

Ancient Greece

Fun Projects for World History

Jean Henrich, Writer

Bill Williams, Editor
Dr. Aaron Willis, Project Coordinator
Christina Trejo, Editorial Assistant
Shoshana Muhammad, Editorial Assistant

Social Studies School Service
10200 Jefferson Blvd., P.O. Box 802
Culver City, CA 90232
<http://socialstudies.com>
access@socialstudies.com
(800) 421-4246

© 2006 Social Studies School Service

10200 Jefferson Blvd., P.O. Box 802
Culver City, CA 90232
United States of America

(310) 839-2436
(800) 421-4246

Fax: (800) 944-5432
Fax: (310) 839-2249

<http://socialstudies.com>
access@socialstudies.com

Permission is granted to reproduce individual worksheets for classroom use only.
Printed in the United States of America.

ISBN: 1-56004-249-4

Product Code: ZP322

History, Language Arts, Art - ANCIENT GREECE

TABLE OF CONTENTS

	PAGE
<i>General Overview</i>	1
<i>Greek Athletes in Focus</i>	2
<i>Greek Artists in Focus</i>	13
<i>Greek Philosophers in Focus</i>	25
<i>Greek Soldiers</i>	39
<i>Athens in Focus</i>	51
<i>The Parthenon in Focus</i>	61
<i>Greek Theater in Focus</i>	77
<i>Mycenae in Focus</i>	92
<i>Greek Encaustic Paintings</i>	102
<i>General Material List</i>	114
<i>Extension Activities for Graphics</i>	115
<i>Character Development Statements</i>	119
<i>Additional Details for Characterization</i>	123
<i>Setting Development Statements</i>	126
<i>Additional Details for Settings</i>	128



History, Language Arts, Art - ANCIENT GREECE

GENERAL OVERVIEW

This collection of nine enrichment activities was designed to complement existing curricula and expand one's understanding of the ancient Greeks. Studies have confirmed that using our hands helps us retain information. So, if you are looking for creative and simple, yet stimulating and exciting projects to spark learning, take the next step toward a highly engaging encounter.

There is truly nothing more stimulating than combining a hands-on activity with a subject being studied. Regardless of a learner's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.

In this collection, there are a total of nine hands-on projects and writing activities. To enhance the complete learning experience using this collection, character and setting development statements as well as extensive vocabulary lists are provided. A general materials list, detailed instructions, and extensive activity suggestions are provided for the nine projects that focus on the collection theme.

As an educator with 18 plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection are based on actual artifacts representative of ancient Greece. A conscious effort was made to develop activities that are constructed from readily available materials, yet result in stunning end products. Although having a wonderful end product is desirable, an essential part of learning is the process of creating something. A young person will gain a greater appreciation for the skills required by the ancient Greeks when they accomplish an activity.

It is my heartfelt desire that both teacher and student will find the nine activities in this book a wonderful journey of creativity. Jean Henrich



GREEK ATHLETES IN FOCUS



History
Greek Athletes

GREEK ATHLETES



In ancient Greece, athletes were held in high regard by the general population. Athletics played an important part in ancient Greek culture. The Greeks had public gymnasiums for training. Boys and men participated in sports. Sports became a way to train for warfare and to maintain one's health.

The Greeks took competition seriously and every four years during the summer, they held a grand event that lasted several days. This event was the Olympic Games. The Olympics were held in Olympia which was an ancient Greek City. Historians believe that the games began at the beginning of the ninth-century BC. Olympia was considered a sacred area and was a perfect location to hold the games. Even if a war was taking place between Greek cities, the war stopped, a truce held, and the games occurred.

Every four years, the organizers would send out messengers to inform the various Greek cities when the games would take place. Each city would send their selected athletes to Olympia one month prior to the Olympics to prepare for their chosen events.

Athletes originally wore a loin cloth, but over time they would compete naked. Women were not allowed to participate, and only single women were allowed to be spectators.

The Olympics continued even after Greece became part of the Roman Empire. It was during the rule of Emperor Theodosius I in 391 AD that the last ancient Greek Olympic games were held. Emperor Theodosius had banned all non-Christian practices.



History, Language Arts, Art - ANCIENT GREECE

GREEK ATHLETES



The stadium where events took place was 212 meters long and 28 meters wide. An embankment within the stadium allowed upwards of 40,000 plus spectators to view the athletes and events. At the beginning and conclusion of the games, religious ceremonies were conducted. Each day had specific events that took place. The following is a listing of each daily activity:

Day 1. Before any event began, the athletes and judges stood before the Dias's statue and swore a sacred oath to follow the rules of the games. Sacrifices and purification rituals were conducted and offerings given to various gods. Orators, philosophers, and others provided entertainment. A variety of offerings were presented to the gods. These offerings included disci, strigils, bronze and stone, halters, and miniature tripods.

Day 2. The games began at the hippodrome with the horse and chariot races. The grand event was announced by a herald who shouted the name of the charioteer, his home city, and his father to the spectator. The Pentathlon, a five-sport event including the long jump, wrestling, javelin, discus, and stade race, also took place on the second day. The final event of the day involved a mortuary ritual in honor of Pelops conducted by the athletes. In the evening the athletes celebrated with a great feast.

Day 3. Winners who had been successful on the preceding days would be crowned with an olive wreath. Sacrifices to Zeus were also made by officials and athletes. Younger male athletes between the ages of 17 and 20 competed in various events on day 3.

Day 4. This was the day when the foot races occurred. After the foot races, upright wrestling, boxing, and an unusual sport called the *pankration* took place which was a combination of boxing and wrestling.

Day 5. This was the last day of the Olympic festival and no events took place. Athletes were honored and Zeus's statue was crowned with a golden olive wreath. The athletes who had won their events waved palm branches they had been given by judges dressed in purple robes. At the awards ceremony, athletes were crowned with a wreath of olive leaves while the spectators threw leaves and flowers. Athletes, judges, and important city officials from the different Greek cities would return to the stadium in a grand parade from the hippodrome. Final sacrifices were made to the various gods. Stone slabs were inscribed with the winners' names of the different events, and winners were also given permission and the privilege to have a statue made that was a true replication of their actual body size.

GREEK ATHLETES

Athletes could compete in a variety of events. The following is a list of the events:

The Pentathlon - Athletes competed in five events including running, jumping, discus, javelin, and wrestling.

Running - Running events featured short and long distances. There were several different types of foot races including the long race called the *dolichos* which was approximately 2 1/4 miles, the stade race which was about the length of the stadium (200 yards), and the double stade race called the *diaulos* which was approximately 400 yards long. The final race of the day was the *hoplite* race. In this race the athletes competed in armor. This race in particular demonstrate the strength of the region from where the athlete originated. They did not carry any weapons but did carry their shield and wore a helmet and shin plates. The armor could weigh as much as 60 pounds.



Jumping - Athletes participating in the jumping events wore lead or stone weights called *halteres*. *Halteres* were held in front by the athlete as he jumped and then toward his back as he landed. They were designed to help them jump further. Jumpers were accompanied by a flutist who would help set the rhythm and help the athlete time their jump.

Discus - This event required both strength and skill to throw accurately. Discuses were made from either stone, lead, iron, or bronze and shaped like a plate or frisbee.

Javelin - Athletes held a staff of wood that was approximately their height. One end of the javelin featured a sharpened point fashioned from metal. The javelin thrower held the staff at its center of gravity by a leather strap formed into a loop that would help the athlete throw with greater skill. There were two events that an athlete could participate in with the javelin - one for precision and one for distance.

GREEK ATHLETES



Boxing - Unlike present day boxing, there were no weight divisions or rest periods. Boxers competed until one of the athletes was knocked down or out. Athletes participating in boxing wrapped their hands and wrists (but not their fingers) with leather strips called *himantes*. This gave their hands some protection, but also strengthened their strikes against their opponent.

Horse-Riding Events - Equestrian events included a two-horse and four-horse chariot race and a two-mule cart race over a 12-lap course. There was also a six-lap individual race where jockeys rode without stirrups. Since maintaining a horse and rider could be very expensive, usually only very wealthy individuals were able to finance an athlete participating in equestrian events.

Pankration - This was a wild and physically demanding event which combined wrestling and boxing. Just about anything was allowed. The only things not allowed were gouging and biting. Athletes could apply any other method to win their event including kicking and breaking an opponent's bones.



History, Language Arts, Art - ANCIENT GREECE



GREEK ATHLETES WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 -125.

TYPE OF ATHLETE

Runner
Discus thrower
Long jumper
Javelin thrower
Wrestler

HAIR

Black
Light brown
Shoulder length
Smooth
Curly
Shaggy
Short

EQUIPMENT

Strigil
Metal or stone
weight
Javelin
Loincloth
Headband

NOSE

Hawklike
Straight and thin
Bumpy
Bony
Misshapen

APPEARANCE

Tall
Fit
Healthy
Attractive
Slender
Muscular
Strong
Mighty

PERSONALITY

Aloof
Courteous
Forceful
Friendly
Rash
Kind
Mean

EYES

Enchanting
Bright
Glowing
Mysterious
Confident
Dull

COLLECTIONS

Armor
Art
Books
Coins
Maps
Trophies
Medals

STEPS

1. Indent and write one sentence introducing your character by name (use your own words for this step) and the type of athlete he is.
2. Write several sentences describing his equipment.
3. Write several sentences describing his appearance.
4. Write one sentence describing his eyes.
5. Write one or more sentences describing his hair.
- 6 Write one sentence describing nose.
7. Write one sentence describing his personality.
8. Write one or more sentences describing the types of things he likes to collect.

History, Language Arts, Art - ANCIENT GREECE

GREEK OLIVE WREATH

The ancient Greeks recognized the accomplishments of their athletes with an olive wreath. This wreath is based on a fourth-century BC archaeological find in a grave in Sedes, Thessalonike. The wreath was made of gold tubing with holes at regular intervals for attaching the gold olive leaves. There are 47 leaves.



MATERIALS NEEDED

- *Posterboard
- *Scissors
- *Florist's wire - 2 pieces of 18-gauge wire that are each approximately 12" long
- *Aluminum foil - Heavy duty
- *Copy machine
- *Spray adhesive - ADULT SUPERVISION REQUIRED**
- *Gold spray paint- ADULT SUPERVISION REQUIRED**
- *Hot glue gun and glue- ADULT SUPERVISION REQUIRED**



History, Language Arts, Art - ANCIENT GREECE

1. PREPARE THE PIECES

*Make a copy of the olive leaf patterns on page 12 onto cardstock weight paper. Cut out each leaf.

***WITH ADULT SUPERVISION AND IN A WELL-VENTILATED AREA,** spray one side of a sheet of cardstock weight paper with spray adhesive and attach a sheet of aluminum foil. Repeat this process for the other side of the paper.

*Using the olive leaf patterns as templates, trace around the leaf shapes. Vary the number and size of each leaf. Cut out each leaf and set aside.

*Cut the florist's wire into 47 pieces each approximately 2" long.

***WITH ADULT SUPERVISION,** squeeze a small amount of hot glue onto one end of the leaf, place the wire on the glue, and cover the glue and wire with a small piece of aluminum foil. Remove the excess foil.



History, Language Arts, Art - ANCIENT GREECE

1. PREPARE THE PIECES (continued)

*Wrap the two ends of the two pieces of 12" long florist's wire together to form one length that is approximately 24" long.



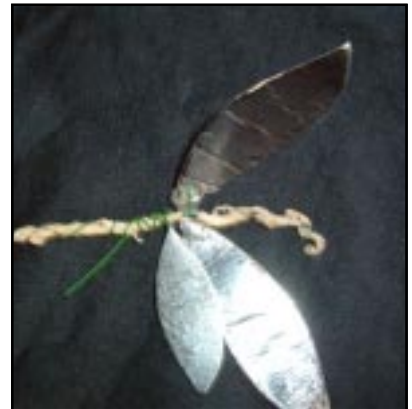
*Wrap the entire length of the wire with florist's tape.

2. ADD THE LEAVES

*Wrap the covered wire around your head to see how long the wire should be. Leave approximately one extra inch and use wire cutters to remove the extra length.

*Find the center of the remaining length.

*Begin at one end of the wrapped florist wire and wrap the wire of each leaf around the length of the florist wire. Alternate the leaves down the length until you reach the midpoint on the wire.



*Repeat the process down the other half of the wire beginning at the other end.



History, Language Arts, Art - ANCIENT GREECE

2. ADD THE LEAVES (continued)

WITH ADULT SUPERVISION, apply hot glue to the length of the florist's wire. Add hot glue where the wire for each leaf meets. The glue will help secure the leaves and any pointed ends of wire.



*The olive wreath should appear as illustrated. Notice how the leaves point toward both ends of the florist wire.

3. SPRAY PAINT THE WREATH

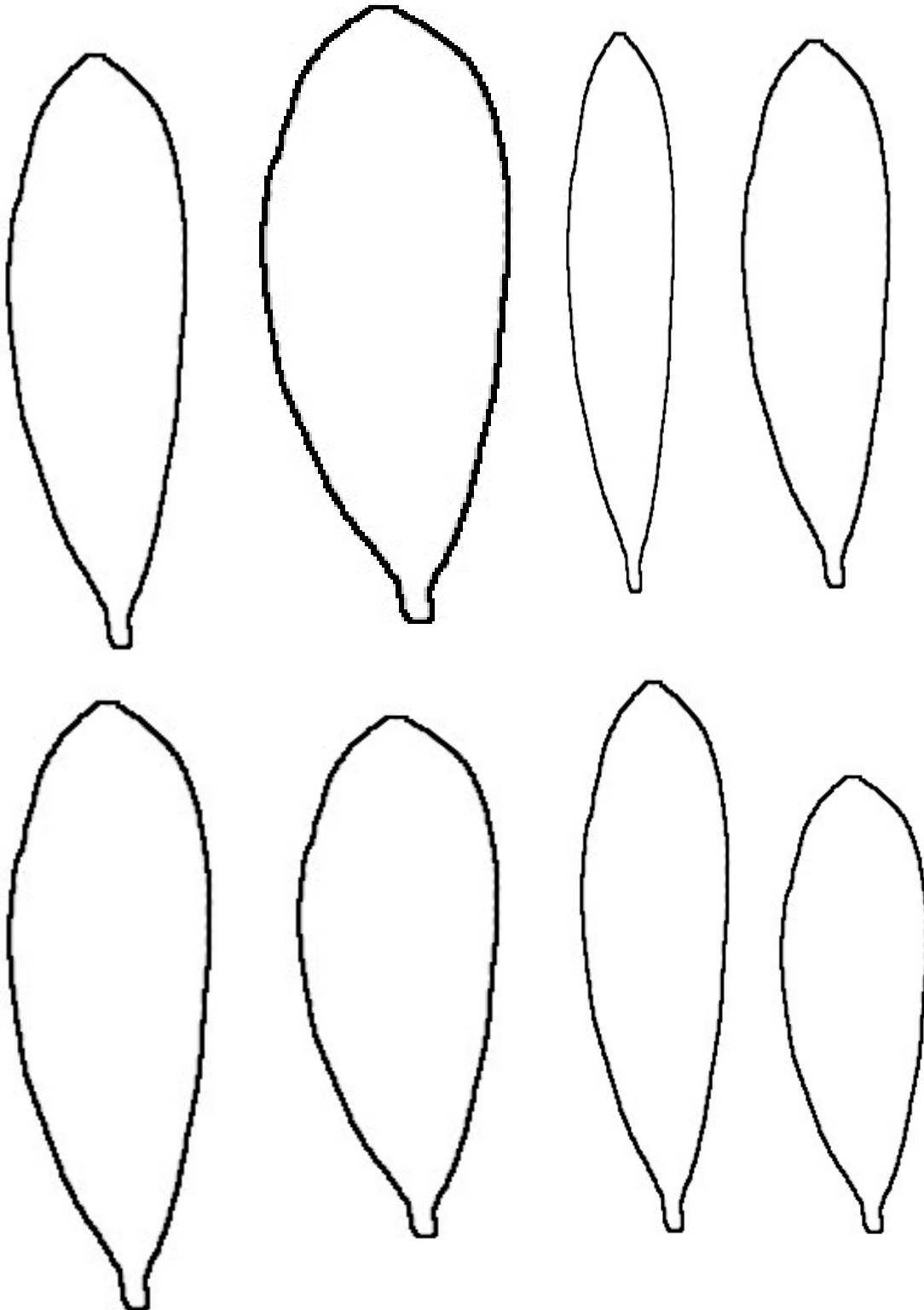
***WITH ADULT SUPERVISION AND IN A WELL-VENTILATED AREA**, spray all sides of the wreath.

*Bring both ends of the wire together and twist together. If necessary, add a small amount of hot glue to keep the ends from coming apart.



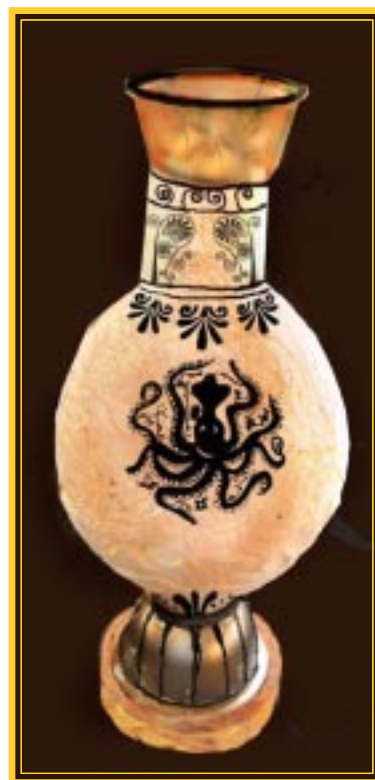
History, Language Arts, Art - ANCIENT GREECE

OLIVE LEAF TEMPLATES



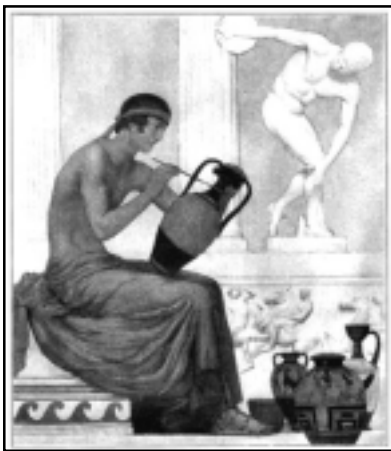


GREEK ARTISTS IN FOCUS



History
Greek Artists

GREEK ARTISTS



The arts of the ancient Greeks included detailed jewelry, sculptures, pottery, and metalwork. They used gold and silver, stone, glass, leather, wood, bone, ivory, and horn to make useful and decorative items.

Craftsmen would produce their goods in small workshops that surrounded the marketplace called the *agora*. Here a skilled craftsman would work by himself, with his family members, or even with slaves to produce items such as vases, necklaces, and even shields and swords.

Greek artists attempted to imitate nature in their artwork. Their art also gave us a window into their thinking. The concept of “humanism” or that “man is the center of all things” was an important part of Greek thought. The numerous art objects that incorporate naked humans is an example of how humanism was incorporated in their works of art.



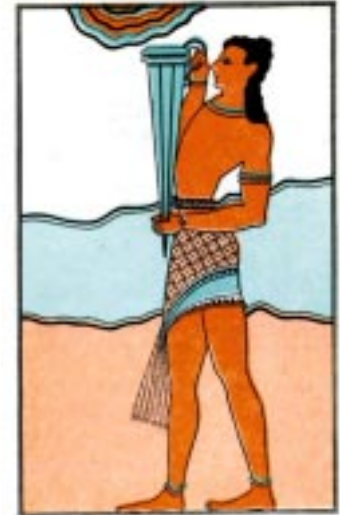
History, Language Arts, Art - ANCIENT GREECE

GREEK ARTISTS

Greek art is traditionally divided into four main categories: sculpture, painting, architecture, and painted pottery.

SCULPTURE

Ancient Greek sculpture evolved over several time periods. These time periods included the Stone Age, Bronze Age, Dark Age, Archaic, Severe, Classical, and Hellenistic. Sculpture could include life-size statues, reliefs, tombstones, and small figurines.



Stone Age, Bronze Age, and Archaic

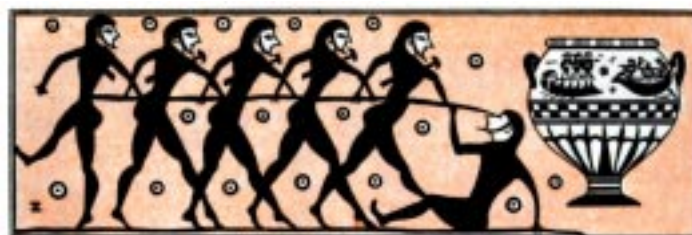
These were the periods where the sculptures were made with chisels, punches, and stone abrasives. Sculptures took on a rigid appearance. Sculptures rarely showed any emotional expression. Even though marble was the primary material used and can appear smooth and translucent, sculpture during this period often appeared opaque.

Severe and Classical

The human body was studied carefully during these two periods. The resulting sculptures showed the body as something special in and of itself.

Hellenistic

Hellenistic sculpture depicted the true appearance of the human form. Sculptors tried to capture not only the physical appearance of the human form but to show their feelings, attitudes, and thoughts.



History, Language Arts, Art - ANCIENT GREECE

GREEK ARTISTS

PAINTING

Greek painting was done as murals on walls and pottery. There are outstanding examples of Greek frescos on the islands of Crete and Thira.

Ancient Greek painters also created a four color palette or tetrachromy. The four primary colors used were white, yellow ochre, red earth, and black. Some scholars believe the colors were associated with different Earth elements:



White represented fire
Red symbolized the air
Yellow represented water
Black symbolized the earth

ARCHITECTURE

Greek architecture included temples, tombs, public buildings, houses, theaters, stadiums, and even city walls. The Greeks constructed their buildings using specific forms and proportions that they thought would be pleasing to their gods.

The Greeks used the concept of the “Golden Section.” The Golden Section was utilized extensively by the ancient Greeks. It was also referred to as the Golden Ratio, Golden Mean, and Divine Proportion. It is a ratio or proportion that is defined by the number Phi which is written as (1.618033988749895...). It equates to a building proportion of 1.6 to 1. For example, a building would be designed 16 yards long and 10 yards wide. The resulting building was proportionally appealing, thus pleasing to the gods.

GREEK ARTISTS



PAINTED POTTERY

Painted Greek pottery took two main forms - black figure and red figure. Painters were recognized by their skills and would actually sign their work.

BLACK FIGURE POTTERY

Black figure pottery used figures of people, gods, and mythical creatures as their themes. Vases were formed from red clay and then painted with a black glaze. Artists would carefully incise or carve a design into the surface. The end result was a contrast of colors where the black figures stood out against the reddish-orange color of the vase.

RED FIGURE POTTERY

Red figure pottery used the same concept of contrast as black figure pottery, but in these vases the figure is red and the background is black. Artists would draw the outline of a figure in black. The background would then be painted black, making the remaining red figures stand out dramatically against the dark background.

History, Language Arts, Art - ANCIENT GREECE



GREEK ARTISTS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 -125.

<u>TYPE OF ARTIST</u>	<u>CLOTHING</u>	<u>TOOLS</u>	<u>EYES</u>	<u>COLLECTIONS</u>
Potter	Leather belt	Awl	Mischievous	Animal skins
Fresco painter	Leather boots	Clay	Bright	Armor
Jewelry maker	Long cloak	Straw	Dull	Art
Carver	Sandals	Scraper	Bright blue	Books
	Tongs	Water	Deep brown	Coins
	Tunic	Wheel	Hazy	Gems
		Kiln		Maps
<u>FACIAL TEXTURE</u>	<u>PERSONAL ITEMS</u>	<u>MOUTH</u>	<u>EARS</u>	<u>VIRTUES</u>
Dry	Coins	Fat lips	Protruding	Curious
Gnarled	Comb	Large	Well-hidden	Forgiving
Hairy	Cupping Bowl	Perfectly	Small	Helpful
Oily	Hammer	formed	Gnarled	Perceptive
Rough	Lyre	Thin lips	Missing one	Cowardly
Work-worn	Mask	Raised in a		Brave
Clean-shaven	Mirror	sneer		
Smooth		Drooping		
Silky				

STEPS

1. Indent and write one sentence introducing your character by name (Use your own words for this step) and the type of artist.
2. Write one or more sentences describing the different items made in his/her shop. (Use your own words for this step).
3. Write several sentences describing his/her facial texture.
4. Write one sentence describing his/her mouth.
5. Write one or more sentences describing his/her eyes and ears.
- 6 Write one sentence describing his/her hair. (Use your own words for this step).
7. Write one sentence describing his/her tools.
8. Write one or more sentences describing his/her reputation as an artist. (Use your own words for this step).
9. Write one or more sentences describing his/her virtues.

History, Language Arts, Art - ANCIENT GREECE

ANCIENT GREEK AMPHORA

MATERIALS NEEDED

- *Tracing paper
- *Small balloon (7-inch size)
- *Newspaper
- *Cup or holder for balloon
- *Sponge
- *Scissors
- *Hot glue gun & glue
- *Tacky glue
- *Bowl for water
- *Paintbrush
- *Black magic marker or black paint
- *Wrapping paper tissue (any color)
- *PLAID FolkArt Acrylic Paint - bronze, cream, black, yellow ochre
- *Posterboard
- *Paper towel tube
- *2 small plastic bowls
- *All-purpose sealer



THE GREEK VASE

Amphorae were stunning works of art. Made out of clay, the tall vases were used to store oils, water, and food items. Black painted figures began around 700 BC in Corinth. Greek pottery took a wide variety of styles over several centuries. The following is based on styles unearthed on Crete, the Cyclades, and mainland Greece. The designs include an octopus, birds, bull, lion, and mythological creatures.

PAPIER-MACHE PASTE RECIPE

Ingredients:

- 1/2 cup rice flour
- 2 cups cold water
- 2 cups boiling water in a pot
- 3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.

History, Language Arts, Art - ANCIENT GREECE

1. COVER THE BALLOON

*Blow up a small balloon.

*Cut a toilet paper roll in half.

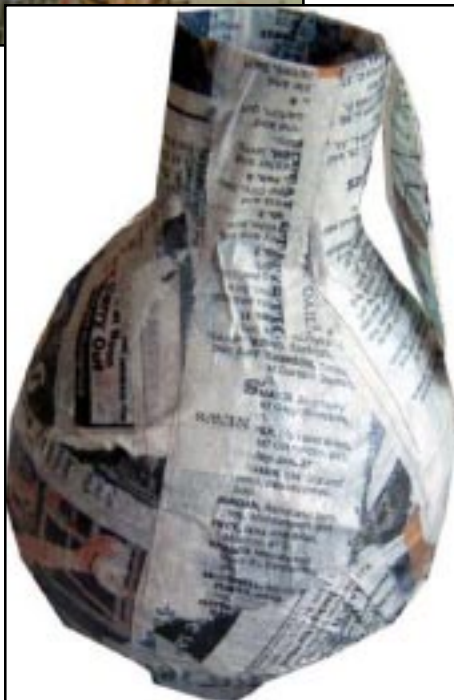
*Cut slits around the edge of one end of each half of the toilet paper rolls.



*Tape the two toilet paper rolls to the top and bottom of the balloon.

*Mix up a batch of the papier-mache paste.

*Tear up small strips and pieces of newspaper.



*Dip the newspaper pieces into the papier-mache paste and cover the surface of the balloon and toilet paper rolls. Use strips of paper over the edge of the toilet paper rolls to completely cover the slits. Let dry completely.

History, Language Arts, Art - ANCIENT GREECE

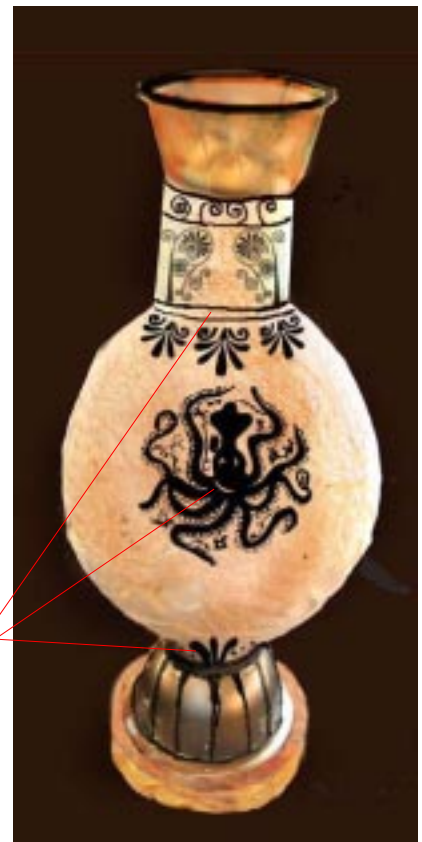
2. ADD THE BASE AND TOP, PAINT THE VASE

*Glue different bases and tops to the amphora with hot glue or a very strong tacky glue. Bases and tops can come from a variety of things - peanut butter jar lids, lunch-box size fruit containers, or sample plastic cups.



*Paint the entire amphorae with cream-colored FolkArt acrylic paint. Let dry.

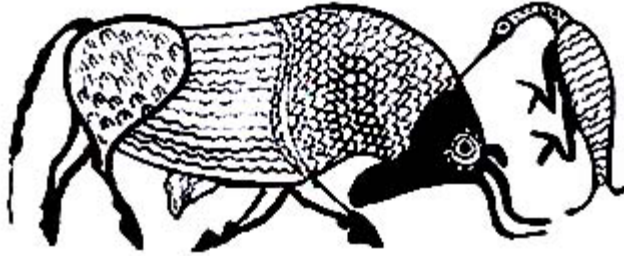
*Use a damp sponge to sponge on a water-downed mixture of yellow ochre and bronze acrylic paint. Let dry.



*Select one or more of the Greek motifs provided on pages 22 - 24 to add to the sides of your vase. You can either paint these or use a black magic marker.

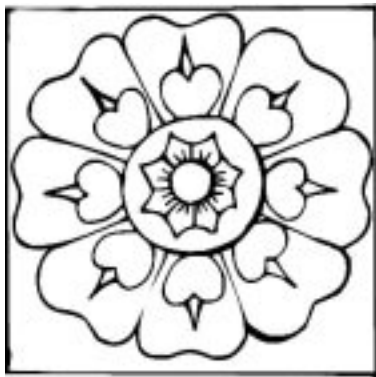
History, Language Arts, Art - ANCIENT GREECE

GREEK MOTIFS



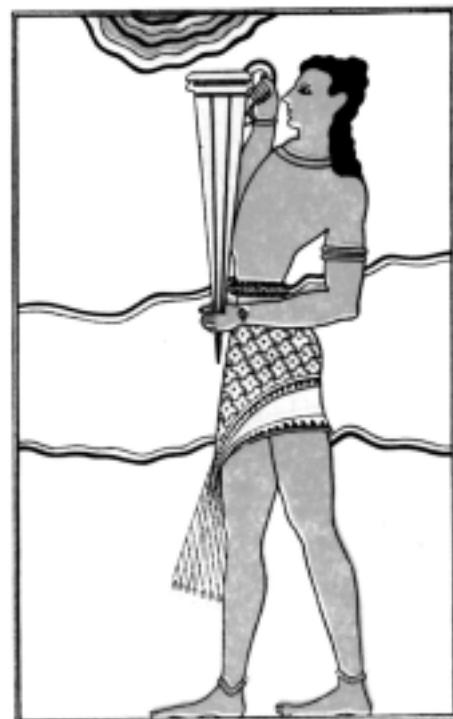
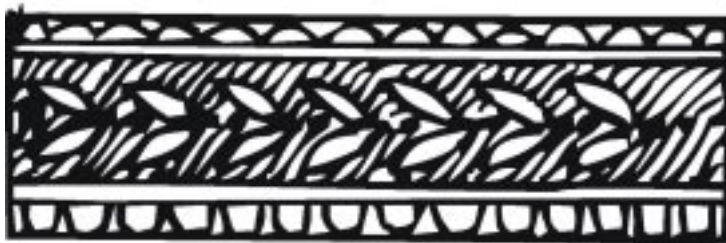
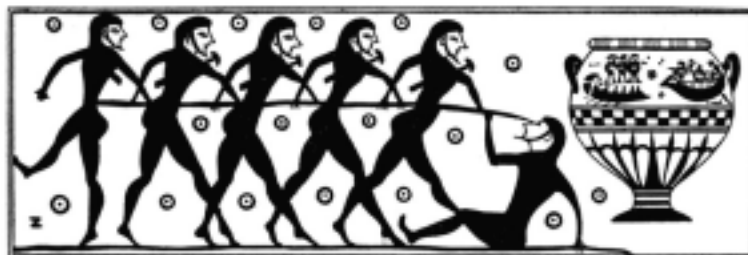
History, Language Arts, Art - ANCIENT GREECE

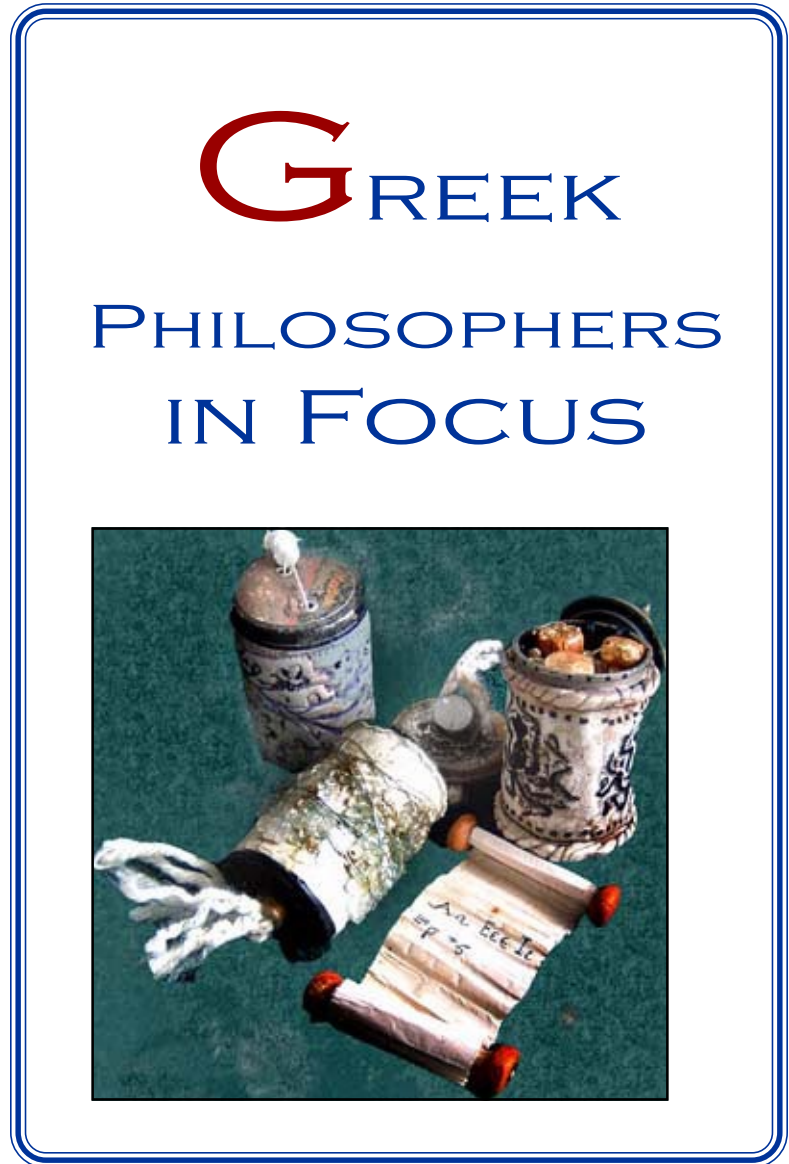
GREEK MOTIFS



History, Language Arts, Art - ANCIENT GREECE

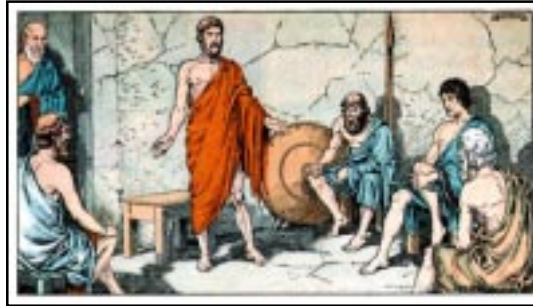
GREEK MOTIFS





History
Greek Philosophers

GREEK PHILOSOPHERS



The ancient Greeks prided themselves in learning. They valued knowledge and those who could discuss the world in insightful ways. Philosophers were educated scholars. They were famous for their public speeches and their ability to encourage people to examine everything that they encountered.

The next couple of pages will present a brief overview of the works of Socrates, Plato, and Aristotle. Their ideas about the world have had lasting impact, even in today's culture.



GREEK PHILOSOPHERS



SOCRATES

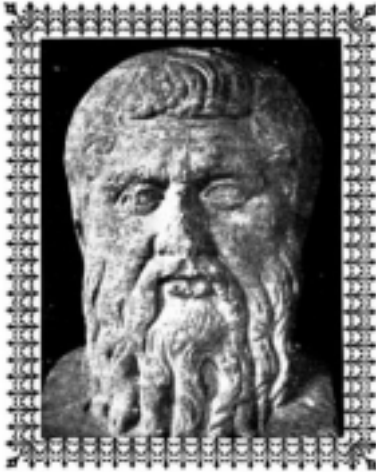
Most of our knowledge about Socrates came from the writings of Plato. Socrates did not write anything and it is through Plato, his student, that we are able to know about this Greek philosopher.

Socrates lived from 469 - 399 BC. Socrates did not write anything since he believed that knowledge was a living, interactive process. His primary method for getting people to think was through questioning people's beliefs. Through questioning and contradicting their assumptions, he would guide them to a higher level of understanding. This method of questioning is called "ELENCHUS." It is a form of cross-examination that forces one to stretch their thinking beyond their initial assertions to arrive at new truth or understanding.

Another element of Socrates' teachings was the concept of "DIALECTIC." This concept is based on the idea that through questioning and challenging differing points of view, truth will be obtained. Socrates believed that truth is a process of discovery.

GREEK PHILOSOPHERS

PLATO



Plato lived in Athens. He was the son of parents who played important roles in Athenian society. His interest in politics, philosophy, and science was rooted in the Athenian pursuit of knowledge. His stepfather was very involved in the cultural and political life of Athens during the Periclean period. All of these factors contributed to his desire to learn.

Plato was a student of Socrates. He is credited with recording Socrates' ideas as well as recording his execution in 399 BC. Socrates' death affected him greatly.

Plato was instrumental in establishing the Academy in Athens in the year 387 BC. He wrote a total of 26 dialogues with *The Republic* being his most remarkable. His ideas became foundations for philosophy, politics, psychology, and logic.

Plato's main philosophy was based on the concept that ultimate reality of ideas is only achieved through reflection and reason.



GREEK PHILOSOPHERS

ARISTOTLE

Aristotle was born in northern Greece in the city of Stagira. His father, Nichomachus was the court physician to the Macedonian royal family. Aristotle was initially trained in medicine, but in the year 367 BC, he was sent to Athens to study with Plato at his Academy.

Aristotle did not believe in a lot of Plato's teachings, but at Plato's death he was placed in charge of the Academy. For some years, Aristotle traveled and studied biology throughout Asia Minor and the surrounding islands.

In the year 338 BC, he returned to Macedonia and became a teacher to Alexander the Great, who eventually conquered Athens. Aristotle took advantage of this opportunity and returned to Athens where he established his own school known as the Lyceum.



Aristotle believed that the universe had no beginning and would exist forever. Historians believe that he wrote close to 150 philosophic treatises that included physics, morals, aesthetics, biology, and politics.

Aristotle's primary philosophy was based on the idea that ultimate reality was known through experience. He believed that the physical form of living things determined the type of souls they would have. For example, a plant seed was the lowest form of a soul, animals came next because they could feel, and humans had the highest level of a soul since they could reason.

History, Language Arts, Art - ANCIENT GREECE



GREEK PHILOSOPHERS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 -125.

<u>REPUTATION</u>	<u>LOCATION</u>	<u>CONTRIBUTION</u>	<u>EYES</u>	<u>PERSONALITY</u>
Wise	Athens	Geometry	Mischievous	Outgoing
Dedicated	Sparta	Music	Bright	Quiet
Accomplished	Crete	Science	Dull	Gentle
Well-known	Delphi	Religion	Bright blue	Tough
Clever	Ithaca	Theater	Deep brown	Strict
Kind		Art	Hazy	Aloof
Friendly		History		
<u>FACIAL TEXTURE</u>	<u>PERSONAL ITEMS</u>	<u>CLOTHING</u>	<u>VOICE</u>	<u>HAIR</u>
Smooth	Coins	Chiton	Soft	White
Wrinkled	Comb	Sandals	Harsh	Black
Bearded	Cupping bowl	Leather boots	Loud	Golden
Clean-shaven	Hammer	Tunic	Grating	Neatly arranged
Work-worn	Lyre	Cloak	Soothing	Flowing
Tanned	Mask			Balding
	Mirror			

STEPS

1. Indent and write one sentence introducing your character by name and occupation. (Use your own words for this step.)
2. Write one or more sentences describing his reputation among the Greeks.
3. Write several sentences describing the location where he does most of his teaching.
4. Write one or more sentences describing the area(s) he has made major contributions in learning.
5. Write one or more sentences describing his personality.
6. Write several sentences describing his clothing and personal items.
7. Write one or more sentences describing his facial texture.
8. Write one sentence describing his voice.
9. Write several sentences describing his hair.

History, Language Arts, Art - ANCIENT GREECE

FILM CANISTER SCROLLS

In ancient Greece, many documents were kept as scrolls. The following activity takes making scrolls to a whole new miniature dimension. The miniature scrolls are kept in decorated film canisters which can be tied to a belt or worn as a necklace. The end result is a tiny bit of ancient Greece that can be enjoyed in the palm of one's hand.



Greek children were often educated by noted scholars. Even adults valued learning and sought the wisdom of philosophers.

MATERIALS NEEDED

- *Paper twist ribbon
- *All purpose glue
- *Skewers
- *Small beads
- *Rubbing alcohol
- *Scissors
- *Paper towels
- *Oven
- *Polymer clay - Original Sculpey[®]
- *Instant coffee
- *PLAID FolkArt[®] Acrylic Paint - various colors
- *Paintbrush
- *Collage materials - decorative papers, threads, beads, etc.
- *Empty film canisters
- *Cording
- *Hammer
- *Eyelets
- *Translucent Liquid Sculpey[®]

History, Language Arts, Art - ANCIENT GREECE

1. EMBELLISH THE FILM CANISTERS

*Each of the micro-scrolls will be held in an empty and decorated film canister. You can make as many of these as you would like. There are no limits to how and what you use to decorate the canister. On the next several pages are suggestions for covering the exterior with polymer clay.

***WITH ADULT SUPERVISION,** make a hole in the bottom of the film canister.

***WITH ADULT SUPERVISION,** make two holes in the top of the film canister.

*Cut out one of the Greek Image Strips on page 38. Place it face down on top of a piece of Original Sculpey polymer clay that has been rolled out to approximately 1/16" thick. Rub the back of the Image Strip to make sure it adheres to the clay.

*Brush the surface of the back of the Image Strip with rubbing alcohol and rub the back again. Repeat this process several times until the image has transferred.



*Carefully pull back and remove the Image Strip revealing the transfer on the clay.



History, Language Arts, Art - ANCIENT GREECE

1. EMBELLISH THE FILM CANISTERS (continued)

*Coat the exterior surface of the film canister with some Translucent Liquid Sculpey. Roll the clay around the exterior and trim off any excess. Add a small amount of clay on the bottom and smooth out the edges. If you would like, add texture. Bake the canister at 225 degrees F for approximately 10 minutes. If the oven temperature is too hot, it will melt the plastic film canister.



*After the clay has cooled, paint the surface with any color of acrylic paint you desire. If you added texture to the surface of the clay prior to baking, let the paint seep into the surface and then use a clean, damp towel to remove the excess paint.



History, Language Arts, Art - ANCIENT GREECE

2. ASSEMBLE THE CANISTERS

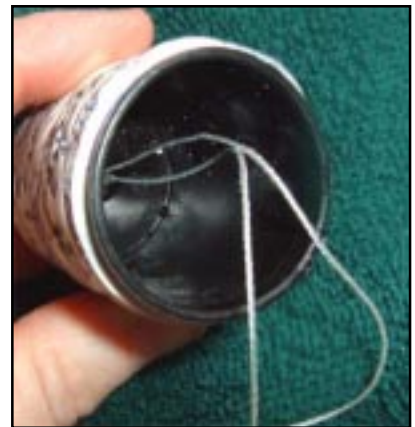
*Cut at least two strands of cording that are 24" long.

*Tie a bead on the ends of the cording and string it through the bottom of the canister.



*Bring the cording up through the inside of the canister.

*Take one strand of cording through one of the holes in the lid and the other cord through the other hole in the lid.



For added support, place two small eyelets in the film canister top.

*Take both strands of cording together at the top of the lid approximately 1" away from the top of the canister. Add some beads. Tie a large knot to keep the beads in place.

History, Language Arts, Art - ANCIENT GREECE

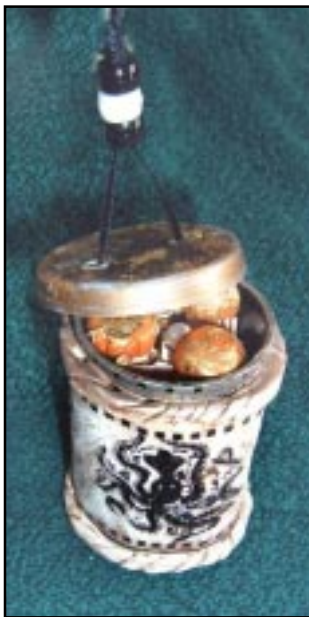
3. MAKE THE MINI SCROLLS

***WITH ADULT SUPERVISION**, cut a skewer into 1 3/4" sections.

*Form small end pieces for each of the skewers from polymer clay. Bake the clay according to manufacturer's directions.

*Cut the paper twist ribbon into 1 1/4" wide by 6" pieces.

*Place a small amount of glue along each end of the paper twist and wrap around two of the skewers. Let dry. On one end, you can add a cord with beads that can then be wrapped around the scroll.



*Dampen the surface of the paper and sprinkle on a small amount of instant coffee. Let dry.

*Use a thin tipped magic marker to write the Greek alphabet, words, or phrases, or make small drawings onto the paper twist. See pages 36 and 37 for examples.

*Roll up the scrolls and place into the film canisters.

The Web site listed below provides an animated presentation on how to write Greek letters.

[HTTP://WWW.WICKETGATE.COM/ATS/NT501/O1ALPHA/Writing.htm](http://www.wicketgate.com/ats/nt501/O1ALPHA/Writing.htm)

GREEK ALPHABET

A α

ALPHA (AL-FUH), IS THE
FIRST LETTER OF THE
GREEK ALPHABET

E ε,ε

EPSILON (EP-SIL-ON)

I ι

IOTA (EYE-OH-TUH)

B β

BETA (BAY-TUH)

Z ζ

ZETA (ZAY-TUH)

K κ

KAPPA (KAP-UH)

Γ γ

GAMMA (GAM-UH)

H η

ETA (AY-TUH)

Λ λ

LAMBDA (LAM-DUH)

Δ δ

DELTA (DEL-TUH)

Θ θ

THETA (THAY-TUH)

M μ

MU (MYOO)

N ν

NU (NOO)

P ρ

RHO (ROWO)

Φ φ,φ

PHI (FYEE)

History, Language Arts, Art - ANCIENT GREECE

GREEK ALPHABET (continued)

Ξ ξ

XI (KS-EYE)

Σ σ,ς

SIGMA (SIG-MUH)

Χ χ

CHI (K-EYE)

Ο ο

OMICRON (OM-I-KRON)

Τ τ

TAU (TAU)

Ψ ψ

PSI (SIGH)

Π π

PI (PIE)

Υ υ

UPSILON (OOP-SI-LON)

Ω ω

OMEGA (OH-MAY-GUH)

GREEK PROVERBS

A SOCIETY GROWS GREAT WHEN OLD
MEN PLANT TREES WHOSE SHADE THEY
KNOW THEY SHALL NEVER SIT IN.

A LUCKY PERSON IS SOMEONE WHO
PLANTS PEBBLES AND HARVESTS
POTATOES.

A MAD BULL IS NOT TO BE TIED UP WITH
A PACKTHREAD.

A MISER AND A LIAR BARGAIN QUICKLY.

A MISER IS EVER IN WANT.

ACT QUICKLY, THINK SLOWLY.

EVEN FROM A FOE A MAN MAY LEARN
WISDOM.

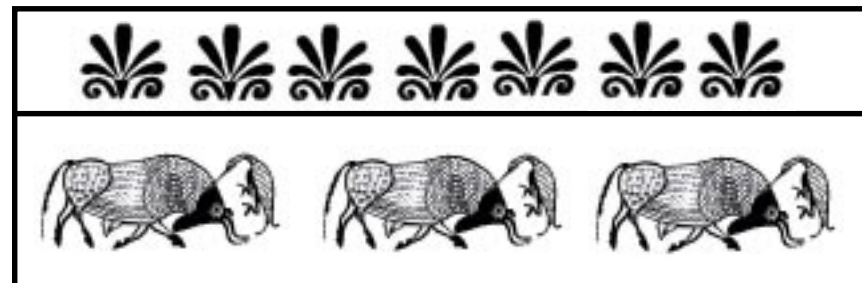
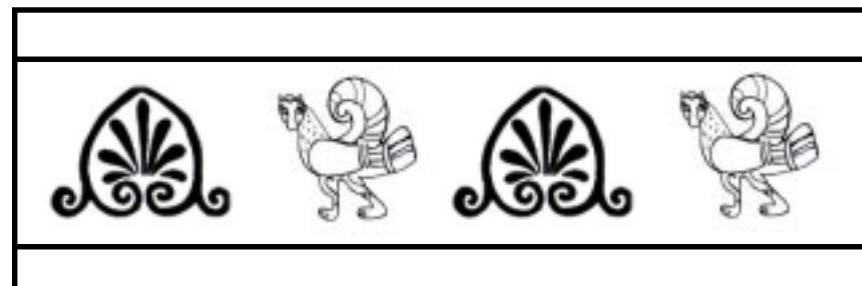
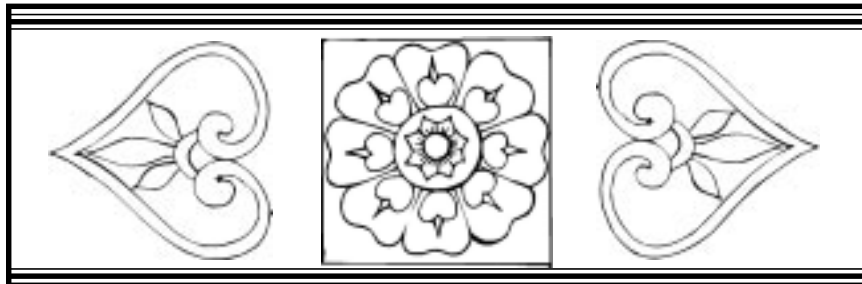
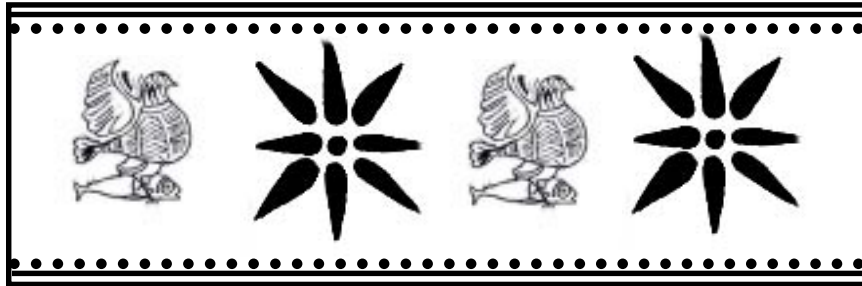
FIRST SECURE AN INDEPENDENT
INCOME, THEN PRACTICE VIRTUE.

FROM A THORN COMES A ROSE, AND
FROM A ROSE COMES A THORN.

GOOD ACCOUNTS MAKE GOOD FRIENDS.

History, Language Arts, Art - ANCIENT GREECE

GREEK IMAGE STRIPS





GREEK SOLDIERS IN FOCUS



History
Greek Soldiers

GREEK SOLDIERS



The ancient Greeks were accomplished warriors. Their art, music, and literature all praised the bravery and discipline of the Greek soldier.

BATTLE GEAR

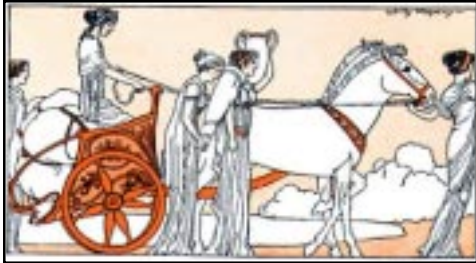
Greek soldiers wore armor made mostly from bronze. Soldiers in the army wore breastplates made from bronze, bronze leg plates, and bronze helmets. Soldiers used both curved and straight-edged swords.

Greek soldiers wore two main styles of helmet - the Corinthian and the Illyrian helmets. Each was made of bronze. The Corinthian helmet covered most of the head except the eyes and mouth. The Illyrian helmet covered the soldier's cheeks and the back of his neck, but not his face or ears. A ridge that went across the top of the helmet would feature a horse hair plume.

Both foot soldiers and the cavalry used helmets and body armor. Linen and leather corselets were covered with metal scales or with bronze or iron breastplates. In hand-to-hand combat, shields were used to defend the soldiers against the swords, arrows, and spears of an enemy.



GREEK SOLDIERS



THE ARMY

Greek soldiers fought on land and on the water. Young men trained as foot soldiers were called hoplites and usually came from wealthy Greek families. They were called hoplites after the shields they carried which were called *hoplon*. Training began with wrestling and boxing lessons. As boys became older, they were trained in the use of various weapons. When it came time for them to be part of the army, they were expected to take an oath of loyalty.

Fighting was messy, personal, and bloody. Sword-to-sword combat took place amidst flights of arrows. Screams of pain could be heard across the battlefield.

The Greeks used different types of artillery including catapults, ballistae, and petrary. Large stones, spears, and arrows were fired at the enemy.

THE NAVY

Battles fought on Greek warships were called *triremes*. The ships had a bronze ram on the prow that was used to ram the sides of the ship.

Triremes were powered by upwards of 170 oarsmen. A man called a "Piper" beat out a rhythm on a drum to keep the oarsmen working together. Oarsmen were protected only by a leather curtain. It was their job to maneuver the ship into close proximity of an enemy ship where the archers and soldiers on board could shoot arrows and then board the ship.



GREEK SOLDIERS



On some ships, catapults and ballistae were used to fire spears and boulders against the broadsides of enemy ships. The fire spears and boulders were so effective in clearing the decks of enemy soldiers that the Greek soldiers could then board the ship with less loss of life among their own soldiers.

Triremes featured removable sails, a pointed bronze ram, and oars that measured approximately 14 feet. A steering oar would provide a way to position the 121-foot craft. The average speed of a *triremes* was six miles per hour. At ramming speed, they could reach nine miles per hour.

SPARTA

The Spartans in particular were known to be the best fighters in Greece. From the age of seven, boys were sent to training camps where they were kept in miserable conditions. They were forced to go barefoot, had limited food, and were kept cold to make them tougher. The result was a hardened soldier who was able to fight under difficult conditions.

Harshness ruled and children were considered future warriors. Cowardice was unacceptable in Sparta. Cowards were called Tremblers and were made to wear ridiculous clothes. They could be beaten by anyone at any time and they were often unable to marry.

History, Language Arts, Art - ANCIENT GREECE



GREEK SOLDIERS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 119 -125.

TYPE OF SOLDIER	CLOTHING	BUILD	EYES	COLLECTIONS
Hoplite or foot soldier	Leather belt	Gigantic	Mischievous	Animal skins
Cavalry Officer	Leather boots	Small	Bright	Armor
Charioteer	Long cloak	Muscular	Dull	Art
Archer	Sandals	Thin	Bright blue	Books
	Tongs	Plump	Deep brown	Coins
	Tunic	Slender	Hazy	Gems
		Heavy		Maps
FACIAL TEXTURE	EQUIPMENT	FEELINGS PRIOR TO BATTLE	VIRTUES	
Dry	Bronze helmet with a horse hair plume	Excited	Curious	
Gnarled	Bronze shield lined with leather	Nervous	Forgiving	
Hairy	Foot armor	Fearful	Helpful	
Oily	Breastplate of stiffened linen covered with bronze plates	Relaxed	Perceptive	
Rough	Cavalry helmet	Tense	Cowardly	
Work-worn	Cavalry cuirass	Prepared	Brave	
Clean-shaven	Sword	Uptight		
Smooth	Spear			
Silky				

STEPS

1. Indent and write one sentence introducing your soldier by name and occupation. (Use your own words for this step).
2. Write several sentences describing his clothing and equipment.
3. Write several sentences describing his facial texture.
4. Write one sentence describing his mouth. (Use your own words for this step).
5. Write one or more sentences describing his eyes and ears. (Use your own words for this step).
6. Write one sentence describing his hair. (Use your own words for this step).
7. Write one sentence describing his feelings prior to battle.
8. Write one or more sentences describing his reputation as a soldier. (Use your own words for this step).
9. Write one or more sentences describing his virtues.
10. Write several sentences describing what he hopes to gather for his collections following the battle.

History, Language Arts, Art - ANCIENT GREECE

GREEK HELMET

MATERIALS NEEDED

- *9" balloon
- *Bowl
- *Newspaper
- *Papier-mache recipe - see recipe below
- *Scissors
- *Corrugated cardboard
- *Black dimensional paint
- *Ruler
- *Pen or pencil
- *PLAID FolkArt Acrylic Paint - various shades of green and red, and metallics such as gold and bronze
- *Paintbrush
- *1 block of STYROFOAM Brand Gentle Grip Dry Floral Foam
- *1/2 thick sheet of STYROFOAM Brand Foam
- *Activa Celluclay Instant Papier-Mache

PAPIER-MACHE PASTE RECIPE

Ingredients:

- 1/2 cup rice flour
- 2 cups cold water
- 2 cups boiling water in a pot
- 3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.



THE GREEK HELMET

There were of a wide variety of Greek helmets. The most popular was the Corinthian style.

History, Language Arts, Art - ANCIENT GREECE

1. COVER THE BALLOON

*Blow up a 9" balloon and set it aside.

*Mix up a batch of the papier-mache paste (see recipe on page 44).

*Tear up small strips of newspaper.

*Dip the newspaper pieces into the papier-mache paste and cover the balloon's surface. Leave a small opening where the balloon is tied off. Cover the balloon with at least three layers.

*Set aside and let dry completely.

*Tear tissue paper into large pieces and set aside.

*Using all purpose glue, completely cover the surface of the balloon. Take the torn sheets of tissue paper and layer them over the surface of the newspaper. Don't worry if the sheets are not completely smooth as this will add a nice texture. Set aside to dry.

*Carefully deflate and remove the balloon from the interior.



History, Language Arts, Art - ANCIENT GREECE



2. CUT OUT THE VISOR

*Gently remove the air from the balloon by making a small cut at the top with scissors and removing the deflated rubber from the dried papier-mache form.

*Make a template of the “nose and eye” piece and helmet “side flaps” patterns on page 49.

*Place these in the appropriate locations on the helmet. Trace around these shapes. Carefully cut around the “nose and eye” piece, helmet “side flaps,” and around the back of the helmet as illustrated in the diagram and photograph.

“Make a copy of the “top helmet crest template” on page 50 from STYROFOAM Brand Foam. Glue this in place on top of the helmet.

*Add more papier-mache strips to the sides and over the Top Helmet Shape. Let dry.



History, Language Arts, Art - ANCIENT GREECE

3. MAKE AND ADD THE PLUMES

*Cut the tops and ends off of several small paper lunch bags. Cut one end so the pieces can lay flat.



*Cut 1/4" to 1/2" wide and 2" long sections along the length of the paper bag to create a "fringe." Repeat this with several of the bags.



*Stack the fringed bags on top of one another and glue the bottom edges together.

***WITH ADULT SUPERVISION**, use the hot glue gun to help secure these pieces in place along both sides of the helmet crest.



*Carry the fringe down the back of the helmet.



History, Language Arts, Art - ANCIENT GREECE

4. PAINT THE HELMET

*Use dimensional paint to create a Greek motif on the side of the helmet.

*Mix up a batch of instant papier-mache.

*Add instant papier-mache around the helmet's edges and facial features, and along the top of the helmet where the fringe meets the helmet.

*Dip a 2" X 2" sponge into a mixture of FolkArt[®] Acrylic Paint in shades of greens, reds, gold, or bronze, and dab over the surface of the helmet and the "top helmet shape" until it is completely covered. Allow to dry.



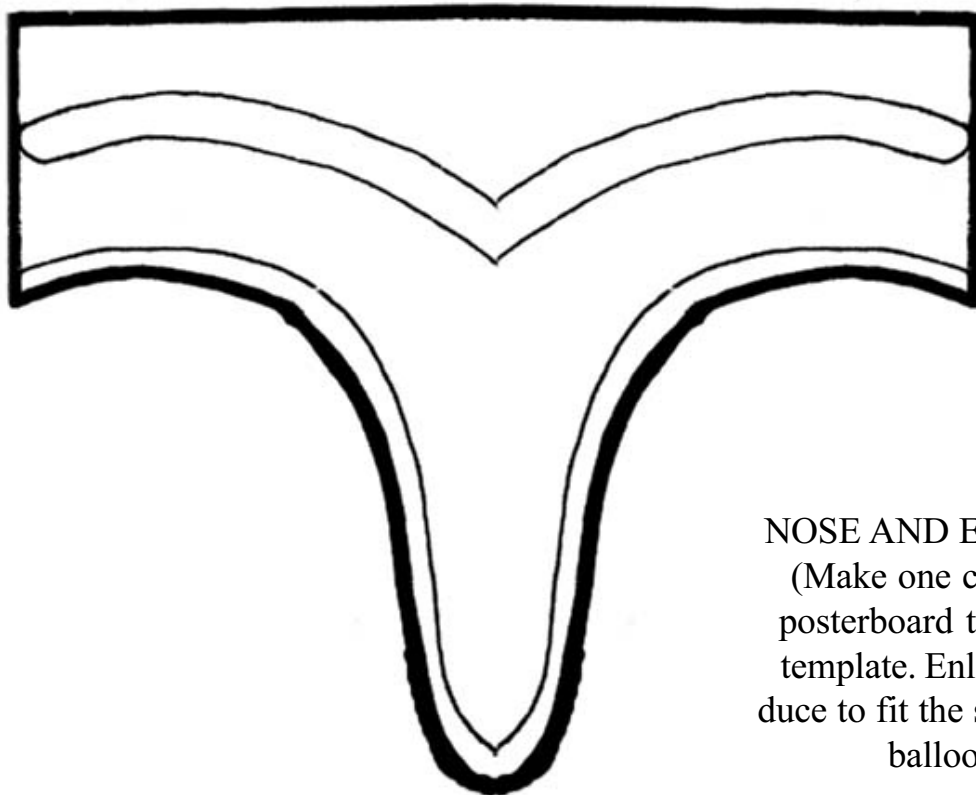
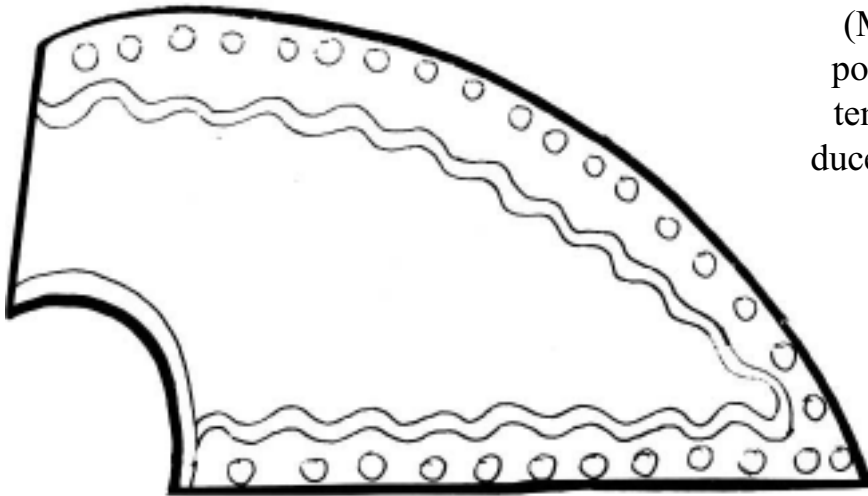
*For a "professional" display, insert a dowel into a wooden base. Press a piece of STYROFOAM[®] Brand Gentle Grip[™] Dry Floral Foam on one end of the dowel. Spray paint the entire surface with black spray paint.



History, Language Arts, Art - ANCIENT GREECE

SIDE FLAPS

(Make one copy from posterboard to use as a template. Enlarge or reduce to fit the size of your balloon.)

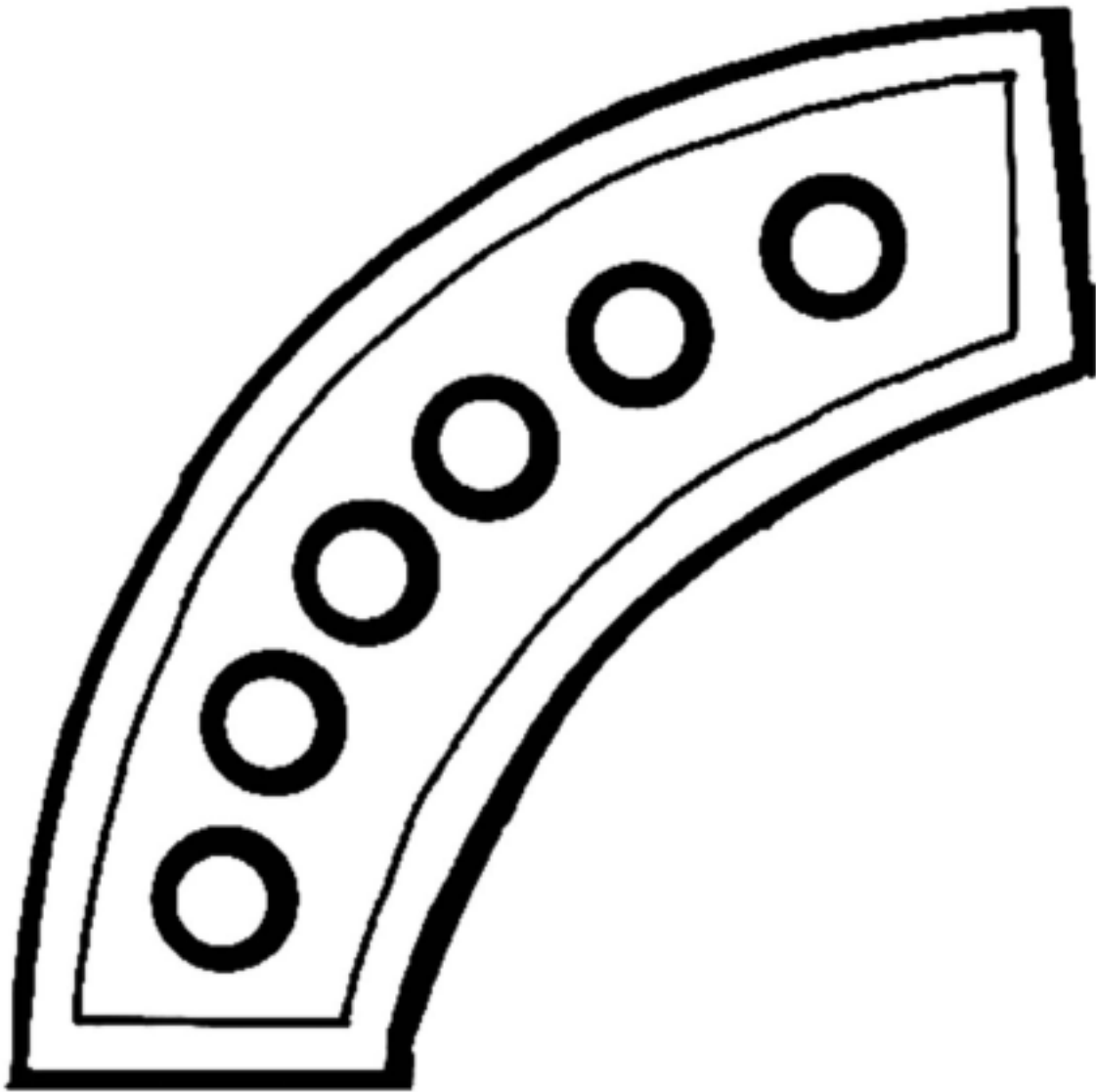


NOSE AND EYE PIECE

(Make one copy from posterboard to use as a template. Enlarge or reduce to fit the size of your balloon.)

History, Language Arts, Art - ANCIENT GREECE

TOP HELMET CRESTS
(Make one piece from 1/2"
- 1" thick STYROFOAM.)





ATHENS IN FOCUS



History
Athens

History, Language Arts, Art - ANCIENT GREECE

ATHENS IN FOCUS



For nearly 3500 years, Athens has been considered one of the greatest cities in history. One of its most recognized periods is that of the classical period called the “Golden Age.”

During this Golden Age, the Acropolis and the agora were constructed, great schools of learning were developed, and exceptional arts were produced.

Athens has been inhabited for approximately 7000 years. It was the birthplace of European civilization and western thought. During the fifth-century BC, the Athenians ruled over much of the eastern Mediterranean.

Located in the fertile land of Attica, Athens became a vibrant city. Its citizens became rich from trade. They produced numerous goods and mined silver. The city had approximately 250,000 citizens that thrived on a diverse and exceptional culture.

One of the most significant historical events for the people of Athens living during the Golden Age was their victory against Persian invaders. To celebrate their victory, they built several impressive temples on the Acropolis. The Acropolis was a hill that overlooked the city and was considered sacred by the Athenians.



ATHENS IN FOCUS



The most important temple built on the Acropolis was the Parthenon. It was in the Parthenon that the city's goddess, Athena, was worshiped. Athena was the goddess of war. She was believed to have invented chariots and ships and was known to the Athenians as "Athena Nike" which meant "victory." Also known as the goddess of wisdom, Athena's symbol was the owl. Numerous coins from Athens featured the owl.

The Acropolis also included other temples such as the temple to Hephaestus. Hephaestus was the god of fire and the armormaker for the gods and public buildings.

Another feature near the Acropolis was the agora which was the center marketplace for Athens. The agora was the political heart of Athens. It was the location of schools, the theater, and stoas (roof arcades). The city mint was located in the Agora and it was the location for the *Bouleuterion* (council) and courts of law. It was here that Socrates was found guilty and sentenced to drink the poison hemlock.



History, Language Arts, Art - ANCIENT GREECE

ATHENS IN FOCUS



The Athenians enjoyed numerous festivals and holidays. The most important was in honor of their goddess Athena. Each summer, which was the Athenian New Year, the Panathenaia festival celebrated Athena's birthday. The Athenians presented their patron goddess with a new dress or *peplos* which was woven in blue and yellow. The *peplos* was carried through Athens on a wagon shaped like a ship. The wagon was followed by a magnificent procession. The *peplos* was carried to the slopes of the Acropolis and carried up to the summit where the statue of the goddess stood.

During the year, four Great Panathenaia festivals were held. During this time, prizes were offered as well as food, olive oil, and money. People wore crowns made from olive branches. Sporting events also took place during the festival. These events included wrestling, horse and chariot races, a regatta, running, boxing, and the pentathlon. Teams would compete for a prize known as "Manly Excellence" which was awarded to men showing the best fitness and strength.



History, Language Arts, Art - ANCIENT GREECE

ATHENS WRITING RECIPE



DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 126 - 130.

BUILDINGS

Old walls around the
Acropolis
Temple
White-washed homes
Agora
Olympic stadium
Theaters

SCENERY

Olive trees
Rocky landscape
Small farms on the outskirts
Market place
Marble statues

PEOPLE

Creative artists
Philosophers
Writers
Craftspeople
Soldiers
Archons
Citizens of Athens

SOUNDS

Public speakers
Rumble of chariots, carts,
horses
Footsteps
Laughter
Shouting
Crackling fires
Animal noises

COLORS

White
Olive green
Greenish yellow
Sky blue
Shades of brown

SUNSET

Gleaming rooftops
Quiet
Peaceful
Glowing fires
Sparkling waterways
Light breezes through the
temple

STEPS

1. Indent and write several sentences describing the location of the setting. (Use your own words for this step).
2. Write several sentences describing the buildings you can see in Athens.
3. Write several sentences describing the scenery around Athens.
4. Write several sentences describing the types of people in Athens.
5. Write one or more sentences describing the sounds you can hear.
6. Write one or more sentences describing what Athens is like at sunset.
7. Write one or more sentences describing the colors that you see.

History, Language Arts, Art - ANCIENT GREECE

ANCIENT GREEK COINS

Ancient Greek coins have been discovered throughout the known world of ancient Greece. The following activity will provide you historic reproductions on a large scale using simple and inexpensive materials.

MATERIALS NEEDED

- *Scissors
- *Paintbrush
- *Sponge
- *Spray adhesive
- *Cardstock weight paper or posterboard
- *PLAID FolkArt Acrylic Paint - black
- *Dimensional paint
- *Bronze, silver, or gold spray paint



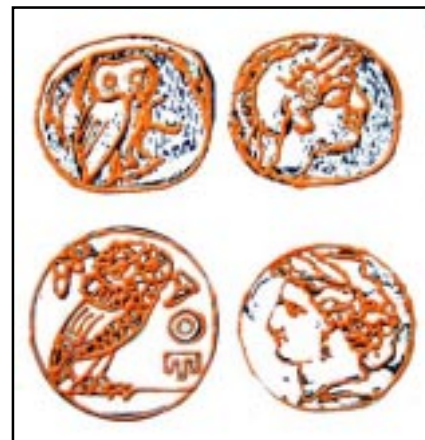
History, Language Arts, Art - ANCIENT GREECE

1. MAKE THE COIN DESIGN

*Enlarge or reduce the coin designs on pages 59 - 60 as you desire onto cardstock weight paper.

*Outline the coin design with dimensional paint. Let the dimensional paint dry.

*Consider outlining several coins at one time.



2. ATTACH THE COIN DESIGNS TO CARDSTOCK PAPER

*Use a spray adhesive to attach a sheet of aluminum foil to the surface of the dimensional paint coins.

*Press around the designs to emphasize the coin motif.

History, Language Arts, Art - ANCIENT GREECE

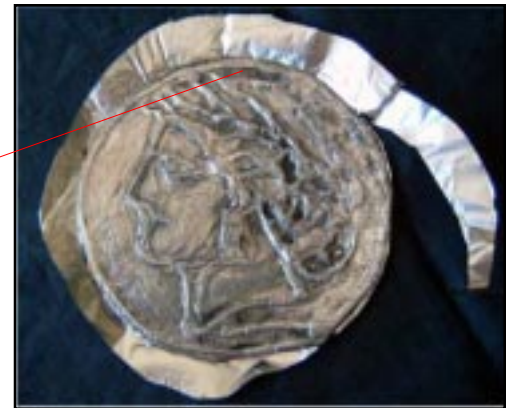
3. PAINT AND ANTIQUE THE COINS

*Cut around the outside edge of the coins.

*Fold down on the other side. Secure these pieces with glue.



*Cut another piece of aluminum foil to cover the back of the coin. Glue in place and then trim off the excess around the edge.



*Spray the coin bronze, silver, or gold.

*Paint a wash of black acrylic paint over the coin's surface to highlight the details of the coin.

*Gently rub the excess black paint from the coin with a damp sponge.

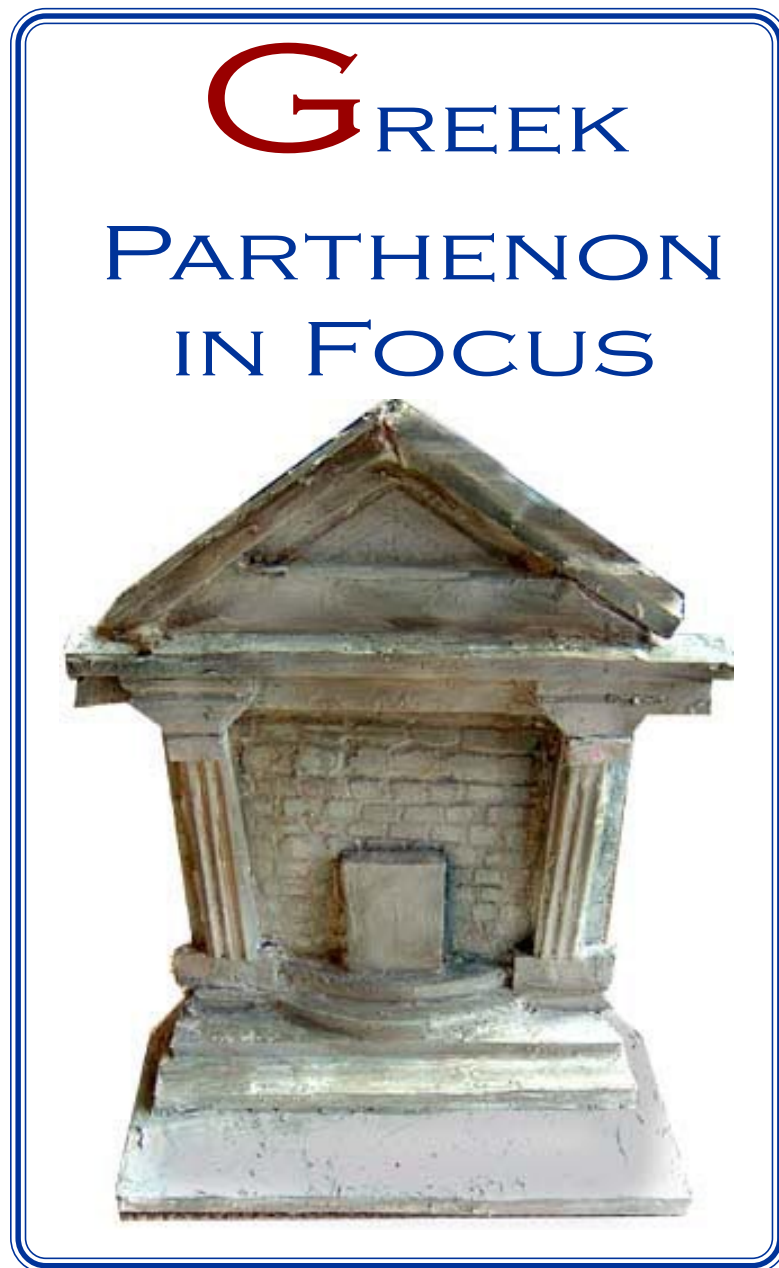
History, Language Arts, Art - ANCIENT GREECE

GREEK COINS



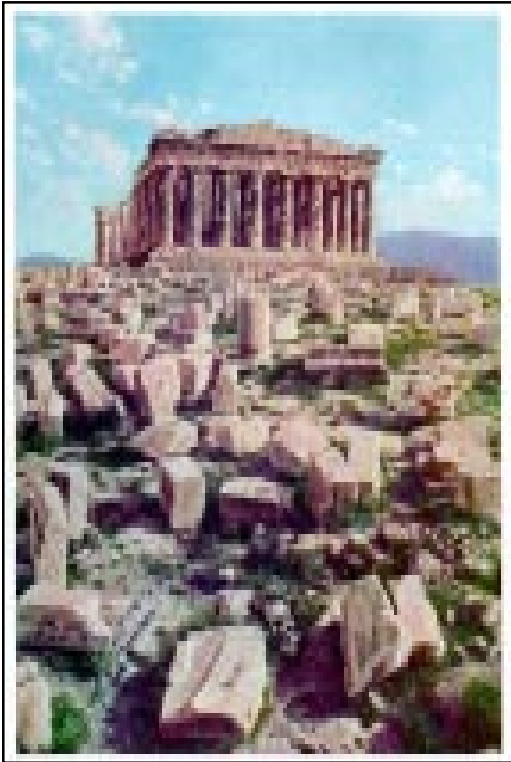
GREEK COINS





History
The Greek Parthenon

THE PARTHENON



Athens was an architect's dream location. The Athenians appreciated culture and they constructed numerous buildings that would feature some of the finest work of their artists.

The Acropolis featured several temples, huge gates and entrances, and even theaters. It was a masterpiece of architecture. One of the most striking structures was the Parthenon. Dedicated to the goddess Athena, the temple stands on a steep hill called the Acropolis which was located in the center of Athens.

The Acropolis meant "high city," and it served both as a fortress and as a sacred site. Greek temples were designed as homes for the gods. It was their belief that the gods would visit the people and therefore they needed splendid homes when they came to the city. They were also a means by which the city-state could demonstrate to the rest of the known world how rich, cultured, and splendid they were as a people.

Athens had suffered terribly from the extensive Persian War campaigns. The Persians had burned the previous temple during the war and it was the goal of the Athenians to mark their success against the Persian by constructing a glorious temple.

History, Language Arts, Art - ANCIENT GREECE

THE PARTHENON

Athena was the goddess of learning, wisdom, and war. She protected Athens from war and pestilence. She was also the protector of spinners, weavers, and skilled workers. The owl was her symbol and represented wisdom. The Athenians built the Parthenon to recognize and pay homage to the goddess.

Around the exterior of the building are numerous columns. Each column is the same distance from the next and each column's diameter is the same.

Based on the concept of "perfect proportions," the Parthenon is approximately 230 feet long and over 100 feet wide. Built during the classical period, it was constructed based on ratios between the temple's height, width, and length.



THE PARTHENON



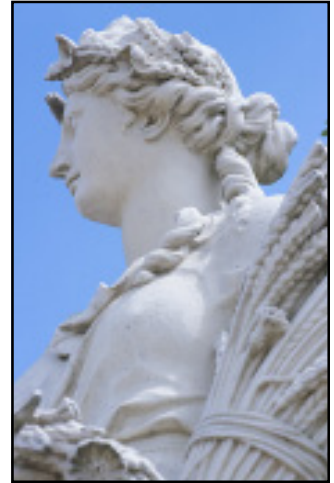
The Parthenon was constructed on a wide platform that was edged by carefully chiseled steps. The top step was called the *stylobate*. This step was smoothed and polished to such an extent that it illuminated the temple when sunlight or moonlight reflected off of the step. Each of the huge columns were constructed of sections that were cut into shape by skilled craftsmen. The massive columns were hoisted into position by a pulley and crane. The gigantic and heavy marble blocks were moved along ramps into position. No cement was used to join the great marble blocks. Strips of iron formed as a “double T” held the blocks in position. These strips were coated in lead to prevent deterioration over time.

Stone masons used very basic tools such as chisels, picks, punches, drills, wooden hammers, and mallets to form the Parian marble. Parian marble was usually used only for statues. Not only did the masons form the stone blocks for the interior, but they used the blocks to form columns. Blocks were first roughly cut into the shape of a large disk. Then they were trimmed into shape and rough grooves were cut for the flutes that would run the length of the column. Cutting the flutes in the columns required great skill. If they were not made straight, they would not align with all the other column pieces. Thanks to the skill and careful observance to detail, we are still able to view portions of the Parthenon.

THE PARTHENON

Sculptures were used throughout the Parthenon. They were placed in the pediments, frieze, and metopes. Pediments are the long flat triangle structures located at the top of the building. A frieze was the middle horizontal decorative band located near the top of a structure. A metope was the panel located between the triglyphs of a frieze. They were also located at the top of the building.

Behind the statue of Athena was a treasury room filled with captured trophies of war. Gold and silver vessels, shields, and helmets were kept in the treasury.



Both the interior and exterior walls featured painted stone carvings. Dramatic scenes depicting the various successes of Athens were recreated in carved stone.

The interior of the Parthenon was as spectacular as the exterior. The interior was centered on a gigantic statue of the goddess Athena. She was robed in gold and her eyes were inset with jewels. Around her waist and wrist were twisted snakes and a gigantic brooch in the shape of a head was carved on her breast. The statue stood over 39 feet. The statue was made from a wooden frame which was covered with ivory and gold plates. Ivory was used for her skin and gold for her armor.

History, Language Arts, Art-ANCIENT

THE PARTHENON WRITING RECIPE



DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 126 - 130.

CITIZENS AND WORKERS

Architects
Sculptors
Foremen
Carpenter
Road builders
Model makers
Ropemakers

SCENERY ON THE ACROPOLIS

Gardens
Peacocks
Olive trees
Laurel trees
Pomegranate trees
Shrubs
Huge columns

EXTERIOR SURROUNDINGS

Brightly painted marble buildings
Twisting streets
Sun-dried mud bricks
Stores
Pastel colored homes

CONSTRUCTION MATERIALS

Marble
Stone
Granite
Wood
Gold
Ivory

LOCATION AND IMPORTANT FACTS

Athens
Located on the acropolis
Begun in 447 BC
Designed by the architects Kallikrates and Iktinos
Took 15 years to complete
Built based on a 9:4 length-to-width ratio

EVENTS ON DAYS OF CEREMONIES

Girls carrying cups and incense burners
Hundreds of white oxen for sacrifices
Water carriers
Musicians
Embroidered tunics for a god or goddess statue
Decorated carts

BUILDING FEATURES

Frieze
Pediment
Statues
Columns
Antefixes
Cornices
Metopes
Triglyphs
Porch
Marble walls
Fluted drum
Columns

ODORS

Roasting meat
Incense in the temple
Rancid
Fresh flowers
Musty buildings

STEPS

1. Indent and write one or more sentences describing the location and important facts about the Parthenon.
2. Write one or more sentences describing the exterior surroundings of the Parthenon.
3. Write one or more sentences describing the scenery around the Parthenon.
4. Write one or more sentences describing what takes place on ceremony days at the Parthenon.
5. Write one or more sentences describing the people attending or working at the Parthenon & the activities they are involved with during the course of a day.
6. Write one or more sentences describing the odors you can smell as you walk around the Parthenon.
7. Write several sentences describing the construction materials and building features of the Parthenon.

History, Language Arts, Art - ANCIENT GREECE

GREEK BUILDING FACADE

This activity is designed to give you an opportunity to create a raised Greek Building. Using simple foam pieces, you can make this project as simple or as complicated as you desire. It's all up to your imagination!

MATERIALS NEEDED

- *Scissors
- *Glue stick
- *Glue - (Tacky Glue recommended)
- *Construction paper
- *Tracing paper
- *Posterboard
- *Serrated knife
- *Paintbrush (optional)
- *Corrugated cardboard
- *PLAID FolkArt[®] Acrylic Paint - cream, burnt umber, black, Metallic gold, yellow ochre
- *Polystyrene foam - different thicknesses - 1/4" - 1/2"
- *Papier-mache paste - (see recipe below)
- *Sheetrock compound
- *Newspaper
- *Gesso - (optional)
- *Activa[®] Celluclay Instant Papier-Mache



GREEK ARCHITECTURE

FROM THE PALACE OF KNOSSOS TO THE DELPHIC ORACLE TO GRAND BUILDINGS OF ANCIENT ATHENS, GREEK ARCHITECTURE WAS OF GRANDEUR THAT IS STILL COPIED TODAY. A TYPICAL COLUMN CONSISTS OF THREE PARTS: THE BASE, SHAFT, AND CAPITAL. THERE WERE THREE MAIN TYPES OF GREEK COLUMNS: DORIC, IONIC, AND CORINTHIAN. THE DORIC COLUMN IS THE OLDEST AND SIMPLEST OF THE THREE TYPES. THE IONIC COLUMN WAS INVENTED BY THE ASIATIC GREEKS. THE CORINTHIAN COLUMN IS THE MOST ORNAMENTAL.

PAPIER-MACHE PASTE RECIPE

Ingredients:

1/2 cup rice flour

2 cups cold water

2 cups boiling water in a pot

3 tablespoons sugar

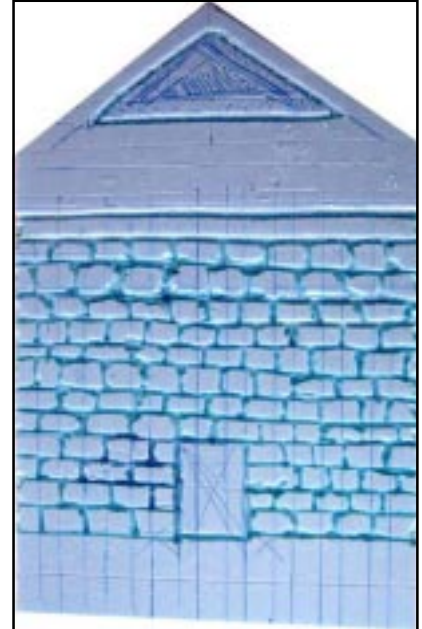
Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.

History, Language Arts, Art - ANCIENT GREECE

1. DETERMINE THE SHAPES AND ASSEMBLE THE STRUCTURE

HELPFUL HINT: Your imagination is essential for this project. With a little thought to design, the end result will be stunning! You will be “building” an ancient Greek style building from foam pieces much like the wood blocks children use for play. EXAMPLES OF BUILDING LAYOUTS ARE ON PAGES 73 - 76.

*Determine the shapes you want to use to construct your building. Use the shapes provided on pages 71 - 72 to help you with this process. Mix and match the shapes to come up with a design you like. We recommend enlarging the shapes by 200 percent to make construction easier.



*Make copies of the shapes into templates cut from posterboard to help you prearrange your structure. Make a drawing of where you want the shapes to go.

*When you are satisfied with the overall design, transfer the shapes to a sheet of polystyrene foam.



***With Adult supervision,** cut out each polystyrene foam piece of your building with a serrated knife.

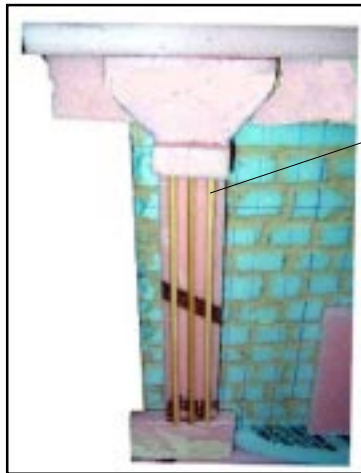
*Add details to one side of the polystyrene foam with a rasp.

History, Language Arts, Art - ANCIENT GREECE

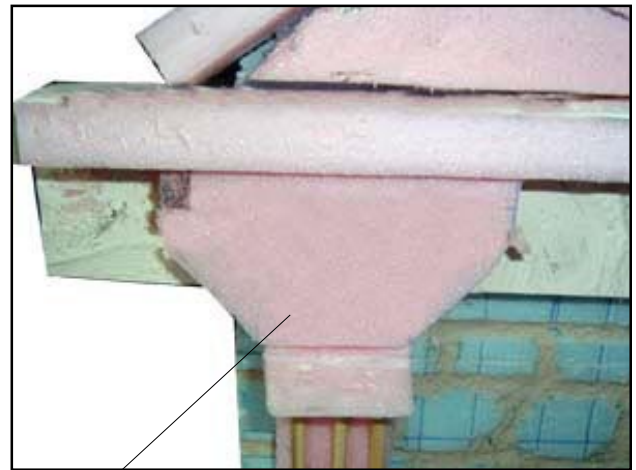
2. ADD DETAILING

*Make up a batch of instant papier-mache and spread in the crevices created with the rasp. Let dry.

*Attach the remaining parts of the building that you had previously designed using a strong adhesive.



*To create column details, glue bamboo skewers in place.



*Interesting layering can be achieved by turning the polystyrene foam pieces vertically and horizontally.

*Curved pieces of polystyrene foam can be arranged to make stairs.

History, Language Arts, Art - ANCIENT GREECE

3. ADD THE EXTERIOR COATING AND COLORING

*Spread sheetrock compound over the surface with a spackling knife much like you are spreading icing onto a cake. Let dry completely.



*Mix up a watered-down solution of FolkArt Acrylic Paints to antique the surface. Let the paints seep down into the cracks. Rub off any excess paint with a clean, damp paper towel.

History, Language Arts, Art - ANCIENT GREECE

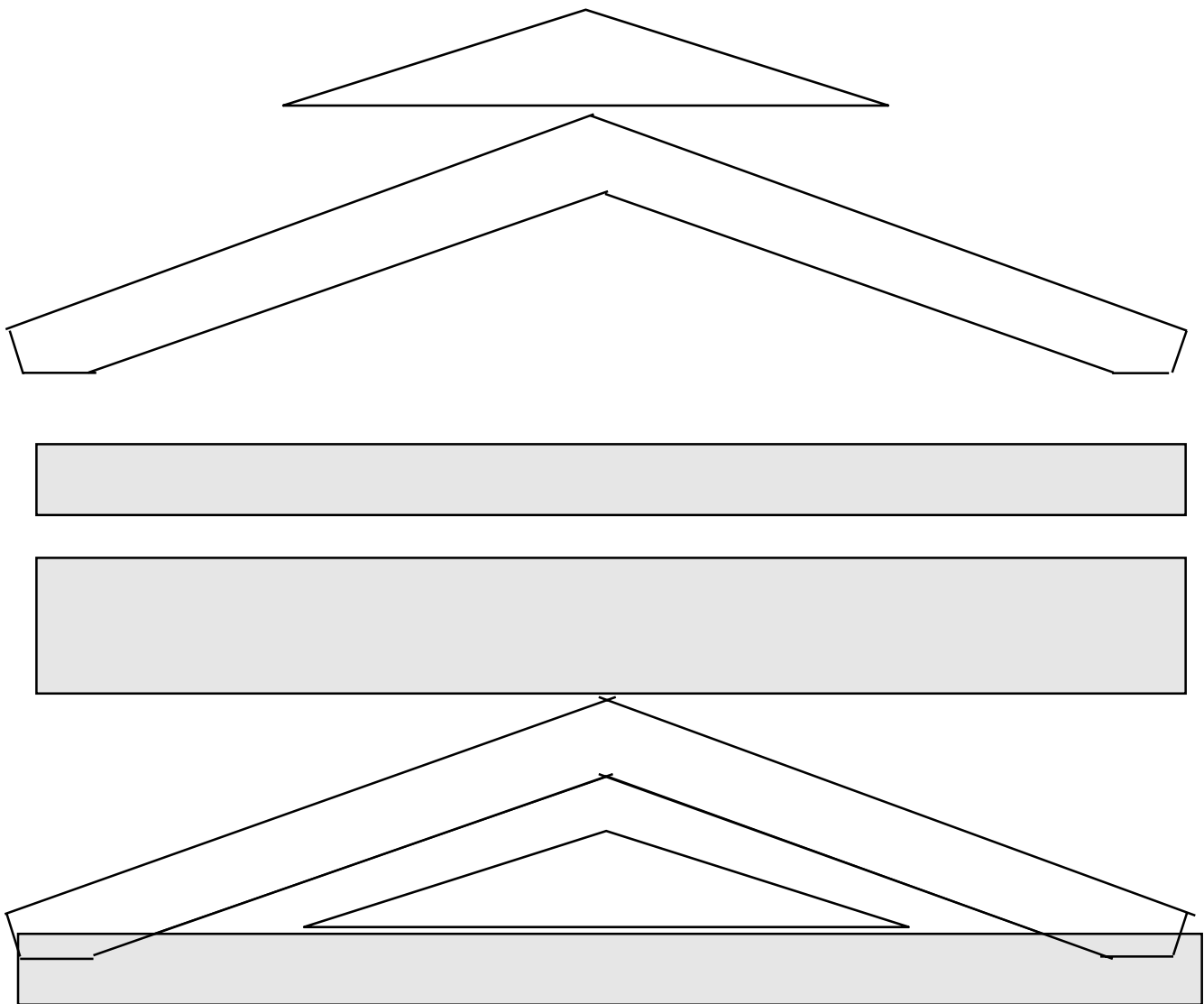
PEDIMENTS AND CORNICES

PEDIMENT TOPS

In architecture, pediments are the *triangular* gabled ends of the roof that are above the cornice.

CORNICE TOPS

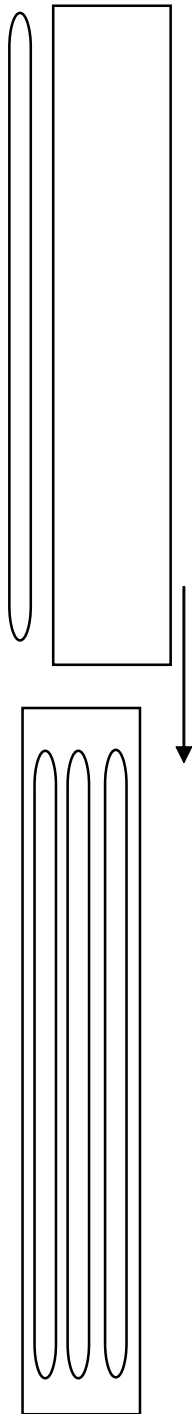
In architecture, cornices are the uppermost division where the exterior trim of a building and the roof and wall meet. These sections are often decorated with designs.



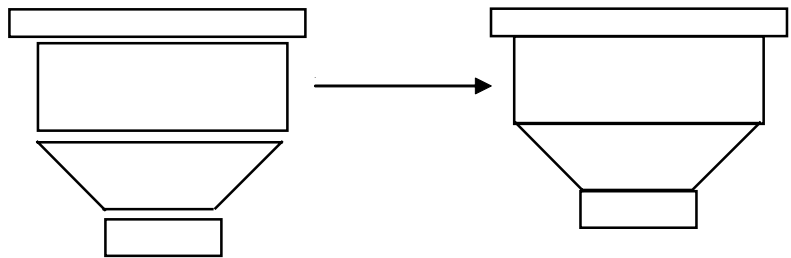
CAPITALS, COLUMNS & BASES

Greek architecture features three main orders - Doric, Ionic, and Corinthian. The Doric order was the style used in the Parthenon. The Ionic was used in the Erechtheion. The Corinthian style was the most elaborate of all three orders. It features a bell-shaped capital with detailing of acanthus leaves.

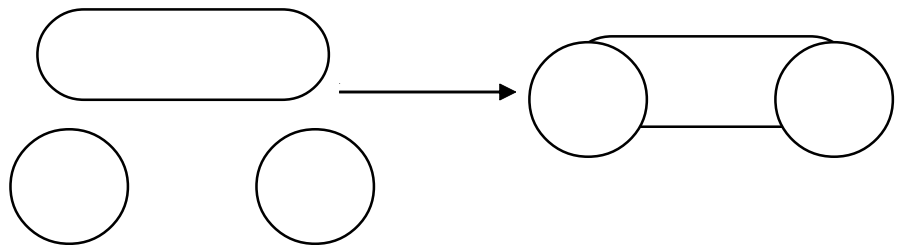
COLUMNS



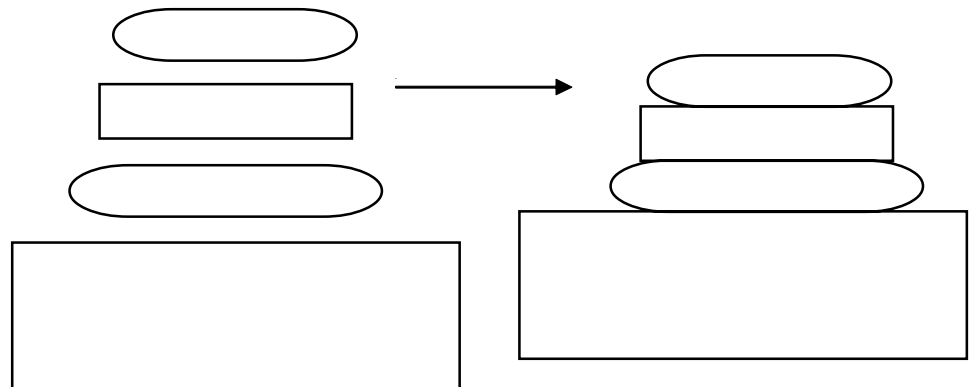
DORIC STYLE CAPITAL



IONIC STYLE CAPITAL



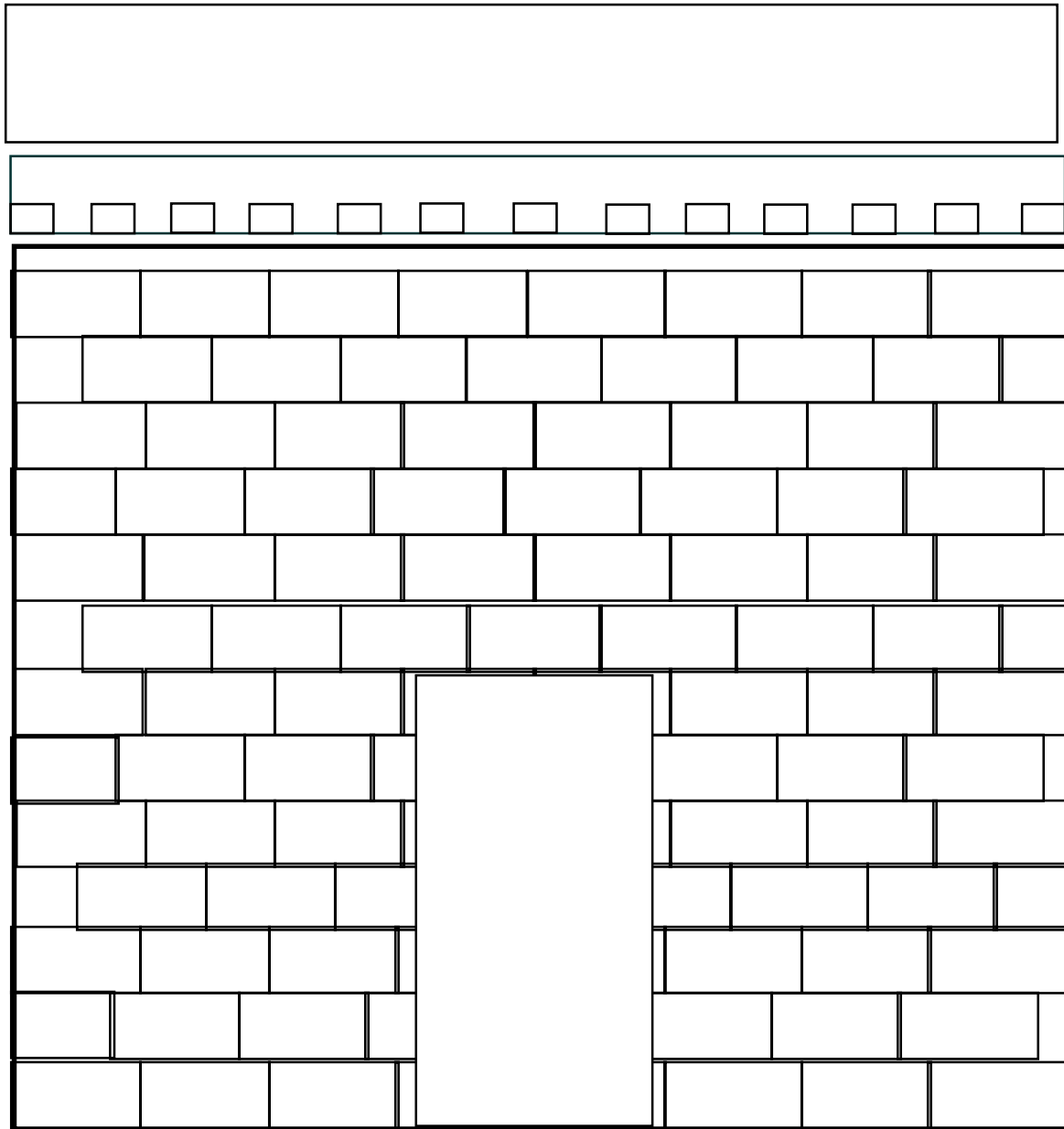
BASES FOR COLUMNS



History, Language Arts, Art - ANCIENT GREECE

MAIN STRUCTURE, DOORWAYS, AND DETAILS

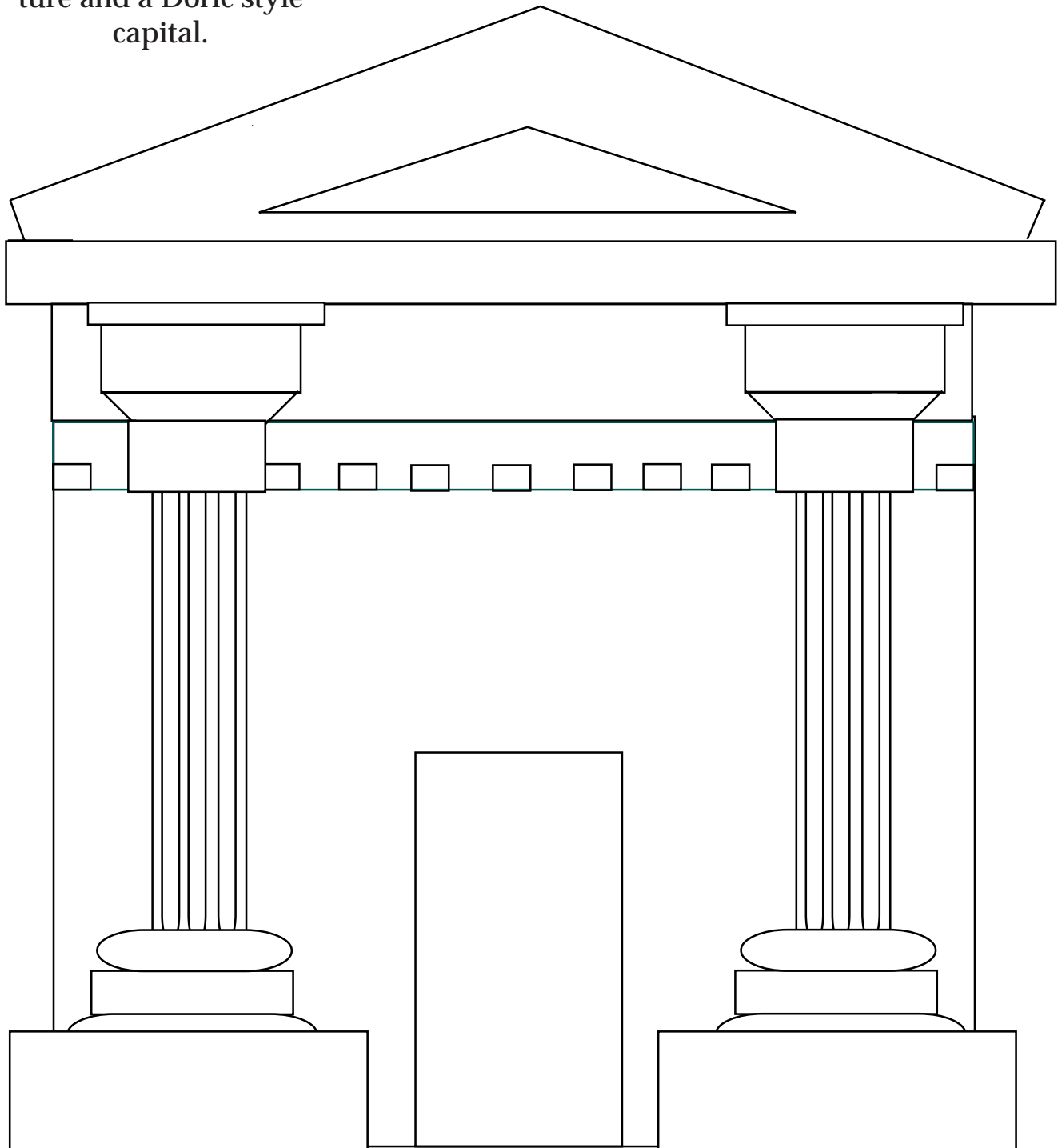
Greek architecture is famous for its colonnades (a series of columns arranged in an order) outside the main interior structure. Create the "stone work" on the side of the buildings by either carving in the shapes with a rasp or gluing individual block shapes to the surface.



History, Language Arts, Art - ANCIENT GREECE

EXAMPLE 1

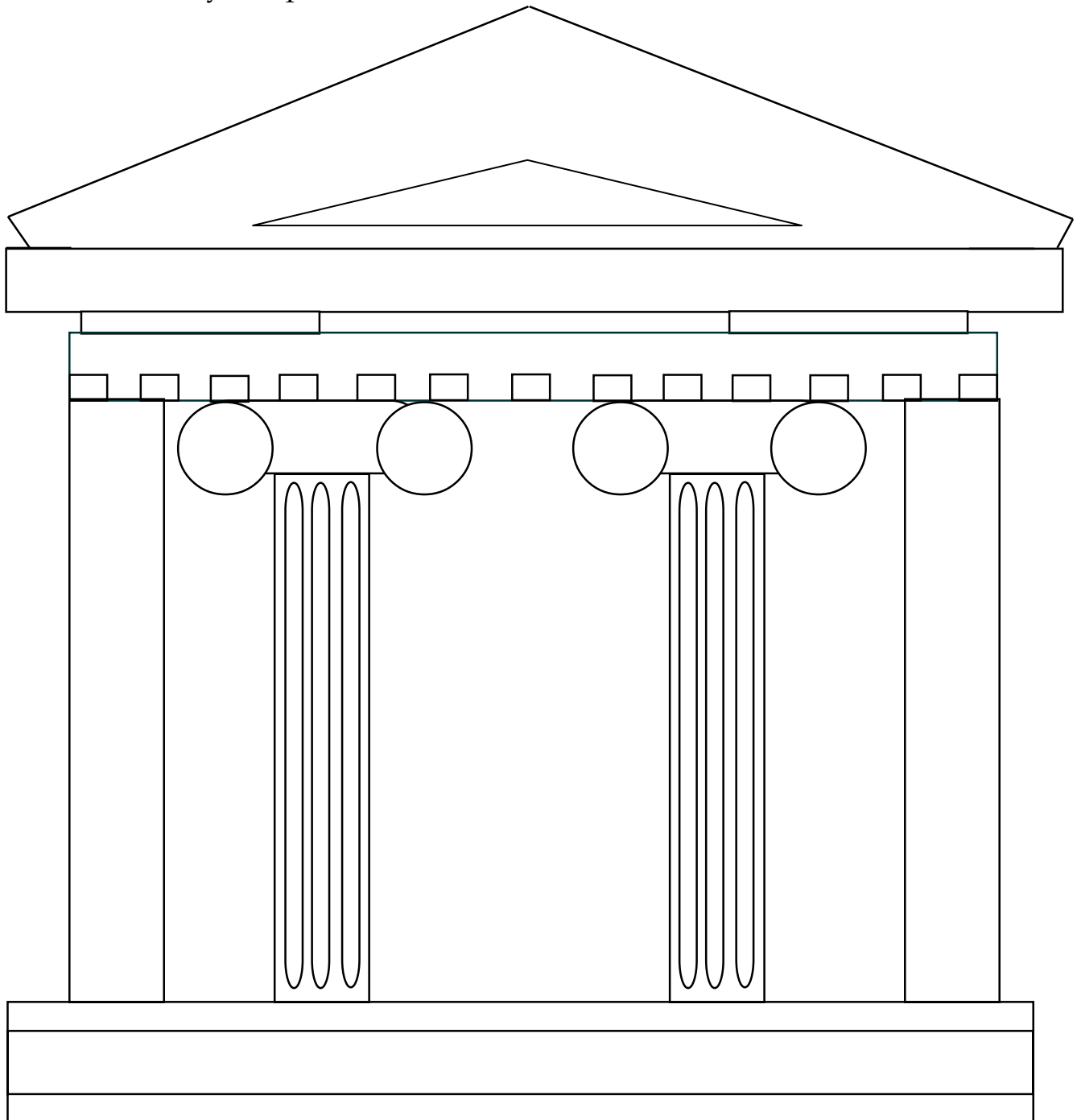
This building features a solid background structure and a Doric style capital.



History, Language Arts, Art - ANCIENT GREECE

EXAMPLE 2

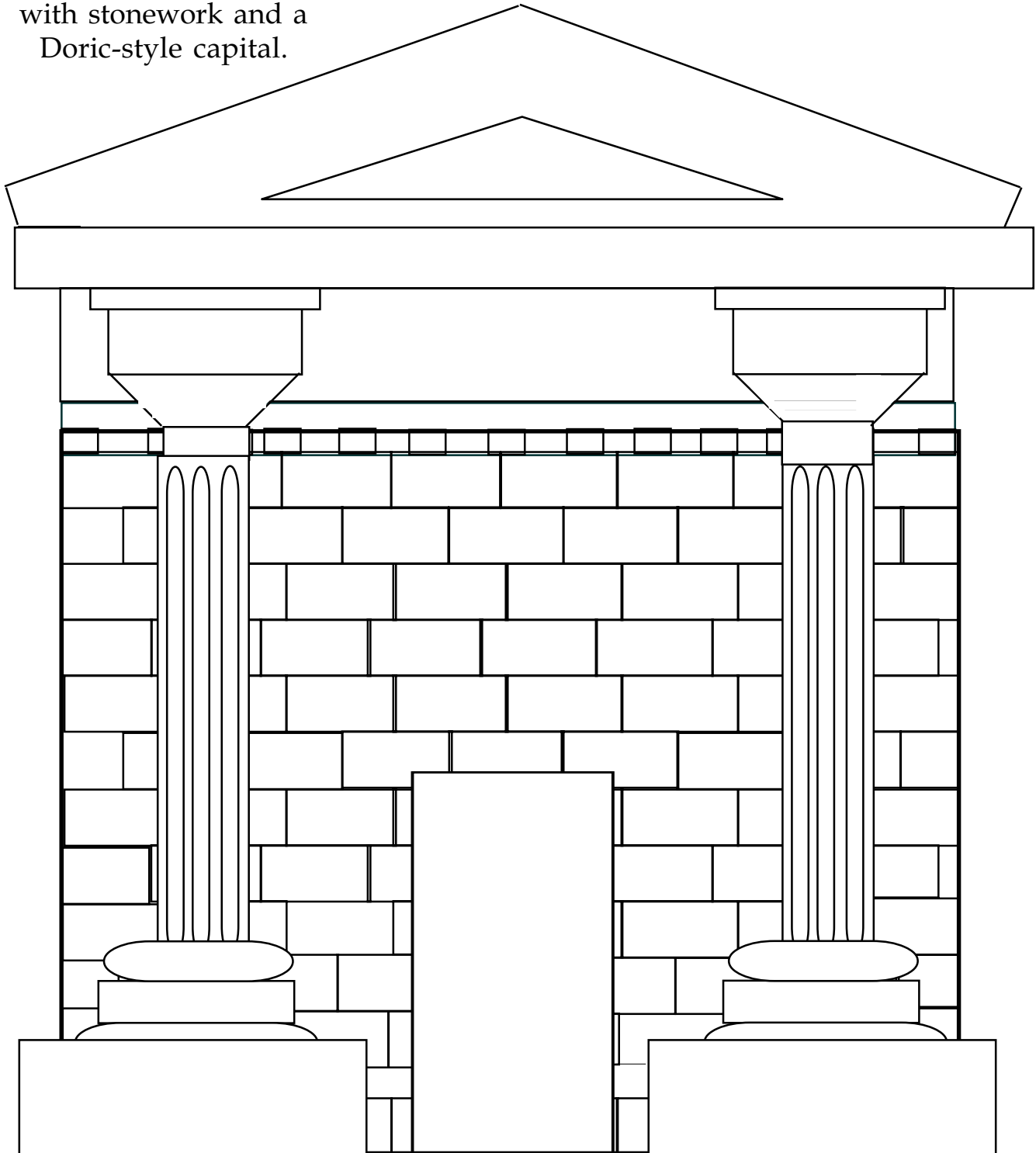
This building features a solid background structure and an ionic-style capital.



History, Language Arts, Art - ANCIENT GREECE

EXAMPLE 3

This building features a background structure with stonework and a Doric-style capital.





GREEK THEATER IN FOCUS



History Greek Theater

THE GREEK THEATER



Greek dramas were usually performed at temples to honor the gods. History and myth were presented at the performances by an all-male cast. The exploits of Greek heroes and the gods were presented in large open-air theaters built near major cities and sacred places. Most plays were performed to honor the god Dionysus.

A chorus composed of singers and dancers would describe the action being presented by the performers. The actors wore elaborate masks that portrayed the emotions and different character roles. Roles would change based on the mask and costume being worn. Masks also helped create a sense of mystery.

Some of the grandest open-air theaters were built near Delphi, Epidaurus, and Ephesus. Famous writers would compete for prizes. Playwrights would submit one humorous play and three tragedies to the polis, which funded the performances. Plays were voted first, second, or third. The best plays were selected by ten judges. If a playwright's performance won, he would receive prizes such as an ivy wreath for excellence. Some of the most notable writers were Euripides, Sophocles, Aeschylus, and Aristophanes.

The Greek theaters served as locations for other presentations. These presentations included comedy performances, orations, drama, and debates.



THE GREEK THEATER



TRAGEDY AND COMEDY

Greek tragedies recreated stories from the mythical past which depicted the accomplishments of Greek heroes and gods. Tragedies revolved around a central tragic character called a protagonist or hero who experienced some type of terrible misfortune. Tragedy plays were designed to show the weaknesses of humans who were at the control of the gods and other people. In general, tragedies were depressing and presented life in a pessimistic manner.

Initially, Greek tragedies had a single actor carrying on a conversation with the chorus. Eventually, two other actors were added and a dialogue between the three was created.

COMEDIES

Greek comedies addressed the problems and lives of contemporary people. Historians divide Greek comedy into three types: Old Comedy (fifth-century BC), Middle Comedy (404-321 BC), and New Comedy (320-264 BC). All plays were organized around a theme of "happiness" where the main character dealt with some problem during the course of the play. Problems could take the form of real issues facing the population such as war, or they would attempt to expose human faults such as vanity or hypocrisy.



THE GREEK THEATER

Old Comedy plays featured political satire, fantasy, obscenity, parody, and morality. They tended toward being crude and very outspoken in their presentation.



Middle Comedy transitioned from the earlier plays into a more sophisticated and realistic performances. Love was a common theme of middle Comedy performances.

All actors were citizens of Greece or men who could vote. Choruses were made up of groups of actors that sang and danced during the performance.

Comic actors wore padded costumes and masks. During the performance, the main character would introduce the “happy topic” through a prologue where the problem is presented to the audience. The chorus would act as “witnesses” to the merits or problems of the “happy topic” being discussed.

THE THEATER

Greek theaters were built in open areas close to cities and religious sites. They were often built into hillsides, which provided a natural acoustical environment. Sound would surround the audience and spectators could either sit or stand and still hear and view the performance. Greek theaters had several features that were incorporated into their construction: the orchestra, Theatron, Skene, and Parodos.



THE GREEK THEATER



Orchestra

The orchestra was a circular, level space where the chorus would perform through dancing, singing, and interaction with the actors on the stage. Initially the orchestra was made of an area of packed earth, but eventually it was paved with marble and other materials.

Theatron

This was where the audience sat to watch the performance. Usually built into a hillside, the *theatron* overlooked the orchestra in a semicircular design. In the beginning of Greek theater, the audience would sit on cushions or wooden boards. Eventually, theaters were built with marble seats.

Skene

The *skene* was the building located behind the stage. It was often decorated to resemble a temple, palace, or other building that complemented the performance.

Parodos

The *parodos* were passageways that allowed the actors and chorus to enter and exit the performance. The audience would also enter and leave the theater along the *parodos*.



History, Language Arts, Art - ANCIENT GREECE



GREEK THEATER WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 126 - 130.

<p><u>PEOPLE</u> <u>ATTENDING THE PERFORMANCE</u></p> <p>Soldiers King Overseer Elders Children Athletes Blacksmith Dancers Priest Philosopher Traders</p>	<p><u>LOCATION</u></p> <p>Secluded hillside Athens Overlooking the sea Troy Crete</p> <p><u>SCENERY</u></p> <p>Olive trees Laurel trees Pomegranate trees Flocks of sheep & goats Statues Fields of lavender Gravel roads</p>	<p><u>GENERAL APPEARANCE</u></p> <p>Orchestra Altar Seats for priests & judges Dressing rooms Theater roof Open-air theater Columns</p> <p><u>PERFORMANCE</u></p> <p>Tragedy Comedy Orations Drama Debates</p>	<p><u>CONSTRUCTION</u></p> <p>Marble Stone Granite Wood</p> <p><u>SOUNDS</u></p> <p>Droning voices Fanfare Singing Talking Murmurs Loud debates</p> <p><u>MOVEMENT</u></p> <p>Striding Strutting Parading Dancing Gliding</p>
--	---	--	--

STEPS

1. Indent and write one or more sentences describing the location of the setting.
2. Write several sentences of introduction giving a description of the general appearance of the theater.
3. Write one or more sentences describing the different types of performances that take place.
4. Write one or more sentences describing the theater's construction.
5. Write one or more sentences describing the people attending the performance.
6. Write one or more sentences describing the scenery.
7. Write one or more sentences describing the movements and sounds of the actors and those in attendance in the theater.

ANCIENT GREEK THEATRICAL MASK

Greek masks were made to represent various characters in a performance. Since a few actors would perform numerous parts, masks allowed the performers a way to hide their identity and take on the persona of the character they were portraying.



MATERIALS NEEDED

(These materials are available at most art and craft stores or educational supply stores)

- *Plastic face mold
- *Papier-mache paste (see recipe below)
- *PLAID[®] FolkArt Acrylic Paint - various colors
- *Paintbrush
- *Activa[®] Celluclay Instant Papier-Mache
- *Mixing bowl
- *Water
- *Gesso (optional)
- *All purpose sealer
- *Petroleum jelly
- *Embellishment items - ribbon, cording, beads, artificial plants
- *Newspaper

PAPIER-MACHE PASTE RECIPE

Ingredients:

- 1/2 cup rice flour
- 2 cups cold water
- 2 cups boiling water in a pot
- 3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.

History, Language Arts, Art - ANCIENT GREECE

1. CREATING THE PAPIER-MACHE MASK

*Cover the surface of the plastic face mold with a thin, smooth layer of petroleum jelly.

*Cover the surface with strips of newspaper dipped into the papier-mache paste. Extend the strips over the sides and around the face. Let dry.

*Mix up a small amount of Activa Instant Papier-Mache and create the raised eyes, nose, mouth, and other facial features. Use the masks provided on pages 86-91 to assist you in creating your mask's facial features. Let dry completely.



HELPFUL HINT: Greek masks were exaggerated. Facial features were made so the audience would know the exact emotions being exhibited by performers. If an actor was angry, it would be obvious from the expression on the mask.

History, Language Arts, Art - ANCIENT GREECE

2. ADD ADDITIONAL FACIAL DETAILS, PAINT, AND EMBELLISH THE MASK

*If necessary, add additional facial features to the mask. The papier-mache sometimes will dry flatter than originally intended. Mix up enough Celluclay Instant Papier-Mache to add any facial features that require more work. Let dry.

*Paint the mask with gesso or an all-purpose white paint or sealer and let dry.

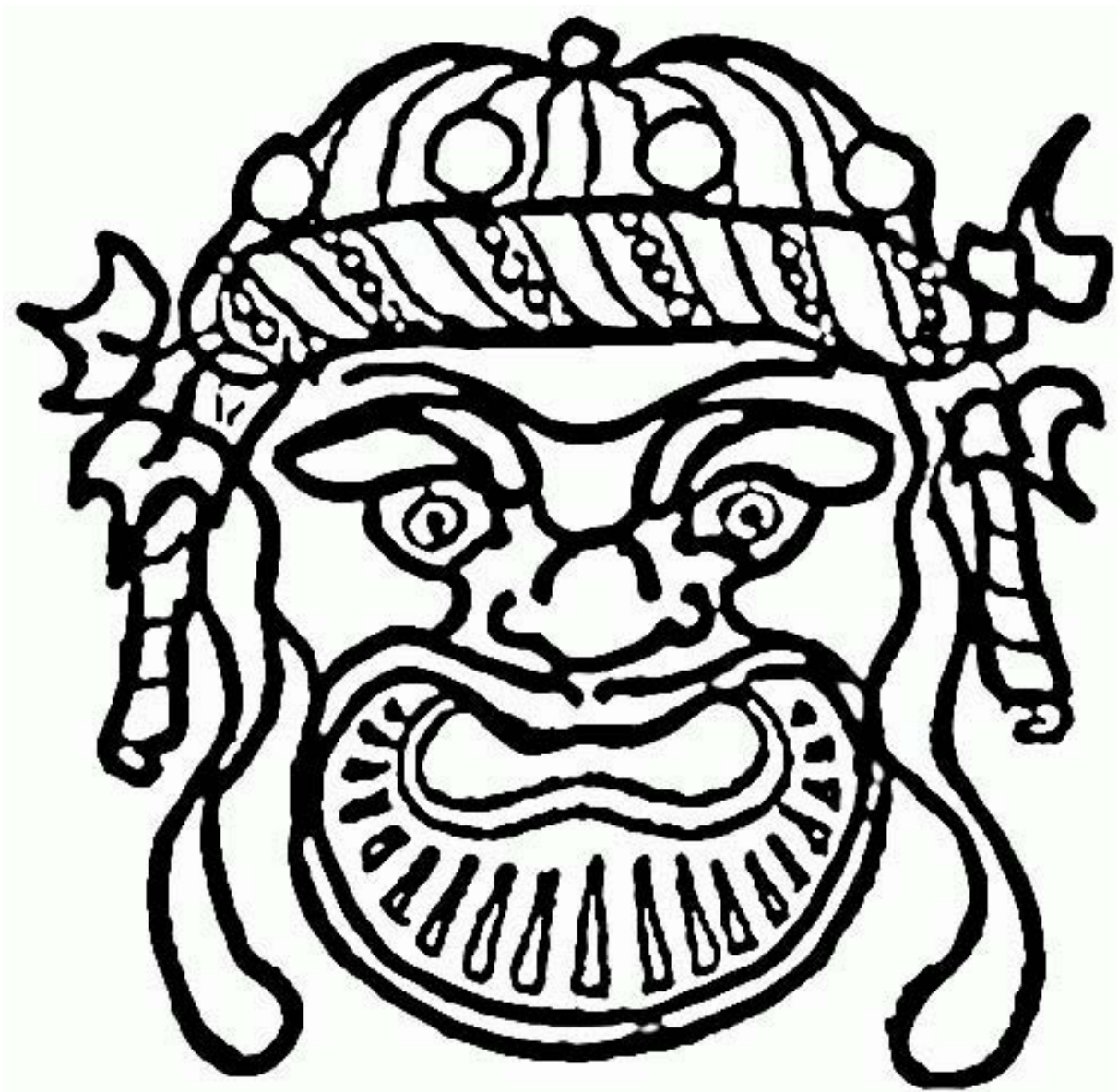
*Paint the mask as you desire with acrylic paints.



***WITH ADULT SUPERVISION,** embellish the mask with a variety of objects such as artificial ivy, pom-poms, braid, cording, and beads. Use a hot glue gun and attach the embellishment items to the surface of the mask.

HELPFUL HINT: If creating a papier-mache mask is too time consuming or difficult, make copies of the masks on pages 86 - 91 onto heavy cardstock. Spray paint the mask gold. Use black dimensional paint to create the facial features and then punch holes on the sides and attach a piece of elastic.

GREEK THEATER MASK



GREEK THEATER MASK



GREEK THEATER MASK



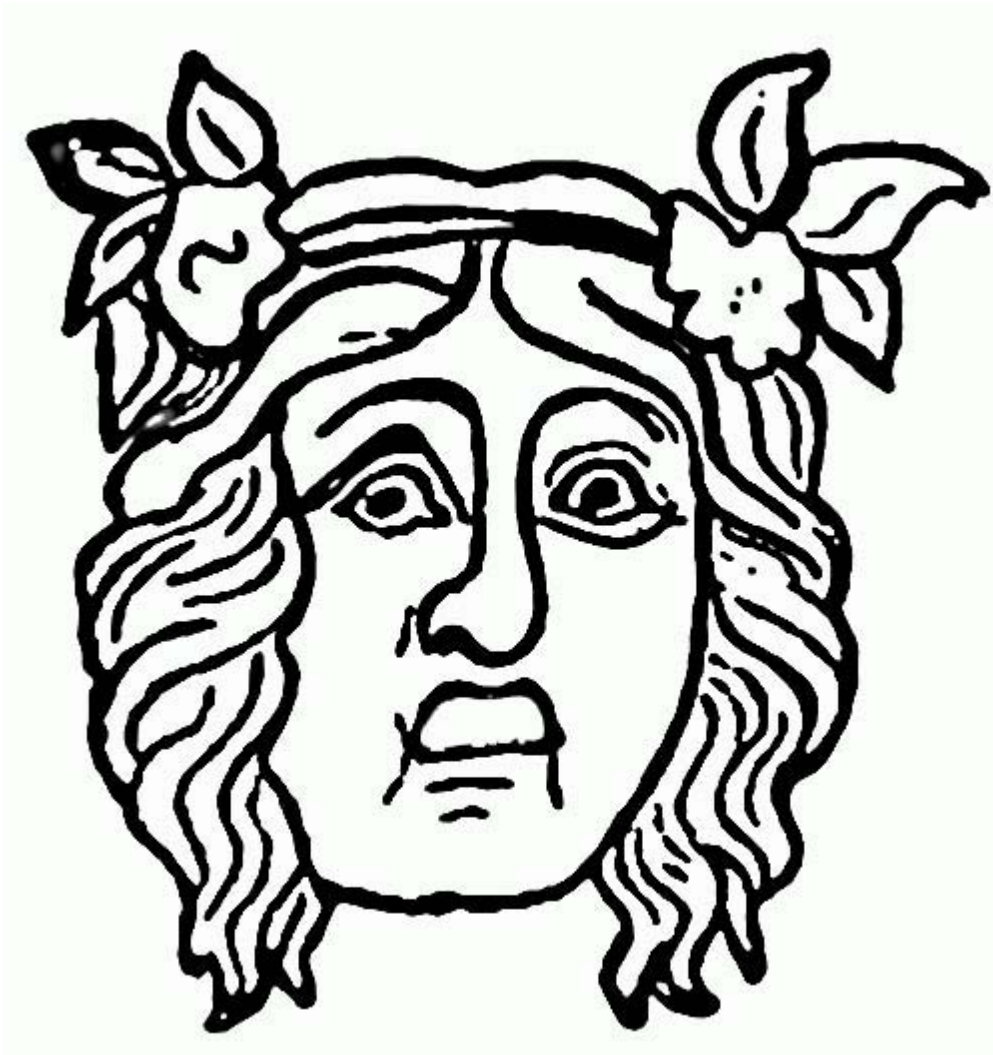
GREEK THEATER MASK



GREEK THEATER MASK



GREEK THEATER MASK





MYCENAE IN FOCUS



History
Mycenae

MYCENAE IN FOCUS

Mycenae was the home of the legendary king Agamemnon, who led the Greek army that laid siege to Troy in the epic poems of the *Iliad*. Mycenae overlooked the fertile plain of Argos. It was located in the foothills of Mount Zara and on the hillside of Profitis Ilias. The Mycenae controlled vast areas both militarily and economically. Their influence extended to Crete, Pylos, Athens, and as far away as Thebes.



Historians believe the Mycenaean society was made up of different classes which included a ruler, a *wanax* who led a populace of artists, slaves, merchants, and soldiers. Mycenaean merchants traded with numerous other Greek cities and other countries. Archaeologists have discovered gold, ivory, pottery, bronze weapons, jewelry, carved stones, various types of cups and vessels, and animal skins.



The Mycenaean were evidently very fond of war. This is shown in how they fortified their cities and their art work. Their cities were surrounded by thick walls and their art showed images of war and hunting. The Mycenaean conquered the island of Crete and several other Aegean civilizations.

Based on archaeological discoveries, Mycenaean soldiers are believed to have worn a pointed cap-styled helmet with bronze cheek flaps that reached down and around the neck. Curved sheets of bronze protected their shoulders. A breastplate was made of bronze as were their shin pads or greaves. The Mycenaean soldiers carried bronze swords and bronze-tipped spears. Their shields were constructed of wood and leather.

MYCENAE IN FOCUS



The Mycenaean Acropolis, or “high city,” was located on top of a mountain surrounded on either side by other mountains. Mycenae was once one of the most powerful cities of antiquity, rivaling Sparta, Corinth, and Athens. Its kings were wealthy as evidenced in burial halls and ruins of magnificent palaces. The palaces were made of large stone blocks and constructed in an architectural style called “Cyclopean” after the legendary Cyclopes (a one-eyed giant).

Archaeologists have discovered special tombs called “tholoi” that were carved into the sides of mountains. Other royal tombs included ones where the rulers were buried into shaft graves. These shaft graves were some of the earliest burial sites for important Mycenaeans. Inside these tombs, men, women, and children were buried with golden objects or items made of bronze such as swords and daggers. Rulers were buried wearing golden death masks.

One of the most outstanding architectural features of Mycenae was the Lion Gate which is believed to have been constructed around 1250 BC. The gateway is believed to have been made by Agamemnon’s father, Atreus. The Lion Gate was the entrance into the city of Mycenae. The lions are shown with their forepaws on an altar. Each lion was carved from solid stone. The entrance is believed to have symbolized power. After entering through the Lion Gate, there are several other structures. One of these buildings is the Treasury of Atreus which is actually a domed-shaped tomb. The treasury was constructed of huge slabs of rock.

The Mycenaeans suddenly disappeared by around 1100 BC. Some historians credit their disappearance to being conquered by the Dorians. Others believe that some sort of natural disaster occurred.

History, Language Arts, Art - ANCIENT GREECE



MYCENAE IN FOCUS

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 126 - 130.

THE HELLADIC PEOPLE

Tall and heavily built
Men wore mustaches and beards
Nordic-shaped round-headed skulls

HOUSES

Slant-roofed houses
Houses contained a large room called a megaron
Heating from a central hearth

MYCENAE

Large and influential city of prehistoric Greece
Located six miles northeast of Argos in the Peloponnesus
Inhabited around 3000 BC
Mycenae also called "city of Agamemnon" in Homer's *Iliad*

STRUCTURES

Lion Gate	Temple of Athena
Grave Circle	Cistern
Cyclopean Wall	Treasury of Atreus
Great Court	

STEPS

1. Indent and write several sentences describing the location of the setting. (Use your own words for this step.)
2. Write several sentences describing the Helladic people.
3. Write several sentences describing the houses.
4. Write several sentences giving a general description of Mycenae.
5. Write one or more sentences describing the different structures
6. Write one or more sentences describing what Mycenae is like at sunset. (Use your own words for this step.)

History, Language Arts, Art - ANCIENT GREECE

MYCENAEAN KING DEATH MASK

A death mask made of thin gold was placed over the faces of Mycenaean kings when they were buried.

Heinrich Schliemann unearthed a death mask which he believed was the death mask of the Greek monarch Agamemnon. No one knows for sure if it was truly Agamemnon's death mask. This mask represents a tight-lipped and straight-nosed king with a full, but neatly trimmed beard.



MATERIALS NEEDED

- *Scissors
- *Paintbrush
- *Sponge
- *Spray adhesive
- *Cardstock weight paper or posterboard
- *PLAID FolkArt[®] Acrylic Paint - Black and Burnt Umber
- *Craft foam
- *Spray paint - gold - **ADULT SUPERVISION REQUIRED**
- ***Hot glue gun & glue - ADULT SUPERVISION REQUIRED**

The following web site has several examples of Mycenaean death masks

http://www.greeklandscapes.com/greece/athens_museum_mycenae.html



History, Language Arts, Art - ANCIENT GREECE

1. PREPARE THE PIECES

*Make a copy of the Mycenaean king mask and features on pages 99 - 101 onto cardstock weight paper.

*Use a glue stick to adhere the facial features to a piece of craft foam. Cut out each facial feature.



*Use a strong tacky glue to attach each facial feature to the mask.

*Using dimensional paint, make squiggly lines for the king's beard, moustache, and eyebrows.



History, Language Arts, Art - ANCIENT GREECE

2. SPRAY PAINT AND ANTIQUE THE SURFACE

***WITH ADULT SUPERVISION AND IN A WELL VENTILATED AREA**, spray the mask with gold spray paint. Let dry.

*Cut out the mask.

*Fold the mask down the center. Fold the two sides toward the nose. Use the picture on page 99 as reference for where to fold

HELPFUL HINT: The craft foam facial features may come off slightly when the mask is folded. Just use a bit of hot glue to reattach the features.



*To antique the surface of the mask, water down some Black and Burnt Umber FolkArt Acrylic Paint and paint over the surface of the mask. Let the black paint seep into the cracks and crevices of the mask. Let the paint slightly dry.

*Use a clean, damp paper towel to gently remove some of the excess paint.

History, Language Arts, Art - ANCIENT GREECE

PLACEMENT OF FACIAL FEATURES AND FOLD LINES

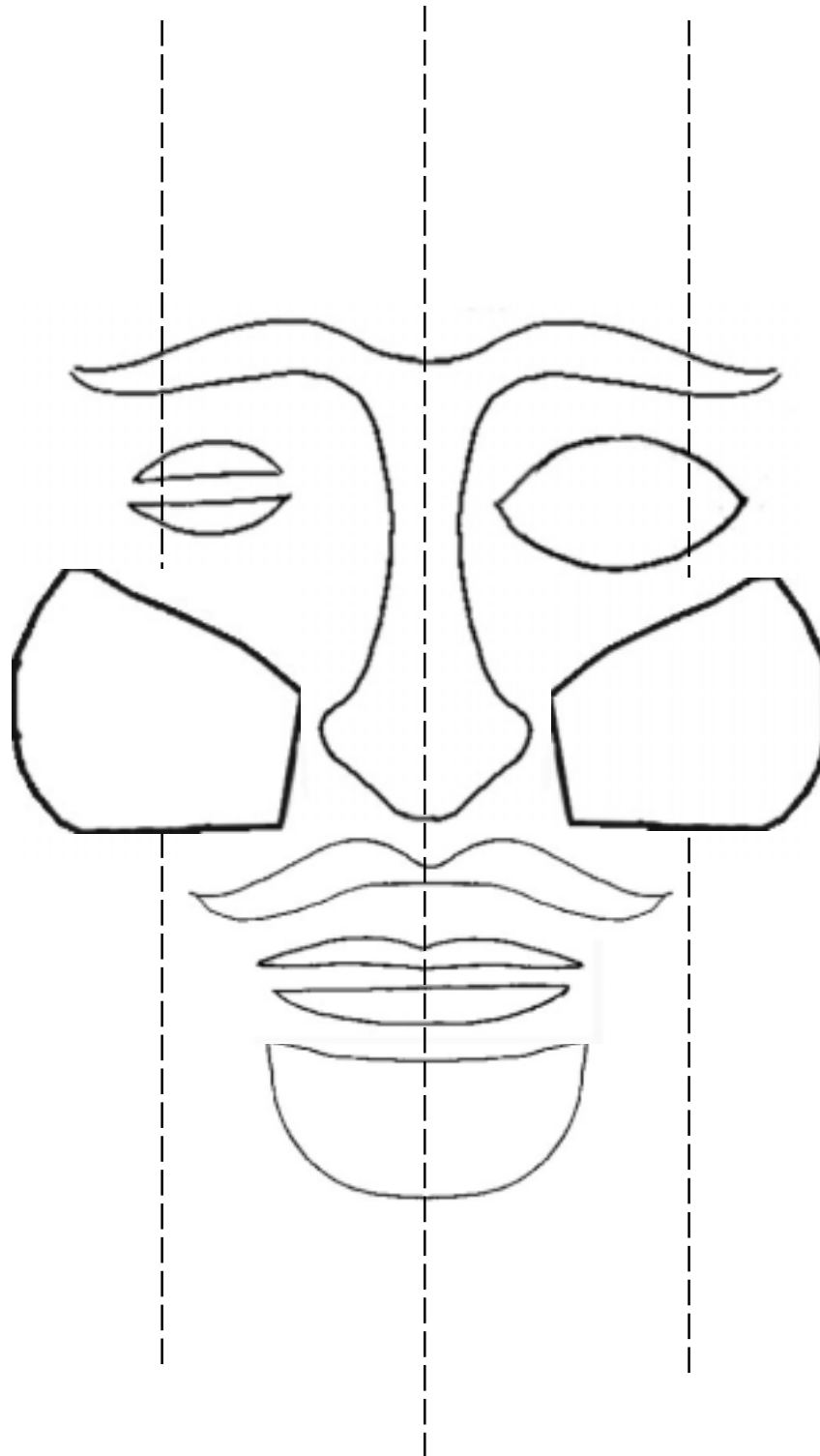
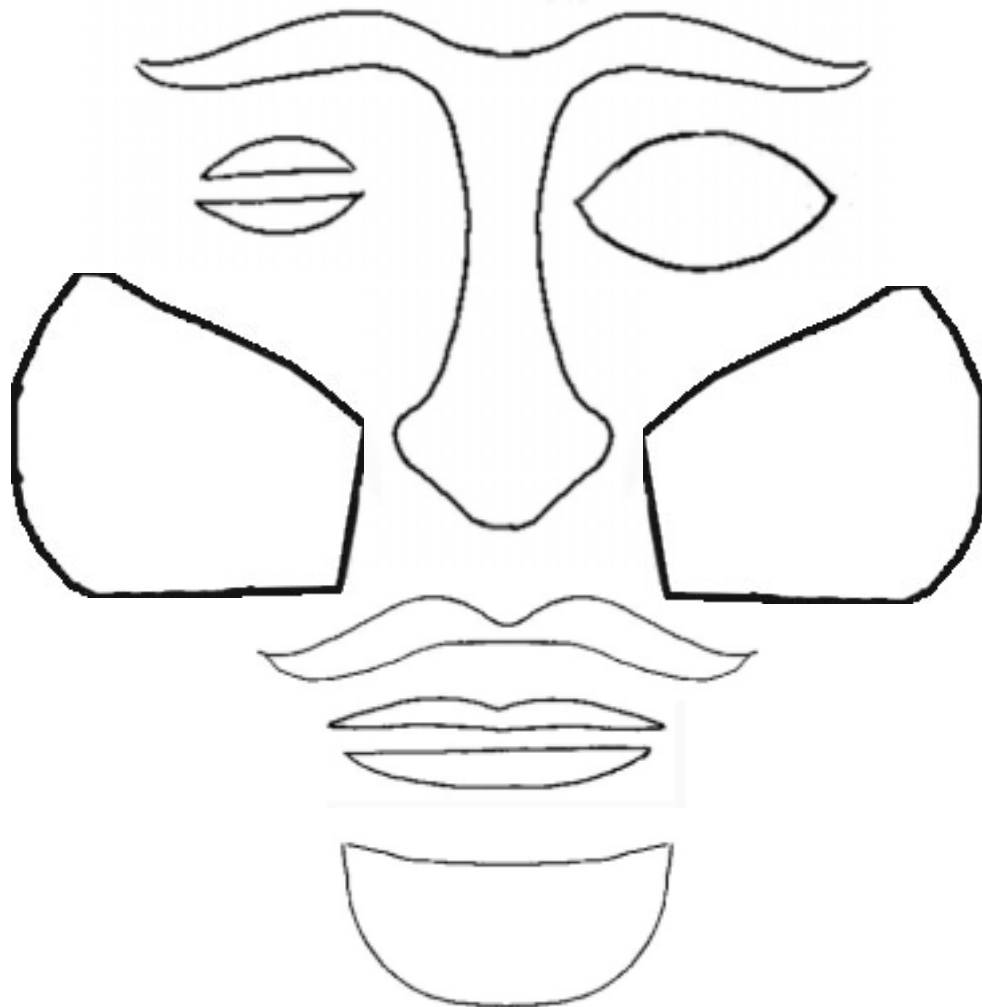


ILLUSTRATION OF DEATH MASK



FACIAL FEATURES





Greek Encaustic Painting



History & Art Greek Encaustic Paintings

GREEK ENCAUSTIC PAINTING A brief history

DID YOU KNOW?

Encaustic paintings are not affected by mildew, moisture, dirt, or cracks. The wax protects the image. Unless exposed to high heat, the painting remains beautiful and archival.

Encaustic painting combines dry pigments (colors) with softened beeswax and resin for hardening. Most ancient Greek encaustic paintings were done on a prepared wooden surface. The purpose of doing this was to fuse the pigment to the painting surface to produce a durable finish. No solvents or varnishes were required since heat activates the colors.

Encaustic painting is one of the oldest painting techniques in the world. Dating back to ancient Greece, encaustic comes from the Greek word Enkaustikos, meaning “burning in.” Greek artists used the technique to highlight marble statues, murals, boats, and architecture.

Encaustic painting soon spread to ancient Egypt where the art was used primarily in creating portraits on small wooden panels of those who died.

Encaustic painting was a popular technique from second-century BC to fourth-century AD. The Romans appreciated the art form and would commission Greek painters to make portraits for their funerals.

Carnauba wax is often added to softer waxes such as beeswax to create a harder and longer lasting surface. Carnauba wax is obtained from the Carnauba palm tree.

History, Language Arts, Art - ANCIENT GREECE



DID YOU KNOW?

Beeswax is the oldest known pigment binder. When mixed with resins and pigments, it becomes a unique painting medium. The resin helps the soft beeswax harden while the pigment is suspended in the wax.

By seventh-century AD, Greek encaustic painters continued their art in the form of icon paintings. The Christian Court of Constantinople would commission religious depictions.

Beeswax is one of the oldest known binders for pigments. When an encaustic picture is almost completed, a final “burning” is done to blend the colors together. This causes the colors to bond and fuse together. When the encaustic painting cools, the colors are “fused” in the wax and the picture is extremely durable.

The ancient Greeks would create their paintings on a heated surface. Heated metal spatulas or brushes were dipped into prepared wax paints that were melted on charcoal burners.

Although thousands of years old, there are still examples of encaustic paintings that can be viewed. Some of the most outstanding are the mummy portraits painted on wooden sarcophagi found in the Egyptian tombs in Al Fayyum near Cairo Egypt and the wall murals in Pompeii.



Ancient Romans living in Egypt took up the practice of mummifying their loved ones. During the late third century, the practice of placing an encaustic portrait of the deceased on the mummy of the individual became popular. The portraits were usually commissioned while the person was alive and placed after death on their mummy.

History, Language Arts, Art - ANCIENT GREECE

GREEK-INSPIRED ENCAUSTIC PAINTING

Encaustic painting is fun. Encaustic painting can be done on many different surfaces such as prepared paper, canvas, and wood. Whether you decide to recreate one of the designs provided in this activity or do a free-form drawing, the end result will be a beautifully textured and translucent picture. For this activity you will use heavy watercolor paper.

MATERIALS:

- *65-pound cover or heavier art paper (watercolor paper)
- *Gesso
- *Various sizes of old paintbrushes
- *Griddle
- *Old heatproof containers - clean and empty tuna fish containers are good
- *Wax crayons - (preferably the type you can twist upward)
- *Aluminum foil
- *Beeswax sheets
- *Paper towels



ADULT SUPERVISION REQUIRED THROUGHOUT THIS PROJECT

1. PREPARE THE BOARD

- *Cut a sheet of watercolor paper that will fit the size of the finished encaustic picture.
- *Paint several coats of gesso on the watercolor paper. Let dry.

History, Language Arts, Art - ANCIENT GREECE

2. COLOR THE DESIGN

*Select one of the Greek designs on pages 110 - 113 and color the design using wax crayons. Blending several colors together will make the image even more realistic. We used the picture on page 113 for our painting.

*Cut out the outline of the picture and set aside.

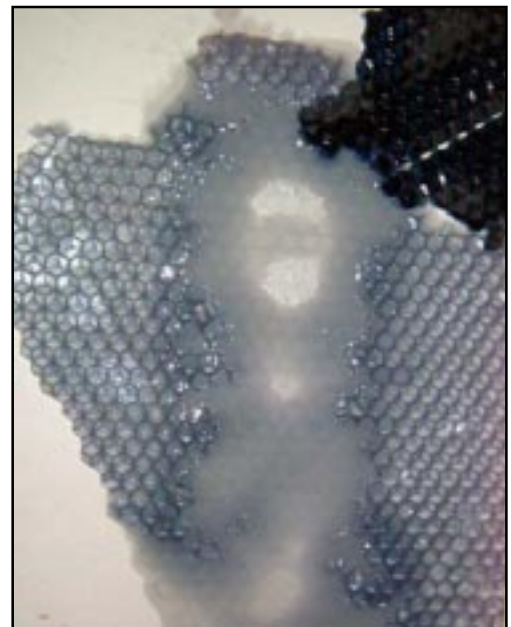


3. BEESWAX APPLICATION

*Place a sheet of aluminum foil on top of the griddle and heat it to 150 to 200 degrees.

*Place the prepared watercolor paper (from Step 1) on top of the heated griddle. Begin layering the surface with thin sheets of beeswax.

HELPFUL HINT: Purchase beeswax sheets and layer on colors you want for the background of your picture. The sheets melt evenly and are easy to use.



History, Language Arts, Art - ANCIENT GREECE

4. TRANSFER THE IMAGE TO THE BEESWAX COATED BOARD

*Take the colored cut-out picture from Step 2 and position it in the center of the watercolor paper from Step 3 and into the melted beeswax.

*Create a melted crayon pallet on the aluminum foil to the side of the picture. Use an old paintbrush to apply additional melted crayon colors.

*Add gold highlights where desired.



HELPFUL HINT: You will notice that the crayon colors will melt together rather quickly on the griddle. Reduce the heat to the point the wax is still soft, but not running together. Dip an old paintbrush in the melted crayons and add details to the previously colored picture.



History, Language Arts, Art - ANCIENT GREECE

5. BUFF THE PICTURE

*Use a paper towel to “buff” the encaustic picture to a high shine. Beeswax will become very shiny when rubbed. Mount as desired.

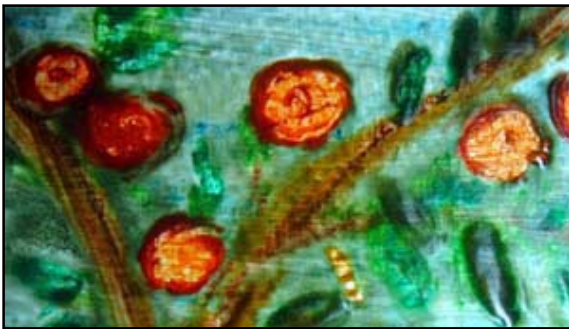


History, Language Arts, Art - ANCIENT GREECE

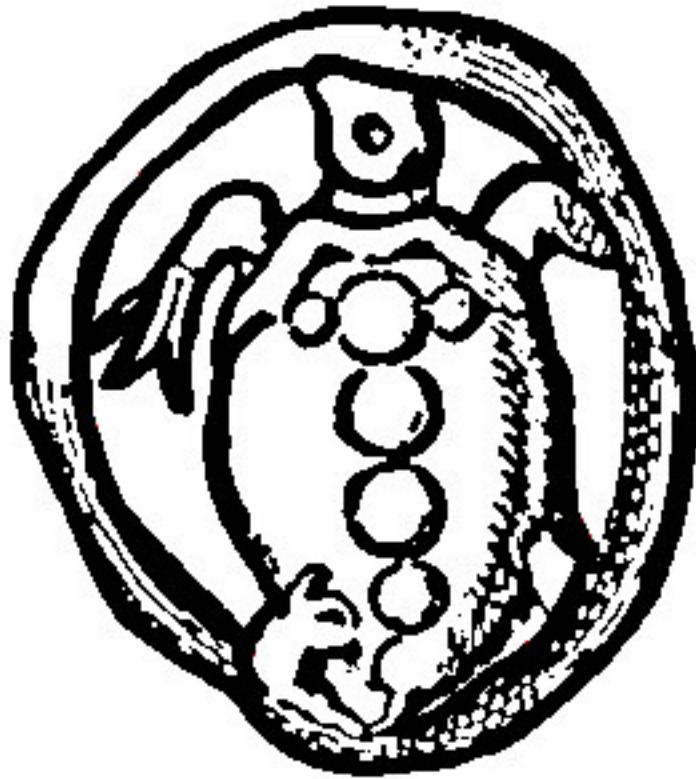
A CREATIVE OPTION:

ADULT SUPERVISION REQUIRED

There are no limits to creating encaustic paintings. Select photographs or simple line drawings of scenery, animals, or fruits and vegetables as inspiration. Prepare the painting surface as desired, place the prepared painting surface onto the griddle, and draw directly on the heated surface to create a picture.



History, Language Arts, Art - ANCIENT GREECE



History, Language Arts, Art - ANCIENT GREECE



Permission granted to reproduce for classroom use only. © 2006 Social Studies School Service. (310-839-2436) www.socialstudies.com

LEARN * DREAM * AWAKEN * DISCOVER * ENLIGHTEN * INVESTIGATE * QUESTION * EXPLORE

History, Language Arts, Art - ANCIENT GREECE



History, Language Arts, Art - ANCIENT GREECE



History, Language Arts, Art - ANCIENT GREECE

GENERAL MATERIALS LIST

The following lists are a collection of the different craft materials that will be used for the numerous projects presented in this collection. Each activity has a specific materials list. The following list can be used if you wish to make all the activities in this collection.

- *Activa Celluclay Instant Papier-Mache
- *All-purpose glue
- *All-purpose sealer
- *Aluminum foil - Heavy duty
- *Balloons - (7" and 9" size)
- *Beeswax sheets
- *Black magic marker or black paint
- *Black dimensional paint
- *Bowls
- *Bronze, silver, or gold spray paint
- *Collage materials - decorative papers, threads, beads, etc.
- *Construction paper
- *Copy machine
- *Cording
- *corrugated cardboard
- *Craft foam
- *Cup or holder for balloon
- *Dimensional paint
- *Eyelets
- *empty film canisters
- *Florist's wire - 18 gauge and approximately 18" long
- *Gesso - (Optional)
- *Gluestick
- *Griddle
- *Hammer
- *Hot glue gun & glue- ADULT SUPERVISION REQUIRED**
- *Instant coffee
- *2 Small plastic bowls
- *Newspaper
- *Old heatproof containers
- *Oven - ADULT SUPERVISION REQUIRED**
- *Paintbrush
- *Paper towels
- *Paper twist ribbon
- *Petroleum jelly
- *PLAID FolkArt Acrylic paint
- *Paper towel tube
- *Polymer Clay - Original Sculpey
- *Pen or pencil
- *Plastic face mold
- *Posterboard
- *Rubbing alcohol
- *Ruler
- *Scissors
- *Skewers
- *Small beads
- *Sponge
- *Spray adhesive - ADULT SUPERVISION REQUIRED**
- *Serrated knife
- *Sheetrock compound
- *STYROFOAM Brand Foam Sheets
- *STYROFOAM Brand Gentle Grip Dry Floral Foam
- *Tacky glue
- *Tracing paper
- *Wrapping paper tissue
- *Wax crayons - (preferably the type you can twist upward)
- *65-pound cover or heavier art paper (water-color paper)
- *X-Acto Knife - ADULT SUPERVISION REQUIRED**

History, Language Arts, Art - ANCIENT GREECE

EXTENSION ACTIVITIES FOR GRAPHICS

1. DESCRIPTIVE VOCABULARY

Trace around the shape leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.

2. STAMPS

Make stamps using smaller copies of the motif using "craft foam." (Craft foam is a thin dense foam that can be purchased at most craft or fabric stores. It is easily cut and glued.) Glue the selected shapes onto pieces of foam core board or pieces of wood. Use as you would any type rubber stamp.

3. RUBBINGS

Make a copy of the design. Glue onto a sheet of tag board or posterboard. Cut out the shape and glue onto another sheet of tag or posterboard. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.

4. COLLAGE

Enlarge the design if necessary and use a variety of collage materials to decorate the interior of each design. Utilize decoupage medium to layer different papers, threads, and light weight fabric to the design. Embellish with dimensional paint.

5. STENCILS

Copy the designs onto cardstock paper. Use an X-Acto[®] knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif-just the outside of the design). Use stencil paint to stencil the shape onto other surfaces. Embellish with dimensional paint if desired.

6. "STAINED GLASS" PICTURES

Make a transparency copy of the design. Outline the design with PLAID Gallery Glass[®] Leading and let dry. Fill in the spaces inside the leading using PLAID Gallery Glass[®] Window Color. Tape the finished design onto a window for a "stained glass" effect.

History, Language Arts, Art - ANCIENT GREECE

7. TOOLING FOIL

There are a variety of different colored “tooling foils” that are available at craft and fabric stores. The foil is thicker than aluminium foil but easy to “tool” with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look - use PLAID Gallery Glass[®] Window Color on the metal. It will give the metal an enameled appearance. Mount as desired.

8. FABRIC DESIGNS

Transfer the designs onto muslin fabric using either fabric transfer paper, pens, or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.

9. SANDPAPER DESIGNS

Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design until the design is transferred onto the sandpaper. Use chalk, colored pencils, or other media to decorate the motifs.

10. HANDMADE PAPER

There are many different books available on how to make handmade paper. It is an easy and fun activity that requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.

11. BOTANICAL COLLAGES

Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.

12. HIGHLIGHTING WITH METALLIC PAINT.

PLAID also offers a product called Tip-Pen Essentials. This is a craft tip set for use with PLAID FolkArt acrylic paints which allows for fine lines, beads, and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.

History, Language Arts, Art - ANCIENT GREECE

13. "PLASTER CARVINGS" AND CLAY TILES

This activity requires more supervision, but can offer two activities in one.

a. Use a small cardboard box measuring approximately 8 1/2" X 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.

b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.

c. To make the tiles, use Original Sculpey[®] polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.

d. Decorate the tile as desired using Plaid FolkArt[®] Acrylic Paints.

14. PIERCE-PATTERN PAPER

Piercing the motif with a needle will add interesting dimension and texture to the design. Use a heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock paper. Place the paper onto a piece of cardboard. Use a darning needle or nail or experiment with different "piercing" tools such as tacks, needles, toothpicks, etc. that create different sizes of holes. Vary the pattern of the holes being made by changing the direction - go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within shapes.

15. HEAT TRANSFER TO WOOD CUP TRIVET

Make a reduced-size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to "transfer" the copy onto the wood. Use acrylic paints to decorate the transfer. Seal the design with clear acrylic sealer to protect the design.

History, Language Arts, Art - ANCIENT GREECE

16. COPY MACHINE FABRIC TRANSFER

Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin and tape. Place a 8 1/2" X 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the freezer paper.) Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place onto a copy machine and hand feed the muslin into a copy machine. The design will transfer onto the muslin. Use fabric, acrylic and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.

17. COPY MACHINE TRANSFER TO POLYMER CLAY

*This is a fun and easy way to make jewelry using Original Sculpey[®] polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay that is approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to apply Isopropyl Alcohol (rubbing alcohol obtained at any pharmacy) to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very, gently begin rubbing away the back of the paper until only the ink remains transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. **DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.***



CHARACTER DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous activities. When you are ready, follow the directions below to develop your own special description.

DIRECTIONS:

Pick any ten statements from the following list to create a paragraph about a character of your choice. Use the Additional Details for Characterization to help you write about your character.

INTRODUCING YOUR CHARACTER

1. Write one or more sentences introducing your character by name and occupation.
2. Write one or more sentences describing your character's home or type of dwelling.

DESCRIPTION OF A CHARACTER'S FACE

3. Write one or more sentences describing your character's head shape.
4. Write one or more sentences describing your character's eyes. Include color, shape, and eyebrows.
5. Write one or more sentences describing your character's nose. Include size and shape.
6. Write one or more sentences describing your character's ears. Include size and shape.
7. Write one or more sentences describing your character's mouth. Include size, shape, and color.
8. Write one or more sentences describing your character's hair. Include color, cleanliness, length, and any facial hair such as a beard or moustache.
9. Write one or more sentences describing your character's teeth.
10. Write one or more sentences describing your character's skin. Include: color and texture.

CHARACTER DEVELOPMENT STATEMENTS



DESCRIPTION OF A CHARACTER'S CLOTHING

11. Write one or more sentences describing your character's tunic or skirt. Include size, color, and texture.
12. Write one or more sentences describing your character's shirt or blouse. Include size, color, and texture.
13. Write one or more sentences describing your character's head covering. Include size, shape, and color.
14. Write one or more sentences describing your character's accessories. Include jewelry, hair ornaments, buckles, etc.

DESCRIPTION OF A CHARACTER'S PHYSICAL APPEARANCE

15. Write one or more sentences describing your character's posture. Include when sitting and walking.
16. Write one or more sentences describing your character's voice.
17. Write one or more sentences describing your character's weight and height.
18. Write one or more sentences describing your character's physical build.
19. Write one or more sentences describing what you notice first about your character.
20. Write one sentence stating your character's age.



History, Language Arts, Art - ANCIENT GREECE

CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S TRAITS

21. Write one or more sentences describing your character's special skills or knowledge.
22. Write one or more sentences describing your character's special magical abilities.
23. Write one or more sentences describing your character's popularity.
24. Write one or more sentences describing your character's reputation.
25. Write one or more sentences describing the things your character likes and dislikes.
26. Write one or more sentences describing your character's feelings at night.
27. Write one or more sentences describing your character's favorite saying.
28. Write one or more sentences describing your character's disposition.
29. Write one or more sentences describing your character's worst deed ever committed.
30. Write one or more sentences describing your character's verbal expressions. Include when happy, sad, scared, lonely, or surprised.



CHARACTER DEVELOPMENT STATEMENTS



DESCRIPTION OF A CHARACTER'S DESIRES

31. Write one or more sentences describing your character's greatest success.
32. Write one or more sentences describing your character's fondest hopes and dreams.
33. Write one or more sentences describing your character's favorite foods and drinks.
34. Write one or more sentences describing your character's favorite type of music.
35. Write one or more sentences describing the qualities your character expects in a best friend.
36. Write one or more sentences describing how your character feels about children, animals, the elderly, etc.

DESCRIPTION OF A CHARACTER'S INTERESTS

37. Write one or more sentences describing your character's collections.
38. Write one or more sentences describing your character's interests.
39. Write one or more sentences describing your character's artistic talents.



History, Language Arts, Art - ANCIENT GREECE

ADDITIONAL DETAILS FOR CHARACTERIZATION

APPEARANCE

DANGEROUS
DIRTY
FOPPISH
GENTLE
HEALTHY
ILL
KINDLY
POOR
ROUGH
RUGGED
TOUGH

EYES (SHAPE)

PROTRUDING
ROUND
SLANT DOWNWARD
SLANT UPWARD
SMALL
SLITS
SUNKEN

CLOTHING

BREASTPLATE
BRONZE HELMET WITH
A HORSEHAIR PLUME
HEADBAND
LEATHER BELT
LEATHER BOOTS
LONG CLOAK
SANDALS
TONGS
TUNIC

EYES (COLOR)

BLACK
BLUE
BLUE-GREEN
BROWN
GREEN
METALLIC
ORANGE
RED
SPECKLED
YELLOW

HAIR

AUBURN
BALDING
BLACK
CHESTNUT
DARK BLACK
GRAY
LIGHT BROWN
PURE WHITE
RAGGED
RUSTY RED
SHOULDER LENGTH
SILVER
SOFT
STRAWBERRY BLOND

JEWELRY

ANKLET
BUCKLE
CLASP
CROWN
EARRING
GOLD SET WITH: CORAL,
AGATE, OR AMBER
MEDAL
PENDANT

NOSE

BONY
BUMPY
HAWKLIKE
LARGE AND FLAT
MISSHAPEN
PUG
STRAIGHT AND THIN

MOUTH

FAT LIPS
LARGE
MEDIUM
PERFECTLY FORMED
SLIGHTLY RAISED AT
THE SIDES
SLIGHTLY TURNED
DOWN
SMALL
THIN LIPS

SIZE/SHAPE OF HEAD

HEART-SHAPED
LARGE
MEDIUM
OVAL
ROUND
SMALL
SQUARE
TRIANGULAR



History, Language Arts, Art - ANCIENT GREECE

ADDITIONAL DETAILS FOR CHARACTERIZATION

FACIAL TEXTURE

BLISTERED
CLEAN-SHAVEN
DELICATE
DRY
FRECKLED
GNARLED
GROOMED
HAIRY (WHISKERS)
OILY
ROUGH
SATINY
SCARRED
WORK-WORN
WRINKLED

EARS

HIDDEN BENEATH HAIR
LARGE
LONG
MEDIUM
MISSHAPEN
MISSING ONE
NICELY SHAPED
POINTED
PROTRUDING
SMALL
VERY OBVIOUS

PERSONAL ITEMS

COINS
COMB
CUPPING BOWL
HAMMER
LYRE
MASK
MIRROR
OIL JAR & STRIGIL
OINTMENT SPOON
SCROLL
STAFF
TRIDENT

GREEK GODS AND, GODDESSES

APHRODITE - goddess of love and beauty
APOLLO - god of the sun; patron of truth, archery, music, medicine, and prophecy; god of war
ARES - god of war
ARTEMIS - goddess of the moon; mighty huntress and "rainer of arrows"; guardian of cities, young animals, and women; twin sister of Apollo
ATHENA - goddess of wisdom; city god of Athens; patron of household crafts; protectress in war of those who worshipped her; daughter of Zeus
DEMETER - goddess of crops, grain, and fruit
DIONYSUS - god of fertility, joyous life, hospitality, and wild things.
HEPHASESTUS - god of fire and artisans; maker of Pandora, the first mortal woman; husband of Aphrodite
HERA - protectress of marriage, children, and the home; wife of Zeus
HERMES - god of orators, writers, and commerce; protector of thieves and mischief makers; guardian of wayfarers; messenger to mortals; son of Zeus
POSEIDON - god of the sea; giver of horses to mortals
ZEUS - ruler of Mount Olympus, king of the gods; god of the weather

History, Language Arts, Art - ANCIENT GREECE

ADDITIONAL DETAILS FOR CHARACTERIZATION

INTELLIGENCE

ABLE TO SOLVE
PROBLEMS
AVERAGE
BRILLIANT
GOOD IMAGINATION
GOOD MEMORY
MECHANICAL SKILLS
POOR MEMORY
RESOURCEFUL
SCATTERBRAINED
SLOW

COLLECTIONS

ANIMAL SKINS
ARMOR
ART
BOOKS
COINS
GEMS
MAPS
MUSICAL INSTRUMENTS
SCULPTURE
WEAPONS

TALENTS

ATHLETICS
CARVING
CHARCOAL DRAWING
JEWELRY MAKING
METAL WORKS
PAINTING
POETRY
POTTERY
SCULPTURE
WEAVING
WRITING

INTERESTS

ANIMALS
ART
DANCING
FISHING
HISTORY
HUNTING
LITERATURE
MUSIC
PHILOSOPHY
POLITICS
RELIGION
SCIENCES
SPORTS

CUSTOMS

BURIAL
CARE OF CHILDREN
COMING OF AGE
ETHICS
MARRIAGE
RITUALS
SELECTION OF A LEADER
TAXES
TYPE OF RELIGION
VALUES

PERSONALITY

TYPE

ALOOF
COURTEOUS
FORCEFUL
FRIENDLY
HOSTILE
INSENSITIVE
MODEST
SENSITIVE
SOLITARY

AGE

BABY
CHILD
ELDERLY
MIDDLE-AGED
TEENAGER
YOUNG ADULT
YOUTH

DISPOSITION

AWKWARD
CAREFREE
COMFORTABLE
EVEN-TEMPERED
FIDGETY
GRUFF
HARSH
NERVOUS
RELAXED
TENSE
UPTIGHT

VIRTUES

BRAVE
CAUTIOUS
COWARDLY
CURIOUS
FEARLESS
FORGIVING
GREEDY
HELPFUL
LIAR
PERCEPTIVE
TRUSTING

SETTING DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous setting activities. When you are ready, follow the directions below to develop your own special description.

DIRECTIONS:

Pick any ten statements from the following list to create a paragraph on a setting of your choice. Use the Additional Details for Settings to help you write about your setting.

INTRODUCING A SETTING

1. Write one or more sentences of introduction explaining the location and the setting you will be writing about.
2. Write one or more sentences describing the time period in history you will be describing.
3. Write one or more sentences describing the first impressions you get when seeing your setting for the first time.

DESCRIPTIONS OF A SETTING THROUGHOUT A 24-HOUR DAY

4. Write one or more sentences describing your setting in the morning.
5. Write one or more sentences describing your setting in the afternoon.
6. Write one or more sentences describing your setting in the evening.
7. Write one or more sentences describing your setting at sunrise.
8. Write one or more sentences describing your setting at sunset.
9. Write one or more sentences describing your setting during a storm.
10. Write one or more sentences describing your setting after it rains.



History, Language Arts, Art - ANCIENT GREECE

SETTING DEVELOPMENT STATEMENTS

DESCRIPTION OF A SETTING'S APPEARANCE

11. Write one or more sentences describing your setting's colors when close to it.
12. Write one or more sentences describing your setting's colors when far away.
13. Write one or more sentences describing your setting's general appearance.
14. Write one or more sentences describing your setting's reputation.
15. Write one or more sentences describing your setting's size and shape.
16. Write one or more sentences describing your setting's state of repair.
17. Write one or more sentences describing the interior and exterior of your setting.
18. Write one or more sentences describing the building materials that makeup your setting.
19. Write one or more sentences describing how busy the setting is with visitors.



SENSORY DESCRIPTION OF A SETTING

20. Write one or more sentences describing any sound you may hear in your setting.
21. Write one or more sentences describing your setting's odors.
22. Write one or more sentences describing your setting's climate/weather.
23. Write one or more sentences describing your setting's animals.
24. Write one or more sentences describing the season of the year that your setting is currently experiencing.
25. Write one or more sentences describing the movement of your setting. (Use this statement for settings describing bodies of water such as rivers, lakes, waterfalls, etc.)

History, Language Arts, Art - ANCIENT GREECE

ADDITIONAL DETAILS FOR SETTINGS

FURNISHINGS- INTERIOR AND EXTERIOR

ALTAR
ANTEROOM
ATHENIAN POT
BASKET
BOUNDARY STONES
CHARCOAL BRAZIER
CHEST
CLAY TOYS
COUCH
DRINKING BOWL
DRINKING CUP
LINEN CURTAIN
MOSAIC
OLIVE PRESS
OIL JUG
ORACLE
PORTICO
SCALES
SITTING ROOM
SLAVE'S ROOM
TABLE
VASE
WATER CLOCKS
WINE JUG



FOOD & DRINK

BARLEY PORRIDGE
BIRDS
BLACK PUDDING
BOILED PIG TROTTERS
BREAD
CHEESE
CHEESE IN HONEY
DRIED FRUIT
EEL
FIGS
FISH
GOATS MILK CHEESE
HONEY
LAMB
NUTS
OLIVES
SAUSAGE
SQUID
STEWED VEGETABLES
RIBS OF PORK
WINE

MOVEMENT

AMBLE
CANTER
CHARGE
CLATTER
CLUMP
COAST
LUMBER
MEANDER
RANGE
ROAM
ROLL
SCAMPER
SWERVE
TODDLE
TRAIPISE

TRANSPORTATION

CARTS
CHARIOT
TRIREME OR GALLEY
SHIP
WALKING
WAR HORSE

LANDSCAPE

BADLANDS
BOG
COASTAL
DESERT
FOREST
HILLS
MARSH
MEADOW
MOUNTAINS
PLAINS
SWAMP
VALLEY

WEATHER

BITING
BLEAK
BLIZZARD
BREEZY
BRIGHT
CLEAR
CLOUDY
COLD
COOL
CRISP
DAMP
DELUGE
DRENCHER
DRIPPY
DRIZZLE

History, Language Arts, Art - ANCIENT GREECE

ADDITIONAL DETAILS FOR SETTINGS

BUILDINGS

ACROPOLIS
AGORA
FORTRESS WALL
LIBRARY
PALACE
PARTHENON
PROPYLAEA
STADIUM
TEMPLE OF ATHENA
TEMPLE OF APOLLO
TEMPLE OF ARTEMIS
THEATER

COMMUNITY OR DWELLING

CITY
COTTAGE
HOUSE
RUIN
SHRINE
THORP
TOMB
TOWN
VILLAGE

GENERAL SCENERY

ATHLETIC FIELDS
FLOCKS OF SHEEP & GOATS
PEACOCKS
STATUES
WALLED CITIES

APPEARANCE OF THINGS

BUBBLING
CLEAR
CLOUDY
GLOWING
RIBBONED
LUMINOUS
OILY
RAINBOW
LAYERED
SMOKY
TRANSPARENT
VAPOROUS
WATERY

PATTERNS & TEXTURES

BANDED
BRINDLED
CHECKED
CHECKERED
DAPPLED
FLECKED
SOFT
SLIPPERY
SMOOTH
SPINY
SPOTTED
STICKY
TRANSPARENT
UNEVEN
VELVETY
BUMPY
CREAMY
GREASY
GROOVED



FLAVORS

BUTTERY
GARLIC
HOT
LEMON
ONIONS
PEPPERY
SALTY
SOUR
SPICY
SWEET
TANGY
TART

ODORS

ACIDIC
DANK
EARTHY
METALLIC
MOLDY
NOXIOUS
ROTTING
SALTY
SICKLY SWEET
SMOKY
STALE
SULFUROUS
SWEATY

History, Language Arts, Art - ANCIENT GREECE

ADDITIONAL DETAILS FOR SETTINGS

VEGETATION IN GREECE

OLIVE TREES
LAUREL TREES
OAK TREES
POMEGRANATE TREES
HILLS OF LAVENDER
WILD ROSEMARY
AROMATIC
BLOOMING
BRIGHTLY COLORED
COLORFUL
DANGLING TENDRILS
DENSE UNDERBRUSH
DIVERSIFIED
EXOTIC
FERN COVERED
FLOURISHING
FORESTED
FRUIT LADEN
GRASSY
HARDWOOD
LOVELY
LUSH
LUXURIANT
MAJESTIC
MATTED
MEDICINAL
OLD GROWTH
OVERGROWN
ROBUST
SHADOWY
SPARSE
SPINY
THICK ROOTS
THORNY
THRIVING

WATER

BUBBLING
CHOPPY
CRASHING
CRYSTAL CLEAR
DRIPPING
FOAMING
FROTHING
GLASSY
HOTHOUSE
HUMID
MOIST
SMOOTH
LAPPING
MISTY WATERFALLS
MURKY
PLUNGING
RAGING
REFLECTING SPARKLING
STEAMY
STILL
TEMPESTUOUS
THUNDERING
TRICKLING
TURBULENT
VEILS OF RAIN
WHIRLING
WHITE-CAPPED

SOUNDS

BARK
BAY
BELLOW
BLAST
BLEAT
BRAY
BUBBLING RIVER
BUZZ
CACKLE
CAW
DRUM BEAT
HISSING SNAKE
HOOT
HOWL
HUM
ROAR
RUMBLE
SCREECH
SHRIEK
SNARL
SNORTING