Classical Studies

Transition Year Unit
A manual for teachers

Created by UCD ACCESS CLASSICS

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This manual was created by Dr Bridget Martin, with the invaluable support of Dr Christopher Farrell and Ms Tasneem Filaih, on behalf of UCD Access Classics.

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Classical Studies

2. Area of study

Top-up and tasters

3. Overview

This Transition Year (TY) Unit encourages students to engage with and explore the culture of ancient Greece and Rome thematically, and to draw and discuss connections with the modern world, thereby allowing students to question their own place in the world and their connections with others. The Unit is suitable both for complete beginners and for those who took Classical Studies for the Junior Cycle. The Unit is divided into four main sections, each of which has five subsections with lesson plans and ideas for extending the lessons, from which teachers may pick and choose which they would like to pursue – it is not necessary to complete all (sub)sections. Students will be given the opportunity to further research a topic of interest (either as individuals or in groups of 2–3) and present a creative project to their classmates on the same (projects ideas are given for each subsection).

The Unit is intended to be an immersive experience for the students to encourage their creativity and curiosity about other cultures and to highlight how ancient culture and ideas still impact us today. To facilitate this, key words and phrases in Greek or Latin are included throughout to encourage students to interact with and view language as an integral aspect of culture (these can be excluded if teachers are uncomfortable with the languages).

4. Related learning

- Classical Studies is a multidisciplinary subject encompassing, for example, literature, history, geography, art, architecture, language, archaeology and philosophy. As such, it complements numerous subjects taken at both Junior Cycle and Senior Cycle level, most notably English, History, Art, Geography and modern languages.
- As the Unit asks students to consider their own political, social, religious and cultural institutions and practices, it also complements Religion and CSPE and incorporates certain Indicators of Wellbeing, most notably 'responsible', 'connected' and 'respected'.
- For those students who took Classical Studies at Junior Cycle, it allows them to view the culture from a different perspective by pursuing less

common aspects, and it also serves as a taster for those intending to take up Classical Studies for the first time at Senior Cycle.

5. Summary outline

This Unit introduces students to the culture of ancient Greece and Rome, or, for those who have completed the Junior Cycle, consolidates their knowledge and allows them to explore issues which are not central to the Junior or Senior Cycle offerings. It comprises one introductory section, which is based on Ancient Cyprus, and three thematic sections with five subsections each, of which the teacher can use as many or as few as they wish. Each (sub)section is accompanied by lesson plans and resources. The sections and subsections are as follows:

1. What is Classical Studies? A case study of Ancient Cyprus

1.1 Language
1.2 Art and artefacts: Mosaics in the House of Dionysus
1.3 Mythology: Aphrodite
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3.3 Art and sculpture in the ancient world
3.4 Medicine in the ancient world
3.5 Wellbeing in the ancient world

4. The past in the present

4.1 Keeping ancient languages alive – Greek and Latin
4.2 The ethics of artefacts in museums
4.3 The past in art
4.4 The past in our expressions
4.5 The past in our political systems

6. Breakdown of Unit

Class contact time: approx. 30 hours
Independent research: 10 hours
Presenting research: 5 hours

7. Aims

1. To introduce students to the culture and languages of ancient Greece and Rome;

2. To encourage students to think critically about the past and its relation to the present;

3. To promote inquisitiveness in different cultures, leading to increased social awareness;

4. To help students recognise and understand the importance of independent learning and group work;

5. To facilitate students in identifying interdisciplinary aspects of the Unit;

6. To invite students to consider their own wellbeing through engagement with aspects of wellbeing in the ancient world.

8. Learning outcomes

On completion of this Unit, students should be able to:

- Discuss and analyse different aspects of ancient Greek and Roman culture;
- Identify different themes and topics related to the ancient world;
- Discuss connections between the ancient and modern worlds;
- Plan, produce and present a project on a chosen topic.

9. Key skills

Information processing: Students will analyse, evaluate and record a significant amount of data from diverse sources, such as historical and literary works, language, art and architecture.

Critical and creative thinking: Critical thinking lies at the heart of Classical Studies as students are asked to evaluate the reliability of sources and think creatively in connecting diverse pieces of information and filling in gaps. Students are encouraged throughout this Unit to both place themselves in the position of those in the ancient world and to draw connections with the modern world.

Communicating: Students will have the opportunity to present their research to their classmates and to listen to and offer constructive feedback on others' work. The range of possible methods of communicating their research presents the students with the opportunity to engage with numerous effective methods of communication.

Working with others: The lessons for each subsection heavily encourage group work and discussion. The Unit also encourages group projects, whereby groups of 2–3 students will be asked to pick one of the key topics and present on this through a number of different means. This will involve sharing of responsibility and working effectively together on an agreed outcome and to a specified deadline. (Group as opposed to individual projects are not compulsory but are encouraged.)

Being personally effective: This Unit encourages students to evaluate their own world, decisions and identity through considering and discussing important topics such as wellbeing, power, political systems, technology, advancements, the natural world, food and sport in the ancient world, and the relationship between the modern globalised world and the ancient world.

10. Teaching approaches

The subsections for this course are centred on discussion and debate, with some role-play and group-teaching opportunities. Each section will be accompanied by teaching resources which ask students to debate the issues and made cross-cultural links with the modern world. The Unit also makes use of activity-based learning, group work, and ICT for research and presentations. Guest speakers can be facilitated by the University College Dublin (UCD) Access Classics outreach programme, which has created this Unit, and there is the opportunity for a field trip to UCD, particularly to the UCD Classical Museum.

11. Assessment approaches

Self-assessment using a personal learning journal to evaluate learning across the course and an individual/group project.

12. Evaluation

Student evaluation sheet at the end of the Unit:

- ☑ Was the Unit enjoyable?
- ☑ What aspect was your favourite?
- ☑ What would you change about the Unit?
- ☑ Were the topics interesting and suitable?
- ☑ Were the learning journals and individual/group project a suitable way to assess learning?

13. Resources

This TY Unit was created by the UCD Access Classics outreach programme, which is run by the UCD School of Classics. Access Classics would be happy to accommodate teachers as much as possible in terms of extra resources, guest lectures or trips to UCD. Please see our webpage for additional information and contact information (https://www.ucd.ie/classics/study/accessclassics/).

Additional resources are outlined in the individual (sub)sections of this manual.

Note

If you choose to use this TY Unit, please let us know for our records:
Dr Bridget Martin (bridget.martin@ucd.ie) or
Dr Christopher Farrell (christopher.farrell@ucd.ie)

Introduction

Welcome to the Classical Studies TY Unit Teachers' Manual! This TY Unit was created by the University College Dublin (UCD) Access Classics outreach programme, which aims to make Classics accessible to all second-level students and to support teachers of Classical Studies, whether at Junior Cycle, Transition Year or Senior Cycle level. Access Classics would be delighted to assist you in teaching this Unit through, for example, additional resources/ideas and (if possible) guest lectures or enabling visits to the UCD School of Classics, particularly the UCD Classical Museum. Information and contact details can be found on our webpage: https://www.ucd.ie/classics/study/accessclassics/.

Accessibility

This Unit was created to be accessible to all students and teachers regardless of whether they have studied or even heard of Classical Studies before. It comprises four sections, each of which contains five subsections. **It is not necessary to do all sections or subsections.** Many subsections contain suggestions for further work and discussion, allowing you to expand and concentrate on those topics and issues most relevant to your students.

This manual contains background information to help those teachers with little or no knowledge of the subject and gives details of helpful internet resources.

Language

Some of the subsections are accompanied by important Greek and/or Latin words related to the specific topic as language is an integral aspect of becoming immersed in new and different cultures. There is a pronunciation guide for Ancient Greek as part of Section 4, but teachers should not feel compelled to include the languages if they are uncomfortable doing so.

Materials and PowerPoint

The materials for this TY Unit can be adapted to accommodate the needs of individual classes and students, and to take advantage of local resources, such as art galleries. The materials were chosen to provide students with an understanding of the multidisciplinary nature of Classical Studies and, in particular, to highlight the continued relevance and legacy of the ancient Greek and Roman world, and our own relationship with the past. See over the page for 'Why Classics?'.

The accompanying PowerPoint contains versions of the necessary images and exercises for easy printing/display.

Fieldtrips

Some of the (sub)sections contain ideas for fieldtrips, but these are not integral to the (sub)sections and can be skipped if time and resources do not allow for such trips.

Indicators of Wellbeing

The constant emphasis in this Unit on understanding our connections with the past, with other people and with the world around us ties in with Indicators of Wellbeing, most obviously 'responsible', 'respected' and 'connected'. In addition, the Unit's reflection on the development of democracy ties in with the EU's 2019–2027 Youth Goals.

Why Classics?

Classics is the study of ancient Greek and Roman civilization, as well as how these cultures interacted with other peoples, such as those as far afield as Ireland, the UK, the Middle East, Afghanistan, India and even China. In addition to this incredible geographical breadth, the Classical world encompasses a vast range of subject areas, such as history, literature, language, mythology, art, archaeology, politics and philosophy. Through the study of Classics, we learn about concepts applicable to us today; we discover, for example, the origins of democracy, the foundations of modern architecture, literature and theatre, as well as the emergence of some of the most influential thinkers and philosophers that the world has known. We also gain an appreciation of, and develop empathy for, others by examining times and places very different to our own and yet still familiar. We engage with complex issues such as religion, slavery, the struggles and joys of daily life, how ancient peoples thought they could live well and how they grappled with the reality of death; we can explore how ancient societies shaped and sometimes challenged gender roles, as well as how people developed political and management systems that have influenced our own.

Classics permeates popular culture today. Aside from films and books, which are inspired by or even reproduce Classical mythology (e.g. the *Percy Jackson* series of books/films), or engage with the history of the ancient world (e.g. the film *Gladiator*), video games also use the ancient world (e.g. *Rome: Total War* and *Assassin's Creed: Odyssey*). References to Classics are evident throughout graphic novels, cartoons and literature. Classics fosters creativity, learning and understanding that goes beyond the individual. In the post-#MeToo era, for instance, Classics is increasingly important as a platform from which to engage with gender roles and to consider women's voices. This is evident in Mary Beard's *Women and Power*, Pat Barker's *The Silence of the Girls*, Madeline Miller's *Circe* and Bernardine Evaristo's *The Emperor's Babe*.

The study of Classics equips students with excellent transferable skills that are appealing to employers and useful in the workplace in a multifaceted way. Classics students learn to think critically, develop excellent analytical skills and formulate arguments based on a wide range of available evidence. The study of Classics extends beyond any one occupation; it allows students to develop a diverse skill set and confidence that can enhance their performance in several fields. As such, graduates of Classics have traditionally pursued a wide range of careers, including the civil service, teaching, heritage and museums, libraries, journalism and media, law, medicine and writing.

Classics is an interdisciplinary subject that incorporates numerous different subjects and sources of information; for example:

Subjects

Archaeology
Architecture
Art
CSPE
Geography
History
Language
Literature
Mathematics
Philosophy
Politics
Science
Wellbeing

Sources of information

Architecture (e.g. temple ruins)
Art (e.g. on pottery, mosaics)
Coins
Graves/tombs
Historical documents
Inscriptions
Literature (e.g. prose, poetry)
Objects
Papyri
Philosophical texts
Sculpture
Shipwrecks

SECTION 1

What is Classical Studies? A case study of Ancient Cyprus

This section explores the vast and multidisciplinary nature of Classical Studies. Using the island of Cyprus as a case study, it presents a targeted examination of the diversity of materials and approaches available for studying the ancient world. The section introduces students to the rich history of ancient Cyprus through examining the art, architecture, literature, inscriptions, history and mythology of this island. The aim of this section is to give students an understanding of the vast and multidisciplinary nature of Classical Studies and how we use and question certain sources of information about the ancient world. The section comprises the following subsections:

Table quiz

As an introduction to this section, discuss with your students what they know about Classical Studies. To assist with this, there is a quiz on the next page which will help to give the students insight into what topics, figures, areas and time periods Classical Studies covers. If you are not overly familiar with Classics, the introduction to the subject on the previous page offers some basic necessary information. The answer sheet includes possible topics for discussion. As a comparative example, you could ask the students to find Irish parallels for some of the questions – what was happening in Ireland in the 5th century BC? Who are the Irish mythological figures and gods?

Museum exhibitions

The UCD School of Classics Museum contains Cypriot artefacts, and tours of the museum can be arranged.

Figure 1: Cypriot figurines in the National Museum of Ireland, Dublin. This image is reproduced with the kind permission of the National Museum of Ireland.

The National Museum of Ireland, in Dublin, houses a temporary exhibition entitled 'Ceramics & Glass from Ancient Cyprus'. The artefacts date from the Bronze Age to the late Roman period (2500 BC–AD 300). The exhibition also includes clay figurines from the Cyprus Museum in Nicosia. If possible, a fieldtrip to the museum would allow the students to see the everyday objects used by the ancient Cypriots.

Table quiz questions (answers on page 9)

Round 1

1. Which of the following cultures do we learn about in Classics?
   a. Greek
   b. Egyptian
   c. Roman

2. Which language did the ancient Romans speak?
   a. Irish
   b. Welsh
   c. Latin

3. The letters alpha and omega are part of which language?
   a. Greek
   b. Spanish
   c. German

4. Which of the following are included in studying the ancient world?
   a. Historical documents
   b. Inscriptions
   c. Coins

Round 2

1. Sir Arthur Evans is a famous what?
   a. Musician
   b. Archaeologist
   c. Scientist

2. In which city can you find the Parthenon?
   a. Rome
   b. Athens
   c. Cairo

3. Which of the following was a famous building in the ancient world?
   a. The White House
   b. Colosseum
   c. Sydney Opera House

Bonus point: What events were staged in this building?

4. The eruption of Mount Vesuvius buried which city in AD 79?
   a. Pompeii
   b. Dublin
   c. Sparta

Round 3

1. Who wrote the epic poems the *Iliad* and the *Odyssey*?
   a. Aristotle
   b. Socrates
   c. Homer

Bonus point: Which great war was the *Iliad* about?

2. Plato is a famous Greek philosopher – in what century was he born?
   a. 5th century BC
   b. 5th century AD
   c. 21st century AD

3. Which of the following is **not** a famous figure from the ancient world?
   a. Alexander the Great
   b. Cleopatra
   c. Leonardo da Vinci

4. Romulus and Remus are the mythical founders of which city?
   a. Rome
   b. Alexandria
   c. Athens

Round 4

1.Which of the following is not an ancient Roman god?
   a. Jupiter
   b. Minerva
   c. Cú Chulainn

2. Ares is the Greek god of what?
   a. Wisdom
   b. Agriculture
   c. War

3. Venus is the Roman equivalent of which Greek goddess?
   a. Hera
   b. Aphrodite
   c. Athena

4. Who is the Greek god of the dead?
   a. Hermes
   b. Apollo
   c. Hades

Answers

Round 1

1. All of them
Classics involves obvious cultures and countries, such as Greece and Italy, but it also considers places with which these interacted, for example the Middle East and even Ireland.

2. Latin
Latin is still used today (e.g. as one of the languages of the Vatican). As part of Classical Studies, we generally use it to translate ancient texts instead of to converse.

3. Greek
Ancient Greek is quite different to modern Greek, but they do have the same alphabet (see Section 4.1).

4. Again, all of them
Classical Studies is an interdisciplinary subject that incorporates, for example, history, geography, early science and mathematics, philosophy, language, literature, archaeology, art and architecture.

Round 2

1. Archaeologist
Sir Arthur Evans made many great discoveries, for example the palace of Knossos on Crete, in the late 1800s and early 1900s.

2. Athens
The Parthenon can be found on the Acropolis in Athens. It is a temple dedicated to the goddess Athena Parthenos (Parthenos = maiden). It still stands today, and over the years it was transformed into a church and a mosque!

3. Colosseum
The Colosseum is the amphitheatre in Rome where gladiatorial games were held.

4. Pompeii
This eruption buried Pompeii under ash, which preserved many important artefacts. Pompeii is still being excavated.

Round 3

1. Homer
The *Iliad* was composed in about the 8th century BC. It recounts the great Trojan War between the Greeks and Trojans.

2. 5th century BC
Do the students know of any other famous Greek philosophers? Socrates? Aristotle?

3. Leonardo da Vinci
Do your students know anything about Alexander the Great or Cleopatra?

4. Rome
Mythical figures and heroes were very important in the ancient world. Do we have any important mythical figures in Ireland?

Round 4

1. Cú Chulainn
The Greeks and Romans believed in many gods, each of whom had a special remit. Information on the main gods can be found on **www.theoi.com**

2. War
Do your students think a god of war would have been necessary in the ancient world?

3. Aphrodite
Using the information available on **www.theoi.com**, see if your students can guess the Greek or Roman equivalents of various gods and goddesses.

4. Hades
Hades also gave his name to the Underworld, i.e. where everyone went when they died. As such, Hades was both the name of the place and the god who ruled over it.

1.1 Language

Language offers a window into cultures and societies, but, for the ancient world, they also present us with problems if we cannot decipher them! While ancient Greek and Latin are still taught today (see Section 4.1 for Ancient Greek and Latin), which means we can read ancient sources in their original form, other, largely earlier, languages have been found, primarily in inscriptions, which we have not yet been fully or even partially deciphered. One of these languages has been found in Cyprus and is known as Cypro-Minoan. Evidence of Cypro-Minoan has been found dating back to c. 1500 BC in the Late Bronze Age! This script has been found on various objects, such as stone tablets. Unfortunately, it has not yet been fully deciphered – a few symbols have been determined based on similarities with other languages!

To introduce the class to the importance of language, ask them to imagine that they do not have access to the internet or any social media for two years. Would language have changed during this time? Do the students have any examples of new words or mainstream language over the past two years?

Secondly, ask the class to consider that, in 3,500 years' time (as long ago as Cypro-Minoan was used!), English is no longer understood or spoken. What impact would this have on people's knowledge of our culture and society today?

Task

Step 1

Hand out copies of the letter chart over the page. This is a compilation of symbols which have been found for Cypro-Minoan. Explain to the class that the sounds and meanings of these symbols mostly remain a mystery.

Step 2

Ask the students to think about how you could decipher an ancient language that no longer exists. Is it possible that some of the symbols are pictures rather than letters? Can the students spot any pictures? There are no right or wrong answers here – encourage the students to be as inventive as possible!

Step 3

Put the students into groups. Ask each group to pick any 26 of the letters in the grid and assign one of our own English letters to this symbol – we are going to use this as a code! [Ask the students to ignore the boxes with the three dots (…).]

Step 4

Each person in the group must write a short sentence in this secret 'code' for the other team members to decipher. You can either set the sentences yourself or allow the students to make their own.

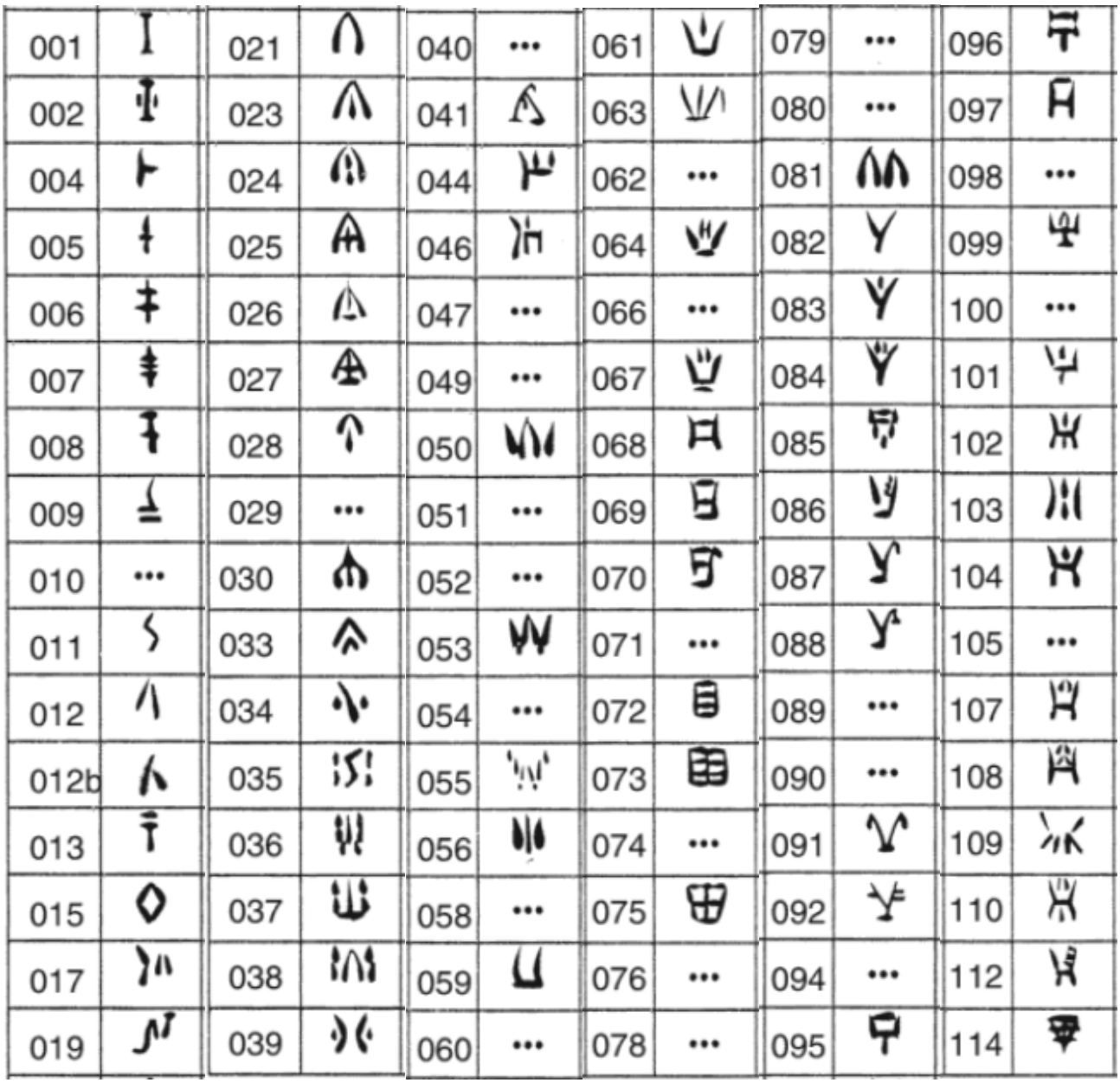


Figure 2: Cypro-Minoan signs, after Steele, Philippa M. *Writing and Society in Ancient Cyprus*. Cambridge: Cambridge University Press, 2019, p. 103, Table 3.1.

Expand the lesson / project ideas

The Rosetta Stone

Egyptian hieroglyphics remained undeciphered until the discovery of the Rosetta Stone, a decree carved into stone in the 2nd century BC in three different languages: hieroglyphics, Demotic (Egyptian) and ancient Greek. As Demotic and Ancient Greek could be read, this provided a key for deciphering the Egyptian hieroglyphics. The stone was found in 1799 by Napoleonic troops in Egypt and was taken by the British when the French in Egypt surrendered to the British not long after this. Today, it resides in the British Museum, in London, where it is visited by thousands of people every year. A concise history of the Stone and a 3D video reconstruction can be found at: https://blog.britishmuseum.org/everything-you-ever-wanted-to-know-about-the-rosetta-stone/. The history of the Rosetta Stone and its use in the decipherment of Egyptian hieroglyphics would make for a very interesting expansion of the lesson or individual/group project.

Figure 3: Rosetta Stone. London, British Museum EA24. © The Trustees of the British Museum.

The Phaistos Disk

The Phaistos Disk is a fired clay disk that was discovered in the early 1900s in the Minoan palace of Phaistos in Crete. It could date as far back as 1850 BC! Both sides of the disk are covered in c. 242 symbols set in a spiral pattern. These would have been stamped into the clay before it was fired. In total, there are 45 individual symbols, and, despite many attempts, the disk remains undeciphered. The disk is now in the Heraklion Archaeological Museum, in Crete, but a copy of the disk can be found in the UCD Classical Museum! As with the Rosetta Stone, the history of the Phaistos Disk would make an interesting project or lesson extension.

Figure 4: Phaistos Disk (https://commons.wikimedia.org/wiki/File:Phaistos_Disc_-_Heraklion_Archaeological_Museum_by_Joy_of_Museums.jpg).

1.2 Art and artefacts: Mosaics in the House of Dionysus

Dionysus

Dionysus (also known as Bacchus) was a Greek god.

He was the son of the god Zeus and the mortal Semele. In mythology, Dionysus was sewn into Zeus' thigh after Semele died before he was born. Dionysus was subsequently 'born' a second time, from Zeus.

Dionysus was the god of wine, revelry, madness and theatre.

Figure 5: Dionysus on a red-figure Greek vase. Detail from London, British Museum E140. © The Trustees of the British Museum.

He was often depicted wearing animal skins and holding a wine cup or a *thyrsus* (a staff tipped with a pinecone).

Dionysus' female followers were known as Maenads or Bacchants, and his male followers were known as Satyrs.

The House of Dionysus (so named because of the frequent depiction of Dionysus; see information to the left) is in Paphos in the southwest of Cyprus. The area in which it is located is a UNESCO World Heritage site.

The House of Dionysus (which is c. 2,000m^2) dates to the 2nd–4th century AD and is famous for its mosaics (images made from numerous small tiles, stones, etc.). The scenes depicted in mosaics can tell us a lot about a society and its interests.

The aim of this subsection is to 'read' the mosaics in the House of Dionysus to determine what we can learn about society in Cyprus at the time and to introduce the students to the idea that the ancient world was a living society, with people expressing their interests through their surroundings, much like we might put up a poster or a painting today.

Images of the mosaics are available on the PowerPoint, and you can use as many or as few as you like.

Why would people have large mosaics in their homes? For decoration? To display their wealth? To praise the gods? To express their interest in something?

Do we use art in the same way today?

How might you display your interests or hobbies in your house today?

Think of the art (posters, etc.) on display in the school corridors – what are they used to express about the school and the students?

Task: 'Reading' mosaics

Step 1. Show the students the mosaic of a hunter and a leopard below from the House of Dionysus.

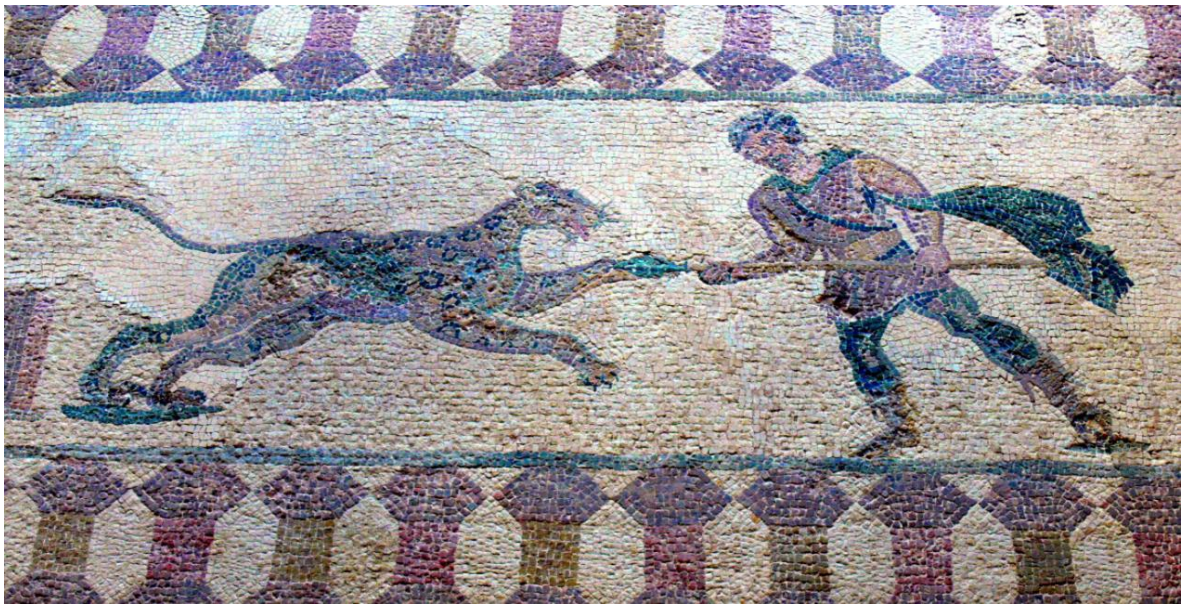


Figure 6: Detail from a mosaic in the House of Dionysus, Paphos (https://commons.wikimedia.org/wiki/File:Paphos_Haus_des_Dionysos_-_Jagdszene_3.jpg).

What does this image depict? Can it tell us anything about life in ancient Cyprus?

Can we accept this image as a truthful depiction of life in ancient Cyprus?

Is the hunter depicted as brave or frightened? What does this tell us?

Why would someone want to decorate their house with an image like this?

In a modern house, in what room would you place this mosaic, and why?

Is the way we decorate a space tied to its function in some way? For example, might a young child's room look different to a teenager's? How can this be conveyed through wall art, e.g. stickers or posters?

Step 2. Break the class into groups and give each group an image of a different mosaic from the House of Dionysus.

Step 3. Ask the students to determine among themselves what is happening in the image. Does it tell a story? What information does it give about society at the time?

Step 4. Displaying each of the images separately, ask the groups to explain how they 'read' the image or what it tells them about Cypriot society at the time. Encourage discussion about other interpretations of the images.

Expand the lesson

Step 1. Ask the students to imagine that they have been approached to make a mosaic for a modern house that expresses something integral about our own society and interests. Keeping them in their original groups, hand out small pieces of coloured card or paper, glue and scissors, and ask them to create this mosaic.

Step 2. Once they are finished, ask each group to present their mosaic and explain to the class why they chose that image. What does it express about our society?

Step 3. Discuss the following: Considering all of the mosaics together, if these were discovered in 2,000 years' time, would they give an accurate representation of our interests and society as a whole, or would they more accurately represent the interests of one particular group of people?

Based on the task above, can we trust pieces of art, such as mosaics, to be accurate representations of societies and cultures in the ancient world as a whole? Why and why not?

Project idea

The above optional task can also be used as a project, whereby the students create a mosaic (using whatever materials they desire) that presents a significant aspect of their own culture or society and explains in a short excerpt how it is indicative of the concerns and interests of modern society.

Collaborative teaching

This task or project would work well as a collaborative exercise with an art teacher.

Field trip

If time and resources allow, a trip to the National History Museum in Dublin and/or the Classical Museum in University College Dublin would allow the students to see up close artefacts from ancient Cyprus.

Figure 7: Bull rhython from Cyprus. Reproduced with the kind permission of the UCD Classics Museum.

1.3 Mythology: Aphrodite

Mythology is a very important and integral part of the ancient world, and indeed our own. It creates a sense of belonging and can be used to 'explain' certain events. Mythology in the ancient world incorporates the gods, great heroes (such as Heracles and Theseus) and stories (such as Romulus and Remus founding Rome). Many cities in the ancient world had a patron god, much like we have patron saints today. Aphrodite was the patron god of Cyprus, and was especially associated with Paphos, in the southwest of the island. This subsection asks the students to consider the importance of mythology in the ancient world and in our own today.

Explain to the students that people in the ancient world practised what modern scholars refer to as polytheism, meaning 'many gods', as opposed to monotheism, meaning 'one god', which is the basis of the three major religious traditions practised today.

Do the students know the names of any gods or goddesses from the ancient world? See www.theoi.com for information on the main gods, and use the short quiz below to introduce the students to some of the main gods of the ancient world.

2-minute quiz

1. Who were the king and queen of the Greek gods?
   a. Jupiter and Juno
   b. Zeus and Hera

2. Poseidon was the Greek god of what?
   a. The sea
   b. The sky

3. Mercury was the Roman messenger god – who was the Greek equivalent?
   a. Ares
   b. Hermes

4. Pluto is another name for which Greek god of the dead?
   a. Hades
   b. Apollo

5. This Roman god of war is also a delicious chocolate bar
   a. Snickers
   b. Mars

1. Zeus and Hera. Jupiter and Juno were their Roman equivalents.

2. The sea. His Roman equivalent was Neptune.

3. Hermes. Interesting fact: the word 'angel' comes from the Greek word for 'messenger' (*angelos*, ἄγγελος)

4. Hades. 'Pluto' comes from the Greek word for 'wealth' (*ploutos*, πλοῦτος)

5. Mars. Can the students think of any word relating to fighting or war that comes from this (e.g. martial)?

Did the students notice all the planet names? Interesting fact: the word planet comes from the Greek *planētēs* (πλανήτης), which means 'wandering' or 'roaming' as they seemed to roam across the sky!

Why did people in the ancient world need so many gods? Did each have a separate function? For example, would you pray to one god for victory in war and another for your crops to grow well? Does this seem an effective system? Do we do anything similar today, for example with Christian saints?

Do you find it unusual that the ancient gods and goddesses are considered part of mythology?

Aphrodite

Aphrodite was the Greek goddess of love and beauty. She was married to Hephaestus (the Greek god of fire and blacksmiths).

She was one of the Olympian gods (i.e. the main gods who lived on Mount Olympus). Her Roman equivalent was the goddess Venus.

Aphrodite is sometimes given an unusual birth story (there are different versions of her birth and parentage):

Kronos (the father of some of the Olympian gods) castrated his father, Uranus, and tossed his genitals into the sea. Aphrodite emerged from the sea foam that gathered around them.

This origin is evident in Aphrodite's name: *Aphroditē* (Ἀφροδίτη) is connected to the Greek word *aphros* (ἀφρός), which means 'foam of the sea'.

Figure 8: Aphrodite and goose on a Greek vase. Detail from London, British Museum: D2. © The Trustees of the British Museum.

According to some sources, when Aphrodite emerged from the sea, she reached the island of Cythera and went from there to Cyprus.

Task 1

Step 1. Break the students into groups. Ask them to write down everything they know about Aphrodite. What is she associated with? Is she associated with a certain country? Is she still spoken of today? Have they seen or heard her mentioned in any modern films, literature, etc.?

Step 2. Put all the information up on the board and fill in any gaps in the story. In addition to the information above, lots more can be found on www.theoi.com.

Step 3. Ask the students to consider in groups what importance Aphrodite could still have in Cyprus today. Can the students find any equivalents in Ireland's association with and celebration of St Patrick? Use this to introduce the students to the importance of mythology for us today.

Discuss in groups whether you know any stories that have been handed down about the school or about their home area.

Is it likely that these stories are fully true? Can you think of any ideas why these stories stay alive? Do they create a sense of community or belonging?

Task 2

Step 1. Explain to the class that the Greeks and Romans had gods for important aspects of their lives, such as war, healing, music, wisdom, love, hunting, the sea and fire. The gods are often associated with particular objects which express their specific concern; for example, Ares, the Greek god of unrestrained war, is often imagined as carrying a helmet and spear; and Diana, the Roman god of hunting, is imagined with a bow and arrow.

Step 2. Ask the students, in their groups, to create 6 'gods' that have responsibility for important aspects of our modern lives. Ask the groups to give the 'gods' names and an object that conveys their area of responsibility.

Step 3. Ask the groups to explain their 'gods' to their peers. Did all the groups determine similar important aspects of our modern world?

Project ideas

There is a lot of scope for creativity in a project on a god or mythological figure. Students could create a profile of one or two of the main Greek or Roman gods/mythological figures, considering their main attributes, their area of expertise, their relationship with the other gods and with mortals, the stories associated with them, etc. This could take the form of a PowerPoint or a poster.

Or, the students could write an essay on a day in the life of a particular god, write a poem about the god and their attributes, or write a dialogue between two gods or a god and a mortal based on a story in their mythology.

1.4 History

History comes from the ancient Greek *historia* (ἱστορία), which means 'enquiry'. History, therefore, is not just about, for example, important political events or changes in culture and climate; rather, it is an enquiry into how individual cultures and people lived. For an enquiry into an ancient culture, we must gather a very diverse range of evidence to determine how people lived and what were the major and minor events during the time. As such, in this subsection we will see what we can determine about the history of ancient Cyprus through three different sources that may not immediately spring to mind as sources of historical information!

Task 1: Graffiti

Show the students the image below. Explain that this is an example of ancient Cypriot graffiti that was found on the Great Pyramid in Egypt! The graffito may have been written by a Cypriot mercenary or a traveller.

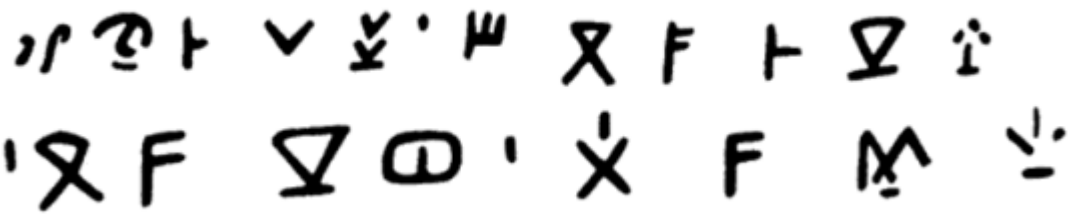


Figure 9: Graffito, from Steele, P.M. *Writing and Society in Ancient Cyprus* (Cambridge 2019, pp. 213–4, figure 5.7).

This graffito gives the names of two individuals (reading right to left):

ka-ra-ta-to-ro-se ' o-sa-ta-si-no
Kratandors, son of Stasinos
te-mi-to-i ' mo-ra-to-ro
Themitō, son of Morandros

Source: P.M. Steele, *Writing and Society in Ancient Cyprus* (Cambridge 2019, pp. 213–4, figure 5.7).

Do you consider graffiti a legitimate means of learning about a culture or society? Why?

Is graffiti a good way of learning about 'normal' people in the ancient world, as opposed to the famous figures?

What does this piece of graffiti tell us about ancient Cyprus? Think about, for example, travel and literacy.

Is this very different or similar to modern graffiti? In what way?

If they were rediscovered in 2,000 years' time, would modern graffiti in Ireland give any insight into people today or our history? For example, what about the murals in Belfast?

Project idea: Expand on ancient and/or modern graffiti as a window into history.

Task 2: Coins

Coinage can tell us a lot about the history of an area. Ancient Cyprus' location in the Mediterranean made it important for trade, and, consequently, it was invaded numerous times and fell under the control of different people. The changes in control are evident in ancient Cyprus' coins.

Example 1: Coin from the 4th century BC which depicts the head of Aphrodite on one side, and Apollo, seated on the omphalos, on the other. Apollo is crowned with a laurel wreath and holds an arrow in his right hand, and near his left hand is his bow. The Greek reads: ΝΙΚΟΚΛΕΟΥΣ ΠΑΦΙΟΝ, 'Nicocles of Paphos'. Nicocles allied himself with Ptolemy I (pharaoh of Egypt), and his rule was ultimately taken from him by Ptolemy.

Figure 10: Ancient Cypriot coin (http://www.wildwinds.com/coins/greece/cyprus/t.html)

Example 2: Coin from 1st century AD, minted under the rule of Vespasian (emperor of Rome, AD 69–79). The coin depicts the head of Vespasian, wearing a laurel wreath, on one side, and the temple of Aphrodite at Paphos, with a cone representing the cult statue on the other. This side includes the words ΚΟΙΝΟΝ ΚΥΠΡΙΩΝ (meaning 'common Cypriots', relating to the union of Cypriot cities for decision-making purposes). Information on coin: https://www.britishmuseum.org/collection/object/C_1862-0615-1.

Figure 11: Ancient Cypriot coin. © The Trustees of the British Museum.

Looking carefully at the two coins, what can they tell us about the rulers of Cyprus at the time? What aspects did they want to convey?

Why do you think Aphrodite is on the first coin? Do we do anything similar with our coins today?

Do you think coins are an accurate means of determining the history of an ancient society, or a modern one?

Project idea: What can coins tell us about relatively modern Irish history and identity (e.g. move from coins under British rule, to those of the Free State, the Punt and the Euro)?

Task 3: Shipwrecks and amphoras

Shipwrecks are rich sources of information about trade between different areas, and the nature of the commodities traded. One such shipwreck off the coast of Cyprus is known as the Kyrenia shipwreck. This was discovered in 1965 by a man diving for sponges off the coast of Kyrenia in northern Cyprus. The ship likely sank in the late 4th or 3rd century BC. Frequently, shipwrecks present us with many amphoras, a type of vase which was used for transporting food and drink. The image presents a collection of amphoras (many of these were found) from the shipwreck. Almonds were found in several of the amphoras!

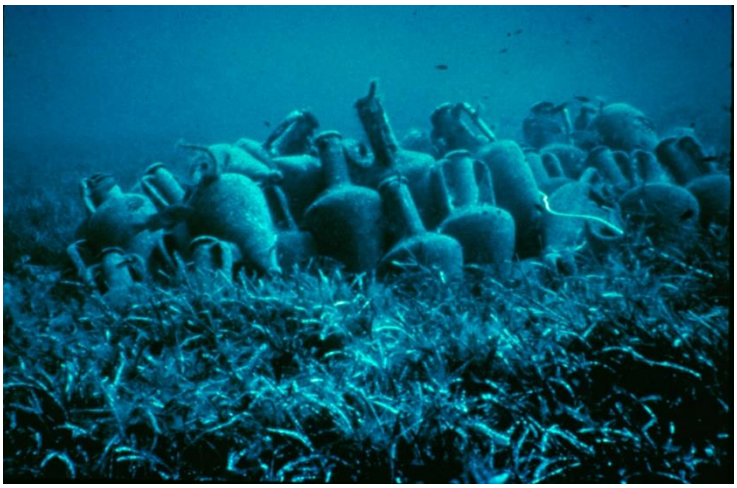


Figure 12: Amphoras from the shipwreck (https://nauticalarch.org/projects/kyrenia-shipwreck-excavation/)

It is unclear how the ship sank, but it is possible that it was a victim of piracy! For information on the shipwreck, and the reconstruction of the ship, see https://nauticalarch.org/projects/kyrenia-shipwreck-excavation/.

What information could shipwrecks offer about the history of an area? For example, could it tell us about trade? About sailing conditions at the time, or even the possibility of piracy? About naval engineering (if part of the ship remains preserved)? About economic prosperity?

Do you know about any other famous shipwrecks in either the ancient or modern world?

Project idea: Students could investigate an ancient shipwreck – Where did it happen, and how? What was discovered? What can this tell us about the ancient world at the time? What technologies can be used to study or recover these ships and their cargoes?

1.5 Literature: The *Cypria*

Two of the most famous epics are the *Iliad* and the *Odyssey*. These are epic poems that tell the story of the Trojan War, a 10-year war fought between the Greeks and the Trojans; the *Iliad* covers a few weeks in the final year of the war, while the *Odyssey* relates the Greek hero Odysseus' 10-year journey home after the war. Both works are said to be composed by Homer, but there are many unanswered questions about whether Homer was one person or whether multiple poets created these great epics over time! The *Iliad* and *Odyssey* form part of the Epic Cycle, a series of stories which told the whole story of the Trojan War (in addition to other stories), but they are the only two to survive fully. One of the now-lost epics is the *Cypria*, which is attributed to Stasinus of Cyprus (among others) and was likely composed in the 6th century BC. Very little of the *Cypria* survives, but it was well known in antiquity, and a summary of the work by Proclus tells us that it worked as a prequel to the *Iliad*, explaining the origins of the Trojan War.

Task 1

If the students have not studied Classics before, or are not familiar with epic, explain to them that the Greek epics began as a form of oral poetry, i.e. they were not written down until many years after they were initially composed and retold. Rather, poets would recite them from memory (thousands of lines!!).

What kinds of problems could oral poetry present?

Would the story be altered as it moved from poet to poet (to underscore the inevitability of change, you could play whispers, seeing how one line can change as it is whispered from person to person)?

As it is likely that only a limited number of people could read or write when the epics were composed, do you think people had more developed abilities to remember large amounts of data than we have today? You might ask the students how they remember the lyrics to their favourite songs.

Task 2

One of the most famous myths covered in the *Cypria* involves an apple and Paris (also known as Alexandros), a prince of Troy.

Step 1. Take the students through the myth below. We know that this myth is covered in the *Cypria*, although all the details below may not have been present.

The Judgement of Paris

Thetis and Peleus, the parents of the Greek hero Achilles (the greatest of the Greek warriors during the Trojan War), got married. The goddess Strife was not invited to the wedding. In anger, she threw a golden apple into the crowd and said it was for the fairest goddess. Three goddesses claimed it:

(i) **Aphrodite** – the goddess of love
(ii) **Athena** – the goddess of war and wisdom
(iii) **Hera** – the goddess of marriage (and queen of the gods)

Figure 13: The Judgement of Paris on a Greek vase. Detail from London, British Museum E178. © The Trustees of the British Museum.

To settle the dispute, Zeus, the king of the gods, declared that Trojan Paris would judge the contest. Paris was asked to pick the fairest goddess, and all three goddesses attempted to bribe him:

(i) Aphrodite promises him the most beautiful woman in marriage (Helen)
(ii) Athena offers him skill and wisdom in war
(iii) Hera offers him kingship

Paris chose Aphrodite, and he was given Helen. Unfortunately, Helen was already married, and her abduction by Paris sparked the Trojan War…

In the *Cypria*, all the above is presented as Zeus' plan to begin the Trojan War.

Is this myth familiar? What about individual aspects of it? Does an apple feature prominently in any other story?

What impression do we get of the gods from this myth? Are they surprisingly petty?

What impression do we get of the relationship between gods and mortals?

As Zeus planned all the above, did Paris have free will in his choice? Could he have prevented the Trojan War by choosing a different goddess?

Task 3

Helen is married to Menelaus, the king of Sparta. When she is abducted by Paris, Menelaus turns to his brother Agamemnon, the king of Mycenae, for help. Agamemnon gathers many kings and leaders to help, but one holds out: Odysseus, king of Ithaca. The summary of the *Cypria* states merely that Odysseus is caught out pretending to be mad so that he will not have to join the expedition. Odysseus, whose return home from the Trojan War is recounted in Homer's *Odyssey*, is famous for his ingenuity and trickery. His pretence at madness is an early indication of this:

Palamedes was sent to Ithaca to fetch Odysseus for the expedition against Troy. He found Odysseus ploughing a field in a chaotic manner. He had attached both an ox and a donkey to the same plough (these would pull at very different rates) and he was sowing the field with salt instead of seeds. Palamedes saw through his ruse and placed Odysseus' child Telemachus in front of the plough, and Odysseus stopped to avoid hurting Telemachus, thereby revealing his sanity.

Odysseus had attempted to avoid joining the expedition against Troy as it had been foretold that, if he were to go, he would be away from his home for 20 years. This eventually came to pass – the Trojan War lasted 10 years, and Odysseus' voyage home lasted another 10!

Figure 14: Odysseus on a red-figure Greek vase. Detail from New York (NY), Metropolitan Museum: 41.83. Public domain.

Do you think Odysseus' plan was clever?

As with the myth of Paris, what does this myth tell us about the inevitability of fate?

Do you know any Irish (or other) myths about the inevitability of fate?

Expand the lesson / project ideas

A summary of the *Cypria* and the other lost epics of the Epic Cycle is available here: https://www.theoi.com/Text/EpicCycle.html, or https://uh.edu/~cldue/texts/epiccycle.html. Many popular myths are referenced in the *Cypria*, and the students could find further information on these as part of the lesson or as part of a project. Similarities between Greek myths and those of other cultures are especially interesting and would work well as a project, whether a poster, a PowerPoint presentation or a written report.

Figure 15: 'Chigi Vase'. Rome, Mus. Naz. Etrusco di Villa Giulia: 22679. (https://commons.wikimedia.org/wiki/File:Pittore_chigi,_olpe_chigi_(corinto),_formello,_tumulo_di_monte_aguzzo,_640_ac_ca._07.jpg)

There are depictions of the Judgement of Paris on numerous Greek vases. For example, the earliest known depiction of the Judgement of Paris can be found on the so-called 'Chigi Vase', which is a mid–late 7th-century BC (c. 640 BC) vase found in a tomb in Italy.

A 'reading' of a vase depicting the Judgement of Paris (as we did with the mosaics) would produce an interesting project or extended lesson: Why would this subject be chosen to decorate a vase? What would be an appropriate use for a vase with this imagery? What are the differences/similarities between this vase and the myth, as outlined above? Or, the students could compare two different vases. A google search of 'The Judgement of Paris, Greek vase' will throw up lots of examples.

Additionally, students could create their own vase depicting this myth or any Classical/Irish/other myth they wish. This would connect well with Section 3.3. A terracotta flowerpot would work well as a 'vase'.

SECTION 2

People and the world around us

This section asks students to immerse themselves in the world of the ancient Greeks and Romans by imagining the world as they saw it in terms of travel, aspects of daily life, their understanding of what the world looked like and what kinds of people lay beyond the horizon. Throughout the section, the students are asked to consider their own connectiveness with the modern world and with other people, and to discuss their understanding of and attitudes towards the world and those who inhabit it.

The section comprises five subsections that challenge the students to imagine a world very different to and far more limited than their own and to question their own attitudes to the world and those in it. The five subsections are:

2.1 Travel in the ancient Roman world
2.2 People on the edges of the world
2.3 The natural world
2.4 Food in the ancient world
2.5 Sport in the ancient world

Technology

Section 3.1 (Mapping the ancient world) needs computers. If a computer room is unavailable for this, the students can work together in groups on the classroom computer to produce their formula. The first exercise of this subsection can be done through smartphones or the students can estimate times, etc.

The technology used in this section is free and is a very helpful resource for understanding the Roman world.

Indicators of Wellbeing

As this section focuses on relationships with others and with the world around us, it feeds into the Indicators of Wellbeing. It asks students to consider their relationships with and attitudes towards other people in the world and to evaluate the modern world in the broad context of the past. It promotes reflection on our habits and asks students to question bias in their world.

2.1 Travel in the ancient Roman world

The aim of this subsection is to help the students gain an understanding of the means and difficulties of travel in the ancient world, and how much travel is something we take for granted today.

This subsection is based on *ORBIS: The Stanford Geospatial Network Model of the Roman World*, which was created and is maintained by Stanford University and is available for free online (http://orbis.stanford.edu/). As such, the exercises below necessitate access to computers, whether one per individual student or one per group (the exercises work best in groups).

ORBIS: The Stanford Geospatial Network Model of the Roman World allows you to plan routes around the ancient Roman world, factoring in, for example, the season, whether you want to go quickly or cheaply, and the various modes of transport available. Students can, therefore, figure out how long it would take to get between two locations in the ancient Roman world.

It is recommended that teachers access the website before the class to familiarise themselves with it – a tutorial is available. However, it is very user-friendly, and much can be gained by the students jumping in blind and seeing what they can make of it!

Task 1

Discuss travel in the modern world with the students.

Is there anywhere in the world that is inaccessible to us today?

Is travel something we take for granted?

In what ways is it beneficial to have easy access to most of the world?

Are there any disadvantages to easy travel around the world? (e.g. climate change)?

Task 2

Step 1. Break the students into groups and set them the following challenge: they must travel from their classroom to Rome in the least amount of time possible. This will involve checking bus/train schedules, flight times, factoring in traffic, etc. Allow the students to be inventive here, but stress that they must be realistic. If you like, you can set a budget or make it into a competition – for example, the group that gets to the destination in the least amount of time wins a prize.

Step 2. Go through each group's travel plans and put all modes of transport (including walking) on the board. Discuss whether the students are surprised by the speed with which they can travel between countries.

Step 3. Discuss with the students whether their transport choices would have been available in the ancient world, particularly the Roman world – cross off on the board any which would not have been available. Discuss what types of transport they think would have been available to the average Roman in the 1st century AD, and ask each group to estimate how long the same journey (i.e. classroom to Rome) would have taken in the 1st century AD.

Task 2

Step 1. Ask the students to open http://orbis.stanford.edu/

Step 2. Explain to the students that this technology allows us to calculate the time it would take to go from location to location in ancient Rome in the 1st century AD. If you have looked through the website yourself before class, explain some of the features that you found most interesting or applicable. If not, click through various scenarios together as a class.

Step 3. Once the students are familiar with the technology, set them the same challenge as in the previous task (i.e. getting from their classroom to Rome), but this will call for some ingenuity!

As Ireland is not featured on the website, the students will need to plan how they are going to get to Britain and then go from there to Rome. Again, encourage ingenuity here, but ask them to be as realistic as possible. If they are planning to row across the Irish Sea, how long do they think that will take?

Step 4. As with the previous task, go through each group's route and what information they have gathered in terms of time, transportation methods and cost.

Do you have a greater appreciation and understanding of how accessible the world is today?

Do you have a greater understanding of how large the world would have seemed to those in the ancient world and the difficulties of travelling around it?

What are the practical implications of the difficulties of travel? For example news, voting, food? How quickly do you hear about things that happen on the other side of the world?

How could the difficulty of travel have affected people in terms of their understanding of other people and places?

Do you think we have greater tolerance of different people because we can visit different countries and learn about their cultures?

Project idea

1. Mount Vesuvius erupted in AD 79. Do some research on the outcomes of this and, using ORBIS, make a presentation on the quickest and safest means of getting news of the eruption to Rome.

2. Present a day in the life of someone travelling to Rome from a location of your choice.

2.2 People on the edges of the world

This subsection builds upon the previous one, especially on the discussion questions – how could the difficulty of travel have affected people in terms of their understanding of other people and places? In this subsection, we will question what people thought lay beyond the horizon and whether they were afraid of it. This subsection primarily concentrates on literary sources, which overlap with the time period from the previous section, and also on images. All quotations and images below are available on the PowerPoint.

Note: If you have not already done Section 2.1 with the students, it is a good idea to begin the lesson by going through some of the discussion points from that section to underscore the unknowability of much of the world in ancient times.

Task 1

Step 1. To help the students understand how much knowledge that we take for granted was not available in the ancient world, ask the students to read the following quotation from a fictional letter from Alexander the Great to his former teacher, Aristotle, in which he describes the monstrous beasts he and the army met. Can they guess the identity of the 'water-monster'!?

There appeared a multitude of water-monsters, larger and more terrible in appearance than the elephants, who dragged the men through the watery waves down to the river bottom, and tore them to bloody pieces with their mouths, and snatched them all away so that none of us knew where any of them had gone.

Source: Orchard, A. *Pride and Prodigies: Studies in the Monsters of the Beowulf-Manuscript* (Toronto 2003[1995]), p. 46

Hippopotamus = 'river-horse'

Hippos (ἵππος) = horse
Potamos (ποταμός) = river

Monster

The word 'monster' is connected to the Latin words *monere* ('to warn') and *monstrare* ('to show'). Monsters were thought to portent upcoming troubles!

Step 2. Many myths connected with the great heroes of ancient mythology involve overcoming monstrous beasts. Can you think of any examples? (e.g. many of the labours of Heracles, Theseus and the Minotaur, Perseus and the gorgon – information on these figures and their exploits can be found on www.theoi.com).

Step 3. Monstrous beasts were not the only thing to fear in the wilderness. Ask your students to imagine that they had never ventured more than a few miles from where they were born and had no information about the rest of the world except for what they

heard from other people – is it likely that they would have a clear understanding of what other people were like?

Step 4. Either hand out copies of or display the following quotations (**it is up to you which and how many you use and if you want to edit out certain parts**) and ask the students to read through them. Explain that the authors – Tacitus, Strabo and Diodorus Siculus – were geographers and historians (i.e. educated people) in the 1st century BC–2nd century AD.

Can the students figure out where the authors are writing about!? (Hibernia, Ierna and Iris = Ireland)

Quotation 1

In the fifth year of campaigning he crossed in the leading ship and in repeated and successful battles reduced tribes up to that time unknown: he also manned with troops that part of the British coast which faces **Hibernia**, in hope of future action rather than out of fear; for **Hibernia**, I believe, which lies between Britain and Spain and also commands the Gallic Sea, would unite, to their mutual advantage, the most effective portions of our Empire. That island, compared with Britain, is of smaller dimensions, but it is larger than the Mediterranean islands. In regard to soil, climate, and the character and ways of its inhabitants, it is not markedly different from Britain: we are better informed, thanks to the trade of merchants, about the approaches to the island and its harbours. Agricola had given shelter to one of the petty chieftains whom faction had driven from home, and under the cloak of friendship held him in reserve to be used as opportunity offered. I have often heard my father-in-law say that with one legion and a fair contingent of irregulars **Hibernia** could be overpowered and held, and that the occupation would be useful with regard to Britain also; for so Roman troops would be everywhere and liberty would sink, so to speak, below the horizon. (Tacitus, *Agricola* 24; trans. M. Hutton [Loeb Classical Library], slightly adapted)

Quotation 2

Besides some small islands round about Britain, there is also a large island, **Ierne**, which stretches parallel to Britain on the north, its breadth being greater than its length. Concerning this island I have nothing certain to tell, except that its inhabitants are more savage than the Britons, since they are man-eaters as well as heavy eaters, and since, further, they count it an honourable thing, when their fathers die, to devour them, and openly to have intercourse, not only with the other women, but also with their mothers and sisters; but I am saying this only with the understanding that I have no trustworthy witnesses for it; and yet, as for the matter of man-eating, that is said to be a custom of the Scythians also, and, in cases of necessity forced by sieges, the Celti, the Iberians, and several other peoples are said to have practised it. (Strabo 4.5.4; trans. H.L. Jones [Loeb Classical Library])

Quotation 3

The most savage peoples among them are those who dwell beneath the Bears and on the borders of Scythia, and some of these, we are told, eat human beings, even as the Britons do who dwell on **Iris**, as it is called. (Diodorus Siculus 5.32; trans. C.H. Oldfather [Loeb Classical Library])

Step 5. Ask the students to examine the map below. This is a modern map depicting how the world may have looked to Eratosthenes of Cyrene in the 3rd century BC. Eratosthenes used geometry to design an experiment to try to calculate the circumference of the earth – he and his contemporaries knew that the earth was round and not flat!

Can the students spot Ireland (named Ierne)?

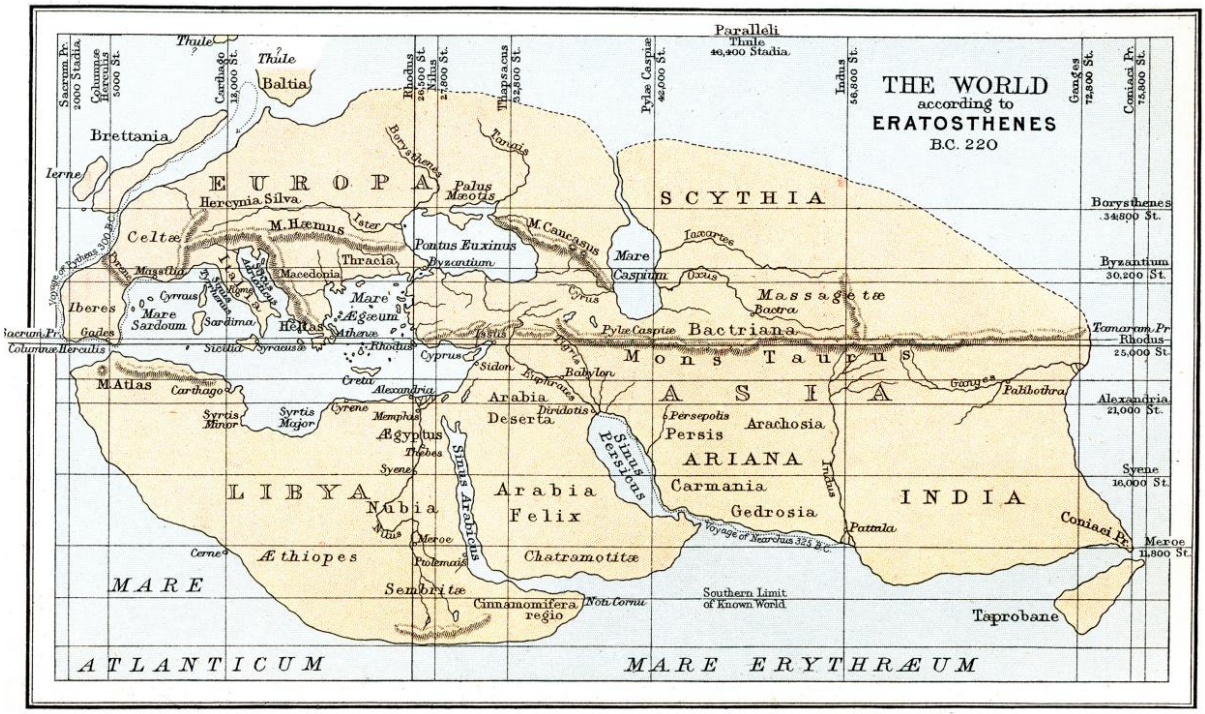


Figure 16: Map of how the world may have looked to Eratosthenes 220 BC (https://etc.usf.edu/maps/pages/10400/10489/10489.htm)

In your opinion, do Tacitus, Strabo and Diodorus give a fair depiction of the Irish in the 1st century BC/AD?

Do you think it likely that any of them visited Ireland?

If not, where could their beliefs about and attitudes towards the ancient Irish have come from?

Think about your attitudes towards other people. Do you attribute certain qualities and beliefs to people even today when the world is open to us?

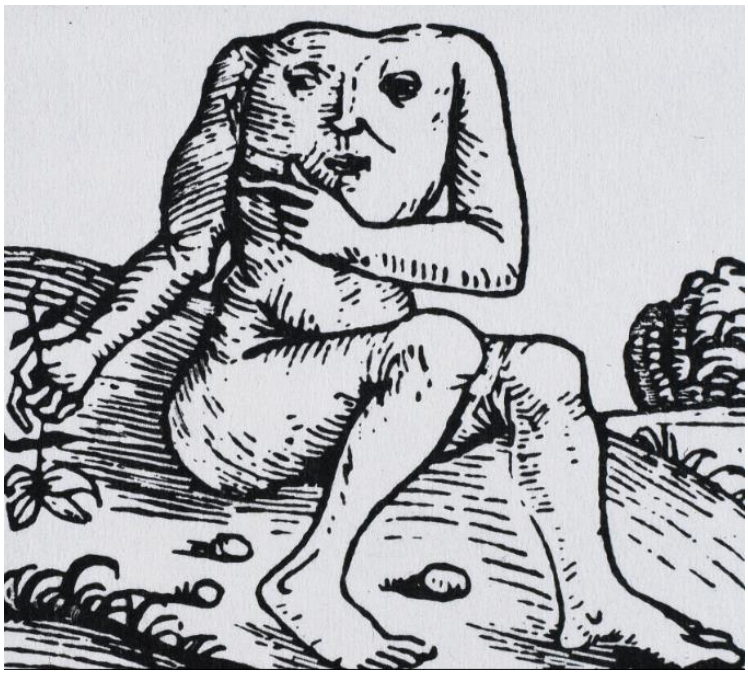
Considering the map by Eratosthenes – how accurate is the placement of Ireland?

Does the placement of Ireland correspond to the descriptions in the quotations?

Comparing this map to a modern one, what is correct, incorrect or missing?

Further discussion and project ideas

In the ancient texts, we find references to some very strange creatures, belief in which continued for centuries. As such, we find images of these in medieval texts. Show your students the images below (available on the PowerPoint) and ask them to find logical solutions for what people could actually have seen.



Blemmyae

Blemmyae, a tribe of headless men with eyes in their chests. These are mentioned by, for example, Herodotus (5th-century BC historian) and Pliny (1st-century AD naturalist).

Where could this belief have come from? Perhaps men carrying shields with faces drawn on them?

Figure 17: Depiction of a Blemmyas. Schedel, Hartmann, 1440-1514. World Chronicle: Fabulous Monsters: det.: Chest Face, Liber chronicarum. 1493. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/ARTSTOR_103_41822003285093

Skiapodes

Skia (σκιά; shadow) + *podes* (πόδες; feet) = *skiapodes*; 'shadow-feet'

A tribe of men with one large leg and foot which they held over their head to shade themselves from the sun.

Where could this belief have come from? Yoga!?

Figure 18: Depiction of a Skiapod. Detail from: Schedel, Hartmann, 1440-1514. World Chronicle: Fabulous Monsters, Liber chronicarum. 1493. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/ARTSTOR_103_41822003285077

People and creatures on the edge of the world offer interesting project ideas for students as it allows them to explore their own perception of other people around the world. In addition to exploring more of the creatures above, students could consider incorrect assumptions about their own country and people – are there persistent stereotypes today about Ireland (or different countries) that unnecessarily mark us out as 'different'? How do these make you feel when you hear them?

2.3 The natural world

Today, much of the natural world is known to us. Whether through travel, television or books, there are very few animals, for example, that are unfamiliar. And yet, we retain a fascination with (mostly fictional!) peripheral figures of the natural world, for example the Loch Ness monster and the Chupacabra. As we saw in the previous section, for people in the ancient world an absence of information about many aspects and animals of the wider world created a belief in wonderous and terrifying creatures. In this subsection, we will explore further the relationship between people and animals in the ancient world to help create an understanding of the world in the absence of ready access to knowledge.

Task 1

Step 1. Ask the students to read through the following extract from Pliny's *Natural History* (9.48; trans. H. Rackham) about a crafty tree-climbing octopus. The passage has been slightly adapted for clarity.

> In the fishponds at Carteia an octopus was in the habit of getting into their uncovered tanks from the open sea and there foraging for salted fish—even the smell of which attracts all sea creatures in a surprising way, owing to which even fish-traps are smeared with them—and so it brought on itself the wrath of the keepers, which owing to the persistence of the theft was beyond all bounds. Fences were erected in its way, but it used to scale these by making use of a tree, and it was only possible to catch it by means of the keen scent of hounds. These surrounded it when it was going back at night, and aroused the guards, who were astounded by its strangeness: in the first place its size was unheard of and so was its colour as well, and it was smeared with brine and had a terrible smell; who would have expected to find an octopus there, or who would recognize it in such circumstances? They felt they were pitted against something uncanny, for by its awful breath it also tormented the dogs, which it now scourged with the ends of its tentacles and now struck with its longer arms, which it used as clubs; and with difficulty they succeeded in despatching it with a number of three-pronged harpoons.

Pliny the Elder

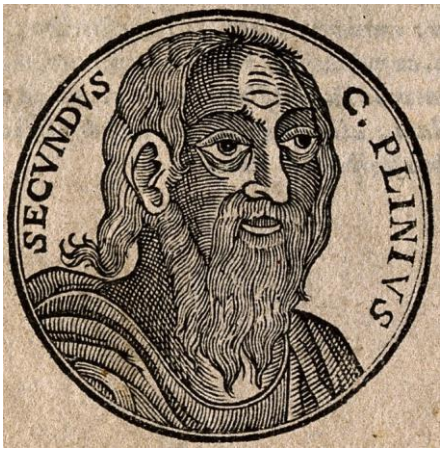


Figure 19: Caius Plinius Secundus (Pliny the Elder). Line engraving. Artstor (library-artstor-org.ucd.idm.oclc.org/asset/24814296)

Pliny was a Roman author and naturalist from the 1st century AD. He wrote an encyclopaedia named the *Natural History* (*Naturalis Historia*). In this, he gives a huge amount of information about the natural world, and he includes many unusual and monstrous creatures. Pliny died during the eruption of Mount Vesuvius in AD 79.

Vocabulary

Octopus is a Greek word: *octō* (ὀκτώ) = eight + *pous* (πούς) = foot

What aspects of Pliny's description do you find believable? Explain why.

What aspects of the description do you find unbelievable? Explain why.

Does anyone believe that this story could be completely true?

Does anyone think that this story presents people in the ancient world as having 'primitive' beliefs about the natural world?

Task 2

Ask the students to read through the following two passages and discuss them – some guidance on discussion topics is given for each.

> In appearance the octopus is most repulsive, having a large, ugly head, a fierce-looking mouth, armed with a pair of powerful horny jaws, shaped much like a parrot's beak, atopped with two diabolical eyes set close together, which are positively capable of sending forth a demoniac glare when angered. The grotesque head is mounted on a somewhat oval body, from which radiate eight arms, usually united at the body base by a membrane. The arms or tentacles are provided with rows of suckers, with which it clasps and clings to its prey with uncanny strength and quickness. As a rule, it will not give battle to man unless angered or injured, but when challenged will fight to the last, doing its best to pull the object of its wrath beneath the surface of the waters.

Does this description of the octopus sound more reasonable? Why?

When do you think this description was written?

Tell the students that this description comes from the *National Geographic Magazine* published in 1919. Are the students surprised by how relatively modern it is?

> A creepy sea monster caught by a young fisherman has astounded the internet with people unable to explain it.
> The footage shows the slimy creature with what appears to be tentacles like an octopus. But only three are visible compared to an octopus' eight.
> It also has a giant head with what seems to be a monstrous mouth and breath portals where the eyes should be.
> The creature seems small as it is no bigger than the width of two planks of wood.

This description of a strange sea creature comes from an article in the *Daily Star* in January 2020. Are you surprised that such stories are still being told today?

Does this modern story make you see Pliny's description of a land-faring and tree-climbing octopus seem more credible?

Do you think that ancient people were more gullible and likely to believe such stories of monstrous creatures or are we still the same today?

Expand the lesson / project ideas

The octopus is often connected with the hydra, a monster in mythology that had a large snake-like body and numerous heads that would re-grow if cut off!

Hydra

The hydra is most well-known from the myth of the great Greek hero Heracles/Hercules, who, as part of his 12 labours, had to kill numerous monstrous creatures (Heracles performed great and dangerous labours to make up for killing his wife and children while in a fit of madness caused by the goddess Hera: see https://www.theoi.com/articles/what-were-the-12-labors-of-hercules/). Every time Heracles cut off one of the Hydra's heads, it grew back. Heracles eventually discovered that, if he burned (cauterised) the neck after cutting off the head, it would not grow back. The hydra had one immortal head that Heracles stuck under a huge rock! In the image (from a 5th-century BC vase), Heracles can be seen fighting the hydra. Do the students agree that it could be connected with the octopus?

Figure 20: Heracles and the Hydra of Lerna. Detail from Musée du Louvre, CA 7318. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/AWSS35953_35953_30932512)

Below are two other mythical beasts: (Fig. 22) the Chimaera, a creature with a lion's body and head, a goat's head growing from its back, and a snake as a tail; and (Fig. 23) the Siren, a creature that was half bird, half woman and that lured sailors to their destruction on the rocks with its song. As with the monstrous creatures in the previous subsection, can the students find any possible real-life sources for these? An expansion of this exercise would make for an interesting project. See https://www.theoi.com/greek-mythology/bestiary.html for more examples.

Figure 21: Chimaera (on the right). Detail from J. Paul Getty Museum 85.AE.121. Public domain.

Figure 22: Siren. Detail from London, British Museum F250. © Trustees of the British Museum.

2.4 Food in the ancient world

This subsection invites the students to think about the modern conveniences and variety of food that we often take for granted. It also asks the students to think about and become aware of their own eating habits, thereby connecting with the 'responsible' wellness indicator.

Task 1: Food in ancient Greece

As social events, eating and drinking were very important to the Greeks – Zeus, the king of the gods, was the god of hospitality! By modern standards, the ancient Greek diet was quite plain and monotonous. It included staples such as barley/wheat (used for bread and porridge), olives, fish and seasonal fruit and vegetables. Meat was mostly limited to festivals as it was expensive. Food was prepared out of doors in the summer (on a wood fire or charcoal grill) and indoors (on a brazier) during winter. The Greeks drank water (collected from a public fountain), but their favourite drink was wine, which was generally diluted with water – this was a very important part of the meal. The absence of wine, or the use of undiluted wine, was the mark of a barbarian (i.e. someone who was not Greek)! Authors such as Diodorus Siculus, Strabo, and Tacitus would have classed the population of ancient Ireland as barbarians (see Section 2.2).

Step 1. Read/write out the following and ask the students: Which are meant to taste good and which are meant to be a cure for something!?

(i) Honey-water, fresh mead and vinegar (Athenaeus, *Deipnosophistae* 2.59)
(ii) Onions in wine (Homer, *Iliad* 11.630)
(iii) Wine, grated goat's cheese and white barley meal. (Homer, *Iliad* 11.638–41)
(iv) Boiled cabbage with oil (Athenaeus, *Deipnosophistae* 2.70)

(i) is to be drank if you mistakenly eat dangerous inedible mushrooms! The rest are to be eaten…

Step 2. Explain to the students that, much like today, the main meals in ancient Greece were:

(i) breakfast (often pieces of barley or wheat cake soaked in wine)
(ii) light lunch (often barley/wheat cake with some seasoning)
(iii) main meal

Are there similarities between our own diet today and the typical breakfast and lunch in ancient Greece?

Is there anything very different?

Ask the students to write down, whether in groups or individually, everything that they ate the previous day – do the students think their own diet or that of the ancient Greeks is healthier?

Step 3. Set the students the following challenge (best done in groups): using their imagination, create a breakfast, lunch and main meal using only the following

ingredients (and without the use of electricity or gas).The students can add up to three additional ingredient that they think would have been available in the ancient world.

Figs	Onions	Cheese
Raisins	Lentils	Fish
Wheat	Grapes	Garlic

Step 4. Ask the different groups to present their menus to the class. The students can vote for the most delicious meal!

What did you find difficult or easy about this task?

Is the absence of modern conveniences, such as ovens and electricity, a bigger problem than the relatively limited nature of the ingredients available?

Step 5. Still in their groups, ask the students to decide on their favourite meals – would it be possible to reproduce this meal using only foods that you can grow or to which you have very easy access?

Task 2: Food in ancient Rome

Similarly to ancient Greece, the Romans ate three meals a day. Their meals included, for example, grains, fresh fruit and vegetables, fish and meat. At lavish parties, some of the ingredients were a little strange, involving animals and fish that few people, if anyone, would eat today.

Step 1. Read out the following list of strange dishes to the students, and ask them whether they are real or made up:

(i) Dormice rolled in honey and poppy-seeds
(ii) Flamingo, especially the tongue
(iii) Jellyfish omelette
(iv) Dolphin meatballs
(v) Roast giraffe

Note

Step 2 below needs access to a kitchen, for example in a Home Economics room, and ingredients. This would work well as collaborative teaching or as a project idea for students with access to the above at home.

They are all real! But, these dishes would not have been very common or eaten by most people.

Would we eat any of these animals/fish today? Why not?

Why would such rare animals be offered at lavish parties? Was this a way of showing wealth?

Are there any ways in which we today 'show off' using food?

Step 2. Some simple recipes from ancient Rome are still relatively easily produced today. Below are two recipes which the students can try.

1. Pancakes with milk

Ingredients:
8 egg
600ml milk
100ml oil
a little bit of honey
a little bit of ground pepper

Method:
1. Mix eggs, milk and oil until you have a pancake dough.
2. Fry in a pan and serve topped with honey and a little pepper.

Source (and measurements created by):
https://www.cs.cmu.edu/~mjw/recipes/ethnic/ancient-rome/index.html#15

Ancient Source: Apicius 7.13.8

2. Rolls

Ingredients:
500g wheat flour
300ml grape juice
2 tbsp anise seeds
2 tbsp cumin seeds
100g lard
50g grated cheese
ca. 20 bay leaves

Method:
1. To the flour, add anise and cumin seeds, the lard and cheese.
2. Work it together until you have a reasonable dough.
3. Form rolls, then put one bay leaf under each of them.
4. Bake 30–35 minutes at 180°C.

Source, with some modifications (and measurements created by):
https://www.cs.cmu.edu/~mjw/recipes/ethnic/ancient-rome/index.html#23

Ancient source: Cato, *De Agricultura* 121

2.5 Sport in the ancient world

Stephanitic Games

Stephanos (στέφανος) = 'crown'.

In ancient Greece, there were four Stephanitic Games, which rotated yearly. These were held at religious sanctuaries and had crowns of leaves as prizes:

(i) Olympia (Olympian Games, sacred to Zeus, established 776 BC, but possibly as late as 700 BC) = Olive crown

(ii) Delphi (Pythian Games, sacred to Apollo, established c. 586 BC) = Laurel crown

(iii) Isthmia (Isthmian Games, sacred to Poseidon, established c. 580 BC) = Pine crown

(iv) Nemea (Nemean Games, sacred to Zeus, established c. 573 BC) = Celery crown

Vocabulary

agōn (ἀγών) = contest (this is where we get the word 'agony' from)

gumnos (γυμνός) = naked (many sports were performed completely naked. This is where we get the word 'gym' from!)

athleuō (ἀθλεύω) = I contend for a prize (this is where we get the word 'athletics' from)

Sport and exercise were very important aspects of life in the ancient world, and they also provided means of creating identity and cohesion among people. This is especially evident in the Greek Olympic Games and the gladiatorial games in the Roman arena.

Task 1: Olympic Games

The Greeks believed that the Olympic Games were first established in 776 BC. They were held at the sanctuary of Olympia in Greece, and dedicated to Zeus, the king of the gods. As with the modern Olympics, the Games were held every four years. The Olympic Games were open to free Greek males, and, therefore, excluded women, non-Greeks and slaves.

Step 1. In groups, ask the students to write down as many events as they can think of in the modern Olympics.

Step 2. Write the results on the board and ask the students to decide which ones were unlikely to have been performed at the ancient Olympics. Ask them to explain their answers and, if everyone agrees, draw a line through that particular event.

Step 3. In their groups, ask the students to now think about the ancient Olympics and about what events may have occurred then that we do not have today. Discuss their reasons for picking these events and put them on the board.

Step 4. Go through the PowerPoint of events with the students (this is not an exhaustive list of the events but gives the most popular ones). **Note:** the images of the events contain nudity.

For each event, discuss whether the students are surprised by its inclusion, whether because it is unusual or because they did not realise the event dated back so far.

Do you find it unusual that only men could compete?

Do you find it unusual that music was part of some competitions?

Expand the lesson / project ideas

Women were excluded from the Olympic Games, but there is evidence from the 2nd century AD that they had their own version, called the Heraean Games (named after Hera, the queen of the gods). This festival also took place every four years and participation was limited to unmarried young women.

> The [Heraea] games consist of foot-races for maidens. These are not all of the same age. The first to run are the youngest; after them come the next in age, and the last to run are the oldest of the maidens. They run in the following way: their hair hangs down, a tunic reaches to a little above the knee, and they bare the right shoulder as far as the breast. These too have the Olympic stadium reserved for their games, but the course of the stadium is shortened for them by about one-sixth of its length. To the winning maidens they give crowns of olive and a portion of the cow sacrificed to Hera. They may also dedicate statues with their names inscribed upon them. Those who administer to the Sixteen [those responsible for the Heraea] are, like the presidents of the games, married women.
>
> Pausanias, *Description of Greece* 5.16 (trans. W.H.S. Jones [Loeb Classical Library])

Figure 23: Bronze statuette of Running Girl. c. 520-500 BCE. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/LESSING_ART_10311440209

This image is of a bronze statuette from ancient Sparta, which is commonly referred to as the 'Running Girl', and dates to c. 520–500 BC.

Compare and contrast this statue to the description the clothing in the passage above.

Is there anything else the girl could be doing aside from running? Dancing, maybe?

If she is dancing, is this also a way to express athletic prowess?

Pausanias tells us that the foot race is shorter for men than women. Do similar things happen in sport today? Do you agree with such practices?

Task 2: Gladiatorial Games in the Roman world

Gladiators were men and women who fought other gladiators or animals in arenas (most famously the Colosseum) throughout the Roman world for the sake of entertainment. Most gladiators were slaves, but some were people who freely volunteered to take part. The popularity of the games is evident in their frequent depiction in art and graffiti. Gladiatorial games were very violent and often resulted in death. Exotic animals were frequently slaughtered in the arena.

Vocabulary

'Gladiator' comes from *gladius*, the Latin word for 'sword'

'Colosseum' comes from *colosseus*, the Latin word for 'gigantic'

Figure 24: Terracotta statuette of a gladiator, 1st–2nd century AD. Metropolitan Museum of Art, 10.210.78. Public domain

Step 1. Ask the students to discuss in groups what they know about Gladiatorial Games in the Roman world. Put their contributions on the board and ask them where they came across this information.

Step 2. Ask the students, still in their groups, to consider whether we today have any similar entertainments (e.g. video games, cage fighting, World Wrestling Federation).

Step 3. Discuss with the students the morality and attraction of violent games. Some possible questions and topics are included below.

If Gladiatorial Games made a comeback, would you attend, and why?

If it were guaranteed that nobody would die in the arena, would this change your opinion?

If we remove the possibility of death and the use of slaves, are Gladiatorial Games much different from modern violent sports, such as the Ultimate Fighting Championship?

Do you consider sport an effective way of bringing people together?

Some Gladiatorial Games recreated battles between Rome and her enemies (with Rome winning, of course) – do you consider this effective? Do we do anything similar today ourselves?

Expand the lesson / project ideas

The Gladiatorial Games have a lot to teach us about our own relationship with violent spectacles (as discussed above), but also about the use of spectacle to appease the population. An interesting project would be to examine large-scale public events as a means of keeping a given population happy or promoting something.

Collaborative teaching

Figure 25: An actor, holding a mask, is crowned by the goddess Nike. Detail from London, British Museum F163. © The Trustees of the British Museum.

This subsection ties in very well with both Physical Education and Art. As a collaborative project, you could recreate some of the events of the Olympic Games (ignoring the exclusion of women and non-Greek speakers!). A particularly interesting event would be to ask students to make fake armour to wear in the recreation of the Hoplidromos (footrace in full armour)! For prizes, ask the students to make crowns, from whatever tree/plant they think most appropriate. The image above gives an indication of what the crowns looked like. In this image, Nike (the goddess of victory) crowns a successful actor holding a mask.

SECTION 3

Knowledge and advancements in the ancient world

This section examines knowledge and advancements in the ancient world, both to introduce students to ancient ways of seeing the world and to lead them to question how aspects of the world that we take for granted today have roots in ancient times. This section, therefore, builds on the previous section in terms of encouraging students to think of the word around them and how we today fit into global history and have links with different times and people.

This section has five subsections that consider knowledge and advancements in broad terms:

3.1 STEM in the ancient world
3.2 Mechanisms in the ancient world
3.3 Art and sculpture in the ancient world
3.4 Medicine in the ancient world
3.5 Wellbeing in the ancient world

Collaborative teaching

This section has a lot of potential for collaborative teaching as it deals with Science, Maths, Art, Biology and Wellness. Collaboration would be particularly useful for projects as the expertise of the individual teachers would allow the students to delve deeper into various topics.

Indicators of Wellbeing

Subsection 3.5 ties in with the 'responsible' wellness indicator as it asks students to reflect on their own wellness and their attitudes towards exercise and their mental health.

3.1 STEM in the ancient world

Science, technology, engineering and mathematics today stand on the shoulders of figures from the ancient world. In this subsection, we use a table quiz to introduce students to the figures and nature of STEM in the ancient world.

Before jumping in, have a broad discussion on the topic with the students. The following are some possible discussion points:

Are there any subjects that you automatically connect with the ancient world? Philosophy? Maths? Architecture?

Does anyone recognise the names Aristotle, Plato or Pythagoras? If yes, where have you encountered them?

Do you consider the ancient world to be advanced? Why or why not?

Can you think of any other modern everyday things that we owe to the ancient world? Roads? Sewage systems?

If you have access to a computer and the internet, to introduce students to the idea of ancient advancements show them the famous Monty Python 'What have the Romans ever done for us?' sketch from the *Life of Brian*. Available here: https://youtu.be/MLLMfWmiC0E

Table quiz

The contribution of the ancient world to STEM is vast and complicated, involving many different names and theories. To scratch the surface of this contribution, the table quiz over the page covers some of the more well-known figures, theories, advancements and contributions. Additional information on all of these can easily be found online.

Project ideas

This subsection is full of potential projects! Students can pick any aspect or figure of ancient STEM and create a presentation or poster about them. They could examine the contribution of a figure to the modern world or examine how the Romans made such good cement!

Table Quiz questions (answers on page 46)

Round 1

1. Pythagoras is connected with which subject?
   a. History
   b. Mathematics
   c. Biology

2. Which of these is a famous mathematician and inventor?
   a. Hannibal
   b. Julius Caesar
   c. Archimedes

3. Who is known as the 'father of geometry'?
   a. Homer
   b. Augustus
   c. Euclid

4. Empedocles asserted that there are four natural elements – air, water, earth and?
   a. Wind
   b. Fire
   c. Iron

Round 2

1. The ancient Greeks commonly propped up the roofs of their temples with:
   a. Hope
   b. Brick walls
   c. Columns

2. The earliest example of what was found in a shipwreck off the coast of Antikythera?
   a. Alarm clock
   b. Analogue computer
   c. Camera

3. Which of the following was not used to tell time in the ancient world:
   a. Water clock
   b. Sundial
   c. Wind chime

4. What did the Romans use to channel water across vast distances:
   a. Aqueducts
   b. Roads
   c. Wagons

Round 3

1. The Romans helped perfect which common building material?
   a. Concrete
   b. Bricks
   c. Steel

2. Which of the following aspects of civil engineering are the Romans <u>not</u> famous for?
   a. Sewage system
   b. Roads
   c. Railways

3. Numerals such as I, II, III, IV and V were invented by what people?
   a. Egyptians
   b. Greeks
   c. Romans

4. Alexandria once housed the tallest example of this structure in the world:
   a. Lighthouse
   b. Temple
   c. Pyramid

Round 4

1. Who introduced a new calendar which was based on the solar year?
   a. Alexander the Great
   b. Julius Caesar
   c. Cleopatra

2. Which of the following planets is not named after an ancient god?
   a. Mars
   b. Jupiter
   c. Earth

3. Eratosthenes calculated the circumference of what in the 3rd century BC?
   a. The moon
   b. The earth
   c. His stomach

4. What did Aristotle believe was the centre of the solar system?
   a. The sun
   b. The moon
   c. The earth

Table Quiz answer

Round 1
1. Mathematics
The students may be familiar with the Pythagorean theorem.

2. Archimedes
One of Archimedes' inventions (Archimedes' screw) is mentioned in the next subsection.

3. Euclid
Euclid wrote the *Elements*, a mathematical treatise that has made possible great advancements and discoveries in mathematics.

4. Fire
This was very influential on different subjects, such as philosophy and cosmology.

Round 2
1. Columns
Columns are a fixture of 'Classical' buildings today. Can anybody think of any buildings in Ireland, whether local or otherwise, that have columns?

2. Analogue computer
We will look at this in more detail in the next subsection. The mechanism was used for astrology; for example, it was used to predict eclipses!

3. Wind chime
Water clocks were one of the most common means of telling time for hundreds of years. We examine a simple water clock in the next subsection. Sundials stretch back thousands of years and were used all around the ancient world.

4. Aqueducts
The Roman aqueducts were formidable feats of engineering, and many still exist today. You will find lots of images of Roman aqueducts online, and it would be a good idea to show some to the students to give them an idea of their scale and the work and ingenuity that went into building them.

Round 3
1. Concrete
The Romans made great use of concrete, and many of their magnificent structures remain fully intact today. The Pantheon in Rome has the largest unreinforced concrete dome in the world!

2. Railways
The Romans were famous for their straight roads and their amazing sewage systems. As we will examine in the subsection on medicine, the Roman emphasis on hygiene was one of their greatest contributions to medicine.

3. Romans
We still use these constantly today. They can be easily found online, and it would be interesting to teach the students some of the larger numbers that we do not come across as often (e.g. M for 1,000).

4. Lighthouse
This was one of the seven wonders of the ancient world. Do the students know any of the other six (Hanging Gardens of Babylon, Great Pyramid of Giza, Colossus of Rhodes, Mausoleum at Halicarnassus, Temple of Artemis, Statue of Zeus at Olympia)?

Round 4
1. Julius Caesar
Julius Caesar was a Roman general in the 1st century BC and was an important player in the events that led to the creation of the Roman Empire. He gives his name to the month of July.

2. Earth
Mars was the Roman god of war, and Jupiter was the Roman king of the gods.

3. The earth
We met Eratosthenes previously in Section 2.2!

4. The Earth
It was believed that the sun, other planets, etc. all circled the earth. This was believed for hundreds of years.

3.2 Mechanisms in the ancient world

In groups, ask your students to write down what forms of technology they use most days. Ask them to include 'older' technology such as television, radio, cameras and calculators.

Discuss with the class what life would be like without technology – what activities that we all take for granted would be lost to us?

Task 1: Measuring time

Step 1. Ask the students what time it is. Discuss how they found out the answer – watches? phones? laptops? classroom computer/clock? Ask them to imagine that all these devices are unavailable – how could they tell the time without them?

Step 2. Explain to the class that you are going to play them a piece of music. Without using any technological devices, the students must measure how long, in seconds, you play the music (make sure to have measured this beforehand yourself!). Go around the class and ask how long each student calculated. Put the answers on the board to give a good idea of the range.

Step 3. Put students into groups and ask them to consider how they might more accurately measure time without using modern technology and using only what is available to them in the classroom. Encourage ingenuity here – there are no right or wrong answers!

Step 4. Put the students' plans into action – play a different piece of music and note the groups' answers on the board. Are they more accurate than in Step 2?

What did you find difficult about this task?

Were you surprised by how accurate/inaccurate your measurements were?

Step 5. Explain to the class about water clocks, a very common and simple way of telling and keeping time in the ancient world. You will find information and discussion points on the next page.

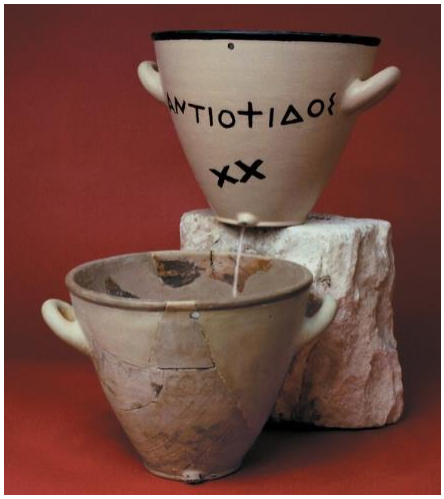


Figure 26: Reconstruction of a simple water clock (http://www.agathe.gr/democracy/the_speakers.html)

Water clocks

Water clocks date back thousands of years and were known all over the ancient world. A water clock measures time through the flow of water into or out of a vessel, whereby the amount of water is then measured.

In Greek, a water clock is known as a *klepsydra* (κλεψύδρα), which means 'water thief'! (*kleptō* (κλέπτω), 'I steal' + *hydōr* (ὕδωρ), 'water')

One of the simplest water clocks was known as an outflow water clock. This involved a vase with a hole near its base which would allow water to flow out if not stoppered. Such water clocks were used, for example, in Athenian courts to measure how long someone was given to speak!

Is this an effective way of measuring time?

Do we still use anything similar today?

Can you think of any potential benefits or problems with using this method?

Can you think of any way of setting an alarm in the morning without using modern technology!?

Task 2: Computers: The Antikythera mechanism

Step 1. Ask the class to discuss when they think the first computer was created.

Step 2. Tell the students about the Antikythera mechanism, either using the information below or the YouTube video: https://www.youtube.com/watch?v=UpLcnAIpVRA.

In 1900, divers off the coast of the island of Antikythera in Greece (located between Crete and mainland Greece) discovered a shipwreck that dated from circa 60 BC. The ship had been sailing from Asia Minor to Rome when it sank. The shipwreck has yielded many important and valuable discoveries, such as jewellery, pottery and bronze statues. But, the most famous discovery is the Antikythera mechanism, of which 82 fragments have been found. Known as the world's first analogue computer, it is now on display in the National Museum in Athens.

The mechanism is very sophisticated and reflects technology developed during the 3rd and/or 2nd centuries BC by drawing on older Near Eastern astronomy from Mesopotamia and Egypt. It tracks the movements of the sun, moon and planets and can predict lunar and solar eclipses within a 12-hour margin of error.

Figure 27: Part of the remains of the Antikythera mechanism (https://commons.wikimedia.org/wiki/File:The_Antikythera_Mechanism_(3471171927).jpg)

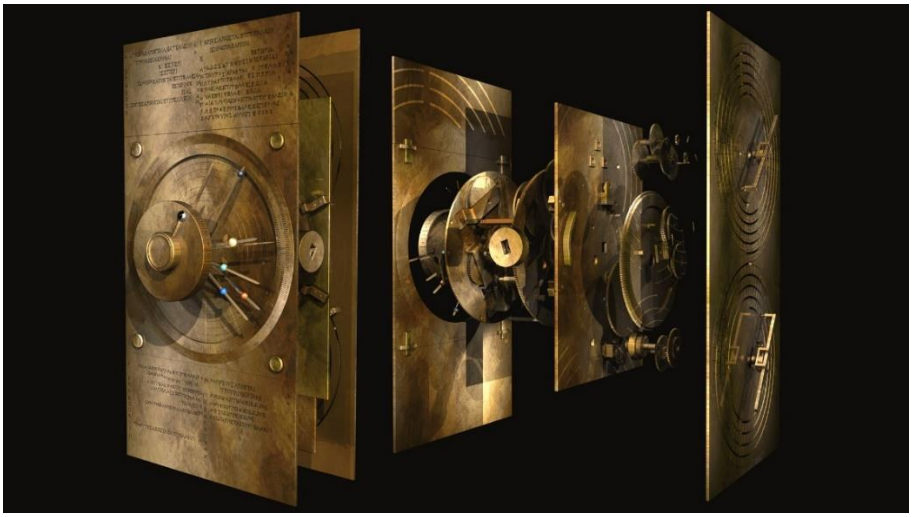


Figure 28: Graphic reconstruction of mechanism split into parts (https://spacecentre.co.uk/blog-post/the-antikythera-mechanism-2000-years-on/)

Are you surprised by how sophisticated the machine is, considering it was made more than 2,000 years ago?

Do you agree that this should be identified as a computer?

Project ideas

There is a lot of information online about the Antikythera Mechanism, and there is much scope for a PowerPoint or poster presentation on how and why it was used.

The students may also like to pick another mechanism from the ancient world, such as the so-called 'Archimedes' Screw' that Archimedes, an ancient Greek mathematician, is credited with creating. This is a machine which can transfer water from a low level to a higher one. The machine is essentially a screw-shaped device within a hollow cylinder and it is still used today. This can be relatively easily re-created (again, a quick Google search will unearth lots of ideas and information), as can the simple outflow water clock. The creation of one or these, or another ancient device, would be an interesting project and could offer a chance of collaboration with other subject areas, such as Art or Metalwork.

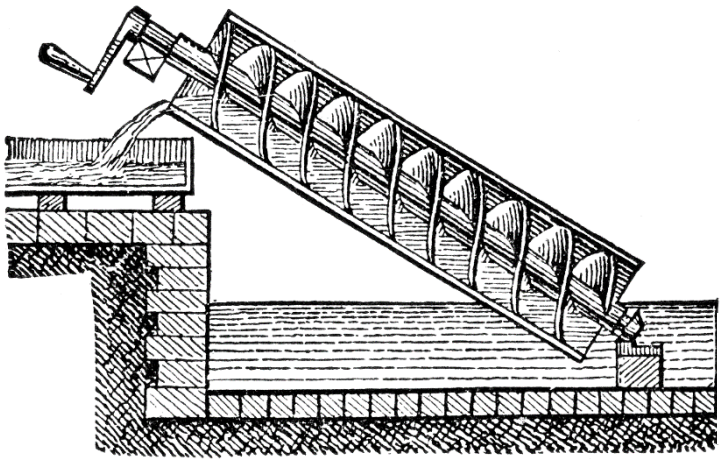


Figure 29: Drawing of an Archimedean Screw in action (https://etc.usf.edu/clipart/15000/15042/archimedean_15042.htm)

3.3 Art and sculpture in the ancient world

The ancient world is famous for its art and sculpture. Some of the most recognisable objects from the ancient world were created by talented artists. In this subsection, we delve into ancient art and sculpture in a very hands-on manner.

Collaborative teaching

This subsection could be co-taught with an art teacher. Art supplies are needed to get the most out of this subsection.

Task 1: Ancient Greek pottery

The ancient Greeks used various types of pots and vases to hold, for example, their food, wine, water and olive oil. Often, these pots were very richly decorated by talented artists, who depicted scenes of both daily life and mythology. The earliest pottery to use human figures in Greece dates to the 8th century BC. This is known as Geometric pottery. This developed into 'black-figure' pottery (figures were rendered using black paint) and, later, 'red-figure' pottery (black was used to outline the figures, who took on the 'red' colour of the pottery).

Step 1. Using the accompanying PowerPoint, take the students through these three styles, stopping for discussion along the way.

Geometric art

Geometric art dates to the 8th century BC in ancient Greece and is so called because of the lines and shapes used for decoration. When humans and animals were depicted on such pottery, they were rendered in a largely unrealistic and simplified style. The most common themes for such images were funerals and battles. These remained popular in ancient Greek pottery as the painting styles developed.

Figure 30: A funerary scene, with a body on a bier (centre), a mourner on either side, and a goat beneath the bier. Detail from London, British Museum 1912,0522.1 © The Trustees of the British Museum.

Do you find the emphasis on funerals and battle unusual?

If you had to depict just two themes to show the concerns of modern society, what would you choose?

What aspects of Geometric pottery do you like or dislike, and why?

Black-figure pottery

Black-figure pottery was most common from the 7th to the 5th century BC in Greece. The style of painting on this pottery was far more naturalistic, for the most part, than on Geometric pottery. The images of black-figure pottery are often mythological and include images of the gods and great heroes. For example, the vase to the right depicts the two Greek heroes Achilles and Ajax taking a break from the fighting during the Trojan War to play a game of dice! This vase was illustrated by a famous artist named Exekias in the 6th century BC.

Figure 31: Ajax and Achilles play a boardgame. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/AWSS35953_35953_31683789

In what ways has vase painting developed from the Geometric to the black-figure style?

In what ways is it naturalistic, and in what ways is it not?

Red-figure pottery

The red-figure style developed a little after and in conjunction with the black-figure style, in the second half of the 6th century BC, and remained popular until the 3rd century BC. The themes of the illustrations remained largely the same, but there was another leap forward in the naturalism of the depiction.

Figure 32: Two warriors and a horse on a red-figure Greek vase. London, British Museum E253. Photo © The Trustees of the British Museum.

Compare the figures on the vase above to those on the Geometric vase. Which do you prefer, and why?

Ask each student to pick a favourite from the three styles and explain their choice.

Step 2. Using pieces of pottery (terracotta flowerpots are useful for this), ask the students to create an illustration in one of the three styles. They can either reproduce an ancient topic or depict a modern scene. This will help students develop an appreciation of how difficult it is to make intricate drawings!

Expand the lesson

The illustrations on the vases tell a story, but this may not always be obvious to us today. Thankfully, a fantastic project, named the Panoply Vase Animation Project (created and run by Dr Sonya Nevin and Steve Simons), animates the illustrations on vases, giving us possible storylines for what is happening. The students might especially like to see the game of dice from our black-figure example in action: http://www.panoply.org.uk/clash-of-the-dicers.html

Task 2: Roman relief sculpture

Rome today is still full of the great artistic achievements of the ancient Romans. The Romans adopted and adapted styles from all over the known world, for example from Greece and Egypt, to produce, for instance, sculptures, statues, pottery, bronze objects, mosaics and gems. In this task, we will look at relief sculpture (whereby the sculpture projects from, but remains attached to, the background). This can be found on some of the most recognisable artefacts from ancient Rome.

Trajan's Column

Trajan's Column in Rome has wrapped all around it relief sculpture which tells the story of Emperor Trajan's victory in the Dacian Wars. The examples on the following page indicate how intricate this sculpture was.

Figure 33: Trajan's Column, full view from the south, with Santissimo Nome di Maria in the background. Completed AD 113. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/SS7729519_7729519_11926679

Figure 34: Trajan's Column: detail of lower registers showing the river god Danuvius and legionaries on campaign against the Dacians. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/AIC_980036.

Figure 35: Trajan's Column: detail of spiral 5, showing Roman troops landing for the second campaign against the Dacians. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/SCALA_ARCHIVES_10310840429.

How long do you think it would have taken to carve this column?

Do you think it an effective means of displaying a victory?

Can you think of anything similar in the modern world, whether in Ireland or elsewhere?

Ara Pacis

The Ara Pacis (Altar of Peace) is an altar that was built by the ancient Romans and dedicated to Pax, the goddess of peace. The altar is covered in rich relief sculpture. The altar was removed from its location (where it was being damaged by the environment) and reassembled in the Museum of the Ara Pacis in Rome, where it can be seen today.

Figure 36: Ara Pacis. Main construction in 14 BC. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/ASITESPHOTOIG_10312731378

Step 1. Go through the images on the PowerPoint to give a sense of the complexity of the relief sculpture on the altar.

Do you know of any modern-day public art that commemorates or is dedicated to peace?

Is public art an effective means of spreading a message of peace?

Step 2. Using modelling clay, ask the students to make a relief sculpture that conveys a message of peace. The students should feel free to use either ancient or modern symbols of peace.

Project ideas

The practical hands-on aspects of this subsection can be expanded into individual or group projects. For example, set a theme, such as sport, celebration, peace or war, and ask the students to produce a piece of 'ancient' art on this theme, using, for example, vase painting, relief sculpture or mosaics (see Section 1.2 for mosaics in Ancient Cyprus).

3.4 Medicine in the ancient world

Medicine and illness were considered in very different ways in the ancient world than today, but, without the advancements of early figures such as Hippocrates and Galen, modern medicine might look very different. In this subsection, we look at three aspects of medicine and illness in the ancient world, concentrating on the early Greeks' understanding of illness and cures coming directly from the gods; Hippocrates and his advancements in medicine; and the Roman emphasis on hygiene – this is not a comprehensive overview of medicine in the ancient world but a snapshot of three important elements of an enormous tapestry.

Task 1

Step 1. Break the students into groups. Tell them to imagine they have had a very bad headache for the past three days. Ask them to discuss among themselves how they would go about curing this headache. Discuss the students' plans – how many of them depend on modern medicine and figures of medicine, such as doctors or pharmacists?

Step 2. Ask the students to now imagine all access to modern medicine is gone. Ask them to consider which of the following would offer the best cure for their headache:

1. Write down the following incantation/magic spell: 'Flee, pain in the head, vanish and flee under a rock.'
2. Procure the corner of a sheet used to wrap a dead body
3. Tie the skin of the head of a hyena around your head
4. Kiss a donkey

Step 3. All the above are actual cures people have attempted (do not try these at home!). Three come from the ancient world, and one can be found in Irish folklore – can the students guess which one is Irish? It is no. 2!

Step 4. Discuss with the students how such 'cures' may have emerged. If all else failed, would the students be willing to try any of them?

Task 2

Step 1. Ask the students to read through the following passage from Homer's *Iliad.* During the Trojan War (the great mythical battle between the Greeks and the Trojans), the Greeks angered the god Apollo, who was famed as the god of archery, healing and disease, among many other things! In response he sends a plague to the Greek army. This is described by Homer using the metaphor of Apollo shooting arrows among them.

> Down from the peaks of Olympus he strode, angry at heart, with his bow and covered quiver on his shoulders. The arrows rattled on the shoulders of the angry god as he moved; and his coming was like the night. Then he sat down apart from the ships and let fly an arrow; terrible was the twang of the silver bow. The mules he attacked first and the swift dogs, but then on the men themselves he let fly his stinging arrows, and struck; and ever did the pyres of the dead burn thick. (Homer, *Iliad* 1.44–52; trans. A.T. Murray [Loeb Classical Library])

In this passage, we can see how early Greeks associated sickness directly with the gods - in a time of very limited understanding of illness, does it make sense? Note that the gods of the ancient world were often cruel and treated mortals badly.

Do we still today attribute illness and/or cures to God? If so, do we consider this irrational?

Task 3

Step 1. The Greeks gradually began to think of illness as something separate to the gods. A famous figure in this is Hippocrates (have the students heard of the Hippocratic Oath?). Hippocrates believed that the human body contained four 'humours', and imbalance between these humours created illness. The humours, some of which might sound familiar, are:

1. Sanguine – blood (responsible for courage, hope and love)
2. Choleric – yellow bile (associated with bad temper)
3. Melancholic – black bile (too much leads to sleeplessness and irritation)
4. Phlegmatic – phlegm (responsible for rationality; too much dulls the emotions)

Do you recognise any of these humours?

Do you find this a more logical approach to illness than associating it with the gods?

Step 2. Ask the students to read through the description of the plague that hit Athens in the 5th century BC by Thucydides (who contracted the plague and survived!).

> [B]ut suddenly and while in good health, men were seized first with intense heat of the head, and redness and inflammation of the eyes, and the parts inside the mouth, both the throat and the tongue, immediately became blood-red and exhaled an unnatural and fetid breath. In the next stage sneezing and hoarseness came on, and in a short time the disorder descended to the chest, attended by severe coughing. And when it settled in the stomach, that was upset, and vomits of bile of every kind named by physicians ensued, these also attended by great distress; and in most cases ineffectual retching followed producing violent convulsions, which sometimes abated directly, sometimes not until long afterwards. Externally, the body was not so very warm to the touch; it was not pale, but reddish, livid, and breaking out in small blisters and ulcers. But internally it was consumed by such a heat that the patients could not bear to have on them the lightest coverings or linen sheets, but wanted to be quite uncovered and would have liked best to throw themselves into cold water—indeed many of those who were not looked after did throw themselves into cisterns—so tormented were they by thirst which could not be quenched; and it was all the same whether they drank much or little… (Thucydides 2.49; trans. C.F. Smith [Loeb Classical Library])

Ask the students to think about this plague in terms of Hippocrates' humours – which of the humours could cause such an illness?

Without modern medicine, what could the Greeks have done to prevent the spread of the plague?

Task 4

Perhaps Rome's greatest contribution to medicine was…hygiene! The Romans are famous for their sewage system and their baths (also known as thermae) – communal washing facilities that are found all over the Roman Empire, including in the UK (Bath in Somerset in the UK is named after the Roman baths there!). The baths were divided into different rooms, principally the tepidarium (warm room), the caldarium (hot room) and the frigidarium (cold room), and they were used for both bathing and socialising.

Baths of Caracalla: Virtual tour

To give students an idea of how large and luxurious the Roman baths could be (but, of course, were not always), show them a virtual reconstruction of the Baths of Caracalla in Rome. There were built in the 3rd century AD, and the ruins are still visible today. You can find virtual reconstructions on YouTube; for example, at: https://www.youtube.com/watch?v=ejxVEbOba2g

What do you think hygiene means?

What types of illness or diseases could be prevented by basic hygiene?

Based on what you know about the Romans, do you think it likely they were hygienic? Why?

In what ways could public bathing be helpful to society? Does it have a helpful social aspect?

Do we have anything similar to the public baths in the modern world? If yes, do they serve the same functions?

Project ideas

Students could expand on one of the topics above – a study of one of the bath complexes from the Roman world, for example, would work very well as a PowerPoint presentation or poster explaining the layout and workings of the complex. Or, students may like to examine in more detail a figure relating to medicine, such as Asclepius, the god of medicine in Greek mythology.

3.5 Wellbeing in the ancient world

Juvenal (a 1st/2nd-century AD author) stated, 'You should pray for a healthy mind in a healthy body' (*Satires* 10.356). This declaration is particularly applicable today as we strive for wellness in body and mind in a sometimes turbulent world. Perhaps the most important figure in terms of what the ancient world can tell us about holistic wellbeing is Galen, who espoused the need for balance in body and mind. Galen stressed the importance of hygiene and exercise, and of six external factors (which he called the 'non-naturals'), over which a person can exert control (or, at least, these six factors are often attributed to Galen). These six factors (listed below) should be used in balance and moderation – not too much and not too little! For more information, see, for example, https://www.youtube.com/watch?v=qLH_ZGE3Gno, and Berryman, J. 'The art of medicine: Motion and Rest: Galen on exercise and health'. *The Lancet*, 2012, 210–11.

Galen

Galen (c. AD 129–210) was a physician and philosopher in the Roman Empire during the 2nd and 3rd centuries AD. He was born and educated in Pergamum, in modern-day Turkey.

Figure 37: Engraving: 'portrait' of Galen, head and. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/24962327

Galen was a physician to Roman gladiators and of the Imperial court. He was hugely influential on medicine and medical theory for hundreds of years.

Step1. Take the students through the six factors listed below, using the discussion topics as you go to encourage the students to consider their own practices for looking after their health.

1. Air and environment

What could come under this heading? Seasons? Climate? Pollution? Where you live?

Is this a large factor for us today?

What would you consider to be a healthy environment? Do we have this in Ireland?

Is such an environment possible for everyone or just for some people?

2. Eating and drinking

Is eating and drinking fully under our control, or can it be affected by our environment, access to money, etc.?

What do you consider to be a healthy diet?

Possible task: split students into groups and ask them to create a healthy, but feasible, menu for a teenager living in Ireland. Discuss the menu – what makes it healthy?

3. Exercise

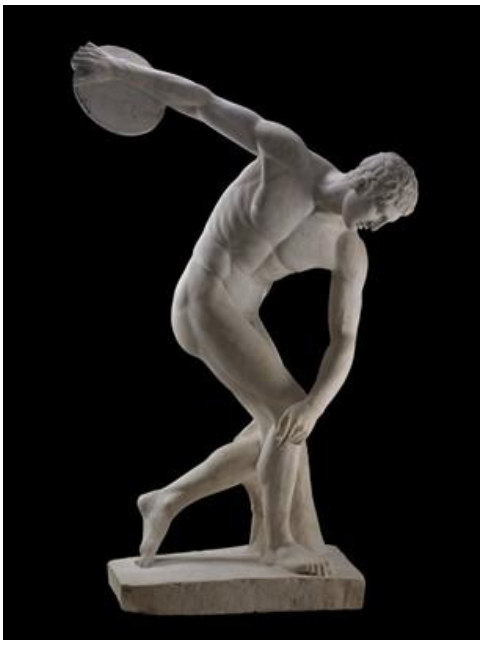
What do you consider counts as exercise? Do you count walking to school or performing household chores?

What would you consider to be an excess of exercise?

What do you consider to be an ideal amount of exercise?

Do you think exercise is connected purely to physical health, or does it also help with mental health? In what way?

Are our methods of exercise likely to be different to those in the ancient world? In what way?



Greek gymnasia

An ancient Greek gymnasium was where people trained for different sports, usually to compete in competitions (see Section 2.5). Only men could train in the gymnasium, and training was performed in the nude (can you think of any reason for this?). Gymnasia were not solely for physical training, however – they were also places for intellectual discussion, with philosophers holding public talks there.

Do you think gymnasia today would be fitting places for learning and discussion?

Figure 38: Roman marble copy of the Discobolus (originally a 5th-century BC Greek bronze statue by Myron). London, British Museum 1805,0703.43. © The Trustees of the British Museum.

4. Sleeping and waking

Go around the class and ask how many hours the students sleep on average a night. Is it consistent?

Do you believe you can have too much sleep?

Do you think sleep is connected with wellbeing?

Do you think people in the ancient world had the same sleep patterns as we do today? Why?

Would people in the ancient world need to get up earlier or later than we generally do today? Why? Think of the need to work in daylight, etc.

5. Filling and emptying

Ridding ourselves of unwanted products happens in the expected fashion! But, it can also involve, for example, sweating. Do you consider sweating to be a route towards wellness?

Discuss Roman public toilets (below) – in what ways were they hygienic and very unhygienic?

Roman toilets

The Romans were masters of sewage systems and, as discussed in the previous section on medicine, developed very helpful hygienic practices, but their public toilets would have been fairly grim affairs (although often beautifully decorated!). Water would run beneath a row of holes (as you can see in the image) to wash away everything. As there was no toilet paper, often a natural sponge on a stick was used and then washed and left for the next person!

Figure 39: Roman toilets in Ostia (https://commons.wikimedia.org/wiki/File:Ostia-Toilets.JPG)

6. State of mind

Do you consider emotional wellbeing to be important?

What emotions do you consider to have a negative impact on your wellbeing? Anger? Sadness? Jealousy?

What emotions have a positive impact on your wellbeing?

Do you think there were stresses in the ancient world that would have negatively impacted people's state of mind that we do not have today?

Do we have stresses today that people in the ancient world did not have? Think especially of the stresses that come with modern technology.

Do you have any tips for you peers on maintaining a good state of mind?

Step 2. In 2018, the actor Mark Wahlberg famously revealed his daily routine. Take the students through his routine (below):

2:30am Wake up
2:45am Prayer time
3:15am Breakfast
3:40–5:15am Workout
5:30am Post-workout meal
6:00am Shower
7:30am Golf
8:00am Snack
9:30am Cryo chamber recovery
10:30am Snack
11:00am Family time/meetings/work calls
1:00pm Lunch
2:00pm Meetings/work calls
3:00pm Pick up kids from school
3:30pm Snack
4:00pm Workout #2
5:00pm Shower
5:30pm Dinner/family time
7:30pm Bed

Source: https://www.bbc.com/news/entertainment-arts-45497348 (Accessed 7/4/20)

Does this routine work in relation to Galen's six necessary activities?

Does the routine display balance in the six activities?

Do you consider this routine achievable? Why?

Step 3. Split the students into groups. Using Galen's six necessary activities, create an achievable weekday routine for a teenager attending school, trying as much as possible to find balance in all the activities.

Step 4. Go through the students' various plans. Ask if this encourages the students to alter their own daily routine.

Project idea

Create a plan (as in Step 3 above) incorporating Galen's six activities. Follow this for, for example, two weeks and chart your progress. What works and what does not? Do you feel healthier and more well rested? Do you have a greater understanding of your health as something to be taken care of through different means?

SECTION 4

The past in the present

This section asks students to consider the relationship between the ancient world and our own. Students will examine the remnants and reminders of the ancient world in our own environment and consider how we adopt and adapt them to our own purposes. This section comprises five subsections to choose from:

4.1 Keeping ancient languages alive – Greek and Latin
4.2 The ethics of artefacts in museums
4.3 The past in art
4.4 The past in our expressions
4.5 The past in our political systems

The aim of this section is to give students an appreciation of the influence the past still exerts in our lives, in our language, literature, art and understanding of our place in the world, thereby further developing aspects of Indicators of Wellbeing already addressed in previous subsections.

Fieldtrips

This section includes ideas for fieldtrips and can be altered to suit what is available in your own area. Local architecture and galleries may have a lot of Classical inspired examples to study.

If it is possible for your students to travel to UCD in Dublin, the UCD Classics Museum is a great resource for thinking about and even handling museum artefacts. See https://www.ucd.ie/classics/about/classicalmuseum/

Languages

The language subsection does not call for any prior knowledge, on the part of either the students or the teacher, and is intended only as an initial step in understanding the impact of ancient Greek and Latin on English and many other languages.

If you have students who have languages other than English, encourage them to find crossover with these languages, if possible, and share them with the other students.

4.1 Keeping ancient languages alive – Greek and Latin

Ancient Greek

Today, when we talk about 'Ancient Greek', we primarily mean 'Attic Greek' (Attica = Athens and the greater Athens area). This is the Greek that was spoken in the 5th and 4th centuries BC by great figures of history, literature and philosophy, such as Sophocles, Thucydides, Plato and Euripides. Ancient Greek can initially look a bit frightening as its alphabet of 24 letters looks very different to the English alphabet. But, most Greek letters can be easily converted into a recognisable English equivalent! On the next page, you will find a grid with the Greek letters in both upper and lowercase, the name of each letter and the nearest English equivalent in terms of sound.

Task 1

Step 1. Hand out a copy of the Greek alphabet on the next page to each student.

Step 2. Ask the students to read through the letters and see if they recognise any of them. Discuss where they recognise them from – mathematics? science? geography? university fraternities and sororities?

Step 3. Go through the pronunciation of the letters. Discuss which ones are and are not familiar. Which ones are the most difficult to pronounce? (If you are uncomfortable with this step, you can skip it.)

Step 4. Ask the students to practise writing the letters, both upper and lowercase. In ancient Greece, inscriptions would have been written all in uppercase and without spaces between the words!

Step 5. Hand out a copy of Exercises 1 and 2 (on page 65)

Exercise 1: Using the chart of the Greek alphabet, change the list of English words into Greek letter by letter: e.g. Athēna = Αθηνα

Exercise 2: Using the chart of the Greek alphabet, change the list of Greek words into English letter by letter: e.g. Αρτεμις = Artemis

Discuss with the students what words they recognise.

Most letters can be changed directly from English to Greek and vice versa (this is called transliteration), using the chart on the next page, e.g. a = α

Some letters are a little more difficult, but the following will help:

English to Greek:	**Greek to English:**
c or k = κ	γγ = ng
ch or kh = χ	ζ = z or sd
ps = ψ	η = ē
th = θ	ω = ō
y or u = υ	

The ancient Greek alphabet

Greek Letter	Name	English equivalent
Α α	Alpha	a
Β β	Beta	b
Γ γ	Gamma	g (got; not germ)
Δ δ	Delta	d
Ε ε	Epsilon	e (pet)
Ζ ζ	Zeta	sd (wisdom)
Η η	Eta	hair
Θ θ	Theta	th
Ι ι	Iota	i
Κ κ	Kappa	k
Λ λ	Lambda	l
Μ μ	Mu	m
Ν ν	Nu	n
Ξ ξ	Xi	x
Ο ο	Omicron	o (pot)
Π π	Pi	p
Ρ ρ	Rho	r
Σ ς	Sigma	s
Τ τ	Tau	t
Υ υ	Upsilon	u
Φ φ	Phi	ph/f
Χ χ	Chi	cool
Ψ ψ	Psi	ps
Ω ω	Omega	more

Exercise 1

Using the Greek alphabet chart, turn the names of the following four gods into Greek:

Zeus: _____

Poseidōn: _____

Aphroditē: _____

Ares: _____

Note

ē = η
ō = ω
ph = φ
y =υ

Do you recognise any of these gods? Do you know anything about them?

Exercise 2

'Decode' these Greek names and words, changing from Greek to English. How many of these words do you recognise? Can you guess what they mean?

1. Ἀλέξανδρος _____
2. δημοκρατία _____
3. μοναρχία _____
4. ὀλιγαρχία _____
5. πόλις _____
6. πολιτεία _____
7. βάρβαρος _____
8. γένος _____
9. δραματικός _____
10. θέατρον _____
11. θεός _____
12. μέγας _____
13. μικρός _____
14. μήτηρ _____
15. μηχανή _____
16. μοῦσα _____
17. ξένος _____
18. πατήρ _____
19. φιλοσοφία _____
20. σοφία _____

Note

ζ = z or sd
η = ē
θ = th
κ = c or k
υ = y or u
φ = ph
χ = ch or kh
ψ = ps
ω = ō

Answer key for Exercise 1

Zeus: Ζευς

Poseidōn: Ποσειδων

Aphroditē: Αφροδιτη

Ares: Αρες

Answer key for Exercise 2

1. Ἀλέξανδρος / *Alexandros* = Alexander ('leader of men')
2. δημοκρατία / *dēmokratia* = democracy ('people power')
3. μοναρχία / *monarchia* = monarchy ('sole rule')
4. ὀλιγαρχία / *oligarchia* = oligarchy ('rule of the few')
5. πόλις / *polis* = city (think of metropolis or acropolis)
6. πολιτεία / *politeia* = politics
7. βάρβαρος / *barbaros* = barbarian (For the Greeks, a barbarian was anyone who did not speak Greek. They called them barbarians because their language sounded like 'bar-bar' to them!)
8. γένος / *genos* = race/family (think of genes)

9 δραματικός / *dramatikos* = dramatic (related to the verb, 'I do or act' in Greek)

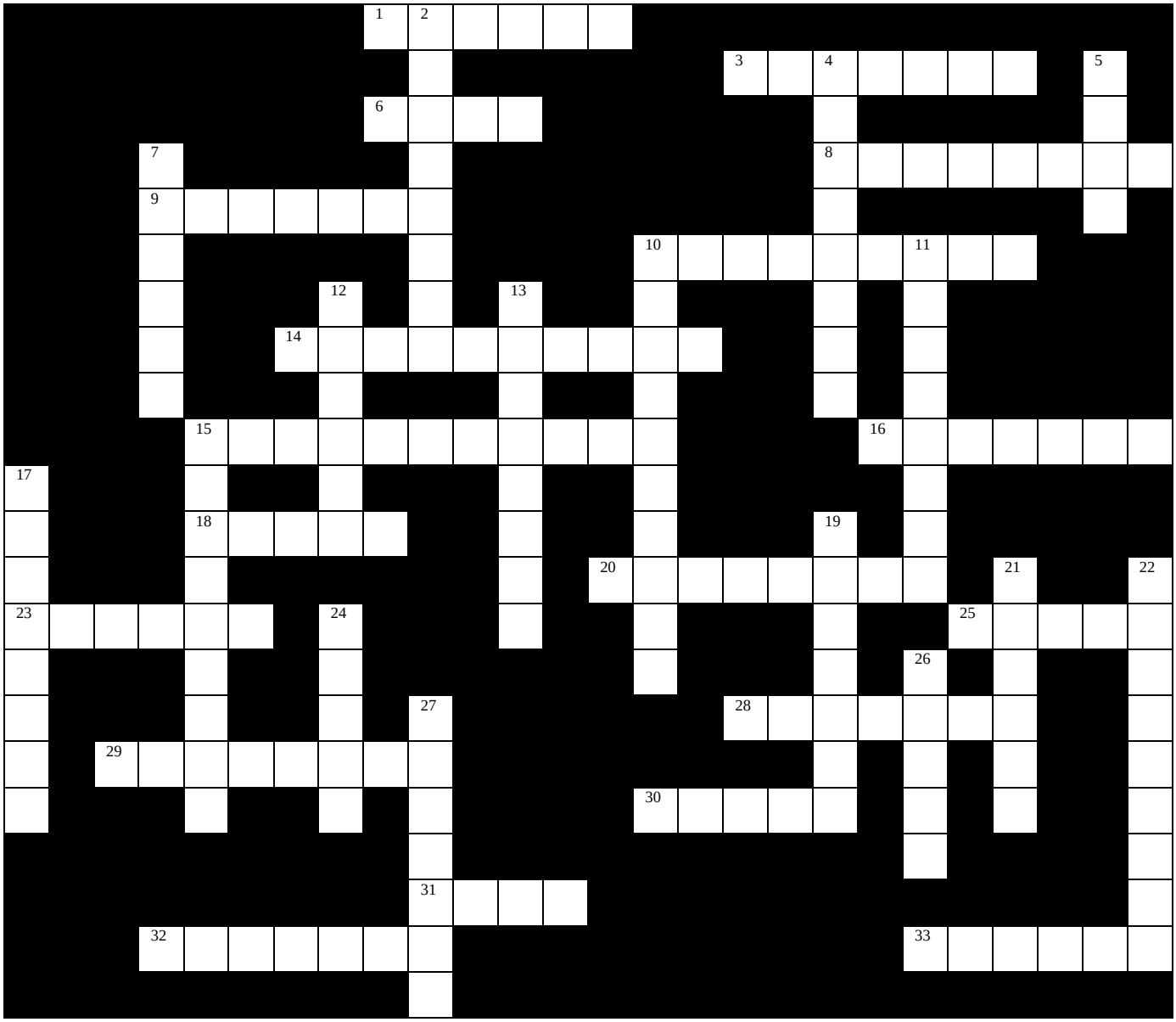
10. θέατρον / *theatron* = theatre (related to the verb 'I watch' in Greek – the theatre is a 'place to watch')
11. θεός / *theos* = god (think theology, monotheistic)
12. μέγας / *megas* = big (think mega!)
13. μικρός / *mikros* = small (think micro!)
14. μήτηρ / *mētēr* = mother (this is one of those words that is similar in so many languages – can the students think of any?)
15. μηχανή / *mēchanē* = machine
16. μοῦσα / *mousa* = muse
17. ξένος / *xenos* = stranger/friend (where we get xenophobia, 'fear of strangers'; 'phobia' comes from the Greek word for 'fear')
18. πατήρ / *patēr* = father
19. φιλοσοφία / *philosophia* = philosophy ('love of wisdom')
20. σοφία / *sophia* = wisdom

Latin

A large amount of English words (and words of other languages) derive directly from Latin. Latin is more familiar to us than Ancient Greek as it has a very recognisable alphabet that we still use today to write in English!

Task 2

Ask the students to fill out the crossword in groups using the questions on the next page (answers are available on page 69). Ask the students to note how many of these connections they knew already. Can they think of any other connected words?



Across

1. Your brother's or sister's son (from *nephos*, 'grandson')

3. Common farm machine (from *trahere*, to drag')

6. If you owe money, you are in _____ (from *debere*, 'I owe')

8. It protects you from the rain (from *umber*, 'shadow')

9. Relating to water (from *acqua*, 'water')

10. Another name for 'enemy' (from *adversus*, 'opposite')

14. Something to watch programmes on (from videre, 'to see')

15. Relating to farming (from *agricola*, 'farmer')

16. One hundred years (from *centum*, 'one hundred')

18. Another word for 'shy' (from *timere*, 'to be afraid of')

20. You take this when you are ill (from *medicus*, 'doctor')

23. You see your reflection in this (from *mirare*, 'to marvel at, admire')

25. Not a consonant, but a _____ (from *vox*, voice)

28. Another word for 'storm' (from *tempestas*, 'season, period of time')

29. Someone who flees from something (from *fugere*, 'to flee/escape')

30. Opposite of rural (from *urbs*, 'city')

31. FE is the chemical symbol for this metal (from *ferrus*)

32. A very large house (from *manere*, 'to remain')

33. Part of a shirt (from *collum*, 'neck')

Down

2. What you do in the gym (from *exercitus*, 'army')

4. Star sign (from *acqua*, water')

5. Summer month named after Julius Caesar

7. A place to gamble (from *casa*, 'home')

10. Another word for 'teenager' (from *adulescens*, 'young man/woman')

11. People watching a play (from *audire*, 'to hear')

12. Star sign (from *geminus*, 'twins')

13. Famous British queen (from *vincere*, 'to conquer')

15. The study of the stars and planets (from *astrum*, 'star')

17. Someone who breaks the law (from *crimen*, 'judgement, offence')

19. You get _____ D from the sun (from *vita*, 'life')

21. You visit this person when ill (from *doctus*, 'taught, shelter')

22. Someone who fought in the Roman Colosseum (from *gladus*, 'sword')

24. He shoots arrows on Valentine's Day (from *cupio*, 'desire, long for')

26. Part of a bicycle (from *pes*, 'lower leg, foot')

27. Part of a room in a house (from *caelum*, 'sky')

Answer key

Across

1. Nephew
3. Tractor
6. Debt
8. Umbrella
9. Aquatic
10. Adversary
14. Television
15. Agriculture
16. Century
18. Timid
20. Medicine
23. Mirror
25. Vowel
28. Tempest
29. Fugitive
30. Urban
31. Iron
32. Mansion
33. Collar

Down

2. Exercise
4. Aquarius
5. July
7. Casino
10. Adolescent
11. Audience
12. Gemini
13. Victoria
15. Astrology
17. Criminal
19. Vitamin
21. Doctor
22. Gladiator
24. Cupid
26. Pedal
27. Ceiling

Project ideas

Recreate an artefact with Ancient Greek or Latin writing. For example, recreate a tombstone like this Roman one with a Latin inscription from the UCD Classical Museum using papier-mâché or clay. The inscription reads:

DIS MANIBUS
MAE CIAE
PRO CULAE
V. A. IIII M.XI.D.XII
C. IULIUS ONESIMUS
INFELI CISS
NEPTI SUAE
POSUIT

To the spirits of the departed (and) to Maciae Proculae. She lived 4 years 11 months and twelve days; C. Julius Onesimus set this up for his most unfortunate granddaughter.

Figure 40: Roman tombstone. UCD Classical Museum No. 1351. Reproduced with the kind permission of the UCD Classical Museum.

4.2 The ethics of artefacts in museums

The Parthenon marbles

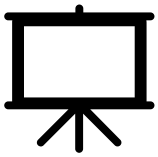
The museums of the world are full of artefacts from different countries. This gives millions of people access to artefacts from diverse cultures and times, and the opportunity to learn about and from the people and cultures. Our museums in Ireland house numerous artefacts from ancient Greece and Rome (particularly the National History Museum and the UCD Classical Museum). This allows us to immerse ourselves in a different culture by examining at first hand both the fabulous and the everyday items from ancient cultures. Sometimes, however, an artefact is so central to a country's past that it raises questions about the ethics of a different country keeping it in their museum. One example is the marble sculptures from the Parthenon in Athens that are on display in the British Museum in London (others are on display in the Acropolis Museum in Athens).

The Parthenon

Figure 41: The Parthenon (https://commons.wikimedia.org/wiki/File:The_Parthenon_in_Athens.jpg)

The Parthenon is a temple built on the Acropolis in Athens in the 5th century BC and dedicated to the goddess Athena. Across time, the Parthenon suffered from transformation and ill-use. For example, it was used as a military garrison, converted into a Christian church, turned into a mosque, struck by a mortar shell (which destroyed its roof) and severely damaged by the removal and attempted removal of its sculptural decoration ('marbles'). In 1803, Lord Elgin, the British Ambassador to the Ottoman Empire (Greece was under Ottoman rule at the time), dismantled large pieces of sculpture from the Parthenon and transported them to Britain, where they have remained ever since, sometimes dubbed the 'Elgin marbles'. He did this with the permission of Sultan Selim III, although the legality of this remains controversial. Athens has sought the return of these marbles for a long time. The new Acropolis Museum in Athens houses the original marbles which were not removed from the Parthenon (those on the Parthenon itself today are copies).

This subsection is debate-based and asks students to consider in detail both sides of the argument, i.e. the reasons for returning or not returning the marbles. There are numerous newspaper articles and opinion pieces on this issue. If you wish, you can ask the students to read an article about these marbles before discussing the ethics of their remaining in Britain (e.g. https://www.nationalgeographic.com/history/magazine/2017/03-04/parthenon-sculptures-british-museum-controversy/). Images of the marbles are available on the separate PowerPoint.



Students can take a virtual tour of the Acropolis Museum in Athens. The function is similar to Google street view.
(https://artsandculture.google.com/partner/acropolis-museum)

Note:
The return of museum artefacts, and in particular the Parthenon marbles, are a constant source of debate and are frequently discussed in newspaper articles, etc. A quick internet search before undertaking this lesson will bring any new advances to light.

Step 1. Discuss with the students the background to the marbles taken by Lord Elgin. Was it right, at the time, for Lord Elgin to take the marbles? Did his intervention protect them from possible further damage? Can you think of any other examples of this happening?

Step 2. Break the students into two groups. One group is going to argue for the British Museum keeping the marbles, and other group will argue for their return to Greece. Stress that there is no right or wrong answer here – the point is to consider this complex issue from as many angles as possible.

Some jumping off points for the discussion are as follows (this is not an exhaustive list – stress to the students that there is no right or wrong answer and encourage their creative take on the situation):

Return to Greece	Stay in the British Museum
The marbles are an integral part of Greece's culture	The marbles represent European civilization as a whole and not just that of Greece
Brexit may potentially lessen the amount of people visiting the marbles	London is a global hub, and keeping the marbles in the British Museum opens them up to more people
The marbles were taken under questionable circumstances	The marbles were removed with the permission of the then ruling Sultan
Pollution problems in London could potentially put the marbles at risk	Greece is arguably open to greater political and social instability, calling into question the safety of the marbles
The new Acropolis Museum is state of the art and can safely house the marbles	The British Museum is state of the art and can safely house the marbles

Step 3. Ask students to take a vote on whether to return the marbles. Each student must justify their choice.

Step 4. To bring the issue closer to home, ask the students to agree among themselves on Ireland's most valuable artefact in terms of our cultural history (e.g. the Ardagh Chalice, the bog bodies, the Tara brooch). Now, imagine that it is permanently displayed in a different country. Do the students react differently to an object that they are familiar with? If you have students from countries other than Ireland, encourage them to talk of their own country's artefacts, especially if they are housed elsewhere.

Ask the students to imagine that the marbles are on display in the National Museum of Ireland. Does this alter their opinion in any way?

Would the students be willing to send back all non-Irish artefacts in our museums and galleries to their respective countries of origin? If the marbles are returned to Greece, will this open the door to this happening?

Project ideas

This subsection has great potential for individual and group projects as it encourages the students to research an ancient artefact and its place in the modern world, bringing in ideas of diplomacy, cultural identity and ethics.

For a project, students could research the case of the Rosetta Stone, an Egyptian artefact that, again, is housed in the British Museum and its return is sought by its home country (see Section 1.1 for more on the Rosetta Stone). As with the Parthenon marbles, there are arguments for and against the Rosetta Stone remaining where it is. A project could either present these two sides equally or could champion one above the other. For a group project, the creation of a courtroom debate for the issue, with the rest of the students as the jury with deciding power, would be an interesting way of presenting the students' research.

4.3 The past in art

Art

This subsection can be adapted to different artworks, whether those your students may have encountered before in Art or those which might be accessible through a trip to a nearby gallery. The subsection is based on two paintings which hang side by side in the National Gallery of Ireland, Dublin.

In preparation for this subsection, ask your students to pick a famous name, location or myth from ancient Greece or Rome from the list below and see if they can find a modern version of this in art, whether a painting, a sculpture, a poster, a cartoon strip, etc. (if you like, you can set a time period; for example, it must be from the past 100 years). Ask the students to bring some information on this artwork to class to discuss. Is there anything particularly interesting about the depiction, for example?

Hercules	Medusa	Zeus	Medea
Rome	Helen of Troy	Julius Caesar	Hector
Troy	Hannibal	Oedipus	Alexander the Great
Augustus	Athens	Romulus and Remus	Acropolis

Task 1

Step 1. Show the students the following image – *The Funeral of Patroclus* by Jacques-Louis David (1778) – and explain the story behind it (given below). For further information, see http://onlinecollection.nationalgallery.ie/objects/8188/the-funeral-of-patroclus.

Figure 42: *The Funeral of Patroclus* by Jacques-Louis David (https://commons.wikimedia.org/wiki/File:JL_David_Les_fun%C3%A9railles_de_Patrocle.jpg)

During the Trojan War (Greeks vs Trojans), as described by Homer in his great epic poem the *Iliad*, Achilles was the greatest of the Greek warriors. Agamemnon, the leader of the Greeks, slighted Achilles' honour by taking his war bride Briseis. In retaliation, Achilles withdrew from the fighting and allowed his fellow Greek warriors to face near destruction at the hands of the Trojans, led by Hector. Patroclus, Achilles' companion, dressed in Achilles' armour, hoping to frighten the Trojans by fooling them into thinking that Achilles has returned to the fighting. This initially worked, but Patroclus was ultimately killed in battle by Hector. Achilles was distraught at Patroclus' death, and, after killing Hector in retribution, held an elaborate funeral for his companion, which involved human and animal sacrifices. This funeral is depicted in the image above.

What is your initial impression of this image – is it happy, sad, confused, grief-filled? How is this conveyed?

Describe what is happening in this image.

Did you know about Achilles and Patroclus before this?

Step 2. Read through the passage below from the *Iliad* and compare and contrast it to the painting.

Achilles speaks to his men and to Patroclus:

'Myrmidons [the name of Achilles' warriors] of fleet steeds, my trusty comrades, let us not yet loose our single-hoofed horses from their chariots, but with horses and chariots let us draw near and mourn Patroclus; for that is the privilege of the dead. Then when we have taken our fill of dire lamenting, we will unyoke our horses and take our meal here all together.'

So he spoke, and they raised the voice of wailing all with one accord, and Achilles was the leader. Then thrice about the corpse they drove their fair-maned steeds, mourning; and among them Thetis [Achilles' mother – a sea nymph] roused desire of lamentation. Wetted were the sands and wetted the armor of the warriors with their tears; so mighty a deviser of rout was he for whom they mourned. And among them the son of Peleus was leader in the vehement lamentation, laying his man-slaying hands on the breast of his comrade: 'Hail, Patroclus, even in the house of Hades, for now I am bringing to fulfillment all that I promised you before: that I would drag Hector here and give him raw to dogs to devour, and of twelve glorious sons of the Trojans would I cut the throats before your pyre in my wrath at your slaying.' (Homer, *Iliad* 23.4–23; trans. A.T. Murray [Loeb Classical Library])

Extend the lesson / project ideas

For further discussion, see if you can find any other depictions of this same story. In what way do they present Achilles' grief? Are they more or less like the Homeric quotation?

Ask the students to pick any mythical story they like – or they can use the one above – and find a relatively modern artwork interpretation of the same. This does not have to be a famous painting in a gallery – it can be a piece of modern interpretative art, an image

from an illustrated book, a cartoon strip, etc. Give a presentation on this image, describing in what ways it agrees with or differs from the ancient story.

Task 2

Step 1. Show the students the following image – *The Death of Milo of Croton*, by Jean Jacques Bachelier (1761). For further information, see: http://onlinecollection.nationalgallery.ie/view/objects/asimages/People@82?t:state:flow=91ebd25c-0f58-458b-b47f-f0779be5f2c5

Figure 43: *The Death of Milo of Croton*, by Jean Jacques Bachelier (https://commons.wikimedia.org/wiki/File:Suv%C3%A9e,_Joseph-Benoit_-_Milo_of_Croton.jpg)

What is happening in this image?

Is this a frightening scene?

What impression do you get of the man in the image? What about him gives this impression?

Step 2. Take the students through the following background for the painting:

Milo of Croton was a famous Greek wrestler who won numerous times at the Olympian and Pythian games. He was renowned for his strength during his time. Today, we remember him more so for his death, which was a direct consequence of his pride in his strength. Pausanias, an ancient author from the 2nd century AD (hundreds of years after Milo's death) describes Milo's strength as follows:

> He would grasp a pomegranate so firmly that nobody could wrest it from him by force, and yet he did not damage it by pressure … He used to perform also the following exhibition feats. He would tie a cord round his forehead as though it were a ribbon or a crown. Holding his breath and filling with blood the veins on his head, he would break the cord by the strength of these veins. It is said that he would let down by his side his right arm from the shoulder to the elbow, and stretch out straight the arm below the elbow, turning the thumb upwards, while the other fingers lay in a row. In this position, then, the little finger was lowest, but nobody could bend it back by pressure. (Pausanias 6.14.6–7; trans. W.H.S. Jones [Loeb Classical Library])

Pausanias also describes Milo's death:

> They say that he was killed by wild beasts. The story has it that he came across in the land of Crotona a tree-trunk that was drying up; wedges were inserted to keep the trunk apart. Milo in his pride thrust his hands into the trunk, the wedges slipped, and Milo was held fast by the trunk until the wolves—a beast that roves in vast packs in the land of Crotona—made him their prey. (Pausanias 6.14.8; trans. W.H.S. Jones [Loeb Classical Library])

Do the quotations match the image? Do they give the same impression of Milo as the image?

Successful athletes were revered in the ancient world (whether victors at the Stephanitic Games or gladiators in the Roman arena). Is this the same today? Can you think of any modern-day athletes revered for their strength, like Milo?

Extend the lesson / project ideas

This image of Milo can be used as a means of discussing celebrity today and whether we still revere people for the same characteristics.

For a project, students could also compare and contrast this image with another of a famous athlete – are athletes usually depicted at a moment of stupidity like this? An interesting contrast could be found in the portrait of the hurler Henry Shefflin by Gerry Davis, which hangs in the portrait room of the National Gallery of Ireland, Dublin.

4.4 The past in our expressions

The ancient world is all around us – we can easily find it in our buildings, in our literature (most famously for Ireland in James Joyce's *Ulysses*) and in our art, but it also has a place in common expressions, some of which your students will know and some of which may not be as familiar.

Step 1. Take the students through the expressions below, asking for each:

a. Have heard the expression before?

b. Do you know what the expression means?

c. Do you know the story behind the expression?

Expression 1: Achilles Heel

Meaning: A person's weakness or vulnerability

The story: Achilles was a Greek hero and the greatest of the Greek warriors during the mythical battle between the Greeks and the Trojans. Achilles' mother was a sea nymph named Thetis (a nymph was a nature spirit). When he was still a child, Thetis held Achilles by the ankle and dipped him into the River Styx to make him immortal (the River Styx, which means the 'River of Hatred', was a river in the world of the dead). Because she held him by the ankle, this was the only part of his body that was vulnerable. During the Trojan War, Achilles was killed when the Trojan prince Paris, with the help of the god Apollo, shot him in the ankle with an arrow. In this image, Achilles is carried from the battlefield by his comrade Ajax following his death.

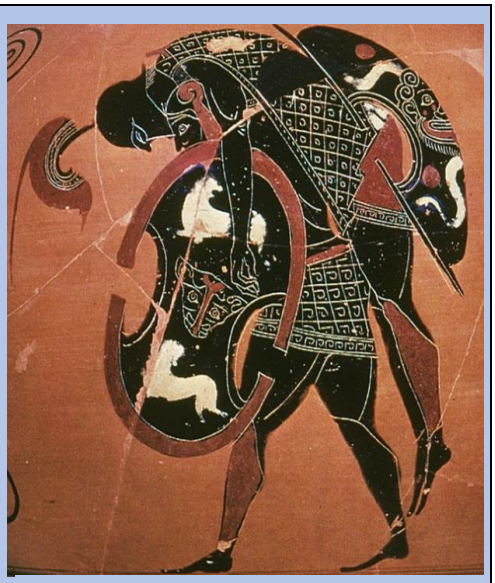


Figure 44: Detail from Staatliche Antikensammlungen. Inv. 1470. (Artstor, library-artstor-org.ucd.idm.oclc.org/asset/ARTSTOR_103_41822000399863)

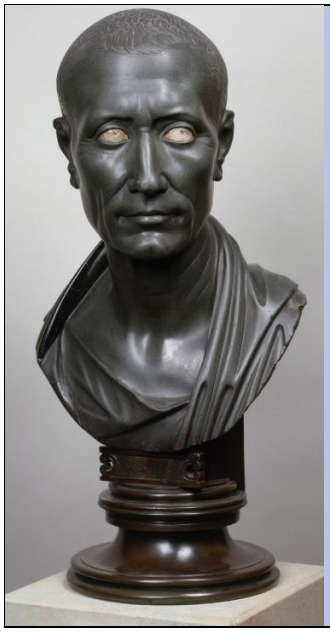
Expression 2: Open Pandora's Box

Meaning: Beginning something that will create many problems

The story: Pandora was the first woman of the human race and was created from clay. She was given as a wife to the Titan Prometheus' younger, and foolish, brother Epimetheus. For their wedding, Zeus, the king of the gods, and who did not like this new race of humans, gave Pandora a jar (more generally known as a box) which was full of evil spirits. Epimetheus forgot that Prometheus had warned him not to accept gifts from Zeus. And, so, Pandora accepted and opened the box, and out rushed all the evil spirits, which have plagued the human race ever since. At the bottom of the box was 'hope', which made the other things bearable for the human race.

Pandora's name means 'all-gifts': *pan* (πᾶν; all) + *dōra* (δῶρα; gifts).

Does anything about this story of a woman causing sorrow from mankind sound familiar to the students? Where have they heard it before?



Expression 3: Cross the Rubicon

Meaning: To do something that sets in motion a process that cannot be changed

The story: In 49 BC, Julius Caesar was Governor of Gaul. He was ordered by the Roman Senate to return to Rome without his army – he was warned not to bring them across the Rubicon River, which was on the border between Gaul and Italy. But, Caesar did bring them across the Rubicon, and, in doing so, set in motion events which resulted in civil war in Rome.

As he crossed the river with his army, Caesar is believed to have said, 'the die [i.e. dice] is cast', another famous saying meaning he was beyond the point of return!

Figure 45: Bust of Julius Caesar, front view. Mid-1st century BC. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/BERLIN_DB_1039765038

Expression 4: Beware of Greeks bearing gifts

Meaning: Beware of your enemies giving you gifts or showing you kindness

The story: This relates to the very famous story of the Trojan Horse. The Greeks, after fighting the Trojans for ten years, came up with a plan to get inside the city walls of Troy. They made a large wooden horse, in which they hid some of their men. The remainder of the army pretended to sail away and leave Troy. The Trojans, believing the Greeks had gone, took the wooden horse inside the city walls. That night, the Greeks crept out and threw open Troy to the other Greeks. The Trojans were slaughtered.

Have you ever come across the Trojan Horse being used to express something that seems good but has a possible dangerous or hidden outcome?

Have you come across it in reference to computer viruses?

Expression 5: Spill the beans

Meaning: To reveal information purposely or maliciously

The story: Many believe this expression relates back to an ancient Greek voting system, whereby people cast a vote by putting either a white or a black bean in a jar. If the jar were purposely knocked over, the beans would be spilled, and the vote revealed!

Figure 46: Two men cast their votes, overlooked by the goddess Athena. Detail from Kunsthistorisches Museum Wien, inv. 3695. Artstor, library-artstor-org.ucd.idm.oclc.org/asset/LESSING_ART_10310483762

As well as beans, the Greeks often used pebbles to cast their vote. As such, the word *psēphos* (ψῆφος) in Greek meant both 'pebble' and 'vote'. Today, the study of voting patterns is known as psephology! In this image, you can see two figures adding their voting pebble to two piles of votes. The goddess Athena (goddess of war and wisdom) stands between the two figures.

Expression 6: Midas touch

Meaning: Having the ability to make money easily

The story: Midas was the king of Phrygia. One day, he came across an old satyr (follower of the god Dionysus) named Silenus and treated him hospitably. In return, Silenus offered to grant a wish for Midas. Midas asked for the golden touch, whereby everything he touched would turn to gold. He was duly granted this but came to regret it when he found that his food also turned to gold!

Do the students know any other expressions from the ancient world? For example, 'carpe diem' or 'I came, I saw, I conquered?'

In Ireland, we love expressions and sayings. Do the students know any? (whether in Irish or English)

Expand the lesson / project idea

Find additional expressions from the ancient world and discover the stories behind them. This would make a very effective poster display. To find connections with the modern world, students could find some parallels between ancient and Irish expressions.

4.5 The past in our political systems

The democratic political system has its origins in ancient Greek democracy, but this system was very different to ours today. The aim of this subsection is to take the students through a 'day in the life' of Greek democracy (in Athens during the Classical period). Encourage the students to constantly compare this to their own political system, whether in Ireland or elsewhere. This subsection strongly promotes the EU's 2019–2027 Youth Goals in that it fosters engagement with civic and democratic life through reflection on the development of democratic values, thereby connecting students with EU citizens through intercultural understanding of aspects of a shared heritage.

Greek and Latin political terms

The names of many political systems and institutions derive from Greek and Latin:

Democracy – people power
dēmokratia (δημοκρατία) = *dēmos* (δῆμος; 'people') + *kratos* (κράτος; 'power; strength')

Monarchy – rule of one
monarchia (μοναρχία) = *monos* (μόνος; 'single, alone') + *archē* (ἀρχή; 'rule')

Oligarchy – rule of the few
oligarchia (ὀλιγαρχία) = *oligos* (ὀλίγος; 'few') + *archē* (ἀρχή; 'rule')

Plutocracy – rule of the wealthy
ploutokratia (πλουτοκρατία) = *ploutos* (πλοῦτος; 'wealth, riches') + *kratos* (κράτος; 'power; strength')

Tyranny
Turannēsis (τυράννησις; 'tyranny')

Senate
Senatus, from *senex* ('old man')

Communism
Relating to Latin *communalis*, from *communis* ('common')

Republic
Relating to the Latin *respublica*, from *res* ('entity, concern') + *publicus* ('of the people, public').

Can your students think of any other words that we get from the terms *kratos* or *archē*? For example: anarchy ('without rule')

Democracy in Athens in the 5th century BC

Step 1. Democracy may mean the rule of the people, but this does not mean that *everyone* was given a vote! To underscore this, do the following exercise with the class:

1. Ask everyone to stand up
2. Ask all the girls to sit down (women did not have a role in ruling)
3. Ask everyone who was not born within, say, 5km of the school to sit down (only those who were citizens of Athens and its surrounding areas were eligible for rule)
4. Ask everyone under a certain age to sit down (as today, only those above a certain age had a say in politics)

5. Explain to the class that, if your classroom were run by Athenian democratic rules, only those standing would have a say in issues.
6. Discuss with the class in what ways this is similar/different to our own democracy.

Task 1

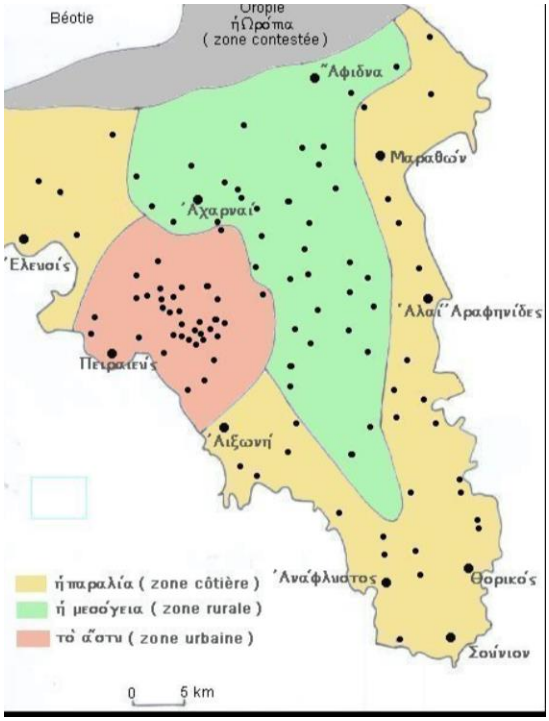


Figure 47: Cleisthenes' divisions. (https://eduscol.education.fr/odysseum/iv-organisation-administrative-et-territoriale#&gid=1&pid=1

In the 6th century BC, Athens faced competing regional interests. In 508 BC, Cleisthenes sought to break down these rival divisions. To do so the area around Athens, known as Attica, was divided into 'groups', (the city [pink], the coast [yellow], and the interior [green]). The citizens in these areas were further divided into 10 groups, and these groups formed the 10 tribes; i.e. a tribe would combine one group from each of the three areas. As such, each tribe contained a cross-section of the population, mixing people from the city, the coast, and the interior. Each of these groups was named after a hero (known as the 'eponymous', i.e. name-giving, heroes). Many political roles were assigned based on this tribal division.

Step 1. In order to explain the change in regional loyalties you can make an analogy with modern sport. Take a list of existing sports teams; ask the students to imagine what it would be like if the teams they root for no longer existed and players were re-assigned to new teams. Fan bases would be blended and old rivalries between cities or teams would change. Ask them to reflect on what impact this might have on them and on their identity.

Step 2. Divide the class into 'tribes', and ask each to pick a famous figure as their eponymous hero. Ask the students why they have chosen their figure – what attributes does the figure have that they want to be associated with? Explain to the class that you are going to create a democratic ruling body based on these groups.

Step 3. Explain to the students that many political offices were chosen by sortition (i.e. by lot – much like pulling names out of a hat) except for those that required very specific knowledge or expertise. (See below for an additional task involving a *kleroterion*, an 'allotment machine', which was one means of choosing people by lot.)

Do you find it surprising that political positions were chosen by lot?

In what way is it different from our own system? Does it seem more or less fair?

What problems could choosing people at random generate?

Is it a good idea to have people in important political positions when they have no experience or expertise?

Step 3. Ask the students to write their names on a piece of paper and put them into a separate box/hat for each tribe. Depending on the size of the groups, pull out a certain number of names, and tell the student they have been elected as members of the *Boule* for that year. The *Boule* was the council which assured the smooth running of the city. In ancient Athens, 50 people from each of the 10 tribes were appointed annually to the *Boule*, meaning it had 500 members! What benefits might this have?

Step 4. Explain to the class that each tribe had leadership of the *Boule* for one-tenth of the year, which means that power constantly rotated. Do the students think this is a good idea? What problems could it cause?

Task 2: Role-play activity

Ask the students to imagine that they are in Athens in the 5thcentury BC, and they all fulfil the criteria for voting/taking part in government. An issue has arisen that the *Boule* wants to put before the people for discussion and voting. As such, they call an assembly (*ekklesia*) whereby all citizens can discuss the issue and vote on it. The assembly is held in the open air, on the side of the Acropolis in Athens in an area known as the Pnyx.

Step 1. Determine the event/crisis. You can either do something applicable to the time, such as a vote on whether or not to punish a general for bad behaviour during a military campaign, or something connected to your school; for example, the banning of mobile phones on school grounds. Assign each student a 'for' or 'against' position and give them a few minutes to think about their position.

Step 2. Take the students back to the map of the division of Athens into three parts. Show them where Athens is on the map and ask them to consider which of the three groups will find it easiest to travel to the Pnyx for the assembly.

Is it likely that the assembly will present a cross-section of the entire population?

What groups will be underrepresented?

Do we face any similar challenges with voting today?

Is there anything we can do to make it more representative?

Step 3. Either acting yourself as a leader of the *Boule*, or assigning a student to do so, declare the issue in front of the class and open the floor to the student to put forward their points. Explain that everyone has an equal right to be heard. Encourage all students to speak, even if only a line or two. Discuss with the class whether we have similar open forums where everyone can express their opinion.

Step 4. Reformulate the issue as a yes or no statement and set up two boxes/bowls, one meaning 'yes' and one meaning 'no'. Give each student a pebble, explaining that originally people would have voted with pebbles (see the discussion on the 'Spill the beans' expression in the previous subsection).

Step 5. Ask the students to vote on the issue, placing their vote in either the 'yes' or 'no' box. Count the votes and declare the outcome.

In what ways is Athenian democracy similar to and different from our own?

Are there aspects of what you have looked at that you think could be used effectively today?

Is ancient democracy or our own system of government fairer in terms of who can participate?

Expand the lesson/ project idea

Kleroterion

A *kleroterion* (κληρωτήριον) was an 'allotment machine' and was one of the ways of picking people for councils, juries, etc.

There are ten different rows, each representing one of the tribes. The rows are full of slots. If, for example, someone wanted to be a juror for a law case, they would slot a thin sheet of metal with their name on it into one of the slots for their tribe. Once everyone has placed their name in an appropriate slot, the selection process begins.

Built into the structure is a funnel with a spigot on the end (as pictured to the left of the machine in the image). This is full of black and white pebbles, with white meaning 'select', and black meaning 'reject'.

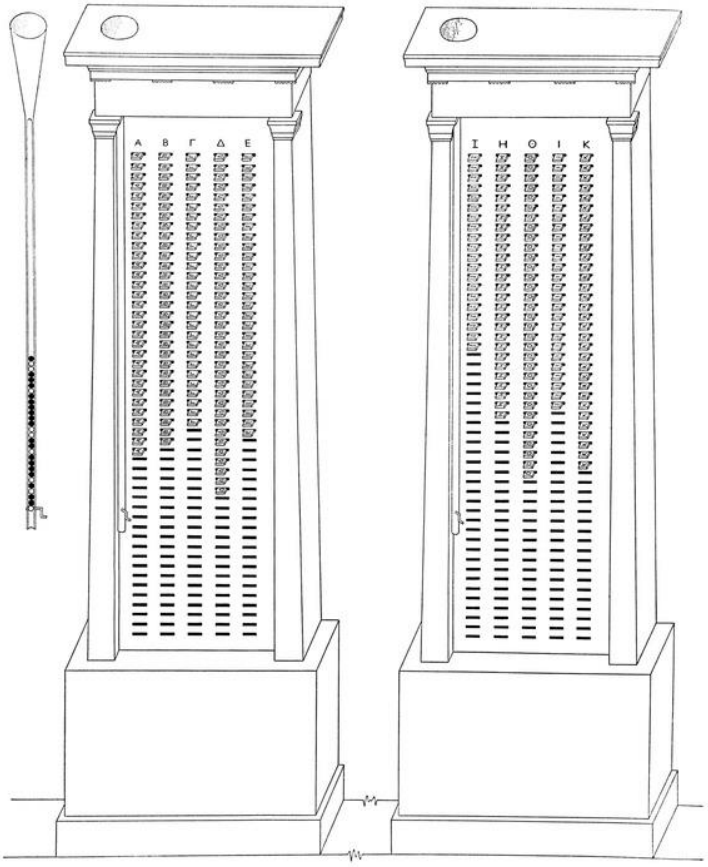


Figure 48: Graphic reconstruction of kleroterion (http://www.agathe.gr/democracy/the_jury.html)

Open the spigot and examine the first pebble. If its colour signifies 'reject', the entire top horizontal row is rejected; if it signifies 'accept', the entire top row is accepted. This continues row by row, releasing a new pebble for each, until as many people as are necessary have been chosen. If you end up without enough people, all the rejected names can be put back into the slots and the process started again.

Is this an effective means of choosing people for a role?

What are the benefits and drawbacks?

Could it help prevent corruption?

Project idea

Make a *kleroterion*! Check out the Ure Museum in the University of Reading, UK, for a large-scale reconstruction (https://collections.reading.ac.uk/ure-museum/).

Or, come up with your own allotment machine – what makes it more/less effective than the *kleroterion*?

Assessment guidelines

The suggested assessments for this TY Unit are:

1. **Learning journal**, to be updated on the completion of each subsection
2. **Group or individual project**, to be completed at the end of the TY Unit

1. Learning journal

After completing each subsection, the students should reflect on what they have learned and add to their learning journal. This formative approach will allow students to assess and reflect on their learning continuously, leading to greater engagement with the subject matter, particularly with respect to the interaction between the ancient and the modern worlds. You can suggest different questions and reflection points as you go along, but, for each subsection, ask the students to write a short response to the following questions:

- ☑ What did I learn from this subsection?
- ☑ Did I identify crossover with the modern world?
- ☑ Did the subsection alter how I think about the ancient and/or the modern world? In what way?

2. Group or individual project

On completion of the TY Unit, each student, whether individually or as part of a small group, should present a project related to one of the subsections. Suggestions are given after each subsection, but these are only guidelines! The most important thing is to encourage the students' creativity in the projects.

Student evaluation form

Please fill out the following on completion of the Unit.

1. Was the Unit enjoyable?

2. What aspect was your favourite?

3. What would you change about the Unit?

4. Were the topics interesting and suitable?

5. Were the learning journals and individual/group project a suitable way to assess learning?