

A level Classics

Transition Pack



AS & A2 CLASSICS:

Unit 1:

World of the Hero:
Homer's epic story, the Odyssey delves into the worlds of the Greek gods, monsters and its heroes.

PLUS

The Aeneid:
An epic story which explores what it was to be a hero in the Roman world.

Unit 2:

Greek stories & Arts: We look at 3 Greek plays to learn of ancient Greek values and society.

Oedipus Rex: A king kills his Dad and marries his Mom accidentally! Then blinds himself – on purpose!

The Bacchae: the god of partying comes to Greece to avenge the slander that he is not the son of Zeus.

Frogs: Dionysus travels to Hades to bring a great tragic playwright back from the dead.

Unit 3:

Beliefs & Ideas:
This looks at how Religion and the Greek gods were an essential part of ancient Greek identity. We study religion in daily life in Greece, festivals and philosophy.

Taught by

Mrs Whittaker

Miss Patrick

This is a series of activities that you can complete to help your transition from GCSE to A Level. This is an exciting subject and I hope these tasks will help to prepare you for what you will study next year... any questions please email me.

Section 1: The Nature of Olympian Gods



Ancient Greek religion was polytheistic, meaning that the Greeks worshipped many gods.

Polytheism means the belief and/ or worship of more than one god.

There were traditionally twelve Olympian gods, so named because they were believed to have lived on Mount Olympus in northern Greece: Hades, god of the Underworld and brother of Zeus and Poseidon, is not included because he did not live in Olympus. Persephone, daughter of Demeter and wife of Hades, is sometimes included because of her role in the Eleusinian Mysteries. For just over one third of the year, Persephone lived with Hades in the Underworld. Some sources include Hestia as part of the twelve gods, while others include Dionysus; however, both were key parts of religious life in ancient Greece.

Homer and Hesiod

The significance of Homer and Hesiod for Greek ideas about the gods. Homer and Hesiod's poems set out how the ancient Greeks perceived the gods during the eighth and seventh centuries BC. Their works were a major influence on Greek attitudes to the Olympians. These attitudes did not change in later periods. The 5th century BC Greek historian Herodotus wrote this about the influence of Homer and Hesiod: **"But it was - if I may so put it - the day before yesterday that the Greeks came to know the origin and form of the various gods, and whether or not all of them had always existed; for Homer and Hesiod are the poets who composed theogonies and described the gods for the Greeks, giving them their appropriate titles, offices, and powers..."** Herodotus, Histories 2.53. Herodotus was writing as a researcher and historian, interested in the religious customs of Greeks and other peoples. His references to Homer and Hesiod demonstrate clearly the significance these earlier poets had in teaching future generations about the gods.

Homer Date: 8th or 7th century BC

He is credited with composing the Iliad and the Odyssey.

The Iliad takes place in the last year of the Trojan War and focuses on the anger of the Greek hero Achilles. The Odyssey traces Odysseus' journey home from Troy to the island of Ithaca.

Hesiod Date: c. 700 BC

Also an epic poet, his two main works are the Works and Days and the Theogony. Works and Days teaches farmers how to live good and productive lives. The Theogony describes the gods' origins and family tree.]

There are many Homeric hymns but it does not mean that they were created by Homer. Instead, they have been created in the style of Homer. They also explain the cause for the gods' cults, or their aetiology. (the reason or cause for something, often deriving from a historical or mythical explanation). The Homeric Hymn to Demeter is in the style of Homer and does reveal Greek attitudes towards the Gods.

**Task 1: To what extent have the Greek Gods been portrayed as anthropomorphic?
-consider this as you go through the next few pages...**

Evidence they are anthropomorphic (human like form and qualities)

Evidence they are divine (God-like)

Look at their actions and behaviours as shown below which are human -like and which are God like.

Athena

Aetiology

/Myth.

Zeus came to lust after Metis, and chased her in his direct way. Metis tried to escape, going so far as to change her form many times; she changed into various creatures such as hawks, fish, and serpents. However, Zeus was both determined and equally proficient at changing form. He continued his pursuit until she relented

An oracle of Gaea then prophesied that Metis' first child would be a girl and that her second child would be a boy that would overthrow Zeus, similarly to what had happened to his father and grandfather. Zeus took this warning to heart. When he next saw Metis, he initially flattered her and put her at her ease. Then, with Metis' guards down, Zeus opened his mouth and swallowed her and her unborn child. This was the end of Metis, but also the beginning of Zeus' wisdom.

After a time, Zeus developed an unbearable headache, which made him scream out of pain so loudly it could be heard throughout the earth. The other gods came to see what the problem was. Hermes realized what needed to be done and directed Hephaestus to take a wedge and split open Zeus's skull. Out of the skull sprang Athena, fully grown and

in a full set of armour. Due to the way of her birth, she became the goddess of intelligence and wisdom.

ARCHITECTURAL REFERENCE

Birth of Athena shown on the East Pediment of the Parthenon on the Acropolis.



© Ancient-Greece.org

East Pediment of Parthenon Picture of Reconstruction from the Acropolis Museum



alamy stock photo



Name: Panathenaic amphora with lid. Designs in panels with accessories of buff and white; the latter faded. On the-neck, double honeysuckle. 333-332 bc: Made in Attica

Style: Black figure

Current Location: British museum

(a) Athene standing to right between two Doric columns, with left foot advanced, spear in right hand, and shield on left arm; she has a high-crested helmet with peak and cheek-pieces turned up; the inside of her shield is visible, with porpax (handle) and ochanon (strap), the latter ornamented with two palmettes; she has long hair, and earrings, necklace, and armlets, picked out with buff. She is also displayed as anthropomorphic. Shows the power and strength of Athena but taking on a human form gave a greater connection with the populous to the Gods-even though they had divine power which separated them from mere mortals. Demonstrates the fighting spirit of the Athenians.

(b) Foot-race: Three nude beardless athletes running to right, with arms bent close to their sides. It contained olive oil-prize.

Birth of Athens

Athena and Poseidon vied for control of Athens and its surrounding territory, Attica. The contest took place on the Acropolis. Poseidon struck the rock with his trident and produced a salt spring or a horse. Athena brought forth an olive tree from the ground by the touch of her spear and she was proclaimed the victor. The olive was fundamental to Athenian economy and life.

Homeric Hymns 11 celebrates her as: Protectress of cities... that fearsome goddess who cares with Ares for warlike works - **"The sacking of cities, the scream of battle, the clash of the fray -And also ensures the army's safe parting and homeward return."**

If we compare this description with the iconography of the goddess on the Panathenaic Amphora, we can see that little has changed in her worship. She is depicted armed and striding forwards. She appears as an active goddess who both protects and punishes. Her large size, emphasised by her head extending over the top border, depicts her larger-than-human power. Such descriptions and iconographies of Athena help explain why the Athenians worshipped her with an annual festival.

Athena's birth is described in Homeric Hymns 28: **It was Craft-filled Zeus himself who gave birth from his sacred head to her already in armour of war... Quickly she leaped from his deathless head to stand Before Zeus who bears the aegis.** Homeric Hymns 28.4-5, 7-8

Homer

- Homer Homer's Iliad and Odyssey are set in the mythical world of heroes.
- Each poem also tells an individual story.
- The gods are portrayed as very powerful but also as governed by personal impulse and desire.
- They pick favourites whom they support and influence.

They also cause harm to their enemies. Athena, for example, supports Achilles in the Iliad. In the final duel between Achilles and Hector, she disguises herself as Hector's brother, Deiphobus and he believes he can rely on his brother's help but it isolates him. When he realised what had happened he said, **' oh for sure the Gods have called me to my death...and Athene has tricked me...so now vile death is close on me...'**

The gods are also at times used for light relief, to contrast with the severity of the mortals' situations.

In Book 1 of the Iliad, for example, Achilles, the best Greek fighter, and Agamemnon, the leader of the Greek expedition, quarrel. Achilles' anger has caused him to withdraw from the fight, which will cause countless deaths to the Greek army. On Olympus, Zeus and Hera likewise quarrel about the decision but the tension is broken when the lame Hephaestus bustles around serving drinks, causing laughter and hilarity among all the gods. The argument between Zeus and Hera is dispelled by Hephaestus, who argues that their quarrel would ruin the gods' feast. Divine immortality is strongly contrasted with human mortality, reminding us of the greatest difference between the two: death.

Hesiod

Hesiod In his *Works and Days*, Hesiod gives advice not only about when to perform certain agricultural tasks, but also about how to lead a morally good life. Both of these things require the support of the gods.

He emphasises the power of Zeus and the influence of his daughter Athena, who personifies justice. Hesiod also gives advice on how to worship the gods, for example: Never pour gleaming wine to Zeus in the morning with unwashed hands, or to the other immortals, for then they pay no heed, and spit out your prayers. Hesiod, *Works and Days* 724-726

Anthropomorphism

The Olympian gods were usually depicted and described as **anthropomorphic**, but with powers that went significantly beyond those of humans. They therefore appear as humans physically, with a head, arms and legs, etc., and any study of Greek art shows them as such. Consider the depiction of Athena from the Panathenaic Amphora discussed earlier. She is seen as a mortal woman, but with certain attributes that distinguish her as Athena, namely her armour. There is little about her here that suggests divinity; she appears human in form. Her large size, with her head extending over the top border, does, however, imply her grandeur and superiority.

The gods, moreover, have the emotions and needs of humans, such as jealousy, love, desire, hatred and hunger; this is particularly emphasised in Homer's works. They were therefore anthropomorphic not only in appearance but also in character. Myths associated with them see them behaving according to these feelings. This is clearly seen in the foundation myth of the Eleusinian Mysteries (see pp. 21-23): Hades, the god of the Underworld, is overcome with passion for Persephone, daughter of Demeter, goddess of agriculture. He seizes her and takes her to the Underworld to be his wife. Demeter, utterly distraught by the loss of her daughter, travels the world to find her, abandoning her duties to crops. Zeus has to intervene to provide a solution so that Demeter can resume her responsibilities, crops can grow and people can live. Zeus often fulfils the role of an arbitrator, but he too falls victim to his emotions, particularly his passion. In love with a mortal woman called Leda, for example, Zeus takes the form of a swan and sleeps with her; they have four children, including the famous Helen of Troy. The gods also have clear preferences, particularly with mortals and heroes. Zeus, for example, favoured his son Heracles and, after his labours, welcomed him to Olympus as a demi-god (more on Heracles' labours later).

Such anthropomorphic attributes and characteristics are clearly seen throughout Homer and Hesiod's works, as well as those of later Greek authors. Homer's *Odyssey* illustrates this point nicely. Poseidon, the god of the sea, hates Odysseus because he has stabbed the eye of his son, the Cyclops Polyphemus. Enraged, Poseidon causes misery and agony for Odysseus by creating a storm as Odysseus is at sea:

With that he marshalled the clouds and, seizing his trident in his hands, stirred up the sea. He roused the stormy blasts of every wind that blows, and covered land and water alike with a canopy of cloud. Darkness swooped down from the sky. The East Wind and

the South Wind and the tempestuous West Wind clashed together, and the North Wind came from the upper sky, rolling a great wave in front of it.

Homer, *Odyssey* 5.292-298

Athena, on the other hand, seeks to protect Odysseus and:

checked all the other winds in their courses, bidding them calm down and go to sleep. She summoned the strong North Wind with which she flattened the waves in the swimmer's path, so that Odysseus, favourite of Zeus, might be rescued from the jaws of death.

Homer, *Odyssey* 5.383-387

Each god has his or her own individual preferences and emotions and acts in accordance with them. Their human instincts are amplified by their divine powers. On the other hand, the gods' power and authority stretches beyond anything mortals can achieve. Hesiod describes Zeus' power clearly:

For easily he makes strong, and easily he oppresses the strong, easily he diminishes the conspicuous one and magnifies the inconspicuous, and easily he makes the crooked straight and withers the proud - Zeus who thunders on high, who dwells in the highest mountains.... There is no way to evade the purpose of Zeus.

Hesiod, *Works and Days* 5-10, 105

This indicates not only the influence Zeus has over mankind, but also his power over the elements, as we saw when Poseidon summoned the storm. They are also distinguished from mortals by their immortality and this is frequently emphasised in their descriptions:

The lord god's immortal hair streamed forward from his deathless head, and he shook the heights of Olympus.

The distinction between divine immortality and human mortality is emphasised heavily in Homer's works and is furthermore brought to the foreground in the 5th century tragedy *Hippolytus*, when the goddess Artemis says that:

It is not lawful for me to look upon the dead or to defile my sight with the last breath of the dying.

Euripides, *Hippolytus* 1437-1438

She cannot even be around death, as it is so different to her nature. In fact, throughout the thirty-two surviving Greek tragedies, only one character dies on stage: Ajax in Sophocles' *Ajax*. This is likely because performances were made in honour of the god Dionysus, and he should not be tarnished with death. The gods' eternal life and their immense power over the world distinguishes them from mortals.

Read below: Task 2 Hero cults: Was there a difference between Gods and Heroes?

The pantheon of Greek gods was not an absolute and enclosed entity but rather permeable, with deities joining at various occasions and somewhat unclear boundaries between the gods, demi-gods (heroes, nymphs, fates, muses etc.) and the mortals.

These differences can be difficult to grasp for the modern observer. Famous heroes such as Heracles and Achilles, who, was given his heroic status by Homer, were often worshipped and much liked by the Greeks. And whereas to us the differentiation between a hero and a deity seems rather blurred, the ancient Greeks, it seems, were quite aware of the differences between a hero and a god.

Gunnel Erkroth, a specialist on heroes in the ancient world explains that '*A hero can be defined as a person who had lived and died, either in myth or in real life, this being the main distinction between a god and a hero.*' For the ancient Greeks, a hero could be a mythical person who had lived as long ago like Achilles and was known only from myths, or someone a person had known in person during their life time who was then deified once dead. The difference between a hero and an ordinary dead person was that the hero was worshipped in a way that went far beyond the usual rituals surrounding burial and indeed extended to an official level.

To become a hero, one had to have achieved something unusual in one's lifetime. This could be something positive such as in the case of Heracles, (son of Zeus and Alceme-a mortal) who was set twelve famous labours, for example, to save communities from various threats such as men-eating horses, a lion, a giant wild boar, a hydra and so on. But it could equally be something negative as the example of Cleomedes of Astypalea shows. According to Pausanias, an ancient travel writer of the 2nd century CE, Cleomedes killed his opponent in the pankration (an ancient Olympic discipline which involved boxing, wrestling and kicking) at the Olympic Games and was therefore disqualified. This enraged him so much that it triggered a fit, in which Cleomedes ripped down a school roof leaving sixty children dead and himself vanishing from the earth. Yet he was declared a hero by the Pythia, the oracular voice at Delphi. The significant thing here was to have achieved something that had a lasting impact whether that be positive or negative.

Most heroes were worshipped at one specific location but Heracles was the exception to the rule and was worshipped throughout the Greece-Roman world. Additionally, Heracles was worshipped as both a hero and a God-he was mortal, died and deified. Asclepius was also worshipped as God; despite the fact he was of mortal descent. This would suggest that the Greek definition of a hero was very fluid and possibly open to interpretation. Additionally, it would seem that literature divides hero and Gods but the ways in which they were worshipped, the sacrifices that took place to them were very similar. Ultimately, the heroes and Gods helped to define the Greeks and gave them their identity and helped to develop their cultural practices.

Task 3: Explain what happened to Persephone in this myth

Summary of the Homeric Hymn to Demeter

Zeus, the king of all the gods, had brothers and sisters, they all had important jobs. His sister, Demeter, was in charge of the harvest. If Demeter did not do her job, the crops could die, and everyone would starve so it was important to keep Demeter happy. Demeter had a daughter called Persephone who grew into a lovely goddess. That's when the trouble started. Hades was the king of the Underworld. One day, Hades felt restless and decided to take his three-headed dog Cerberus out for a chariot ride up to earth. Cerberus leaped out of the chariot and ran around, sniffing flowers. The dog ran up to a lovely young woman, it was the goddess Persephone. She played with the dog and Hades watched happily, he heard Persephone's laugh and Hades fell deeply in love. Before anyone could stop him, he grabbed his niece, his dog, and his chariot and dove deep into the darkest depths of the Underworld.

Hades locked Persephone in a beautiful room in the Hall of Hades and brought her delicious food but Persephone refused to eat. She had heard if you ate anything in Hades, you could never leave. A week later, in desperate hunger, she ate six pomegranate seeds, then burst into tears. She was not the only one crying. Demeter, her mother, missed her daughter terribly. She did not care if the crops died. She did not care about anything except finding her daughter. Zeus found out that Hades had taken Persephone to the Underworld and so he sent Hermes to work a deal with Hades. This was the deal Hermes worked out: If Persephone would marry Hades, she would live as queen of the Underworld for 6 months each winter. In the spring, Persephone would return to earth and live there for 6 months. No one especially liked the deal, but everyone finally agreed.

Every spring, Demeter makes sure flowers are blooming and crops are growing. Every autumn, when Persephone returns to the underworld, Demeter ignores the crops and flowers and lets them die. Each spring, Demeter brings everything to life again, ready to welcome her daughter's return. To the ancient Greeks, that was the reason for the seasons.

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Role and significance of drama and theatre in ancient Athenian society, including the religious context of dramatic festivals.

Greek theatre was a significant legacy to the rest of the world. Drama was only performed at religious festivals and an Athenian could not go to a theatre on any given day. Playwrights often entered into competitions and one of them was judged to be the winner. These competitions were naturally connected to Greek religious festivals and the God, Dionysus. The festivals were highly organized and grand occasions and anyone could attend as long as they were a free man as you were automatically an Athenian citizen. Festivals of Dionysus were generally held in the winter months. The most important festival was the city Dionysus at which plays were performed.

3 Festivals of Dionysus

The Laneia

Held in Late
January -
Comedy seems
more important
here, only open
to Athenians
given the time
of the year.
(Frogs 405)

The Rural Dionysia

A local festival
celebrated in
demes, or villages,
probably revivals
of those
performed at city
festivals.

The City Dionysia

Held in Late
Winter in
Athens and
any freeborn
citizen could
participate.

The Festival was ...

- Organised by the Eponymous Archon - leading politician responsible for the City Dionysia
- Started in the previous summer, as playwrights started to write the 3 tragic plays and 1 satyr play (Tragedians) and 1 play (Comic Playwrights).
- Where the EA chose 3 tragedians and 5 Comic Playwrights to Compete.
- Held in Athens and was a "Pompe" a grand religious occasion.
- A Drama (in greek) "action" happened.
- Where citizens would receive their moral teaching and guidance.



Once the plays were written, the playwright had to hire a cast and begin rehearsals. A wealthy citizen known as a **choregos** paid for costumes, special effects and props.

A Choregos would pay for:

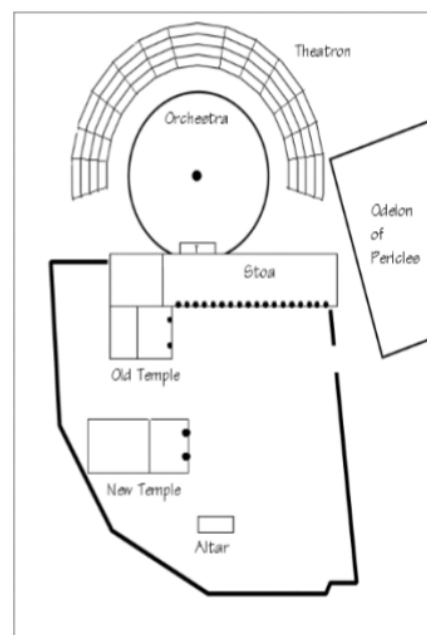
- Costumes
- Masks
- Special effects
- Payment for the Chorus and the musicians
- A place to rehearse
- Food
- A professional trainer if the playwright couldn't train the chorus
- A victory monument if they won!



In 410 BC records tell us that a choregos for tragedy spent 3,000 drachmas and 402 for comedy alone. 1 drachma was the daily wage of a skilled worker in Athens. Wealthy citizens in Rome liked to be a part of this because ultimately it gave them status and prestige to have funded an essential element of a festival. Equally, if the playwright they supported was successful, they would receive a victory monument inscribed with their own name.

The Proagon

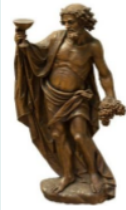
- This was held in the odeon (a covered concert hall) next to the theatre of Dionysus.
- In this ceremony, the plays were announced and each playwright delivered a short synopsis.
- The playwright might get an actor to read a short passage of the play, to give a flavour to the audience.
- This was the only time actors appeared without their masks.
- Dithyrambs - choral dionysus were competed in by each of the ten tribes of Athens at the Proagon.



This took place a day or two before the festival began

The night before...

On the night before the festival began, there was a torchlight procession in which a wooden statue of Dionysos was led into the city from a shrine outside the walls. It was escorted by the city's military cadets, ephebes, and led into the theatre, where a sacrifice was made. The statue remained in the theatre for the rest of the festival – a symbol of the god's presence at his festival.



The First Day...

On the first day of the festival there was another grand procession (pompe). It started outside the city, through the streets to the agora then to the temple of Dionysus where it ended with the sacrifice of a sacred bull together with many other animals. That evening a KOMOS was held in the streets by the men of the city for the God. The celebrations went on until late in the evening.



KOMOS = drinking, dancing and singing to the God.

Before the performances started to be performed, there was a grand opening at the theatre Dionysos and the Priest sacrificed a piglet on the altar in the acting area and the city's 10 generals poured libations to the 12 Olympic Gods. Following this, three important presentations were made:

- 1) Parade of tribute-in the 5th century, the Athenians controlled an Empire-the tribute from her allies was due at this time of year and the money was brought into the theatre and paraded for the whole audience to view
- 2) Proclamation of honours- a herald announced who had done outstanding service for the city were awarded a crown
- 3) Parade of orphans-boys and youths whose fathers had died fighting for Athens were paraded into the theatre,the state paid for their education and at 18 were awarded a suit of armour

Spectators

Entry to the theatre cost two obols per day and this was roughly a days wage for an unskilled worker, the poor were possibly excluded from the event as they could not afford it. However, the Athenian state developed the 'Theoric fund' which paid for the poorer citizens to attend the festival. This ensured the contests were open to a full range of citizens. The first two rows were reserved for important officials; by the late 4th century, the seating area behind that was divided to allow tribes to sit together -this probably took place in the 5th century also. The bigger issue was whether women were allowed to attend, at present academic opinion is divided. The audience could be loud with hissing and hooting throughout- there were 'the rod bearers' who were like the police who tried to keep order.

Task 4: Create a mindmap explaining how performances took place at the Theatre Dionysus- you should include the 3 festivals of Dionysus, the choregos, proagon and what happened during the festival. Call your mindmap- Dionysus







The two epics that we study are related to the **Trojan War** - a ten year war between the ancient Greeks and the Trojans. The **Odyssey** tells of one Greek's return from Troy to reclaim his home, and the **Aeneid** of one Trojan exile's quest to establish a new home in Italy. The Odyssey was in Greek, the Aeneid was in Latin.

Homer's Odyssey was composed orally to be recited by bards in the distant time about which we know little. With their exciting stories, distinctive characters of gods and men, and timeless moral principles, they become a crucial part of later Greek culture. Virgil's Aeneid is based on Homer's epics. However, it was written during the newly-formed regime of the first Roman emperor, and has a very definite historical and political context.



Odyssey Specification:

This is what will study together alongside reading certain chapters of the Odyssey...

<p>Literary Techniques and composition: speeches, formulae, flashback, similes, detail, topoi, epithets, stories...</p> 	<p>The world of the hero: Odysseus as a hero: timē (honour), kleos (reputation) and nostos (homecoming).</p> 	<p>Characterisation: of major and minor characters and their societies.</p> 
<p>Key themes: disguise, recognition, fantasy and the supernatural, fate, justice and revenge, xenia, family.</p> 	<p>Context: social, cultural and religious: Relationships between immortals and mortals, men and women, parents and children, slaves.</p> 	<p>Interpretation: How different audiences (ancient and modern) would interpret the epic. Modern Scholars' views.</p> 

BOOKS: 1, 5, 6, 7, 8, 9, 10, 11, 12, 13, 16, 17, 18, 19, 21, 22, 23

Odyssey Tasks:

To ensure that you have a full understanding and knowledge of the important social and historical context of this epic, complete the following tasks:

- **Task one:** Learn about the historical background of the Odyssey by researching the Trojan War - find out the cause of the war, who won the war and how they won at the end of ten years! How was Odysseus involved?
- **Task two:** Key words connected to the Odyssey - find definitions of the following Greek words: Xenia, Polymetis, Nostos, Kleos.
- **Task three:** Odysseus' journey home from the Trojan War takes him 10 years! During this time he meets many monsters - find out what happened when he met Polyphemus the cyclops (Book 9) and then Circe the witch (Book 10).

Aeneid Specification:

This is what will study together alongside reading certain chapters of the Aeneid...

<p>Literary Techniques and composition: structure, speeches, themes, flashback, narrative techniques/effects. Homeric influence...</p> 	<p>Heroic world: characterisation of major/minor characters, role of Aeneas in Rome's Imperial destiny. Nations; Trojan, Greeks, Carthaginians, Italians</p> 	<p>The heroic world, themes: concepts, behaviour and values of a Greek/Roman hero. Cities, heroism, gods, portrayal of war, dying young (Prof.S.Harrison)</p> 
<p>Historical/political background: political/historical background of the civil war, Augustus' rise to power and the consolidation of his rule. Virgil and Augustus; his regime and extent to which this and the Roman Empire are promoted in the epic.</p> 	<p>Context: social, cultural and religious: pietas /furor. Fate/ destiny. Relationship of mortals /immortals. Family/ friendship, men/women, parents /children. Women /position in society</p> 	<p>Interpretation: How different audiences (ancient and modern) would interpret the epic. Modern Scholars' views.</p> 

BOOKS: 1, 2, 4, 6, 7, 8, 9, 10, 11, 12

Aeneid Tasks:

To ensure that you have a full understanding and knowledge of the important social, historical and political context of this epic, complete these tasks:

- **Task four:** Historical background to the Aeneid - the Aeneid follows the story of Aeneas, who fought for the Trojans during the Trojan War. Aeneas is said to have been an ancestor of Augustus the emperor of Rome and Julius Caesar - can you find out how they are all connected?
- **Task five:** Keywords connected to the Aeneid - find definitions of the following Latin words: Pietas, Furor, Penates, Pacis/Pax.
- **Task six:** Aeneas travels around the known world trying to decide on a location to found a new city which will replace his beloved Troy and be as strong and as powerful. This super power will eventually be called 'Rome' - find out what happens in the Aeneid when Aeneas visits Carthage and meets Queen Dido (Book 4) and exactly what happens to mean that in later Roman history, Carthage and Rome are enemies!

Further Reading:

Copies of the epics can be accessed online if you would like to begin to read them.

The Odyssey online text:

<https://www.scribd.com/doc/126460040/The-Odyssey-Homer-Full-text-pdf>

The Aeneid:

<https://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidI.php>