

Chapter 1 : Greek mythology - Wikipedia

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The Greek poets of the Hellenistic period: Prose writers from the same periods who make reference to myths include Apuleius , Petronius , Lollianus , and Heliodorus. Two other important non-poetical sources are the *Fabulae* and *Astronomica* of the Roman writer styled as Pseudo- Hyginus , the *Imagines* of Philostratus the Elder and Philostratus the Younger , and the *Descriptions* of Callistratus. Finally, a number of Byzantine Greek writers provide important details of myth, much derived from earlier now lost Greek works. They often treat mythology from a Christian moralizing perspective. Unfortunately, the evidence about myths and rituals at Mycenaean and Minoan sites is entirely monumental, as the Linear B script an ancient form of Greek found in both Crete and mainland Greece was used mainly to record inventories, although certain names of gods and heroes have been tentatively identified. Firstly, many Greek myths are attested on vases earlier than in literary sources: In some cases, the first known representation of a myth in geometric art predates its first known representation in late archaic poetry, by several centuries. Eventually, these vague spirits assumed human forms and entered the local mythology as gods. Other older gods of the agricultural world fused with those of the more powerful invaders or else faded into insignificance. The achievement of epic poetry was to create story-cycles and, as a result, to develop a new sense of mythological chronology. Thus Greek mythology unfolds as a phase in the development of the world and of humans. The resulting mythological "history of the world" may be divided into three or four broader periods: The myths of origin or age of gods *Theogonies*, "births of gods": The age when gods and mortals mingled freely: The age of heroes heroic age , where divine activity was more limited. The last and greatest of the heroic legends is the story of the Trojan War and after which is regarded by some researchers as a separate, fourth period. For example, the heroic *Iliad* and *Odyssey* dwarfed the divine-focused *Theogony* and *Homeric Hymns* in both size and popularity. Under the influence of Homer the "hero cult" leads to a restructuring in spiritual life, expressed in the separation of the realm of the gods from the realm of the dead heroes , of the Chthonic from the Olympian. Golden, Silver, Bronze, and Iron. These races or ages are separate creations of the gods, the Golden Age belonging to the reign of Cronos, the subsequent races to the creation of Zeus. The presence of evil was explained by the myth of Pandora , when all of the best of human capabilities, save hope, had been spilled out of her overturned jar. By Michelangelo Merisi da Caravaggio , circa 1600 He begins with Chaos , a yawning nothingness. Out of the void emerged Gaia the Earth and some other primary divine beings: Eros Love , the Abyss the Tartarus , and the Erebus. From that union were born first the Titans   six males: After Cronus was born, Gaia and Uranus decreed no more Titans were to be born. They were followed by the one-eyed Cyclopes and the Hecatonchires or Hundred-Handed Ones, who were both thrown into Tartarus by Uranus. This made Gaia furious. He did this, and became the ruler of the Titans with his sister-wife Rhea as his consort, and the other Titans became his court. A motif of father-against-son conflict was repeated when Cronus was confronted by his son, Zeus. Because Cronus had betrayed his father, he feared that his offspring would do the same, and so each time Rhea gave birth, he snatched up the child and ate it. Zeus then challenged Cronus to war for the kingship of the gods. At last, with the help of the Cyclopes whom Zeus freed from Tartarus , Zeus and his siblings were victorious, while Cronus and the Titans were hurled down to imprisonment in Tartarus. Zeus was plagued by the same concern, and after a prophecy that the offspring of his first wife, Metis , would give birth to a god "greater than he", Zeus swallowed her. When Hermes invents the lyre in the *Homeric Hymn to Hermes*, the first thing he does is sing about the birth of the gods. *Theogony* also was the subject of many lost poems, including those attributed to Orpheus, Musaeus , Epimenides , Abaris , and other legendary seers, which were used in private ritual purifications and mystery-rites. There are indications that Plato was familiar with some version of the Orphic theogony. After they ceased to become religious beliefs, few would have known the rites and rituals. Allusions often existed, however, to aspects that were quite public. Images existed on pottery and religious artwork that were interpreted and more likely, misinterpreted in many diverse myths and tales. A few

fragments of these works survive in quotations by Neoplatonist philosophers and recently unearthed papyrus scraps. Some of these popular conceptions can be gleaned from the poetry of Homer and Hesiod. In Homer, the Earth was viewed as a flat disk afloat on the river of Oceanus and overlooked by a hemispherical sky with sun, moon, and stars. The Sun Helios traversed the heavens as a charioteer and sailed around the Earth in a golden bowl at night. Sun, earth, heaven, rivers, and winds could be addressed in prayers and called to witness oaths. Natural fissures were popularly regarded as entrances to the subterranean house of Hades and his predecessors, home of the dead. Greek pantheon Zeus, disguised as a swan, seduces Leda, the Queen of Sparta. A sixteenth-century copy of the lost original by Michelangelo. According to Classical-era mythology, after the overthrow of the Titans, the new pantheon of gods and goddesses was confirmed. The limitation of their number to twelve seems to have been a comparatively modern idea. In addition, there were the dark powers of the underworld, such as the Erinyes or Furies, said to pursue those guilty of crimes against blood-relatives. According to Walter Burkert, the defining characteristic of Greek anthropomorphism is that "the Greek gods are persons, not abstractions, ideas or concepts". The Greeks considered immortality as the distinctive characteristic of their gods; this immortality, as well as unfading youth, was insured by the constant use of nectar and ambrosia, by which the divine blood was renewed in their veins. When these gods are called upon in poetry, prayer or cult, they are referred to by a combination of their name and epithets, that identify them by these distinctions from other manifestations of themselves. Alternatively the epithet may identify a particular and localized aspect of the god, sometimes thought to be already ancient during the classical epoch of Greece. Most gods were associated with specific aspects of life. For example, Aphrodite was the goddess of love and beauty, Ares was the god of war, Hades the ruler of the underworld, and Athena the goddess of wisdom and courage. The most impressive temples tended to be dedicated to a limited number of gods, who were the focus of large pan-Hellenic cults. It was, however, common for individual regions and villages to devote their own cults to minor gods. Many cities also honored the more well-known gods with unusual local rites and associated strange myths with them that were unknown elsewhere. During the heroic age, the cult of heroes or demi-gods supplemented that of the gods. Age of gods and mortals Bridging the age when gods lived alone and the age when divine interference in human affairs was limited was a transitional age in which gods and mortals moved together. These were the early days of the world when the groups mingled more freely than they did later. Tales of love often involve incest, or the seduction or rape of a mortal woman by a male god, resulting in heroic offspring. The stories generally suggest that relationships between gods and mortals are something to avoid; even consenting relationships rarely have happy endings. In another story, based on an old folktale-motif, [47] and echoing a similar theme, Demeter was searching for her daughter, Persephone, having taken the form of an old woman called Doso, and received a hospitable welcome from Celeus, the King of Eleusis in Attica. As a gift to Celeus, because of his hospitality, Demeter planned to make his son Demophon a god, but she was unable to complete the ritual because his mother Metanira walked in and saw her son in the fire and screamed in fright, which angered Demeter, who lamented that foolish mortals do not understand the concept and ritual. According to Ken Dowden, "There is even a saga effect: We can follow the fates of some families in successive generations". Great gods are no longer born, but new heroes can always be raised up from the army of the dead. To the Heroic Age are also ascribed three great events: Traditionally, Heracles was the son of Zeus and Alcmene, granddaughter of Perseus. According to Burkert, "He is portrayed as a sacrificer, mentioned as a founder of altars, and imagined as a voracious eater himself; it is in this role that he appears in comedy, While his tragic end provided much material for tragedy" Heracles is regarded by Thalia Papadopoulou as "a play of great significance in examination of other Euripidean dramas". Vase paintings demonstrate the unparalleled popularity of Heracles, his fight with the lion being depicted many hundreds of times. This probably served as a legitimation for the Dorian migrations into the Peloponnese. Hyllus, the eponymous hero of one Dorian phyle, became the son of Heracles and one of the Heracleidae or Heraclids the numerous descendants of Heracles, especially the descendants of Hyllus "other Heracleidae included Macaria, Lamos, Manto, Bianor, Tlepolemus, and Telephus. These Heraclids conquered the Peloponnesian kingdoms of Mycenae, Sparta and Argos, claiming, according to legend, a right to rule them through their ancestor. Their rise to dominance is frequently called the "Dorian invasion". The

Lydian and later the Macedonian kings, as rulers of the same rank, also became Heracleidae. Like him, their exploits are solitary, fantastic and border on fairy tale, as they slay monsters such as the Chimera and Medusa. Sending a hero to his presumed death is also a recurrent theme of this early heroic tradition, used in the cases of Perseus and Bellerophon. Argonauts The only surviving Hellenistic epic, the Argonautica of Apollonius of Rhodes epic poet, scholar, and director of the Library of Alexandria tells the myth of the voyage of Jason and the Argonauts to retrieve the Golden Fleece from the mythical land of Colchis. In the Argonautica, Jason is impelled on his quest by king Pelias, who receives a prophecy that a man with one sandal would be his nemesis. Jason loses a sandal in a river, arrives at the court of Pelias, and the epic is set in motion. Nearly every member of the next generation of heroes, as well as Heracles, went with Jason in the ship Argo to fetch the Golden Fleece. This generation also included Theseus, who went to Crete to slay the Minotaur; Atalanta, the female heroine, and Meleager, who once had an epic cycle of his own to rival the Iliad and Odyssey. Pindar, Apollonius and the Bibliotheca endeavor to give full lists of the Argonauts. The story of Medea, in particular, caught the imagination of the tragic poets. This includes the doings of Atreus and Thyestes at Argos. Behind the myth of the house of Atreus one of the two principal heroic dynasties with the house of Labdacus lies the problem of the devolution of power and of the mode of accession to sovereignty. The twins Atreus and Thyestes with their descendants played the leading role in the tragedy of the devolution of power in Mycenae. As far as Oedipus is concerned, early epic accounts seem to have him continuing to rule at Thebes after the revelation that Iokaste was his mother, and subsequently marrying a second wife who becomes the mother of his children—markedly different from the tale known to us through tragedy. Paris is holding the golden apple on his right hand while surveying the goddesses in a calculative manner. The sudden appearance of the goddess Athena, who, in this fresco, has grabbed Achilles by the hair, prevents the act of violence. Eris and the golden apple of Kallisti, the Judgement of Paris, the abduction of Helen, the sacrifice of Iphigenia at Aulis. Before they could take Troy, the Greeks had to steal from the citadel the wooden image of Pallas Athena the Palladium. At night the Greek fleet returned, and the Greeks from the horse opened the gates of Troy.

This book has lesson plans for teaching mythology in the classroom, including creation myths, nature myths, fire myths, and hero myths. It includes activities, write-on tables, flow-charts and illustrations. The following lesson plans are designed for teachers and students. For teachers there are suggested activities, definitions and book lists.

Religio Religion from O. One possible interpretation traced to Cicero , connects lego read, i. The definition of religio by Cicero is cultum deorum, "the proper performance of rites in veneration of the gods. Augustine , following the interpretation given by Lactantius in Divinae institutiones, IV, The term was sparsely used in classical Greece but became more frequently used in the writings of Josephus in the first century AD. It was used in mundane contexts and could mean multiple things from respectful fear to excessive or harmfully distracting practices of others; to cultic practices. It was often contrasted with the Greek word deisidaimonia which meant too much fear. Throughout classical South Asia , the study of law consisted of concepts such as penance through piety and ceremonial as well as practical traditions. Medieval Japan at first had a similar union between imperial law and universal or Buddha law, but these later became independent sources of power. In the 18th and 19th centuries, the terms Buddhism, Hinduism, Taoism, Confucianism, and world religions first entered the English language. What is called ancient religion today, they would have only called law. There are however two general definition systems: The very attempt to define religion, to find some distinctive or possibly unique essence or set of qualities that distinguish the religious from the remainder of human life, is primarily a Western concern. The attempt is a natural consequence of the Western speculative, intellectualistic, and scientific disposition. It is also the product of the dominant Western religious mode, what is called the Judeo-Christian climate or, more accurately, the theistic inheritance from Judaism, Christianity, and Islam. The theistic form of belief in this tradition, even when downgraded culturally, is formative of the dichotomous Western view of religion. That is, the basic structure of theism is essentially a distinction between a transcendent deity and all else, between the creator and his creation, between God and man. We just know that it is done, annually, weekly, daily, for some people almost hourly; and we have an enormous ethnographic literature to demonstrate it. He also emphasized the cultural reality of religion, which he defined as [â€] the entirety of the linguistic expressions, emotions and, actions and signs that refer to a supernatural being or supernatural beings. When more or less distinct patterns of behavior are built around this depth dimension in a culture, this structure constitutes religion in its historically recognizable form. Religion is the organization of life around the depth dimensions of experienceâ€”varied in form, completeness, and clarity in accordance with the environing culture. He also argued that the belief in spiritual beings exists in all known societies. In his book *The Varieties of Religious Experience* , the psychologist William James defined religion as "the feelings, acts, and experiences of individual men in their solitude, so far as they apprehend themselves to stand in relation to whatever they may consider the divine". Sacred things are not, however, limited to gods or spirits. Religious beliefs Traditionally, faith , in addition to reason, has been considered a source of religious beliefs. The interplay between faith and reason, and their use as perceived support for religious beliefs, have been a subject of interest to philosophers and theologians. Mythology The word myth has several meanings. A traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon; A person or thing having only an imaginary or unverifiable existence; or A metaphor for the spiritual potentiality in the human being. Religions of pre-industrial peoples, or cultures in development, are similarly called myths in the anthropology of religion. The term myth can be used pejoratively by both religious and non-religious people. There, myth is defined as a story that is important for the group whether or not it is objectively or provably true. But from a mythological outlook, whether or not the event actually occurred is unimportant. Instead, the symbolism of the death of an old life and the start of a new life is what is most significant. Religious believers may or may not accept such symbolic interpretations. Worldview Religions have sacred histories , narratives , and mythologies which may be preserved in sacred scriptures , and symbols and holy places , that aim to explain the meaning of life , the origin of life , or the Universe.

Chapter 3 : Golden Mythology Text Set | Teachers - Classroom Resources

Mythology Activity SheetS Mythology: The Gods, Heroes, and Monsters of Ancient Greece by Lady Hestia Evans & edited by Dugald A. Steer & illustrated by Nick Harris.

I started two years ago and have tried to keep my projects interesting to my students and to show them how mythology is relevant to their world today. After studying the different gods, goddesses and their symbols, I have them do a presentation on Mythology in Advertisement. They need to go through magazines, phone books, etc. For example, Nike for the goddess Nike. After they find different types of advertisements, then they are to find a company whose logo comes from mythology and research that company. They need to find out all they can about the company, why the company chose their name, e. Apollo Heating, or how they came to choose their logo, e. After they have found many advertisements and a company, then they do a presentation where they share their findings as well as their knowledge of mythology. This is very interesting not only for the students but also for me. No matter how many times I have done this assignment, my students come up with new companies. This also satisfies the famous question, When will we need to use this in real life? Our bingo cards have names and areas of power mixed around. The clues have names, areas of power, actions, symbols, etc. Students then cover up their cards with pieces of paper when the clues are given. Students enjoy learning the information, and it is a requested activity long after the study of Greek mythology is over. I do bring small prizes, candy, etc. Biopoems - by Vicki Worthing After becoming somewhat familiar with the characters and their relationships, we write biopoems about each of them. We already used biopoems at the beginning of the year when we wrote them about ourselves, so the format is familiar to the students and easily modified to use with mythology. Aphrodite, Goddess of Love! A daughter of Zeus and Dione; wife of Hephaestus. Lover of sons Aeneas and Cupid and brother Ares. Who needs a chariot. Who fears War, Athena and Hera. Board Games - by Mary Jane Brown As a student project during the semester mythology class, I assign students to groups. They work together and plan, then make their own mythology board game, complete with educational purpose, directions for playing, and a demonstration of knowledge about myths, etc. There have been some very sophisticated board games invented by students. These board games are displayed in the school, and students get a lot of compliments. The local paper has done a feature with pictures of this mythology project. The students enjoy this and learn, too. For each god, they write a page of information based on their reading, a creative writing page where they invent an adventure for the god or goddess, have a god write a letter to another god, a poem, a diary entry, etc Each student ends up with about 40 pages of material, which we bind into a book, after they design a cover, do a back cover with info on "the author" themselves and add a table of contents. They are pretty proud of the result, even if they sometimes complain during the work process! When we study the labors of Hercules, students make up postcards sent by Hercules to his friends after he has accomplished each labor. Each card has an illustration on one side, and about half a page of creative writing on the other. Hercules suddenly becomes alive and close to the students! We create a big bulletin board at the back of the room. There is a 3-D horse out of paper. We then create the city of Troy. Each student creates a well-know figure, about four inches high, that can be flipped up to reveal a short paragraph about that person. Some students are assigned objects to depict and explain the relevance. This is a very colorful and dramatic presentation. Clash of the Titans - by Carol R. Moseman I teach ninth grade English and do a very involved mythology unit and the Odyssey. I did an interesting compare and contrast essay with the Perseus myth that the students read first and "Clash of the Titans. Students have finished reading the Odyssey now and are going to be writing a modern day Odyssey where Odysseus has to return to their home town from a modern conflict. Each student spins the globe and puts his finger on a spot. Then his "chapter" has to involve Odysseus overcoming obstacles today in that country. The student also has to check with the person who would have the country before him. Not only teaches composition, but also geography because they have to chart the order of how Odysseus would return as well as some research into their respective countries. Commercials - by Marty Spear I divide the class into groups of and each group draws the name of a god or goddess out of a box. All students participate in the commercial by making a storyboard,

making props and acting. Compare and Contrast - by Dana Zora I teach fourth grade. We use the Open Court reading series which requires a great deal of writing. We also spend a great deal of time examining genre in literature. In our first unit, with the theme Risks and Consequences, we read an adapted version of Jason and the Golden Fleece. The kids are fascinated by the action and gore. The unit just evolved from there. We are reading the myths on your web site and then writing summaries of the action. We also compare and contrast the heros. We grade these using state developed rubrics. The summaries are then published and made into a class book. The kids love it and are making the connection between the names and actions of the mythical characters and plot lines and vocabulary used today. Contributions of the Greeks - by Patricia Rice I approach my unit on contributions of the ancient Greeks by first taking an interest inventory. Students rank their interest in such areas as architecture, drama, government, mythology, science, language, ceramics, and math. I group them into expert groups based on their interests. Then, using a multi-media text set i. Each group makes a poster, visual representation or work of art, to demonstrate what they have learned about their area of contribution. Individually, they do written reports, and also complete progress reports and reflective pieces about their work on the project. I allow time for visits to other groups during the unit. We end with a culminating Greek festival, serving olives, citrus fruits, grapes, feta cheese, and baklava, for sure, listening to traditional Greek music and displaying their group project work. This unit is the highlight of my year and I am always looking for suggestions and resources to add to the text set. Creation Myths - by Tammy Gardner Among other assignments, one of my favorites is to compare characters of the love myths to other literary characters. For example, the myth of Pyramus and Thisbe is closely related in theme to Romeo and Juliet. Another assignment I use to introduce the Greek mythology creation myth involves a compilation of 5 or 6 other cultural creation myths. I assign groups a myth, ranging from Egyptian to Aztec, easily found on the Net. Each group must present to the class, in essence, teach that particular myth. This opens the way for my lesson on the Greeks. The children love the chance to use the qualities of the creatures we have learned about and invent a few of their own. First Person - by Kristine Paquette I have the students retell a myth in first person point of view, assuming the identity of a hero like Prometheus or Theseus. They really enjoy this task, and it is a good comprehension strategy. Flippy Facts - by A. Bryan We make "flippy facts" quiz boards. After studying research materials on Greek Mythology, the students make these boards to practice the facts they have learned. The boards are made by writing some "clues" in the form of facts about a particular god, goddess or hero on the front of a plain 5 x 8 index card. On the back of the card, upside-down so it appears right-side-up when the card is flipped to see the answer, is written the name of that deity or hero, along with a colorful illustration. Each child makes five to ten of these cards. The child tapes his or her cards onto a piece of tagboard or construction paper, taping the tops of the cards so the bottoms are free to flip up and reveal the name and picture. After the boards are finished, the students trade quiz boards and see if they can guess the name of the deity or hero from the clues on the front of each card. This lesson can be modified for younger children by including simpler facts, for example the front of the card might say "God of the Sea" and the back "Poseidon. These boards can be made for any knowledge-level content area, and children enjoy challenging each other while they develop research and writing skills. The science teacher does an astronomy unit, and the Civics teacher has already covered types of governments in his class. We suspend classes for the week and develop special projects and sessions covering all subject areas. The kids participate in sessions on Greek art, Greek food, Greek math, internet reasearch on everything Greek to prepare Power Point computer presentations, and write and illustrate myths. They also build rockets. Well, the Greeks would have done it if they had the technology! When Greek Week starts students are divided into teams and compete against each other by selecting a name for their teams, creating team logos and banners, and creating a team chant. They receive points for each of these. Teams also receive points for dressing Greek. The culmination is on Friday when we launch the rockets in the morning and have the Olympics in the afternoon.

Chapter 4 : Gods and Monsters: Teaching High School Mythology | TeachHUB

This Mythology Activity Sheets Worksheet is suitable for 5th - 6th Grade. In this set of mythology worksheets, students

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draw and decorate a Grecian vase, complete a word search and matching activity, and write about imagining they are a Greek god.

Chapter 5 : Greek Mythology | theinnatdunvilla.com

2 | Mensa Foundation Lesson Plan: GREEK MYTHOLOGY Although when we think of mythology we think of a collection of stories, there is a beginning to them. Un-derstanding the beginning of the story, the creation of the world, gives us a framework to build upon as we learn about the different myths.

Chapter 6 : Religion - Wikipedia

Alert: Due to Hurricane Michael, many delivery services are disrupted in some Florida Panhandle areas.

Chapter 7 : Lesson Plans and Activities

Students enjoy learning the information, and it is a requested activity long after the study of Greek mythology is over. I do bring small prizes, candy, etc. for the winners, but the game is just as popular without the extra incentives.