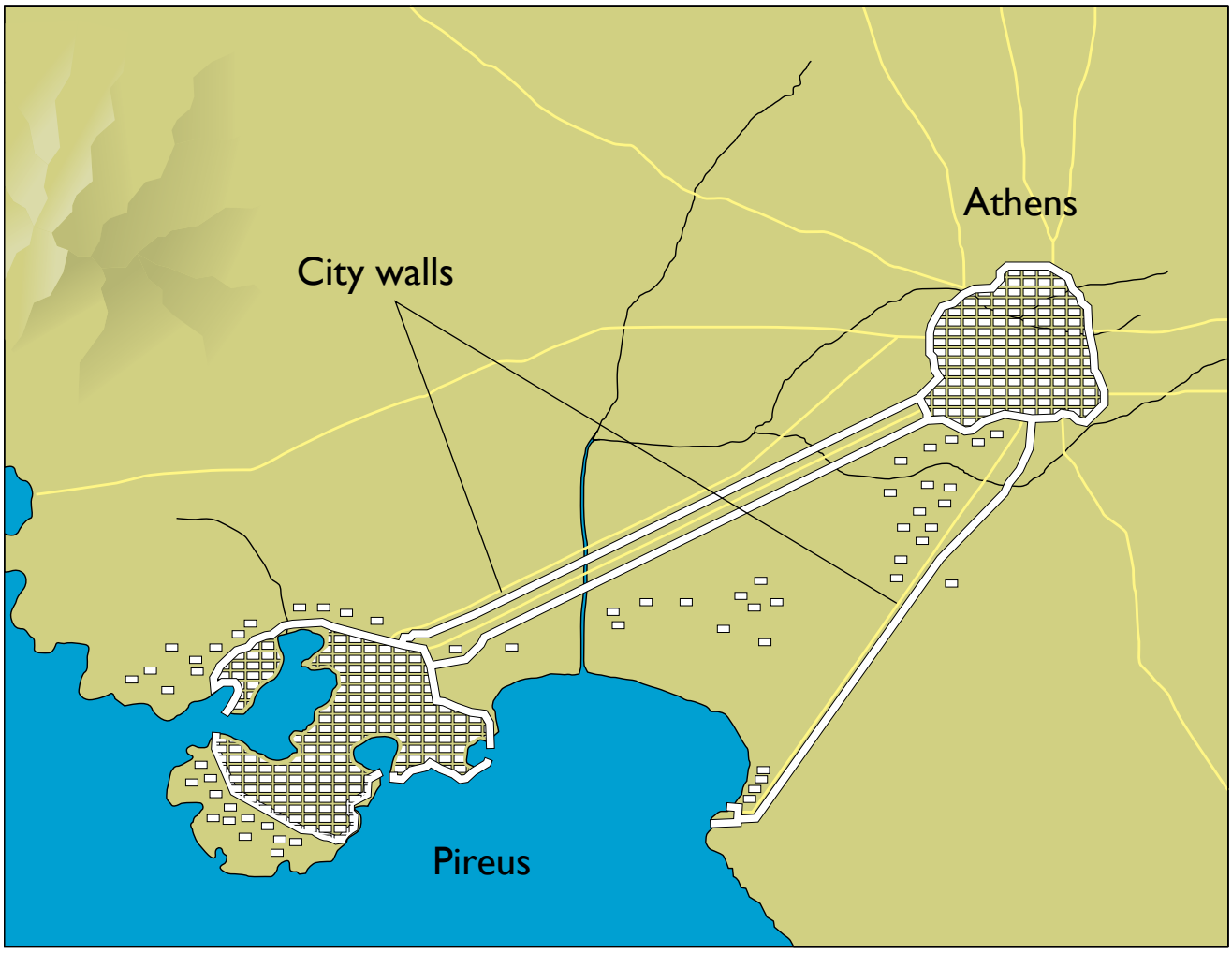
However, eventually an Athenian came back to power with popular support. Cleisthenes began a series of major reforms that would lead to Athenian democracy. He gave citizenship to all free men living in Athens and Attica (the area surrounding Athens). He established a council and every citizen over the age of thirty could sit on this council. The Assembly, which included all male citizens, was allowed to veto any of the council's proposals. In 487 the Athenians added the final aspect of democracy proper, called ostracism. The Assembly could vote (voting was done on potsherds called ostra) on expelling citizens from the state for a period of ten years.

This ostracism would guarantee that individuals who were contemplating seizing power would be removed from the country before they got too powerful.

Through all of these twists and turns, by about 502 BC, Athens was more or less a democracy; a trading centre with an export of cash crops. It had become a centre of art and literature; and amazing building projects were in hand. This was the golden time of Athens. After that came the Persian wars.

Click on this picture of Athenian democracy for an enlarged view suitable for whiteboard projection. Then click the close button to return.

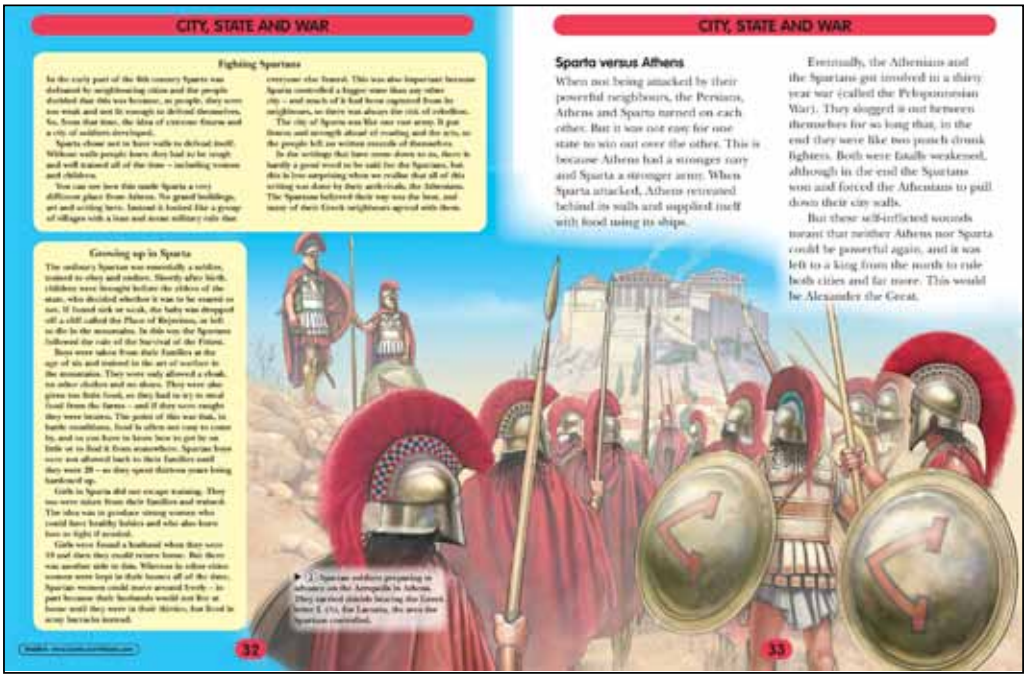
The ancient Greeks 126



Click on this map of Athens for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Spread 15 (pages 32–33)

City states: Athens and Sparta (continued)



Whiteboard pictures

Spartan history was very different from that of Athens, but facts about it are rather thin on the ground because independent historical records are nonexistent.

The result was that the history of Sparta was largely written by her enemies, such as the Athenians.

Much of the difference between Athens and Sparta was a result of early historical experiences. Sparta, just like Athens and Corinth, entered the 8th century BC as a kingdom. But they did not have good land to feed their people and so, in 725, they captured all the territory of their neighbour, Messenia, who lived in a fertile plain. But in 640 the Messenians revolted and almost won, nearly bringing down Sparta in the process.

At the end of the Messenian war Sparta controlled a hostile territory whose population was greater than that of Sparta by some ten to one. To cope with it, the Spartans invented a new political system, by turning their country into what amounted to a military state.

The first step was to turn the Messenians into agricultural slaves called helots, working small plots of land on estates owned by Spartans. Part of their produce went to the master of the estate, and the remainder went to the helot farmer and his family. This was like the manorial system of the English

Middle Ages, but even harsher for the helots.

At the same time Spartan society itself changed, trying to make the Spartans an ever stronger tribe. Newly born children were left in the hills to die of exposure if they were judged to be too weak. At the age of seven, every male Spartan was sent to military and athletic school. These schools taught toughness, discipline, endurance of pain, and survival skills. At twenty, after thirteen years of training, the Spartan became a soldier.

If you haven't noticed family life in these events, that is because there wasn't any. The Spartan soldier lived in barracks and ate all his meals with his fellow soldiers. When he married, he didn't live with his wife. He was only permitted to live with his family at the age of 30 (when the soldier was no longer fighting fit; the average life expectancy not being far above the thirties at this time in history).

If he lived that long, military service ended at the age of sixty.

In fact the Spartans (and some other cities) thought of Spartan life as a true way for Greeks to behave and they thought of the Athenian idea of democracy as a weakness. Spartans lived for the state, much as ants might live for the protection of the colony. And this all came about because of the Messenian revolt.

It is worth telling students that through all of this was a way of life for women that some might see as being preferable to that of women in Athens. Women in Athens were not usually allowed out of the home, whereas Spartan women had equal rights and could move about freely. They were also given equal education, even if it did amount to (as with men) teaching women that their lives should be dedicated to the state.

The Spartans were either native Spartan or related to the original inhabitants of the city. These people were full citizens. The citizens were in the army, so they couldn't help make the city function. To do this there were many people who had migrated to Sparta. They were the traders and were called the *perioeci*. The helots had no rights at all.

The Spartan government had the most stable government in the history of ancient Greece. It was run by two kings with equal power. Below them was a council and then there was the assembly of all the Spartiate that selected the council and approved or vetoed council proposals. So, in its own way, it, too, was a democratic state.

Just to keep things in order, there was also a group of five men called the *ephorate* who really wielded the power, including the power to get rid of the kings. Overall it was a very complicated system, designed to ensure stability, although some would say it also made change impossible.

© 2011 Atlantic Europe Publishing 129 The ancient Greeks

What also made Sparta different from Athens was that the Spartans set up alliances with their neighbours (often wielding the big stick of their military might in the background). As a result, the Spartan alliance grew to encompass all of the Peloponnese. Effectively this made Sparta the superpower of the region and it was why the Athenians had to ask for Spartan help when the Persians invaded in 490 BC.

The main picture in the student book again shows the Acropolis, but this time not from the hill in which democratic ideals were voiced, but from the valley between it and the Acropolis, towards the end of the Peloponnesian wars when the Spartans had beaten the Athenians and were forcing them to pull down their walls as part of the settlement.

This spread also gives an opportunity to look at the clothing of the soldiers, who we shall discover are called hoplites, and who are further described on later pages. Notice the 'heavy' armour, which we will see as characteristic of all Greek armies, not just the Spartans.

Students can also note the apparent letter V on the Spartan shields, but then turn back to page 26 and discover that it is in fact a capital lambda, standing for Laconia.

Click on this picture of the Spartan army for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 30 to 33** of *The ancient Greeks*

I am the greatest!

Who were the greatest: the Athenians or the Spartans?

1. You are an Athenian. Write a description of why you might say you were superior to a Spartan.

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

2. You are a Spartan. Write a description of why you might say you were superior to an Athenian.

✎ .....

✎ .....

✎ .....

✎ .....

✎ .....

3. Is there any way in which we could tell who was right?

✎ .....

✎ .....

✎ .....

Teacher's sheet

Based on **pages 30 to 33** of *The ancient Greeks*

I am the greatest!

Background

There is considerable information on the Athenians and Spartans in the book and more on the subscription web site at **www.curriculumvisions.com**.

From the material given on the previous pages, you may also be able to feed in even more.

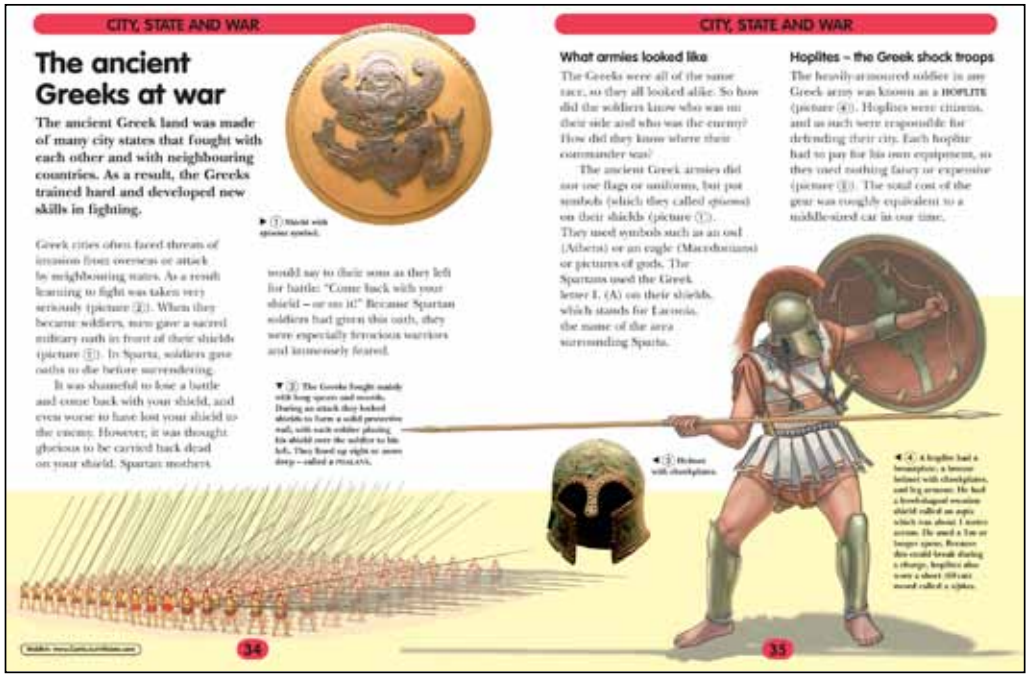
The task is for the students to see that it was not necessarily easy to see which was the superior city, Athens or Sparta.

The questions are designed to get students to role play characters in history and see events from more than one perspective.

You could debate how far we can use historical records to understand the truth of a complex issue, as you review the answers to Q3.

Spread 16 (pages 34–35)

The ancient Greeks at war



Whiteboard pictures

16

Students will by now recognise that the life and times of the ancient Greeks was one of uncertainty, and war was a fact of life and very common.

Because the ancient Greeks did not have any high-tech weapons as we have today, war was a very labour intensive business. But, at the same time, you had to trust the soldiers you used to protect yourself, so they were usually citizens, the people who had most to lose. A few wealthy people in early ancient Greek times also had mercenaries (they were effectively semi-independent war lords).

The fact that most citizens had to be soldiers meant that it was imperative that someone else ploughed the fields and did the other tasks that kept life moving along smoothly. One side effect of war was the capture of slaves who could then be put to work to do these basic day to day jobs.

Down the centuries armies had never been very well disciplined or well protected by armour. So when the ancient Greeks began to design protective armour, this was something of an innovation. Preparing battle plans and tactics, as opposed to making a simple charge using overwhelming force was another change. The ancient Greeks, for example, could never muster enough people to win a battle with the neighbouring Persians on brute force alone.

What the ancient Greeks did was to use plates of armour sewn together (the plates gave flexibility to the armour). They also used metal helmets and leg armour. The names of all of these pieces of equipment are given on page 35.

They depended on very long spears to protect themselves against a charging enemy. The Persians, on the other hand, relied on archers. So the Greek armour had to be good enough to stand up to arrow attack. At the same time, if the Greeks could get close enough, the Persian archers could not use their bows and they otherwise only had short swords.

So the armour was, in many ways, connected to the fighting strategy.

The armour was heavy and not at all suited to mobile battles. The soldiers – hoplites – were at their best when amassed in a phalanx, each protecting their neighbour as they advanced and pushed against their enemy.

The hoplite armour was very varied as there was no standard uniform as the armies have today. Instead, each citizen had to pay for his own armour and so what he got depended on what he could afford. Because there was no uniform, it was also important that the soldiers knew who they were fighting and who was on their side. This was especially true when one city was fighting another. The primary means of doing this was the shield decoration, with L for Laconia, an owl for Athens, etc.

Click on this picture of a Spartan shield for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of a Spartan hoplite for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 34 and 35** of *The ancient Greeks*

Make a Greek shield and sword

The ancient Greeks needed a powerful shield to protect themselves from the swords of the enemy. They used wood and leather with bronze at the centre.

To make a shield, you need a large piece of stiff cardboard. Cut it to make a circle about 50 cm across.

Paint the outside with colours and add an L for Laconia, or the symbol for some other state.

Fasten a strip of cardboard to the inside of the shield (see the book page 35), leaving it slack enough for you to be able to get your arm through. Add some string to the outside to make something to grip the shield with. You can loop the string through holes made in the cardboard.

Now make a short sword from another piece of stiff cardboard.

Finally, all line up to make a phalanx and see how important it is to overlap shields if you are going to protect yourself properly.

Teacher's sheet

Based on **pages 34 and 35** of *The ancient Greeks*

Make a Greek shield and sword

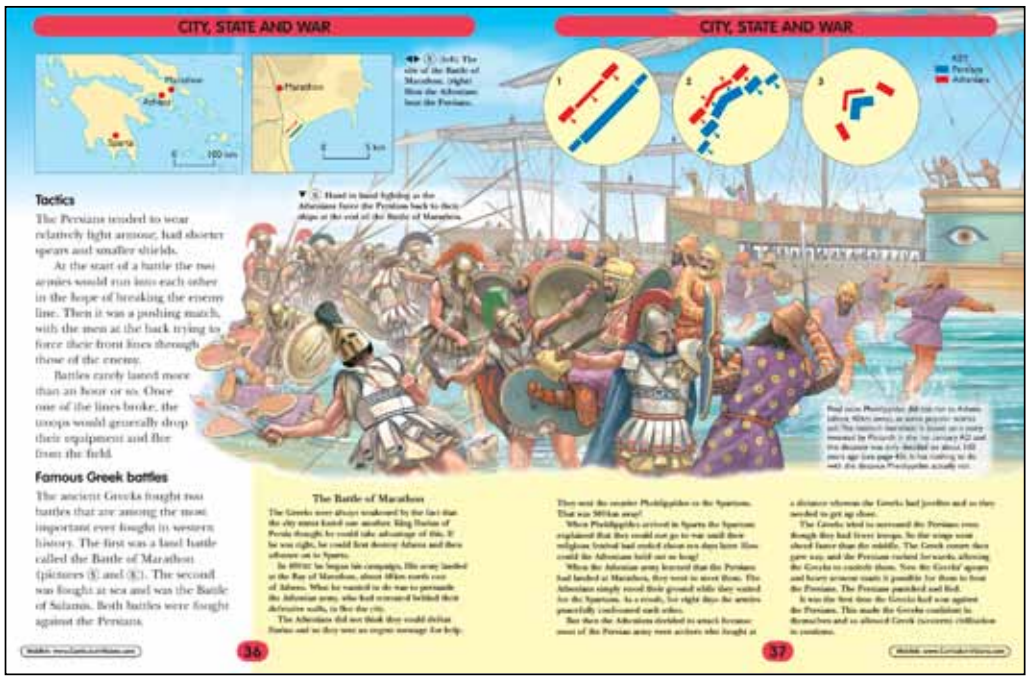
Background

Students can better understand the actions of the troops if they pretend to be hoplites. For example, if they make shields they can see how you need to hold a shield for it to be useful and how overlapping shields can be important.

If different groups of students decorate their shields with symbols from a variety of cities, they can imagine what it was like for one group to line up against the other.

Spread 17 (pages 36–37)

The Battle of Marathon



Whiteboard pictures

This spread develops further the idea of warfare in ancient Greece.

Warfare was an important part of their world (as it remains for us to this day, so there was nothing special about ancient Greek times in this respect).

The wars were of two kinds: those with neighbouring cities and those with neighbouring countries, notably the Persians.

Most things about the Greek army applied to all city states, but it applied in a more extreme manner to the Spartans. You can point this out by reference to this part of the text:

"In Sparta, soldiers gave oaths to die before surrendering. It was shameful to lose a battle and come back with your shield, and even worse to have lost your shield to the enemy. However, it was thought glorious to be carried back dead on your shield. Spartan mothers would say to their sons as they left for battle: 'Come back with your shield – or on it!'"

There are several key elements to battle. The citizen soldiers were called hoplites. They bought their own armour, and it was sophisticated for its time. The loosely tied plating turned them into 'armadillos' who were difficult to kill.

The key items of battle weaponry were the very long spear and the short sword. The objective was to kill the enemy before they got within range, so the spear was used first. The enemy (mainly the Persians) tended to have more archers and so

it was in the Persians' interests to stay well away from the Greeks and to try to kill them with arrows, whereas it was in the Greeks' interests to get much closer, where the arrows could not be used.

On page 35 you can see a hoplite in detail, while a picture of a shield is on page 34. Many more photos of objects of war can be found on the subscription part of **www.curriculumvisions.com**.

There are two battles in the history of ancient Greek times that are regarded as definitive for the survival of western democratic culture of the time and thus, had they gone in a different direction, to the survival of democracy. Although they are quite small battles in modern terms, they each threatened to be turning points in history and are thus regarded by historians as two of the greatest battles of all time.

On this spread we concentrate on the land battle – the Battle of Marathon.

The main picture shows an event in the battle. Notice it shows ships and men fighting on the beach. The ships were the ships that brought the Persians to the shore of Greece about 40km north of Athens. But it was not a sea battle – all of the fighting took place on the narrow strip of land in Marathon bay.

The land at Marathon is mountainous, and the battle took place in a small cone-shaped area of land where a small stream flows into the sea. The whole landscape (see **www.curriculumvisions.com** subscription site for pictures) holds in both armies. If the Persians had won they would easily have been able to march down to Athens. As the Persians had a bigger navy than the Greeks, the Persians would have been able to blockade Athens and starve the people out. It became essential to defeat the Persian army as soon as they landed. This is why the Athenians left their walled city and marched out to meet the Persians.

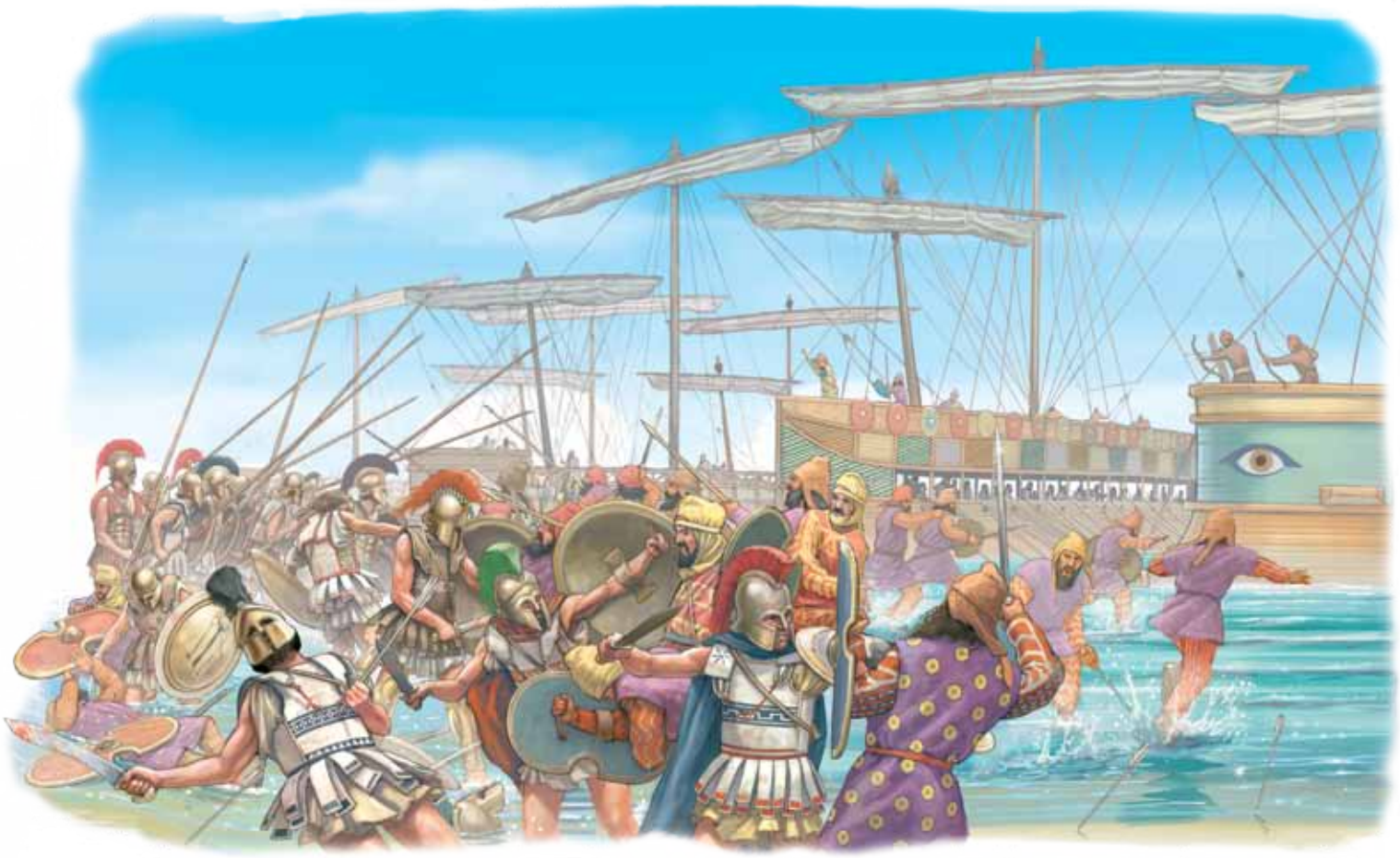
The maps show the battle tactics. The Athenians sent for help from the Spartans (which never came in time) because they were weaker than the Persians. But in the end they had to fight whatever. So the strategy was to fold around the Persians. The Greeks did this by forming a long line and then advancing on the Persians. The centre of the line intentionally gave way, so the line became a V shape. The sides of the Greek line then started to wrap around the Persians, hemming them in so they could not use their arrows and had relatively few men on their fighting perimeter. It is a strategy that was to be used many, many times thereafter (for example, by Hannibal against the Romans and by Roman Caesar against the Gauls).

You may care to study the different styles of battle dress and

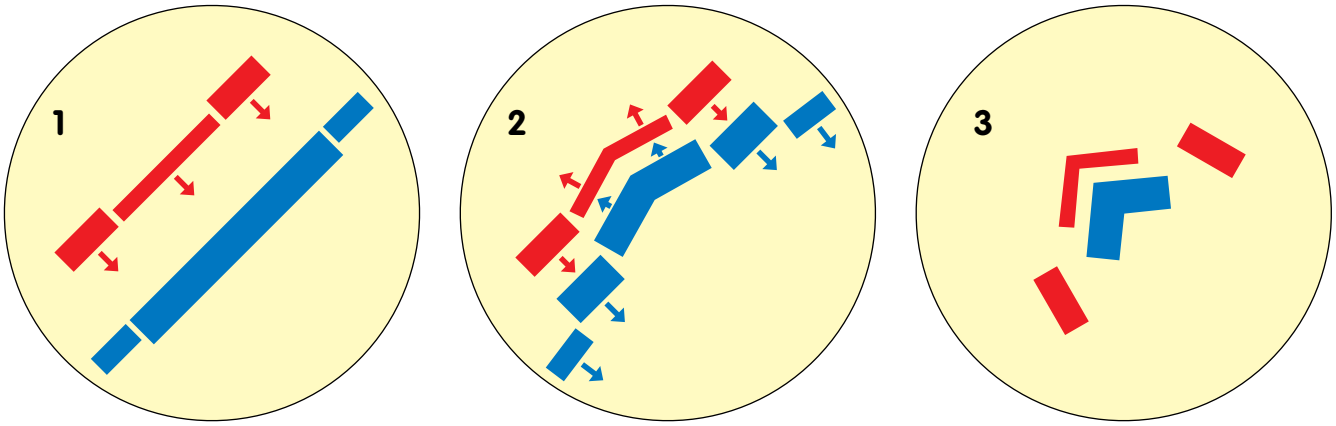
point out how much more heavily armoured the hoplites were.

Eventually, the Greeks managed to massacre many of the Persians. The others were able to make a break for it (as was the custom in battles of the time), but they were harried back to the beaches, which this drawing depicts.

The other main point to make here is a diversion, but one that has resulted in a lot of misunderstanding. The runner sent to the Spartans did not run the 'marathon' distance to Athens, but took many days to run the 300km to Sparta. The whole idea of the marathon was made up in recent times and the length of the marathon is just a convenience made up as recently as the 20th century. So the only things these have in common is that Marathon was the starting point for a historic run. Otherwise, 20th century organisers simply wanted to make the Olympics more 'Greek' so they redefined the background story, distorting the facts in the process.



Click on this picture of the Battle of Marathon for an enlarged view suitable for whiteboard projection. Then click the close button to return.

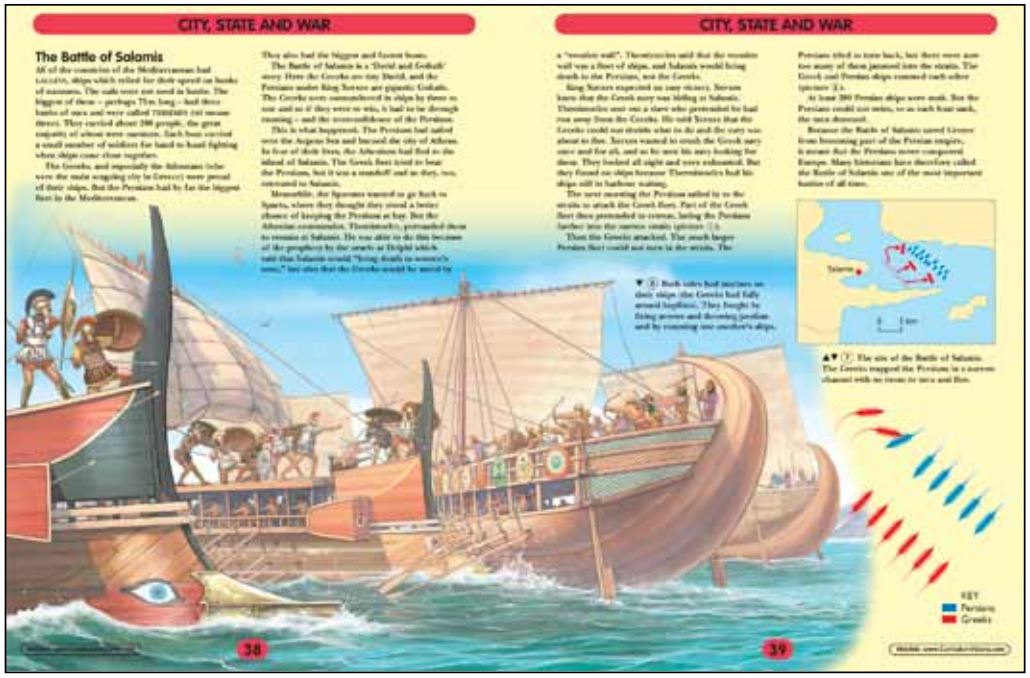


KEY
Persians
Athenians

Click on this picture of the Athenian battle plan for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Spread 18 (pages 38–39)

The Battle of Salamis



Whiteboard pictures

This is the other landmark battle that changed the course of history during Greek times.

Again it is between the Athenians and Spartans and the Persians and it was fought just off the coast of Athens near the offshore island of Salamis.

It is generally agreed that, although the Athenians had good ships, the Persian ships were bigger and better. Their fleet was also much bigger. They all had ships with three rows of oarsmen, called triremes.

This picture shows the Persian ships (curved prows) and the Athenian ships (prows like faces with eyes).

These ships were, in fact, not terribly efficient people carriers because the majority of the space was taken up by oarsmen. However, each trireme did carry a complement of soldiers, including archers, for when the ships came close together.

The sea battle followed a disastrous land defence by the Athenians which allowed the Persians to burn Athens to the ground. The Athenian people had fled to Salamis and the Spartans wanted to go back to Sparta where they thought they would stand a better chance against the Persians (Sparta being remote from the sea and so making the Persian supply lines more difficult).

So what happened next depended on what the Athenian navy could do to damage the Persian navy, for without the navy the Persians could not continue to supply the troops on land.

The first battle was a stand off. The Athenians withdrew to Salamis.

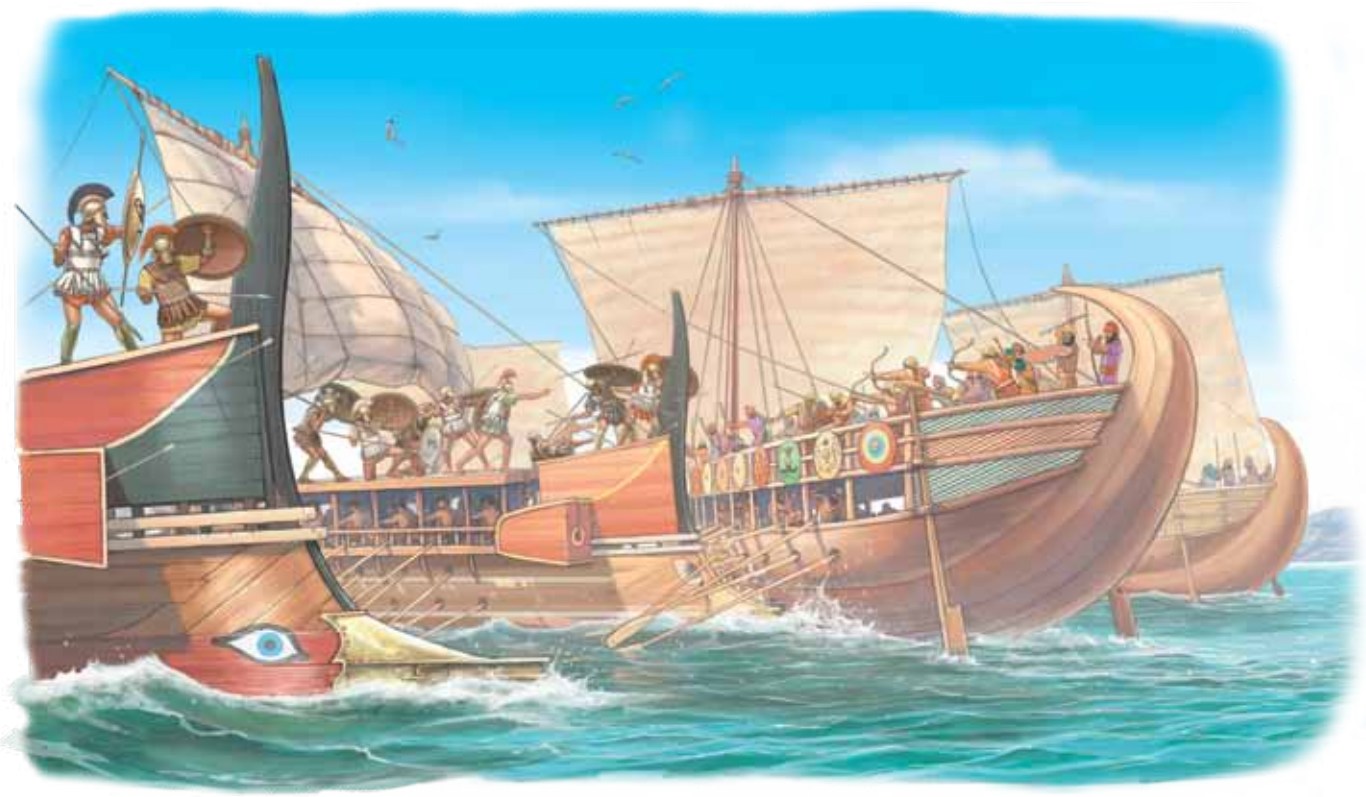
The next part of the book spread should be read carefully by the students because it links the religious aspect of their lives with their actions.

"But the Athenian commander, Themistocles, persuaded them to remain at Salamis. He was able to do this because of the prophecy by the oracle at Delphi which said that Salamis would bring death to women's sons, but also that the Greeks would be saved by a wooden wall. Themistocles said that the wooden wall was a fleet of ships, and Salamis would bring death to the Persians, not the Greeks."

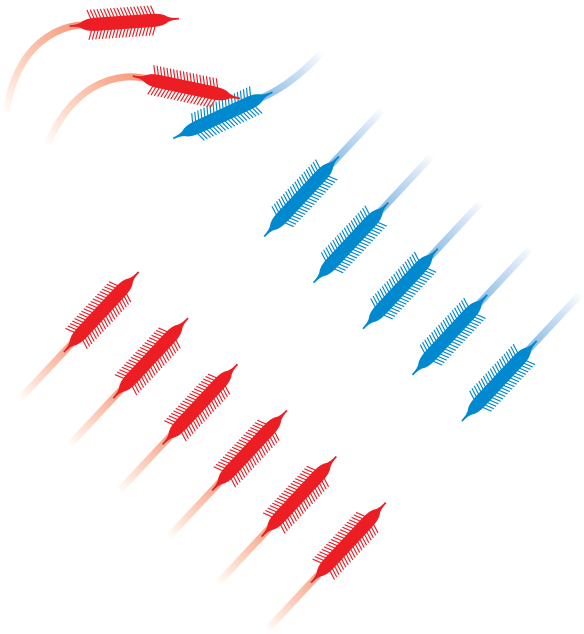
The oracle at Delphi (see page 12) was renowned for giving ambiguous predictions of the future and in this case it gave scope for the Athenian commander to say that the wooden wall was of ships and that the Persians would die in them.

The spread shows that the outcome of the battle depended as much on tactics as on the size of the fleet. Students learn that the Persian fleet, weary from looking all night for the Greeks, was drawn into a shallow funnel-shaped place between the island and the mainland from which they could not retreat, and in which they could not turn. The smaller Greek ships were able to hem them in and ram them and so gradually destroy the Persian fleet.

The picture provides another excellent opportunity for the students to look at the shape and structure of the ships, to make sure they can find the three rows of oarsmen and to identify the soldiers on the decks.



Click on this picture of the Battle of Salamis for an enlarged view suitable for whiteboard projection. Then click the close button to return.

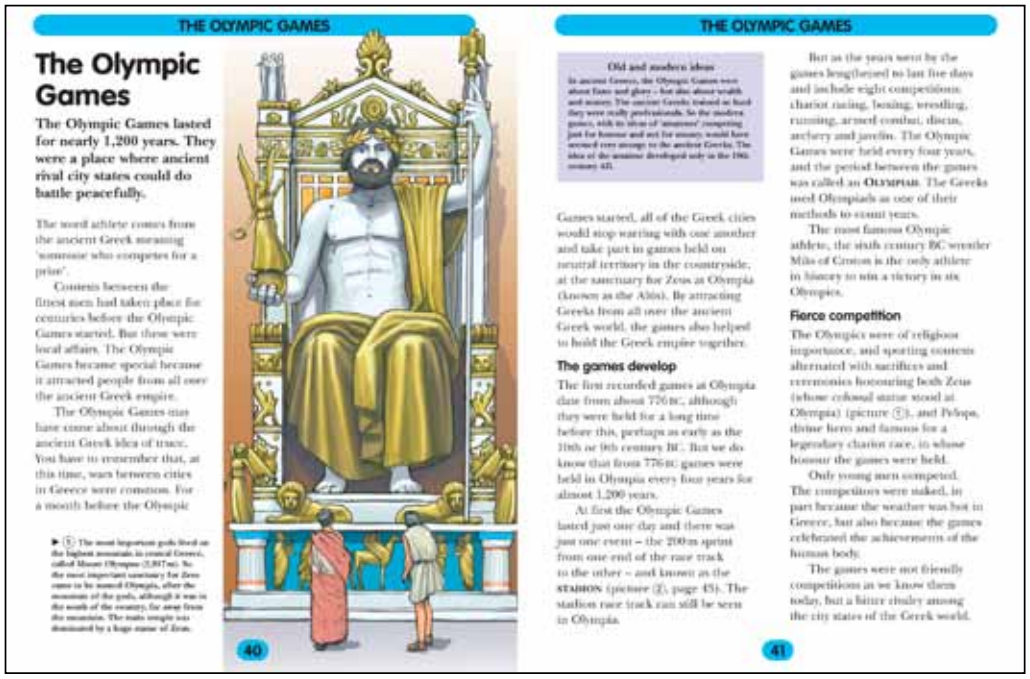


Click on this picture of the Greek battle plan for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Chapter 5: The Olympic Games

Spread 19 (pages 40–41)

The Olympic Games



THE OLYMPIC GAMES

The Olympic Games

The Olympic Games lasted for nearly 1,200 years. They were a place where ancient rival city states could do battle peacefully.

The word athlete comes from the ancient Greek meaning 'someone who competes for a prize'.

Contests between the fittest men had taken place for centuries before the Olympic Games started. But these were local affairs. The Olympic Games became special because it attracted people from all over the ancient Greek empire.

The Olympic Games may have come about through the ancient Greek idea of truce. You have to remember that, at this time, wars between cities in Greece were common. For a month before the Olympic

40

THE OLYMPIC GAMES

Old and modern ideas

Games started, all of the Greek cities would stop warring with one another and take part in games held on neutral territory in the countryside, at the sanctuary for Zeus at Olympia (known as the Altis). By attracting Greeks from all over the ancient Greek world, the games also helped to hold the Greek empire together.

The games develop

The first recorded games at Olympia date from about 776 BC, although they were held for a long time before this, perhaps as early as the 10th or 9th century BC. But we do know that from 776 BC games were held in Olympia every four years for almost 1,200 years.

At first the Olympic Games lasted just one day and there was just one event – the 200 m sprint from one end of the race track to the other – and known as the STADION (picture 2, page 45). The stadion race track can still be seen in Olympia.

But as the years went by the games lengthened to last five days and include eight competitions: chariot racing, boxing, wrestling, running, armed combat, discus, archery and javelin. The Olympic Games were held every four years, and the period between the games was called an OLYMPIAD. The Greeks used Olympiads as one of their methods to count years.

The most famous Olympic athlete, the sixth century BC wrestler Milo of Croton is the only athlete in history to win a victory in six Olympics.

Fierce competition

The Olympics were of religious importance, and sporting contests alternated with sacrifices and ceremonies honouring both Zeus (whose colossal statue stood at Olympia) (picture 3), and Pelops, divine hero and famous for a legendary chariot race, in whose honour the games were held.

Only young men competed. The competitors were naked, in part because the weather was hot in Greece, but also because the games celebrated the achievements of the human body.

The games were not friendly competitions as we know them today, but a bitter rivalry among the city states of the Greek world.

41

Whiteboard pictures

19

This is the beginning of the section on the Olympic Games.

You may wish to start by reminding students of the location of Olympia on the west coast of the Peloponnese peninsular (map page 4). The picture on page 8 shows the landscape between Olympia and most places in Greece, that is it is isolated by mountains.

Olympia never grew up into a powerful city, but remained a small location close to the coast. As it happened, there is a fair amount of gently undulating land in the area – not steep-sided enough for a major theatre, but at the same time, not such a difficult landscape that a stadion, gymnasia and other features could not be built with ease.

Even today, the landscape is lightly wooded and offers much shade, and this was its reputation in ancient Greek times.

You may also want to remind students that Olympia is not the same place as Mount Olympus, whose location is also shown on the map (page 4).

Finally, as the days to the London Olympics grow closer, you can expect students to have more and more interest in what is, in any case, a fascinating location, steeped in near magical history.

You may care to remind students that the Games were held as part of a religious ceremony and that the Games stadion (which gives us our word stadium) was built within the sanctuary, whose main god was Zeus.

The temple to Zeus was not the only temple. Near to his temple there was the temple to Hera (his wife) and this looked directly towards the stadion and over what was later used as the starting point for the eternal flame.

Students might like to know about the eternal flame:

The Olympic flame commemorates the theft of fire from the Greek god Zeus by Prometheus. Fire was present at many of the sanctuaries in ancient Greece. In Olympia a fire permanently burned on the altar of Hestia. During the Olympic Games, which honoured Zeus, additional fires were lit at his temple and that of his wife, Hera. The modern Olympic flame is ignited at the site where the temple of Hera used to stand.

The fire was reintroduced at the Olympics in 1928, and it has been part of the modern Olympic Games ever since. The modern torch relay was introduced for the Berlin Games of 1936, as part of an effort to turn the Games into a glorification of the Third Reich.

The Olympic torch is ignited several months before the opening celebration of the Olympic Games at the site of the ancient Olympics in Olympia, Greece. Eleven women, most of them actresses, representing the roles of priestesses, perform a torch-lighting ceremony.

The Olympic flame is delivered to the officials of the host city in a ceremony taking place in the Athenian Panathinaiko Stadium for the start of the relay by Athens city's authorities.

The torch is then transported to the host city of the Olympics by a torch relay.

The Olympic torch relay ends on the day of the opening ceremony in the central stadium of the Games.

In 2004, the first global torch relay was undertaken, in a journey that lasted 78 days. The Olympic flame covered a distance of more than 78,000 km in the hands of some 11,300 torchbearers, travelling to Africa and Latin America for the first time, visiting all previous Olympic cities and finally returning to Athens for the 2004 Summer Olympics.

Olympia was small, outside the area of any of the main cities and so on 'neutral territory'. So it was chosen, not because it was an important place, but for the opposite reason. Of course, as time passed it did become a very important place.

Olympia was not the only place to hold games, but it was the one to which everyone in the ancient Greek empire sent representatives.

At this warring and uncertain time, the Olympic Games also gave a period of respite, for an Olympic truce was called once every four

years in which competitors from all over the empire could travel to and from Olympia for the Games. (although for everyone else the warring often continued).

No one knows when the Games first started at Olympia. They certainly started before the date given in many books as 776 BC. This is simply the date on which the Games were first written down. Some people think that the start of the Games can be used as the starting date for ancient Greek times, although this is obviously unrealistic, for the Games could only start once the ancient Greek civilisation was prosperous and well developed.

You may care to begin by reminding students of Zeus as father and leader of the gods. The temple to Zeus contained a colossal statue to the god which was regarded as one of the seven wonders of the ancient world. It was 12m high and made of ivory and gold. An impression of what this might have been like is shown on page 40.

The actual temple was large, though only the plinth remains today, the column drums (the discs from which the columns were made) lying mostly scattered around the plinth. The pediment statuary, however, is in the nearby museum. A video and pictures of this are on the subscription part of the **www.curriculumvisions.com** web site.

The statue of Apollon shown on page 7 of the student book is from one of the pediments. It remains a stunning masterpiece in sculpture.

Students should remember that the Games are part of a religious ceremony and that all participants would spend the first day of the Games in celebration of Zeus, with no competitions taking place at all.

The Games were originally just one event, a one-day competition and only open to young men who spoke Greek. The sprint race was the length of the stadion. Both the race and the 'stadium' that contains it are known as the stadion.

Note that the Games as such were held in honour of the local historic king of Olympia, Pelops. Offerings were made to Pelops during the Games.

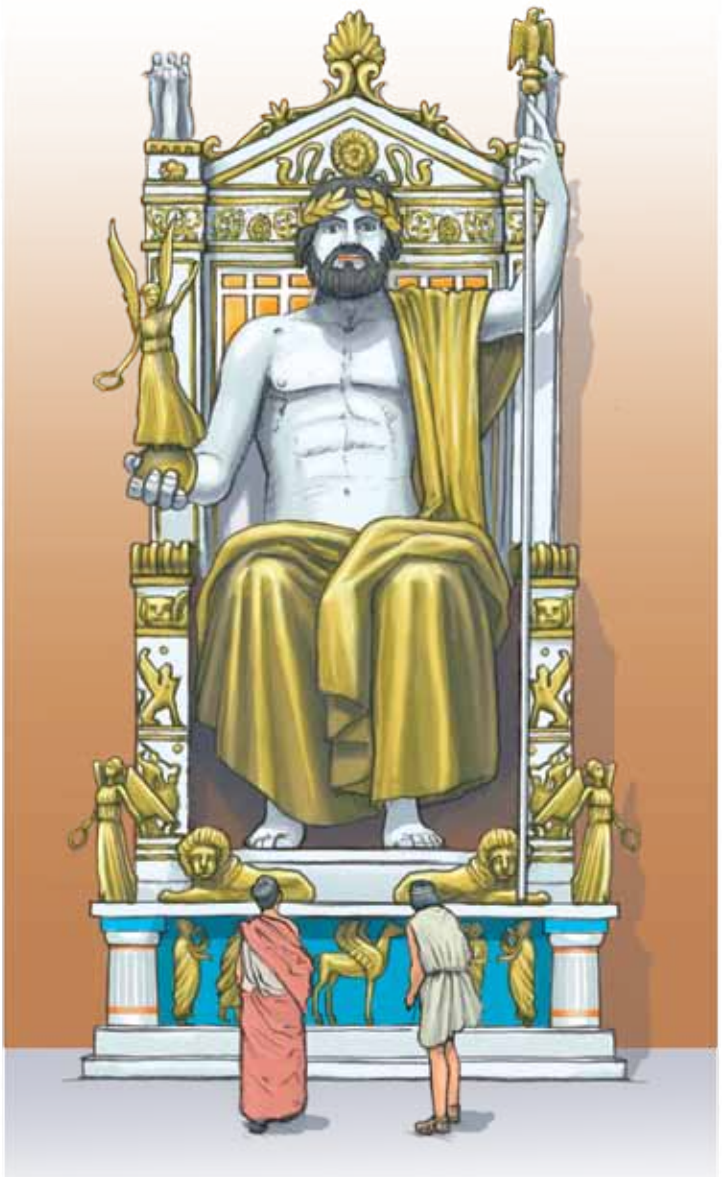
In order to be in the Games one had to qualify and have one's name written down in the lists. Before being able to participate, every participant had to take an oath in front of the statue of Zeus saying that he had been in training for 10 months.

Over the years, more events were added: boxing, wrestling, pankration (full-contact fighting – martial arts), chariot racing as well as a pentathlon, consisting of wrestling, stadion, long jump, javelin throwing and discus throwing.

In the chariot racing event, it was not the rider but the owner of the chariot and team who was considered to be the competitor, much like horse-racing today.

Extra events meant the festival grew from one day to five days, three of which were used for competition. The other two days were dedicated to religious rituals. On the final day, there was a banquet for all of the participants, consisting of 100 oxen that had been sacrificed to Zeus on the first day.

The winner of an Olympic event was awarded an olive branch, and was often received with much honour throughout Greece, and especially in his home town where he was often granted large sums of money. Sculptors would create statues of Olympic victors and poets would sing odes in their praise.



Click on this picture of the statue of Zeus at Olympia for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 40 and 41** of *The ancient Greeks*

Carry the Olympic torch

The Olympic Games is all about a time of truce between warring peoples and co-operation. One symbol that has come to mean so much is the carrying of the Olympic flame in the form of a torch. Or is it?

First find out as much about the Olympic Games as you can, trying to find out if it was a time of co-operation or rivalry. Also try to find out where the tradition of the Olympic torch came from.

To make a safe torch, get a battery torch and some white tissue paper, Use sticky tape to fasten one edge of the paper to the rim of the torch and then twist the rest of the paper up over the torch lens to make a twisted shape that ends in a point.

Now switch the torch on.

Everyone should stand at different, and equally spaced, points around the school grounds. One person starts in the classroom with the lit torch. They hand it on to the next who runs off to the next person and so on until everyone has taken part in the relay. The last person runs back to the classroom with the torch.

Carry the Olympic torch

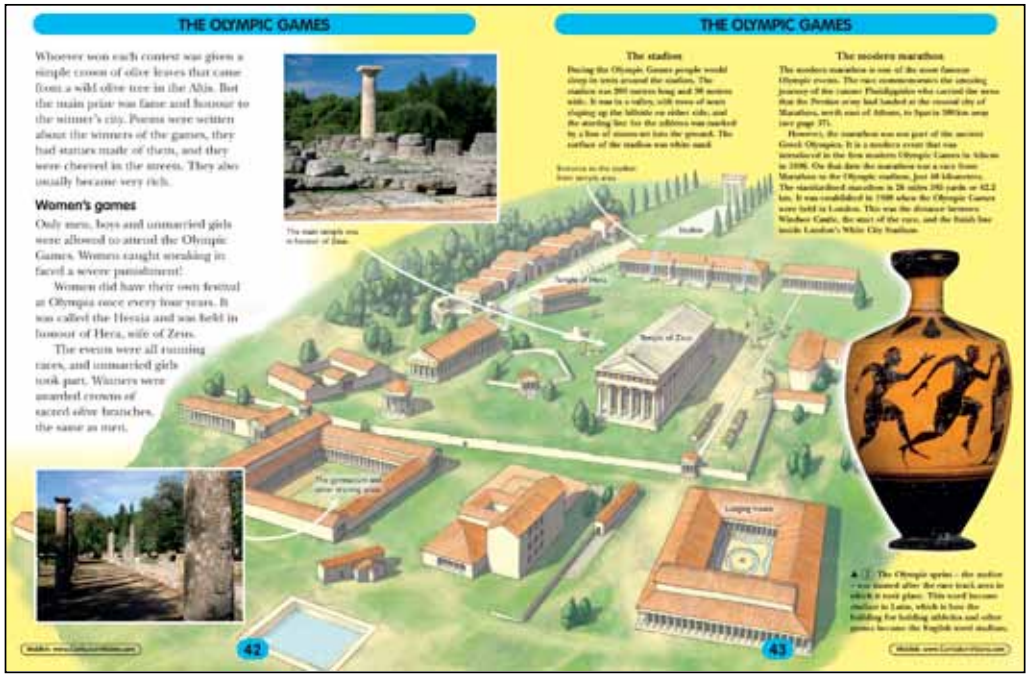
Background

The Olympic torch is today a symbol of the Games. It gives an opportunity to research the Games and discover that the Olympic torch is a modern invention, even though it now starts off outside the ancient temple of Hera at Olympia.

This gives a further opportunity for helping students to understand that they have to separate fact from fiction, checking their sources every step of the way. The point of doing the torch carrying in class is that it gives an opportunity for inclusive involvement, no matter how uncompetitive some students may be, for there is no competition here, but at the same time the idea of running a relay invokes the spirit of this athletic event.

Spread 20 (pages 42–43)

The Olympic Games (continued)



Whiteboard pictures

This spread contains a large drawing of the location of the most important features of the Altis sanctuary.

At the heart of the sanctuary is the temple to Zeus. In the background is the stadion and in the foreground the gymnasium and lodging houses for competitors and their coaches.

The sanctuary of Olympia spreads around the green wooded feet of the Kronion hill, where the rivers Alpheios and Cladeos meet. The valley amongst the two rivers was, in ancient times, full of wild olive trees, poplars, oaks, pines and plane trees, and it was these trees that gave the centre of the sanctuary the name Altis, meaning olive (grove).

The Altis is the name given to the area in Olympia that comprises the main religious buildings, temples and votive offerings of the sanctuary. Out of the enclosure were the auxiliary buildings, priests' houses, baths, the areas for the preparation of the athletes and guest houses, along with other buildings.

The pictures on page 42 show the gymnasium and the temple of Zeus as they look today. There are further pictures on the subscription part of the web site and in the picture gallery CD.

The temple to Hera is small, but was the focal point of the important Olympic flame ceremony, for it was here that the flame was lit and kept alight for the duration of the Games.

The Temple of Hera (or Heraion) is a Doric temple dated to the end of the 7th century BC. The Heraion is one of the oldest examples of monumental temples in Greece. Made of wood originally, it was a richly ornamental, large building with a three-aisled cella where the statues of Hera and Zeus stood.

The other main temple is to Hestia.

The workshop of Pheidias is a small building at Olympia built to house work carried out on the gold and ivory statue of Zeus. In and around the workshop, tools, terra-cotta moulds and other artefacts relating to the work of the artist have been found.

The Games were dominated by religious character and austere ritual, and took place in the area in front of the temples.

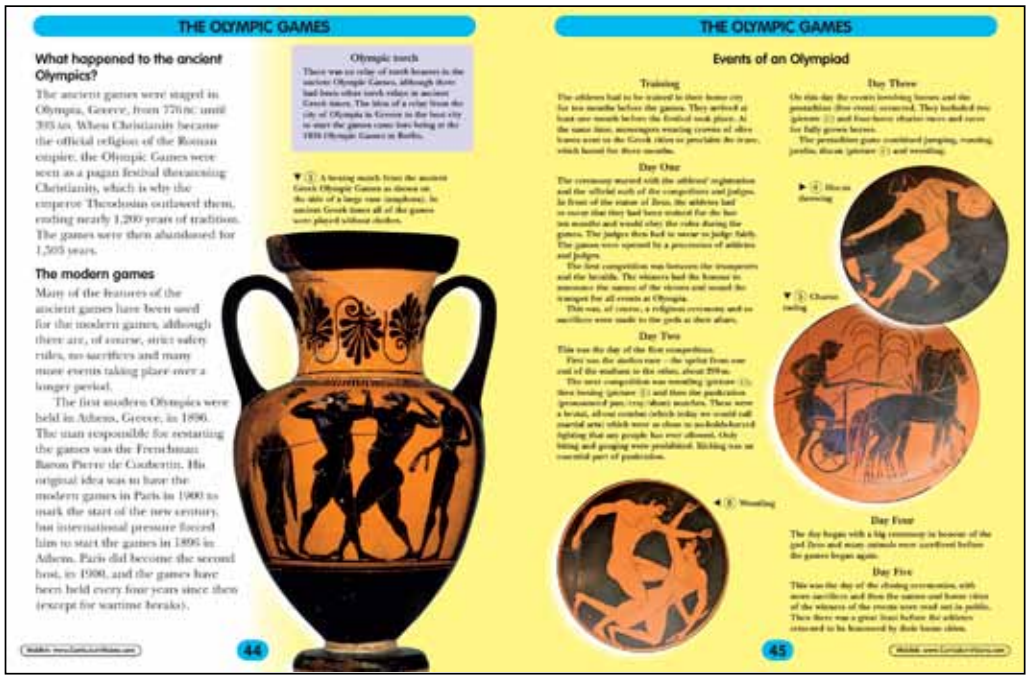
The stadium in its present day form dates from the early 5th century BC. The track has a length of 212m and a width of 28m. On the stadium's southern slope there was a stone platform which was for the Hellanodikes (the judges) and opposite was the altar to Demeter Chamyne. The stadium held 45,000 spectators.

Click on this picture of the sanctuary at Olympia for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of the ruined Temple of Zeus for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Spread 21 (pages 44–45)

The Olympic Games (continued)



Whiteboard pictures

Whiteboard pictures (2)

21

This spread gives details of the events and shows the nature of the Games in terms of artefacts.

As well as going through the timetable of the Games, it might be interesting to look closely at these dish and vase artefacts because they represent the best evidence we have of what the Games actually looked like, the chariots used and so on.

It would be possible for students to try to make their own versions of these dishes.

As far as the Games are concerned, the events increased with time, although some events that we would see as separate were, at this time, combined into the pentathlon.

Click on this picture of discus throwing at the Olympic Games for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of wrestling at the Olympic Games for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Click on this picture of chariot racing at the Olympic Games for an enlarged view suitable for whiteboard projection. Then click the close button to return.

Name:..... Form:.....

Based on **pages 44 and 45** of *The ancient Greeks*

Make your own newspaper for a day of the Games

Imagine that it was possible to have newspapers at the time of the ancient Greek Games. What would such a newspaper be like? What would be in it and what stories would it have. Would it have other things besides stories?

You can make a newspaper (a single edition, or you can split into groups and each group do a newspaper for one day of the Games).

First look at a local paper and see what items it covers. You will find news and comments, but also people describing each of the competitors, and perhaps what they were wearing while in town away from the Games. There would also be a programme of events.

People nearby would want to make money from the Games and so would want to sell memorabilia. What would they sell? Can you make some? Hotel owners might also advertise, and so might food sellers. How would they advertise in a newspaper?

Are you going to have some people as competitors to be interviewed, and some people as reporters.

Are you going to hold a competition and offer a prize, for example a vase that someone might have made using Plasticine?

There is lots to plan and think about. At the end you can print off and publish your newspaper and pass it round at school for others to see.

Teacher's sheet

Based on **pages 44 and 45** of *The ancient Greeks*

Make your own newspaper for a day of the Games

Background

The Games were a very complex affair and it can be quite difficult for students to see how the events fit in to the scheme of things.

A newspaper can help to provide a focus for a project where many students can use different skills to contribute to a final product.

It is an opportunity for the core involvement of ICT skills and also for students to learn about co-operation and management.

The project can be very large and could form the core of what you do for the Olympic Games. It could be presented to parents at the end of an ancient Greek day. There are countless opportunities. It is, however, probably best if you confine the length to two single sided sheets of A4, or a single duplexed A4.