THE DUSTON SCHOOL 4-19

Knowledge Organiser

Year 7: Unit 5

Origins of Literature

Name:

Class:

Big Questions

The big question for the unit is: **How is discovery reflected in the origins of literature?**

Our study of the origins of literature will follow the structure below:

Week 1	▪ Why do we tell stories? ▪ How do mythological stories provide a moral message for human beings?
Week 2	▪ What is an archetypal hero? ▪ To what extent is Odysseus an archetypal hero?
Week 3	▪ How do Greek myths present the ideas of love and jealousy?
Week 4	▪ How does narrative perspective change our view on stories? ▪ How far is Achilles a follower of the heroic code?
Week 5	▪ How do Greek myths act as warnings for human behaviour?
Week 6	▪ How do Greek myths present the ideas of love and jealousy?
Week 7	▪ How do Greek myths present the ideas of love and jealousy?

Mythical stories

During the unit, you will read 8 mythological stories. These will give you some inspiration when writing your own speech.

Arachne	The myth of Arachne describes a young woman skilled at weaving who believed her skill was innate and was not given to her by the gods. In some versions of this myth she bragged about her skill and in others Athena wanted to test her. She is turned into a spider, in some versions it is as a punishment for winning the competition and other times it is a way that she can continue weaving after losing the competition.
Tales from Ovid: Lycaon	The myth of Lycaon is one of the first stories about Jove, the king of the Gods. Lycaon, to test Zeus' power, killed and roasted the flesh of his own son, which he then served to a god who had come to feast at his home. Zeus (Jove) is so disgusted by this act of **hubris** (pride), he punishes Lycaon and turns him into a wolf.
The Iliad by Homer: The War of Troy	The *Iliad* and the *Odyssey* are ancient poems composed nearly 3000 years ago in what we now call Greece. We think they were created over time and sung to music before they were written down. They are what we call **epic** poems, i.e. poems about heroes and gods from a mythical past. They contain characters and events that are still referenced in literature and daily life today. The *Iliad* focuses on the last year in the ten-year-long Trojan War between the Greeks and the Trojans. The character of Odysseus comes up with a clever plan to get behind the walls of the city.
A Retelling of *The Odyssey*: The Cyclops	The Cyclops was a cruel giant with one large eye instead of two, and he decided that Odysseus and his men were not leaving. The Cyclops lifted an enormous boulder and blocked the doorway, then picked up two of Odysseus's men and ate them for dinner before lying down to sleep
Penelopiad by Margaret Atwood	This is a different perspective of the myth of Odysseus focusing on the character of Penelope and what happened to her when her husband Odysseus was fighting in the Trojan War. Many suitors came to win her hand in marriage. Penelope said she would not marry until her tapestry was done but Penelope tried to trick them by unravelling the tapestry at night and re-weaving it during the day.

Achilles	Thetis, Achilles' Mother was afraid that he may be harmed and so when he was a child, she did everything she could to make him immortal: She burned him over a fire every night, then dressed his wounds with ambrosial ointment; and she dunked him into the River Styx, whose waters were said to confer the invulnerability of the gods. Then, she dressed him as a woman and hid him on the island of Skyros.
Prometheus	Prometheus is one of the most famous aetiological myths, and a character who suffers a terrible punishment as a result of his actions. However, his crime is on behalf of all humanity, so you could argue he doesn't deserve it.
Midas	Midas was a man who wished that everything he touched would turn into gold. However, he had not thought that this wish was not actually a blessing, but a curse. His greed invites us to think and realize the consequences that may lead us to become slaves of our own desires.
Daedalus and Icarus	Icarus was the young son of Daedalus and Nafsicrate, one of King Minos' servants. King Minos had commanded Daedalus to create a Labyrinth to imprison the Minotaur, a creature half bull, half man. Daedalus was way too smart and inventive, thus, he started thinking how he and Icarus would escape the Labyrinth.
Medusa	Medusa was one of three sisters. The three sisters, Sthenno, Euryale and Medusa, were the children of Phorcys and Ceto and lived "beyond famed Oceanus at the world's edge hard by Night". Medusa's beauty caught the eye of Poseidon, who desired her and proceeded to ravage her in Athena's shrine. When Athena discovered the sea god had ravaged Medusa in her shrine, she sought vengeance by transforming Medusa's hair into snakes, so that anyone who gazed at her directly would be turned into stone. There are several versions of the story: some say that Medusa boasted that Athena punished her by turning her into a snake-headed gorgon (monster) whose gaze could turn you to stone (this is where we get the word 'petrified').

Prior knowledge

Before you begin learning about the origins of literature: What do you know about mythology, where stories came from or how Greek gods/goddesses have influenced films and books?
Brainstorm your knowledge below.

Knowledge learned throughout the unit

As you are learning about the origins of literature, add any new knowledge in a brainstorm below.

Context of the origins of literature

https://kids.britannica.com/students/article/Greek-mythology/608505

The stories of the ancient Greeks about their gods, heroes, and explanations of the nature and history of the universe are known as Greek mythology. These stories, or myths, have survived for more than 2,000 years. Greek mythology has had an extensive influence on the arts and literature of Western civilization, which inherited much of Greek culture.

Like the myths of many other cultures, those of ancient Greece tell how the world was created and help explain why things happen. The ancient Greeks worshipped many gods. Their mythology deals with the creation of the gods and the struggle among them for supreme power. Many Greek myths recount the love affairs and quarrels of the gods. Myths also tell of the effects of the gods' adventures and powers on the world of human beings. In these stories, the gods' activities are linked with natural phenomena such as thunderstorms or the seasons and with religious sites or rituals.

Some Greek myths were primarily religious. For information on the religious beliefs and practices of the ancient Greeks, see Greek religion. While some Greek myths were viewed as embodying divine or timeless truths, others were legends that the Greeks believed had some historical basis. In other words, these stories were thought to have been based on events that really happened or on people who really lived. Folktales, consisting of popular recurring themes and told for amusement, also found their way into Greek myth.

Sources of the myths

Greek mythology originated as oral literature, or stories told out loud. The ancient Greeks told their myths over and over again before they were written down. There are thus many different versions of these ancient stories.

Today the Greek myths are known primarily from written Greek literature such as the *Iliad* and the *Odyssey*. These classic epics—long, narrative poems praising heroic deeds—are said to have been written by the poet Homer. He may have flourished in the 9th or 8th century BC. The *Iliad*, set during the Trojan War, recounts the story of the wrath of the Greek warrior Achilles.

The *Odyssey* tells of the long wanderings and adventures of Odysseus, king of Ithaca, as he travels home from the war. The fullest and most important source of myths about the origin of the gods is the epic *Theogony*. It was written by the Greek poet Hesiod about 700 BC. Hesiod's *Works and Days*, another source of myths, tells of various ages of humankind. Many of the ancient Greek lyric poets preserved various myths. The odes of the poet Pindar, who flourished in the 6th–5th century BC, are particularly rich in myth and legend. The tragedies of the playwrights Aeschylus, Sophocles, and Euripides, all of the 5th century BC, are remarkable for the variety of the traditions they preserve.

Types of myths

In their myths the ancient Greeks attempted to make the universe understandable in human terms. Greek mythology includes stories that tell how the world was created and the nature of the universe. The ancient Greeks viewed Earth as a flat disk afloat on the river of Ocean. The Sun (Helios) traveled across the heavens in a chariot by day and sailed around Earth in a golden bowl at night. Natural cracks in the ground were popularly regarded by ancient Greeks as entrances to the underground house of Hades—the home of the dead.

In the *Theogony*, Hesiod related the history of the gods. He wrote that Gaea (Earth) and Uranus (Heaven) had many children, including the Cyclopes and the 12 gods called Titans. Led by Cronus, the youngest Titan,

the Titans rebelled against Uranus. After they took power, Cronus ruled as the chief god. Eventually, however, Zeus, one of Cronus's sons, in turn rebelled against him. For 10 years the Titans fought Zeus and his brothers and sisters, until at last Zeus was victorious. He then became the chief god.

In the epic *Works and Days*, Hesiod described five ages of the world, tracing the decline of humankind over time. First came the Golden Age, the time when Cronus and the Titans ruled the world. The people of the Golden Age never grew old, were free from toil, and passed their time in fun and feasting. When they died, they became guardian spirits on Earth. Zeus ruled over the next periods, the Silver, Bronze, Heroic, and Iron ages. After the people of the Silver Age began neglecting the gods, Zeus hid the people in the Earth where they became spirits among the dead. He then created the people of the Bronze Age, but they were violent and destroyed one another. Next came the more civilized Heroic age. The heroes of this time fought in celebrated conflicts, such as the Trojan War, that had been recounted in the great Greek epic poems. Finally came the Iron Age, a time full of troubles. Hesiod identified the Iron Age as the age in which he was living. Hesiod explained the presence of evil in the world through the story of Pandora, the first woman on Earth. Prometheus, a fire god and divine trickster, had stolen fire from heaven and given it to mortal men. This gift angered Zeus, and he had Pandora created as punishment. Pandora had a mysterious jar that her husband ordered her not to open. Out of curiosity, she opened it anyway, and evils, hard work, and disease flew out to plague humanity. Only hope remained in the jar.

Myths of the Gods

Ancient Greek myths about the gods described their births, victories over monsters or rivals, love affairs, and special powers. Some myths told of their connections with a religious site or ritual. The gods had tremendous powers. They were generally pictured as being much like men and women, only superior—stronger, more beautiful, and immortal (living forever). Even so, they had numerous shortcomings. The gods often acted out of jealousy, vanity, or spite.

Zeus, the chief god, ruled over the world from the top of Mount Olympus, the highest mountain in Greece. A sky god, he made thunder and lightning, rain, and the winds. Zeus ruled together with 11 other gods, who were members of his family. Each of these gods embodied or controlled specific natural forces or areas of life. Zeus's brother Poseidon ruled over the sea, while his brother Hades ruled over the underworld. Hera, the sister and wife of Zeus, was the goddess of marriage and of women. Zeus's sister Hestia was the goddess of the home and family.

Zeus's favourite daughter was Athena. She was the goddess of wisdom and crafts and the protector of the city-state of Athens. Athena was also the goddess of the more civilized side of war, while her brother Ares represented war's brutal violence. Their sister Aphrodite was the goddess of love.
Apollo, a son of Zeus, was both revered and feared. He presided over religious and civil law and was the god of light, music, poetry, healing, and prophecy. In later myths he was associated with the Sun. Apollo's twin sister, Artemis, became associated with the Moon. Artemis was also the goddess of the hunt and of wild animals.
Hermes, a son of Zeus, was the messenger of the gods, as well as a trickster. He was the god of roads, travellers, dreams, and thieves, and he delivered the dead to the underworld. Hephaestus, another of Zeus's sons, was the god of fire and metalworking. Because he was lame, his parents kicked him out of heaven.

In addition to these 12 major gods, there were numerous lesser ones. Dionysus was the god of wine and fruitfulness. Pan was a rural deity of fertility. Asclepius was the god of medicine. Of the many folk deities, the nymphs were nature goddesses associated with trees or water. The Graces were three sisters who were goddesses of fertility and beauty. The Muses, another group of sister goddesses, served as patrons of the arts and sciences. The three Fates were old women who determined human destinies, including the length of a person's life. The Furies were goddesses of vengeance who punished the wicked.

Myths of heroes

he ancient Greeks also told stories about heroes, human beings who performed amazing feats. Hero myths included elements from tradition, folktale, and fiction. Some of the heroes of Greek mythology were likely based on people who actually lived. Their legends, however, have been greatly embellished with fiction.

The heroes of Homer's epics were noted warriors. Achilles was the bravest, handsomest, and greatest warrior of the Greek army of Agamemnon in the Trojan War. He slew the Trojan hero Hector. Other heroes from the Iliad include the Greeks Menelaus, Ajax, Diomedes, Odysseus, and Nestor and the Trojans Aeneas and Paris.

One of the most celebrated heroes of Greek mythology was Heracles (Hercules), who was known for his tremendous strength. Like many other Greek heroes, he had one divine parent: he was the son of Zeus and a mortal woman named Alcmene. Heracles was made to perform 12 very difficult feats (labors), including cleaning in one day the Augean stables (King Augeas's stables, which had not been cleaned in 30 years) and fetching golden apples guarded by nymphs known as the Hesperides. The last of his 12 labors was to descend into the underworld and bring back the fearsome three-headed guard dog Cerberus.

Another hero known for his descent to the underworld was Orpheus. Blessed with superhuman musical skills, he sang and played the lyre so beautifully that animals, trees, and even rocks danced around him. When his wife, Eurydice, was killed by a snake, Orpheus went to the underworld in search of her. His music and grief so moved Hades that the god agreed to let Orpheus take Eurydice back to the land of the living. There was one condition: neither of them could look back as they left. They almost made it out of the underworld. When Orpheus saw the Sun, however, he unthinkingly turned to share his delight with Eurydice, and she disappeared.

Some Greek heroes were known for slaying monsters. The hero Perseus killed Medusa, one of the Gorgons, who were winged female monsters with snakes for hair. Perseus cut off Medusa's head, and out of her blood was born the winged horse Pegasus. The hero Bellerophon tamed and rode Pegasus. With the horse's help, Bellerophon killed a fire-breathing female monster called the Chimera. Theseus, another Greek hero, slew many legendary villains, including the Minotaur, a creature with the body of a man and the head of a bull.

The Greek hero Jason led a band of 50 heroes, called the Argonauts, on a quest in the ship *Argo*. Jason's uncle had seized the throne of Iolcos, which rightfully belonged to Jason's father. The uncle promised to let Jason take over as king if he retrieved the Golden Fleece—the golden wool of a ram—from distant Colchis. After an adventurous voyage, Jason won the fleece with the help of the princess Medea.

Other myths

Certain myths, in which goddesses or heroes were temporarily imprisoned in the underworld, explained the cycle of the seasons. The best-known myth of this type tells how Hades seized Persephone and brought her to the underworld to be his wife. Persephone's father was Zeus, and her mother was Demeter, the goddess of agriculture. In Demeter's grief at her daughter's kidnapping, she neglected the harvest and caused a widespread famine. Zeus thus commanded Hades to return Persephone to Demeter. However, Persephone had eaten the seed of a pomegranate while in the underworld. For this reason, she could not return permanently. Instead, Persephone had to spend part of each year—the winter—in the underworld with Hades and return aboveground to her mother each spring.

In some Greek myths a god transforms into an animal in order to deceive a goddess or a woman. Zeus, for example, took the form of a bull when he carried off the princess Europa. In another myth, he became a swan to attract Leda. Other stories tell of people being changed into flowers or trees. The

nymph Daphne was transformed into a laurel tree in order to escape from Apollo. Narcissus was a beautiful young man who gazed so long at his reflection in the waters of a spring that he either pined away or killed himself. A flower sprang up where he died.

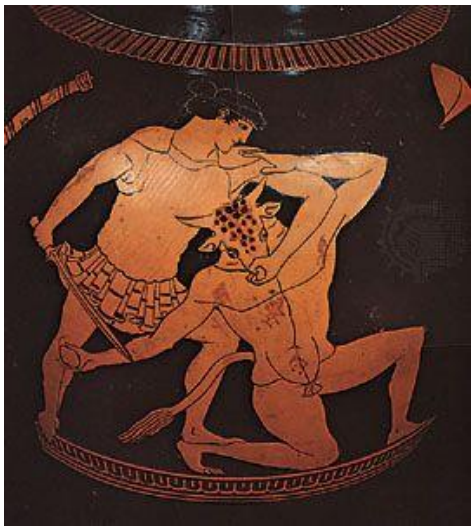
In other types of myths, the gods appeared on Earth disguised as men and women and rewarded any help or hospitality offered them. The gods also punished men and women who claimed to be superior to them in some way. Similar to such stories is the moral tale about Icarus, who flew too high on wings of wax and feathers made by his father, Daedalus. When Icarus got too close to the Sun, his wings melted. He tumbled into the sea and drowned. Another such myth tells of Phaethon, the son of Helios, who failed to perform a task too great for him—controlling the horses of the chariot of the Sun.

Also popular were myths of fairylands. Some myths told of encounters with unusual creatures, such as the Centaurs, who were part man and part horse. There were also tales of distinctive societies, such as the Amazons, a nation of female warriors.

Influence on western art and literature

The myths of ancient Greece have remained unrivaled in the Western world as sources of imaginative and appealing ideas for art and literature. Painters, sculptors, poets, and other writers from ancient times to the present have been inspired by Greek mythology. They discovered that the stories' themes were still significant and relevant for the people of their time. Artists and writers have borrowed and adapted elements from the myths, retelling ancient stories in modern ways. Greek mythology has thus had a profound effect on the development of Western civilization.

Ancient Greek mythology was featured not only in poems, plays, and other literature but also in visual art. Characters and themes from Greek myths appear on ancient Greek pottery and sculpture. The ancient Romans based much of their mythology on that of the Greeks, though they gave their gods different names. Together, ancient Greek and Roman mythology are called Classical mythology. The ancient Roman poet Ovid's retelling of Greek myths in his *Metamorphoses* was highly influential on later writers and artists.



Key Terminology

Aetiological *derived from the Greek αἰτιολογία (aitiología) "giving a reason for"*	To explain or give reasons for something in order to make sense of it
Allusion from French, or from late Latin *allusio(n-*), from the verb *alludere*	An expression or phrase that refers to a well-known story or idea without naming it explicitly
Anthropomorphism From Greek *anthrōpomorphos* (from *anthrōpos* 'human being' + *morphē* 'form')	A god, animal or object with human characteristics
Archetypal *from Greek arkhetupon 'something moulded first as a model'*	Typical of a certain person or thing
Epic From Greek epos meaning 'word, song.'	A long poem, typically from ancient tradition, narrating the deeds and adventures of heroic figures
Heroism *comes from the **Greek** ἥρως (hērōs), "**hero**" (literally "protector" or "defender*	Bravery or courage; to live by the heroic code
Hubris *From ancient Greek.*	Excessive pride towards or defiance of the gods, leading to nemesis
Metamorphosis from *metamorphoun* 'transform, change shape'.	To undergo a change of some kind
Moral *From moralia, matters relating to customs and mores*	A lesson learned as a result of a story or experience
Mortal *from Latin mortalis, from mors, mort- 'death'.*	A living human being, often in contrast to a divine being or gods
Myth *From mythos, to report, tale, story*	A traditional story that explains, provides a moral, or marks a historical event
Nemesis from *nemein* 'give what is due'.	Consequences to actions, usually final or fatal
Psychological from Renaissance *Latin psychologia, the study of the soul*	Affecting the mind; related to the mental or emotional state of someone
Stereotypical *from Greek stereos "solid") + French type "type"*	A fixed idea about a particular type of person or thing
Vengeance *from Latin vindicare 'vindicate'*	An act of revenge for an injury or wrong carried out.

Additional Terminology

	Term	Definition
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Example transactional writing

Write a speech as Achilles encouraging his men as they go into battle.

I'll tell you a secret. Something they don't teach you in your temple. The Gods envy us. They envy us because we're mortal, because any moment might be our last. Everything is more beautiful because we're doomed. You will never be lovelier than you are now. We will never be here again.

You gave me peace in a lifetime of war. You're still my enemy in the morning. Imagine a king who fights his own battles. Wouldn't that be a sight?

My brothers of the sword! I would rather fight beside you than any army of thousands! Let no man forget how menacing we are, we are lions! Do you know what's waiting beyond that beach? Immortality! Take it! It's yours!

Example transactional writing: the writing mark scheme

KS3 WRITING MARK SCHEME [Y7, 8, 9]

Success Criteria	Nothing to reward (0 marks)		(1 mark)		(2 marks)		(3 marks)	
1 – Literary and linguistic methods	*Not evidenced*		Some relevant literary/ linguistic features may be used.		Clear literary/ linguistic features used throughout to created imagery and/or semantic field.		Sophisticated and carefully crafted use of literary/ linguistic features to create a focused image.	
2 – Spelling, Punctuation and Grammar	*Not evidenced*		Basic punctuation used fairly accurately. Spelling of basic words is fairly accurate although more complex words may be incorrect.		Basic punctuation is used mostly accurately with some use of ambitious punctuation. Spelling of basic words will be mostly accurate with some accuracy for more ambitious vocabulary.		Punctuation is generally used very accurately throughout with ambitious punctuation used for effect. Spelling of basic words will be highly accurate and for more ambitious vocabulary.	
3 – Structure and Organisation including sentences	*Not evidenced*		Some awareness of structure is shown or an attempt to paragraph. Some variation in sentence types.		Clear organisation of paragraphs and a specific structure shown. Clear variation in sentence types.		Thoughtful and inventive structure that has been crafted to reflect the ideas in the piece of work. Varied range of sentence types used for effect.	
4 – Vocabulary	*Not evidenced*		Vocabulary shows some variation throughout with some evidence of conscious crafting.		Vocabulary has been consciously chosen and shows increasing ambition.		Extensive and ambitious vocabulary shown and sustained throughout.	
5 – Ideas and Imagination	*Not evidenced*		Some relevant ideas although limited in ambition. The writing consists mainly of 'telling'.		Writing is engaging with some ambition shown.		Compelling and convincing ideas that are sustained in the text. Conveys precise meaning.	
6 – Awareness of Genre, Audience and Purpose	*Not evidenced*		Some awareness of GAP and contains ideas which are suitable for the task, audience and purpose		Clear awareness of GAP with ideas that are effectively matched to the task, audience and purpose.		Convincing and sustained awareness of GAP with clear and conscious crafting in order to meet the task, audience and purpose.	

Homework.

Knowledge is power, so the more you know, the more secure you will be in your learning.

Year 7: Unit 5 Homework: Origins of Literature		
Task 1: Week 2	Due date:	• Read 'Wider Reading 1' on page 14. • Complete the reflection activities on page 18. • Answer the 10 knowledge retrieval questions on page 19. These questions will be peer assessed in class and your teacher will check that you have completed your homework.
Task 2: Week 4	Due date:	• Read 'Wider Reading 2' on page 20. • Complete the reflection activities on page 24. • Answer the 10 knowledge retrieval questions on page 25. These questions will be peer assessed in class and your teacher will check that you have completed your homework.
Task 3: Week 6	Due date:	• Read 'Wider Reading 3' on page 26. • Complete the reflection activities on page 30. • Answer the 10 knowledge retrieval questions on page 31. These questions will be peer assessed in class and your teacher will check that you have completed your homework.

If you have 'no homework', or you have finished all of the above, try these tasks on a weekly basis to ensure that you are constantly practising writer's craft and flair.

1. Research one of the Greek myths you have read in class. Brainstorm everything you learn about the moral message, the characters and the symbols from the story.
2. Write your own Greek myth based on one of the myths you have read – what would you want a reader to learn having read the story?

Wider reading 1: Gods and goddesses of the Greek and Roman pantheon

https://www.britishmuseum.org/blog/gods-and-goddesses-greek-and-roman-pantheon

We're taking a closer look at who's who in the ancient Greek and Roman pantheon, using objects in the collection to explore the symbols and stories that can help us to identify each god and goddess.

Derived from the Greek words 'πᾶν' pan – all, and 'θεός' theos – god, pantheon literally means 'of all gods'. Although any polytheistic religion (religion with multiple deities) can have a pantheon – and they existed in Norse, Aztec and Sumerian cultures to name a few – we're taking a look at the classical pantheon, and the 12 major deities included in it. You may also know this group as the 'Twelve Olympians'.

According to Greek mythology, the world began when Gaia (the Earth) emerged from Chaos – an empty nothingness. She then gave birth to Ouranos (the Sky) and other primordial deities like Pontos (the Sea) and Ourea (the Mountains).
Together, Gaia and Ouranos had 12 children – known as the Titans – including Cronos and Rhea, Zeus' parents. The Titans rebelled against their father Ouranos, overthrew him, and Cronos became the ruler of the gods until Zeus deposed him to rule over the Olympic gods – more on that shortly.

There is evidence for Greek religious practice involving 12 gods from the late 6th century BC. In the *Homeric Hymn to Hermes*, from around 500 BC, Hermes stands at Olympia on the bank of the river Alpheius and divides a sacrifice into 12 portions for the gods. According to Thucydides' *History of the Peloponnesian War*, the ruler Pisistratus established an altar of the 12 gods in Athens around 522 BC.
But how can you tell Ares from Apollo? Do you know the difference between Athena, Artemis and Aphrodite?

1. Zeus or Jupiter

King of the gods is Zeus – or his Roman equivalent, Jupiter – who rules over Mount Olympus and is the god of thunder and lightning, as well as law and order.

You can recognise Zeus by his symbols – the thunderbolt, the eagle and the oak tree – and as a sky god he is often shown among clouds or sitting on top of Mount Olympus.

Zeus' parents were the Titans, Cronos and Rhea, and he is the youngest brother of Hestia, Demeter, Hera, Hades, and Poseidon (who are also gods in the pantheon). According to Greek mythology, Zeus' father Cronos learnt that one of his children was fated to dethrone him as leader of the gods, so ate each one as soon as they were born.

When Zeus was born, his mother Rhea hid him in a cave on the island of Crete, and instead fed Cronos a stone wrapped in swaddling clothes. When Zeus grew up, he forced Cronos to throw up his brothers and sisters, waged war on his father, and won.

2. Hera or Juno

Hera – or Juno in Roman religion – is the wife and sister of Zeus, and is queen of the gods.

Her symbols are the peacock, the cuckoo and the cow – animals she considered sacred – and her chariot is pulled by peacocks instead of horses.

In this gold hat jewel, made in the 16th century, she is shown at the Judgement of Paris (read more on that in our Myth of the Trojan War and Women and goddess of the Trojan War blogs) accompanied by a blue peacock.

She is the goddess of marriage, childbirth and fertility. Although she is often depicted as reserved and calm, she repeatedly sought revenge for Zeus' many affairs with mortal and immortal women, punishing them and their offspring.

3. Poseidon or Neptune

God of the sea, horses and earthquakes, Poseidon – or Neptune – is often shown driving a chariot of horses or sea creatures and wielding the trident he used to control the waves.

Poseidon's symbols include his trident – a three-pronged spear – as well as the horses and dolphins that pull his chariot. On this ewer, Poseidon or Neptune is shown at the stem, riding a sea monster and holding his trident.

As his brothers Zeus and Hades rule the skies and the underworld, Poseidon was given control of the sea and protected sailors and seafarers.

His many children include both the winged horse Pegasus – whom he fathered with the Gorgon Medusa – and the Cyclops Polyphemus, who was blinded by Odysseus and his crew in Homer's *Odyssey*, which you can read more about in our Who was Homer blog.

4. Ares or Mars

This Romano-British statuette shows Mars, the god of war, fully decked out in his characteristic armour, missing the original spear and shield he would once have held.

You can recognise Mars or Ares by his armour and weapons – usually a spear and a shield – and the god is sometimes accompanied by a boar or a vulture.

The son of Zeus and Hera, Ares – Mars' Greek counterpart – was the god of bloodlust and violent warfare. His half-sister Athena represented the more 'noble' aspects of civil conduct during war.

Although he was unpopular with the other gods of the classical pantheon, with the exception of his lover Aphrodite, Ares was particularly admired in Sparta as the ideal soldier.

By contrast, his Roman equivalent Mars was far more popular, seen as second only to Jupiter, and was considered to be the protector of Rome.

5. Athena or Minerva

Ares' half-sister is the Greek goddess Athena. Goddess of reason, handicraft, wisdom, and war, she is the daughter of Zeus and according to legend, sprang fully grown from his forehead, dressed in armour. She also gives her name to the city of Athens.

Athena – and Minerva, her Roman equivalent – is often shown wearing a helmet to demonstrate her prowess in war, and her symbols include the owl and the olive tree. In the founding myth of Athens, Athena beat Poseidon in a competition over patronage of the city by growing the first olive tree, hence its association with her. By contrast, Poseidon gave Athens a spring of salted water which was far less useful to the city.

This tetradrachm coin from 5th century BC Athens shows Athena wearing a crested helmet decorated with olive leaves, and an owl with an olive spray features on the reverse side.

6. Demeter or Ceres

Demeter – and her Roman counterpart Ceres – was the goddess of agriculture and the harvest and is often depicted with crops such as barley and wheat, or a cornucopia of produce. Demeter also presided over the fertility of the earth and the natural cycle of life and death.

She was the mother of Persephone who was abducted by Hades and forced to live in the underworld for six months of the year. According to Greek mythology, when her daughter was abducted, Demeter searched for her

continuously, preoccupied with grief, and as a result, her attention was diverted from the harvest and plants began to die. When Persephone returned, Demeter cared for the earth again and things began to grow and this cycle was said to create the seasons.
This 2nd-century AD statue shows Demeter bearing a torch, which is associated with her endless search for her daughter. You can visit this object on display in the Enlightenment gallery.

7. Apollo

Apollo is the only god in the classical pantheon to share the same name in both Greek and Roman traditions. The twin brother of Artemis – or Diana – Apollo has many associations including the sun, music, archery, prophecy and healing.
His symbols include (naturally enough) the sun, a bow and arrow, a lyre, and a swan. He is shown on this 4th-century BC Paestan bell-krater, or large wine-mixing bowl, with a white sun shining brightly above his head.

Apollo and Artemis were the children of Zeus and Leto. On hearing of Leto's pregnancy, Hera – Zeus' wife – banned Leto from giving birth on land. Leto found the island of Delos (in the Cyclades archipelago of Greece), which was a 'floating' island and wasn't anchored to the mainland, and gave birth to Apollo and Artemis safely there.

When the twins were born, swans are said to have circled the island seven times – hence their association with Apollo – and the island later became sacred to him. Zeus also gave his son a golden chariot pulled by swans as a gift.

8. Artemis or Diana

Apollo's twin sister Artemis – or Diana – was the goddess of the hunt, wild animals, chastity and childbirth.
She is often shown with a stag or hunting dog, and you can recognise her as the only goddess who wears a shorter dress, with the hem lifted and tied with a belt so she could run with ease.

One of her most famous myths is the story of the hunter Actaeon. According to Ovid's *Metamorphoses*, Actaeon stumbled into Diana's grove as she bathed, catching a glimpse of the goddess naked. In retribution, she splashed him with water, cursing him and transforming him into a deer, and he was subsequently killed by his own hunting dogs.

This bronze figure of Artemis from Ephesus on the west coast of modern-day Turkey dates to the second or first centuries BC and shows the goddess with her skirt raised up, ready to run. There was a major temple of Artemis at Ephesus which was one of the Seven Wonders of the Ancient World.

9. Aphrodite or Venus

Goddess of love, sex, and beauty, Aphrodite – or Venus – is said to have emerged from the white foam generated when the Titan Cronos threw the severed testicles of his father, Ouranos, into the sea.

Aphrodite's symbols include doves, roses and myrtles. This marble relief shows the goddess with a dove next to her right foot, holding a palm branch – symbolic of victory – in her left hand.

Although Aphrodite was married to Hephaistos, the master blacksmith, she had multiple affairs including with the god Ares. She is almost always accompanied by Eros, the god of love or lust, or Cupid in the Roman tradition.
Her name gives us the word 'aphrodisiac', while the word 'venereal' is derived from Venus.

10. Hephaistos or Vulcan

Aphrodite's husband was Hephaistos – or Vulcan – the god of fire, a master blacksmith and craftsman to the gods. Hephaistos made weapons and tools for the gods and select mortals – like Hermes' helmet and winged sandals, Achilles' armour, and Aeneas' shield.

His symbols include the anvil, hammer and tongs, and this earthenware saucer shows him forging an arrow, accompanied by his wife and three putti – winged infants.

Hephaistos became the patron of craftsmen, and volcanic fires were often considered to be his workshops. Vulcan gives his name to 'volcano', and, less excitingly, vulcanised rubber.

11. Hermes or Mercury

The messenger of the gods was Hermes, known as Mercury in ancient Roman religion, and he was also a pastoral god, protecting livestock and travellers.
Hermes' symbols include the caduceus – a staff intertwined with two snakes – as well as his winged sandals and cap, and a tortoise.

Hermes was the second youngest of the Olympian gods, older only than Dionysos, and was the son of Zeus and the nymph Maia. He could travel quickly between divine and mortal worlds with his winged sandals and was responsible for transporting souls to the underworld. He was also the patron god of merchants and thieves.

The Farnese Hermes shows the god wearing his winged sandals, holding the caduceus in his left hand, and wearing a chlamys – a small Greek cloak which was often the sole item of clothing for young soldiers and messengers, hence its association with Hermes.

12. Dionysos or Bacchus

Finally, we come to Dionysos, the youngest of the Olympian gods and son of Zeus and the mortal woman Semele. In some versions, Hestia (one of the children of Cronos and Rhea) is counted as the twelfth Olympian, instead of Dionysos.

Dionysos was the god of wine, vines, fertility, and festivity. He is most often shown with grapes and vines, as well as big cats like panthers, leopards and tigers. For Romans he was known as Bacchus, and the Bacchanalia – or Dionysia – were raucous festivals celebrating the god.

This Pompeiian wall painting shows the god accompanied by a panther, holding a wine cup with vines and grapes in his hair.

As part of homework task 1, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 1 fit with the Origins of Literature unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

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2. In your own words, where did Greek mythology begin?

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3. Who is your favourite Greek god/goddess and why?

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Additional note space:

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Homework Task 1

	Write your answer in the box below each question.	✓ ✗
1	What does 'pantheon' mean?	
2	According to Greek mythology, how did the world begin?	
3	How many children did Gaia and Ouranos have together?	
4	Who is the King of gods and where does he rule?	
5	What are Hera's 3 symbols?	
6	What is Poseidon often shown to be doing?	
7	What is Demeter the goddess of?	
8	Who are Zeus and Leto's children?	
9	Who is the messenger of the gods?	
10	Who is the youngest of the Olympian gods?	
	TOTAL	

Wider reading 2: Fruits of the loom: why Greek myths are relevant for all time

https://www.theguardian.com/books/2021/sep/03/fruits-of-the-loom-why-greek-myths-are-relevant-for-all-time

From Medea to Helen of Troy, Greek myths still speak to the modern world. Classicist Charlotte Higgins explores stories that weave together the fabric of our existence.

[…]

For the Greeks, the word *muthos* simply meant a traditional tale. In the 21st century, we have long left behind the political and religious framework in which these stories first circulated – but their power endures. Greek myths remain true for us because they excavate the very extremes of human experience: sudden, inexplicable catastrophe; radical reversals of fortune; seemingly arbitrary events that transform lives. They deal, in short, in the hard basic facts of the human condition. For the ancient Greeks and Romans, myths were everywhere. The stories were painted on the pottery that people ate and drank from; they were carved into the pediments of the temples outside which they sacrificed to the gods; they were the raw material of the songs they sang and the rituals they performed. Myths provided a shared cultural language, and a tentacular, ever-branching network of routes towards understanding the nature of the world, of human and divine life. They explained the stars. They told of the creation of plants and animals, rocks and streams. They hovered around individual locales, explaining the origin of towns, regional cults and families. They reinforced customs and norms – sometimes offering a narrative justification for habits of oppression, not least of women and outsiders. For a people scattered liberally across the Mediterranean and the Black Sea – Greek culture flowed out well beyond the boundaries of the modern Greek state – they also provided a shared sense of cultural identity.

What we think of as "the Greek myths" are the stories we find in the poetry, plays and prose of the ancient Greeks and Romans – a world also animated by an extraordinary surviving visual culture including ceramics, sculpture and frescoes. These myths deal with a long-lost past in which the worlds of immortals and humans overlap, and in which some exceptional humans can become almost divine. It is from this vast, contradictory, extraordinarily variegated body of literature that the tales in my new book are taken.

[…]

This bubbling, argumentative diversity is reflected in classical literature. Disagreement on the details, I'd go so far as to say, is one of the most noticeable aspects of Greek storytelling about gods and mortals; ancient mythography is full of warnings along the lines of "some people say this happened but other people, somewhere else, say that something different happened". For writers from antiquity onwards, this sense of branching choices has provided exhilarating freedom. A change of emphasis in a mythical tale could happen through compressing certain details in favour of expanding others. (A stratagem often used by the tragedians was to use an apparently minor episode in Homer as the seed from which to grow an entire plot.) It could happen through selecting a particular point of view for the telling, as Ovid does in his *Heroides*, a series of poems in the form of letters from female characters to mythical heroes. Stories could be radically altered: a playwright could perfectly well write a play in which Helen of Troy never actually goes to Troy. (I'm referring to Euripides's Helen, in which the Greeks and Trojans

fight over a replica Helen made of clouds, while the real woman sits out the war in Egypt; the playwright was borrowing the idea from the sixth-century BC poet Stesichorus.)

For the tragic playwrights of the fifth century BC, myth also offered a means of confronting contemporary politics and society. Aeschylus's Oresteia trilogy is set in the distant aftermath of the Trojan war, but it also offers an origin myth – and thus a kind of legitimisation – for a new democratic order in Athens. Euripides's *Trojan Women* and *Hecuba* are also set at the time of Troy's defeat, but you can read them as reflections on the moral failures of the playwright's own day, as Athens poured resources and human lives into a grinding 30-year conflict with Sparta. That's partly why the plays are still being staged now, their urgency and vitality undimmed.

[…]

A complication for the reader (and reteller) is that the *heroes* of ancient Greek literature was not at all the kind of person meant when the word "hero" is used in modern English – the self-sacrificing military man whom Hawthorne might have had in mind, or the frontline healthcare worker we might think of today. The heroes of Greek literature were an extreme and disturbing figure, closely connected to the gods. Achilles is by modern standards a war criminal who […]; Heracles murders his own wife and children; […].

Some of the flattening-down of the strangeness and violence of the characters of classical literature has doubtless been an understandable consequence of retelling the tales with children in mind. But the Greek myths shouldn't be thought of as children's stories – or *just* as children's stories. In some ways, they are the most grownup stories I know. In recent years there has been a blossoming of novels – among them Pat Barker's *The Silence of the Girls*, Natalie Haynes's *A Thousand Ships* and Madeline Miller's *Circe* – that have placed female mythological characters at the centre of stories to which they have often been regarded as peripheral. And authors such as Kamila Shamsie (in her novel *Home Fire*) have used Greek myths as frameworks on which to hang modern stories. My new book, however, is more like an ancient mythological compendium than a novel. My work has not been to bring psychological insight to bear on a cast of characters as they develop through time, as a novelist might do, but to beckon the reader onwards through a many storied landscape, finding a particular path through a forest of tales.

To emphasise the contrast between different approaches is not to devalue the old retellings, such as Roger Lancelyn Green's wonderful volume for children, *Tales of the Greek Heroes*, or Robert Graves's beautifully written *The Greek Myths*, which provides an intriguing monument to his own preoccupations, prejudices and theories. Rather, it is to underline the power of the Greek myths to produce resonance for every new reader and writer, and for every generation. Once activated by a fresh imagination, the stories burst into fresh life. The Greek myths are the opposite of timeless: they are timely.

My first concern was to decide how to frame or organise my chosen stories. I considered the greatest of all compendia of myths: Ovid's *Metamorphoses*, an epic poem about legendary transformations. Its content is inseparable from its structure: the poem organically transforms as it progresses, seamlessly unfurling each new story from the last. The form itself is expressive. Nothing is stable, it says. Everything is contingent, matter is always on the move.

[…]

This idea is rooted in a recurring motif in classical literature: the idea of telling stories through descriptions of spectacular artworks, a literary convention known as ekphrasis. The first and most

famous ekphrasis is the description of the scenes decorating the shield of Achilles, in the *Iliad*. Much later, in the first century BC, the entire story of Theseus, Ariadne and the Minotaur was told by the Roman poet Catullus through a long description of the designs woven into a bedspread. A feature of ekphrasis was that the item under description could, at times, take on its own life as a narrative, escaping the status of an imagined object. Specifically, though, the idea is inspired by the occasions in classical literature when female characters take control of a story.

On a number of striking occasions, this happens through the act of weaving. Take Helen of Troy: when we first encounter this most famous of literary characters, in book three of the *Iliad*, she is at her loom, weaving the stories of the struggles between the Greeks and the Trojans. She is the only person in the poem who has the insight to stand at a distance from the events unfolding in front of her, to interpret them, and to make art about them. Intriguingly, an early commentator on the poem, writing in antiquity, observed of this passage: "The poet has formed a worthy model for his own poetic enterprise." Both writer and character are, the early critic noticed, making art from the same material – the poet in verse, Helen in tapestry.

In the *Odyssey*, Penelope waits at home on the island of Ithaca for her husband, Odysseus. He has been away for 20 years, 10 years besieging Troy, and another 10 who knows where. He's probably dead. It is time for her to remarry. She tells the suitors who are harassing her that she will decide on a husband when she has finished making her father-in-law's winding sheet. Every day she weaves. Every night she unravels her work, delaying the decision. Describing this device, which is also a plot device, she uses the verb *tolupeuein*, which means to roll wool into rovings for spinning – or, metaphorically, to contrive a stratagem.

In Ovid's *Metamorphoses*, Philomela, an Athenian princess, has been imprisoned […]. The perpetrator, her brother-in-law Tereus, has cut out her tongue to prevent her from telling anyone. But she weaves her story, and thus bears witness to the crime, moving the plot along to a gruesome conclusion. In another part of *Metamorphoses*, a young woman called Arachne challenges the goddess Minerva (the Roman version of Athena) to a tapestry-making contest. Arachne weaves a design showing the terrible crimes committed by the gods; Minerva – who is, significantly, the goddess of winning – depicts the stories of the awful punishments that lie in wait for humans when they challenge the gods. Arachne will soon discover the consequences of her choice of design. These are some of the characters who control the many narratives contained in my book.

Running through Greek and Roman thought is a persistent connection between the written word and the woven thread, between text and textile. The Latin verb *texere*, from which the English words text and textile derive, means to weave, or compose, or to fit a complex structure together. *Textum* means fabric, or framework, or even, in certain branches of materialist philosophy, atomic structure. The universe itself is sometimes described as a kind of fabric: Lucretius, in his first-century BC scientific poem *On the Nature of the Universe*, describes the earth, sea and sky as three dissimilar elements that are *texta*, woven together. Texere is related to the Greek verb *tikto*, which means to engender, to bring about, to produce, to give birth to. In turn the Latin and Greek words are related to the Sanskrit *takman*, child, and *taksh*, to make or to weave. Greek and Roman literature is full of metaphors that compare its own creation to spinning and weaving. Ovid describes *Metamorphoses*, for example, as *deductum carmen*, a fine-spun song. When relating how he outwitted the Cyclops, Homer's Odysseus says: "I wove all kinds of wiles and cunning schemes" – which you could read as a description of the shrewd design of the *Odyssey* itself.

[…]

As part of homework task 2, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 2 fit with the Origins of Literature unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

2. In your own words, what are Greek myths?

3. What happens in *The Odyssey*?

Additional note space:

Homework Task 2

	Write your answer in the box below each question.	✓ ✗
1	What does the Greek word 'muthos' mean?	
2	Why do Greek myths remain true to us?	
3	What is Aeschylus's Oresteia trilogy about?	
4	How are female characters often shown to be in Greek myths?	
5	How are heroes in Greek mythology presented?	
6	The writer says that "Greek myths shouldn't be thought of as children's stories". Instead, how does the writer believe Greek myths should be viewed?	
7	When Helen of Troy is introduced in book 3 of 'The Iliad', what is she doing?	
8	In *The Odyssey*, Penelope waits at home for her husband, Odysseus. But, where is he?	
9	In *Metamorphoses*, what does Tereus do to Philomela to stop her from telling anyone about the crime she saw?	
10	Which Latin verb do the English words 'text' and 'textile' come from?	
	TOTAL	

Wider reading 3: Lost cities: the search for the real Troy – 'not just one city but at least 10'

https://www.theguardian.com/cities/2016/aug/09/lost-cities-2-search-real-troy-hisarlik-turkey-mythology-homer-iliad

The location, and even the existence, of the city that inspired Homer's greatest works has been a source of dispute throughout the ages. Hisarlik in Turkey is the strongest candidate – and its discovery was an epic tale too.

On the north-west coast of Turkey, atop a hill overlooking the mouth of the Dardanelles, lies the memory of a city which blurs the line between myth and history like no other.

In mythology, Troy inspired the Greek epic poet Homer to conceive his two great works in (probably) the eighth century BC: the Iliad – set in the final year of the decade-long siege of Troy by a coalition of Greek states – and its "sequel", the Odyssey.

In reality, it was said the city witnessed one of the greatest battles in Greek history. In his History of the Peloponnesian War, the fifth-century BC historian Thucydides describes the Trojan war as "notable beyond all previous wars".

But the precise location – and even the very existence – of Troy has been a source of dispute throughout the ages. Reputedly razed after a battle in around 1200 BC, the city was later reinhabited by both the Greeks and Romans and renamed Ilios/Ilium. It decayed into insignificance by 500BC, and was lost until two centuries ago.

Now Troy's location is widely believed to be the site of Hisarlik in Turkey: essentially a mound of 30 metres or so in height, with the remnants of stone walls and lonely structures scattered in the grassland. Within this meadowed hill may lie 4,000 years of Trojan history.

Indeed, there was likely not just one city here, but at least 10. The Hisarlik site contains layer upon layer of ancient settlement, from the first circa 3000 BC to the last around 500 BC. It is now generally believed that the sixth and seventh construction phases (the late Bronze Age cities referred to as Troy VI and Troy VIIa) could be King Priam's city, as described in the Iliad.

One theory suggests the mythical horse with which the Greeks attacked Troy was an allegory for the god Poseidon. Illustration: Rischgitz/Getty Images

Troy's modern-day story begins, allegedly, with the dream of a little boy. So fascinated was he by the myth, after seeing an illustration in a book given to him by his father, that he set out to find the city.

That seven-year-old was Henrich Schliemann, the 19th-century German businessman-turned-archaeologist who was the first to comprehensively excavate at the site of Hisarlik. He was "among the luckiest individuals ever to put a shovel into the earth", writes archaeologist and historian Eric Cline in his short introduction to the Trojan War.

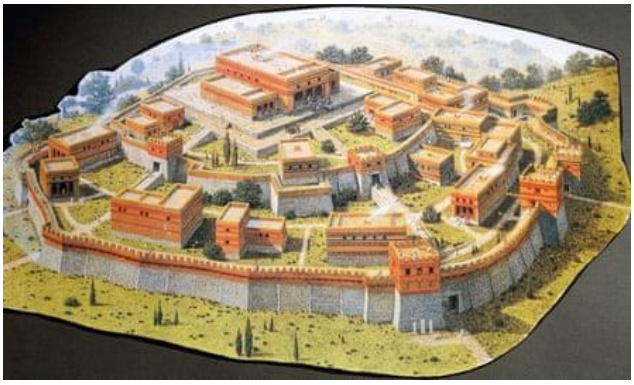
How the amateur archaeologist Schliemann managed to find Troy and kick off the field of Aegean prehistory is nothing short of astounding. He was, however, prone to falsifying his excavation journals, which might also put the veracity of that childhood dream in doubt.

In April 1870, Schliemann began to dig at Hisarlik. Soon he claimed to have found the "burnt city" of Homer's Troy, and among it King Priam's treasure – some of which he later famously gave his wife to wear. In the process, however, "he threw away the thing he was going to look for," says Cline. Schliemann dug through – and decimated – layers and layers of Bronze Age Troy (1700-1200 BC), until he reached what is now known as Troy II: a city more than 1,000 years older than the Troy of the Iliad. "If you look on excavation maps, there's a gap in the middle where it says 'Palace removed by Schliemann'. He got Priam's palace and then threw it away," Cline says. "He found Troy, but he also destroyed Troy."

A grand Bronze Age city

The city of Troy started as a simple settlement in around 3000 BC, growing and thriving on trade, agriculture and fishing. There were found to be nine major phases of construction before the city's major destruction, in approximately 1180 BC.

However, since there aren't any contemporary texts that describe Troy, and as Schliemann managed to ruin the remains of what could well have been King Priam's city, we actually know very little about it. The historicity of the Trojan War and the fall of the city at the hands of the Greeks (the narrative of the Iliad) was still questionable until the groundbreaking work of archaeologist Manfred Korfmann in the 1990s. Until then, excavations in Hisarlik had revealed only an insignificant town, but Korfmann and his team discovered a lower city that covered 75 acres: 15 times larger than was previously thought.



A reconstruction of the Homeric city of Troy. Illustration: G Dagli Orti/De Agostini/Getty Images

These findings suggested that Troy was, "by the standards of this region at that time, very large indeed, and most certainly of supraregional importance," Korfmann wrote in Archaeology magazine in 2004. "Its citadel was unparalleled in the wider region and, as far as hitherto known, unmatched anywhere in southeastern Europe."

"That's what nailed it for me for the identification," says Cline, who suggests the Troy that Homer describes could in fact be a hybrid of Troy VI and VIIa. The sixth construction layer is thought to have been destroyed by an earthquake, rather than the Greeks – although one tenuous

theory suggests that the legendary Trojan horse was an allegory for the god Poseidon, whose animal was a horse. Also known as “Earth shaker”, Poseidon could have represented the destruction of the city by a natural disaster.

On the other hand, Troy VIIa – a city with much less grandeur than the Troy described by Homer – was almost certainly destroyed by a major battle, as archaeologists have found arrowheads in the remains of the citadel. So, is this evidence of the Trojan war?

Nobody is sure. Cline suggests that with the whole area in turmoil at the time, a single major battle between forces of east and west is unlikely. “The fall of Troy is part of the larger picture of the fall of the entire Bronze Age,” he says. “The whole G8 of the ancient world goes down.”

With a little creativity, however, Homer’s words can be made to place Priam’s city at the site in Turkey. The great poet says Troy is steep and windy, much like Hisarlik. He describes it as “strong-founded”, “gate-towering”, with “wide ways” (streets) and an “indestructible citadel”. He presents an image of a large city run by a powerful elite, protected by magnificent walls; a grand Bronze Age city that would have housed between 4,000 and 10,000 inhabitants.

It is from these walls that some of Troy’s greatest losses are witnessed in the Iliad. In book 22, there is the heart-wrenching moment when Hector’s wife sees the fallen hero’s dead body being dragged by Achilles in front of the city: “The running horses dragged him at random toward the hollow ships of the Achaians. The darkness of night misted over the eyes of Andromache.”

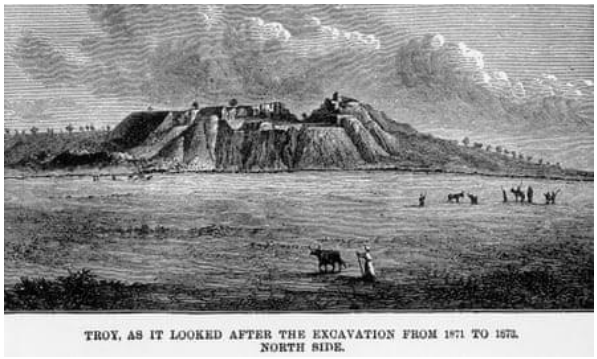
The walls that play such an important role for the Troy of the Iliad could also be linked to Hisarlik: parts of the bottom walls, still visible today, are 4-5m wide and 8m high. These walls had multiple towers and gates that would have led directly to the city centre.

The citadel, home to the ruling elite, was a densely occupied area with monumental buildings and two-storey houses of extensive rooms. As city planning didn’t come along until the classical period of the Iron Age, according to Joritt Kelder of Oxford University’s Oriental Institute, “so far the only real division is who has power and who doesn’t. The power was clearly focused on the citadel, with the king and his immediate family and friends.”

A multicultural city

There is no doubt that Troy was a major city of strategic importance throughout the Bronze Age. Its location guarding the Dardanelles meant it was effectively the gateway to the Black Sea, and held an important trade route.

Sandwiched between the Mycenaean world to the west and the Hittites to the east, it was the meeting point of two opposing cultures. And it seems Troy thrived as a multicultural city: archaeologists have found evidence of cultural foreign influence, such as local potters making Mycenaean pots with their own Trojan touch. There is also evidence of extensive trade with Anatolia (modern-day Turkey) and the Bronze Age civilisations in Greece. It was, for the time, a very cosmopolitan city.



A depiction of archaeologist Schliemann's devastating impact on the historic Hisarlik site. Illustration: Alamy

"It's a bit like London," says Kelder, "a capital with lots of foreign influence as a result of trade and migration. I have no doubt that foreigners were residents of Troy in the 14th–13th century BC as well."

Not only did the city seem to accept different cultures, but Troy and the mythology behind it had an impact on a global scale. The Persian king Xerxes, on his expedition through Greece, was said to have made an offering to Athena at Troy. One hundred and fifty years later Alexander the Great, who went on to conquer the Persian empire, stopped off at Troy on his journey, and allegedly took the shield of Achilles from the temple of Athena. He also carried a copy of the Iliad on his expeditions.

Even the Romans claimed to have descended from the Trojans. In the Aeneid, Roman poet Virgil narrates the story of the Trojan Aeneas, who escaped from the war, travelled to Italy and turned out to be one of Rome's founding fathers. (The Aeneid was arguably written as a piece of propaganda for Emperor Augustus, linking himself to this Trojan hero.)

Troy has continually inspired western culture – from Shakespeare's Troilus and Cressida to Wolfgang Petersen's 2004 Hollywood take on the Iliad with Brad Pitt. This is a city whose representation of heroism and political identity, and poignant reminder of human mortality, has touched people throughout the centuries.

As the Greek epigrammist Euenus wrote, the city itself may be lost and its very existence still debated, but "in Homer I [Troy] still exist, protected by bronze gates. The spears of the destroying Greeks shall not again dig me up, but I shall be on the lips of all Greeks."

As part of homework task 3, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 3 fit with the Origins of Literature unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

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2. How would you describe the city of Troy?

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3. Why doesn't Troy still exist today?

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Additional note space:

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Homework Task 3

	Write your answer in the box below each question.	✓ ✗
1	In which city/country is Homer's greatest work thought to be based on?	
2	What are the names of Homer's 2 greatest works?	
3	How tall is Hisarlik in Turkey estimated to be?	
4	Who first excavated (dug up) the site of Hisarlik?	
5	When Schliemann began digging, what did he find?	
6	How is the sixth layer thought to have been destroyed?	
7	How many people is the Bronze Age city thought to have housed?	
8	Hisarlik is said to have had "multiple towers and gates", but where did they lead?	
9	Hisarlik was in the middle of which other cultures?	
10	Who claim to have descended from the Trojans?	
	TOTAL	

Wider reading list

Fictional books about Greek mythology

- 'Percy Jackson and The Olympians' collection by Rick Riordan – These fantasy adventure novels feature Percy Jackson and his other demigod friends on quests causing them to face many mythological characters.
- 'The Lost Hero: The Heroes of Olympus' by Rick Riordan – This series comes after the Percy Jackson and The Olympian series. A new set of demigods are on their way to Camp Half-Blood where they'll meet Percy Jackson's friends and learn more about their new demigod futures.
- 'D'Aulaires' Book of Greek Myths' – This collection of myths has been introducing readers to Greek mythology for over fifty years and includes over fifty stories.
- 'Lust, Chaos, War and Fate – Greek Mythology: Timeless Tales from the Ancients' by Jason Boyett – This book contains a full Greek history of exciting myths, brave heroes, and intelligent goddesses. Prepare for humour, fun adventures and stories that will bring the heroes to life.
- 'Lore' by Alexandra Bracken – Nine Greek gods are forced to live on earth as mortals. Every seven years, the "hunt" begins and these gods must run and hide if they hope to continue their lives. After Lore's family was killed by one of these gods, she tried to walk away from the world of gods and hunters but that may change when two people show up on her doorstep begging for her help.
- 'The Gates of Artemis: Book One – The Key of Apollo' by R.D. Brady – As soon as Lucy discovers that mythological creatures are real and she's destined to protect them, her soon-to-be mother is kidnapped. To save her, Lucy must conquer the Primordial Trials and find the Key of Apollo.

Fictional books with Greek mythology influence

- 'Daughter of Sparta' by Claire M. Andrews – Daphne has spent her entire life training to be accepted by the people of Sparta. When her brother is kidnapped, she must find nine stolen items before the gods' powers fade away and she loses any chance of getting her brother back.
- 'Rise of the Snake Goddess' by Jenny Elder Moke – Samantha and her friends find themselves on the island of Crete. Samantha then finds an ancient treasure, but before she can announce her discovery, it is stolen and the island experiences multiple earthquakes. Sam and her friends set off on a fascinating journey to find the stolen treasure.
- The Complete Series: 'Demigods Academy' by Elisa S. Amore and Keira Legend – Melany Richmond lives in a world where everyone receives a Shadowbox; a gift from the gods on their eighteenth birthday – everyone except from her. When she finds someone else's box and peeks inside, all of her beliefs about the gods shift.
- 'Olympus Academy: The Titan's Treasure' by Eliza Raine – When Pandora meets her mother for the first time, she's told that she's a Titan and she must graduate from Olympus Academy if she wants to protect her family from demons. Unfortunately, Zeus hates Titans and makes it his mission to get them thrown out of the Academy.
- 'Poseidon's Academy' by Sarah A. Vogler – Hailey Woods is the first Zeus in over one-hundred years. She doesn't want her powers and she doesn't want to save the world. She chooses to go to Poseidon's Academy where her powers don't work in the hopes of living a normal life. But, when she learns of a plan to resurrect the gods, she must find a way to stop it.

Instructions for the Star Reading Test

Step 1: Log on the Computer

- Username will be your school username: Example: 23CRobinson
- Enter your password (you created this in your IT/Computing lesson)

If you have not had a computing lesson

- Password: dustonp456 OR Duston1234 (these are default passwords if you have not had an IT/Computing lesson.
- Create a new password (this step is for students who have NOT had IT lessons)

Your password must include: 8 letters, 1 capital letter, 1 number and 1 special character. Don't forget to write down your new password!

Step 2: Search the Renaissance website

- In the search box on the desktop type: TDS
- Click on the link that says: TDS Accelerated Reader

Step 3: Log into the Renaissance website

- Enter the username and password that your teacher has provided to you

Step 4: The Star Reading Test

- Click on the blue icon that says Star Reading and begin the reading test.