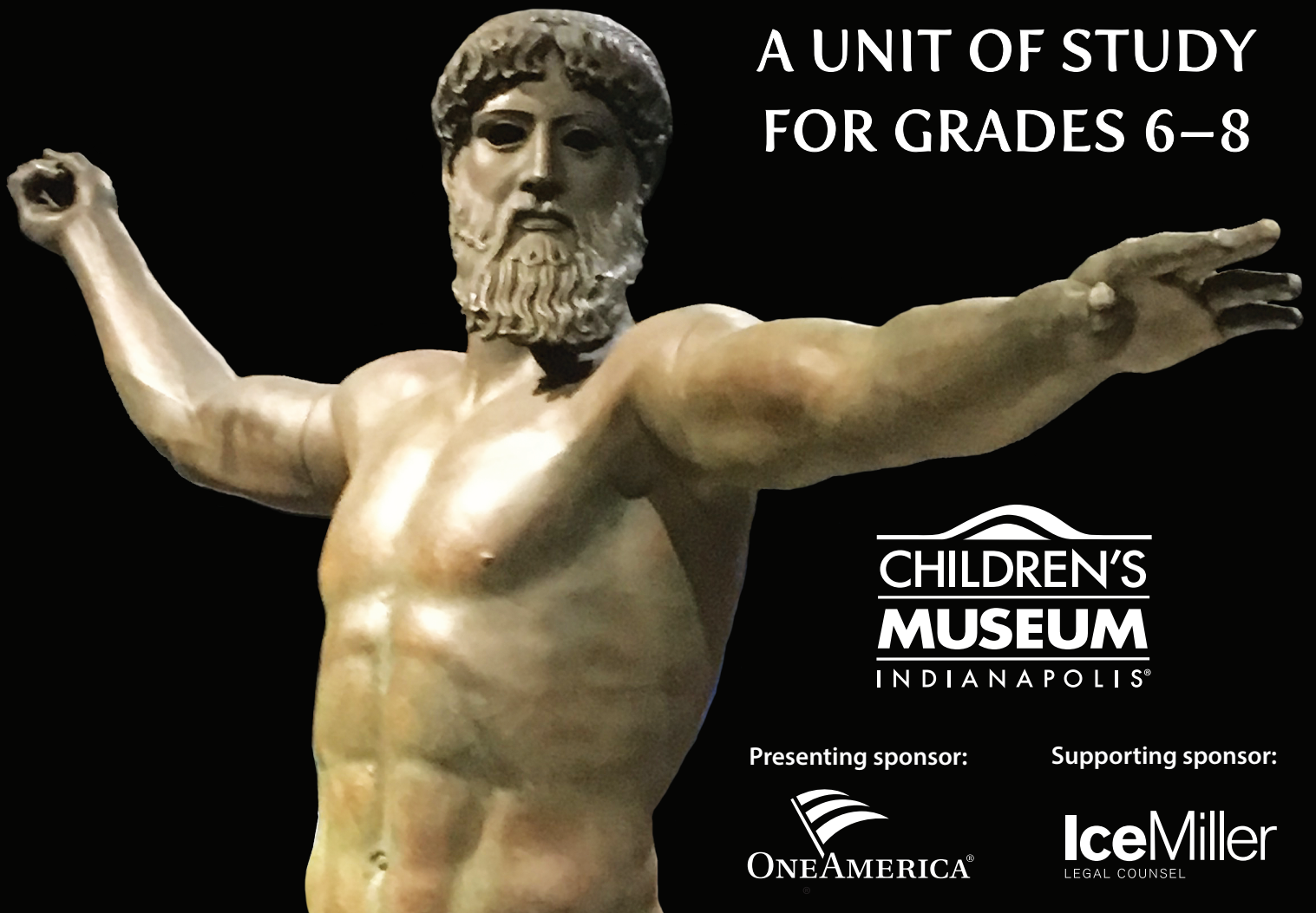


# TREASURES OF ANCIENT GREECE



A UNIT OF STUDY  
FOR GRADES 6–8

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The Children's Museum of Indianapolis is a nonprofit institution dedicated to creating extraordinary learning experiences across the arts, sciences, and humanities that have the power to transform the lives of children and families. It is the largest children's museum in the world and serves more than 1.2 million people across Indiana as well as visitors from other states and nations.

The museum provides special programs and experiences for students as well as teaching materials and professional development opportunities for teachers. Visit the Educators section of the museum's website at [childrensmuseum.org](http://childrensmuseum.org) to plan a visit or learn more about educational programs and resources.

The exhibition is developed by The Children's Museum of Indianapolis and the Hellenic Ministry of Culture and Sports.

# TREASURES OF ANCIENT GREECE

## Table of Contents

<b>Introductory Lesson – Greek Foundations</b>	<b>6</b>
• Introductory Experience 1: Timeline	7
• Introductory Experience 2: Roles and Types of Art	9
• Introductory Experience 3: Form and Function	12
<b>Lesson 1 – Private Life</b>	
• Experience 1: Dressing the Part	19
• Experience 2: Kicking It at the Symposium	22
• Experience 3: The Play's the Thing	25
<b>Lesson 2 – Public Life</b>	
• Experience 1: Dawn of Democracy	31
• Experience 2: Battle Ready	34
• Experience 3: Let the Games Begin	39
<b>Lesson 3 – Religious Life</b>	
• Experience 1: Gods and Goddesses IOI	43
• Experience 2: Head-to-Head	49
• Experience 3: Myths: More to the Story	52
<b>Lesson 4 – Antikythera Mechanism</b>	
• Experience 1: What Is Antikythera?	54
• Experience 2: In Good Company	57
• Experience 3: The Mechanism	60
<b>Culminating Experience – Ancient Greece and Culture Today</b>	<b>62</b>
<b>Resources</b>	<b>65</b>

# TREASURES OF ANCIENT GREECE



## THE EXHIBIT

This exhibit, developed through a partnership between The Children's Museum of Indianapolis and the Hellenic Republic Ministry of Culture and Sports, brings together a collection of artifacts to highlight the ancient Greek innovations, myths, and legends that continue to influence modern culture. This exhibit experience inspires students to explore the vast and rich culture of ancient Greece as they become absorbed in the space's immersive environments, interactive displays, objects, and content. In the exhibit, students encounter a variety of artworks and artifacts from different periods during ancient Greek history, from mosaics to painted vases to jewelry to some of the earliest voting machines to relics of ancient technologies.

## THE UNIT OF STUDY

This unit of study, designed for Grades 6–8, offers a multidisciplinary approach to the study of ancient Greece. Students learn about many aspects of daily life in ancient Greece in experiences correlated to Indiana and Common Core standards in Social Studies, English Language Arts, Visual Arts, and more. Through hands-on and creative experiences, students explore ancient Greece and prepare to visit the *Treasures of Ancient Greece* exhibit. After completing this unit of study, students will have a solid foundation of knowledge of ancient Greece to fully understand and appreciate the contents of the exhibit in context.

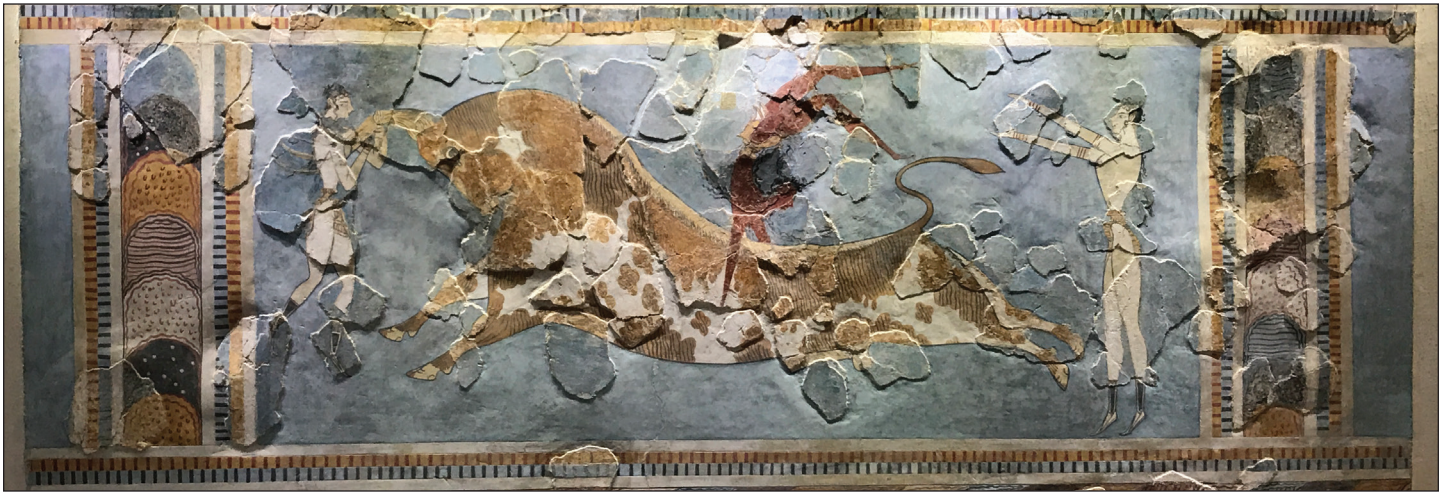
## Enduring Idea

Through the lenses of science, history, and art, we can begin to understand the ancient Greek civilization and its contributions to modern-day life.

## Objectives

### Students will learn:

- The different time periods scholars use to categorize and understand Greek art
- How to recognize different types of art created throughout the various time periods of ancient Greece
- What role art played in ancient Greek culture
- What some aspects of daily life were like for a citizen in ancient Greece, both in public and private
- How to identify the gods and goddesses of ancient Greek religion and how to recognize them in art
- About major figures in ancient Greek mythology, both mortal and immortal
- What the Antikythera Mechanism is and how it got its name
- The importance of the Antikythera Mechanism
- How ancient Greece helps shape culture today



## WHAT'S AHEAD?

### Introduction

Through introductory experiences, students gain the foundation necessary for them to fully appreciate the art and artifacts presented in the exhibit in their cultural context. Students develop a chronological understanding of the history and developments of ancient Greece and a familiarity with the types of art and artifacts included in the exhibit.

### Lesson 1

Many pieces of material culture that survive in the archaeological record provide insight into the personal lives of people who lived long ago. In this Lesson, students learn about what some aspects of daily life were like for ancient Greeks as seen in art and artifacts, including personal adornment and what people did for entertainment.

### Lesson 2

The public sphere also was very important in ancient Greek life. In this Lesson, students learn about the agora and the beginning of democratic rule, as well as other parts of Greek life that brought people together for a common purpose, such as warfare and the Olympic Games. Students also explore what we can learn about these public aspects of life from art and artifacts.

### Lesson 3

Religion offered a fertile field for artistic subject matter in ancient Greece. Gods, goddesses, demigods, heroes, and mortals populate a wide variety of artworks. In this Lesson, students become familiar with the characters and stories that made up the ancient Greek religious beliefs and mythology and left a mark on culture that persists even today.

### Lesson 4

Ancient Greece is also known for great scientific and technological advances. One of the most spectacular archaeological examples ever discovered is the Antikythera Mechanism. Found in 1902 on a shipwreck dating back approximately 2,000 years, the mechanism is a sophisticated clockwork device that continues to fascinate scientists. In this Lesson, students learn more about the mechanism and the shipwreck it was found on.

## WHAT WILL STUDENTS BE ABLE TO DO?

### Unit Goals:

#### Students will:

- Recognize a wide variety of ancient Greek art forms

- List important periods in ancient Greek chronology
- Explain the early Greek form of democracy
- Give examples of ancient Greek pastimes
- Recognize a variety of gods and goddesses and tell stories related to them
- Identify the artifact known as the Antikythera Mechanism
- Describe ways that ancient Greece has influenced modern culture

## GETTING STARTED

Let other teachers and school media specialists know that your class is planning a cross-disciplinary inquiry into ancient Greek history, art, and culture. Throughout this unit, students should use both print and electronic media to conduct research. Be sure students have access to a computer with internet connection. Students should be encouraged to use all varieties of research material, including books in print or electronic resources as well as periodicals, for the most up-to-date information.

# INTRODUCTORY LESSON



## WHAT YOU WILL NEED

- Handout on page 11
- Access to research resources
- General art supplies
- Cards on pages 13–18
- Scissors

## TERMS TO KNOW

<b>artifacts</b>	<b>mosaic</b>
<b>black-figure</b>	<b>red-figure</b>
<b>chronology</b>	<b>sculpture</b>
<b>frieze</b>	<b>stelas</b>

## INTRODUCTORY LESSON: Greek Foundations

In this introduction, students build a foundation with the concepts about ancient Greece and ancient Greek art that will help them understand and navigate the gallery experience in more depth when they visit. Students develop an understanding of the chronology and time frame of different art periods and cultural developments as well as greater understanding of the Greek innovations that remain today.

## WHY STUDY ANCIENT GREECE?

With so much that needs to be covered in school today, it may be tempting to question why we should spend valuable time studying ancient Greece. After all, it is just another dead culture, right? That couldn't be more wrong. Ancient Greece holds a special place among ancient cultures for much of the Western world. Greece has long been considered the "cradle of Western civilization," the origin of European thought and culture. Although this view is somewhat simplified and controversial, there is some truth to it. Much of what we traditionally think of as originating in ancient Greece actually existed earlier. For example, the Babylonians understood the Pythagorean theorem long before Pythagoras wrote it, and Egypt was practicing evidence-based medicine centuries before Hippocrates saw his first patient. However, the Greeks took what they learned from other peoples, integrated the ideas, and transmitted them to posterity in a way no other culture



did. Modern culture owes a lot to the ancient Greeks, both in terms of their own innovations and as a conduit through which earlier discoveries made their way through the centuries.



## EXPERIENCE I: Timeline

Although the exhibit displays artifacts thematically rather than chronologically, it can be useful to know and understand the periods of ancient Greek history, to help put the artifacts in their proper context. In this experience, students become familiar with the chronological order of artistic, cultural, and scientific developments covered by the exhibit. This experience helps students become familiar with the different time periods and the art from each era. Working in teams, students create unique visual timelines representing different eras in Greek history, from the Geometric period through the Roman period.

### PROCEDURES:

- Begin by asking students what they think about when they hear the term “ancient Greece.”
- Take some time to listen to students’ answers, writing some concrete examples of events, artifacts, art, architecture, or cultural references on the board.
- Ask students how long they think “ancient Greece” existed. How many years did it take for all of the things that they mentioned?
- Explain that what we refer to as “ancient Greece” actually covers nearly a thousand years. Within that amount of time, scholars break down the **chronology** into several periods, each with distinct developments in art and culture.
- Break students into groups of 4 to 6 and let them know that they are going to be working together to study and create a timeline to represent the span of time covered by the exhibit *Treasures of Ancient Greece*.
- Ask students what a timeline is. Ask: How are timelines usually presented? A common answer will likely be: in a line. Ask students if this is the only way to represent time.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**English Language Arts:** 6.RN.4.2, 6.W.5, 6.SL.3.1; 7.W.5, 7.SL.3.1; 8.W.5

**Social Studies:** 6.1.1, 6.1.8, 6.1.18, 6.1.22; 6-8.LH.4.1

**Reading for Literacy in Visual Arts 2012:** 6-8.RT.7

**Visual Arts 2012:** 6.1.1, 6.2.1, 6.2.3; 7.2.3; 8.1.1, 8.2.2, 8.2.3

**Visual Arts 2017:** Re7.1.6a, Cn11.1.6a; Cn11.1.7a; Re7.1.8a, Cn11.1.8a

### Common Core State Standards

**English Language Arts:** W.6.7, W.6.8; W.7.7; W.8.7

**Literacy in History/**

**Social Studies:** RH.6-8.7

## HELLENISTIC WORLD



The term “Hellenistic” is commonly used but often poorly understood. It refers to the time period between the death of Alexander the Great in 323 BCE and the defeat of Ptolemaic (Greek) rulers of Egypt at the Battle of Actium in 31 BCE, which signaled the dominance of the Roman Empire. This period in history is marked by a strong Greek cultural influence over regions in Asia Minor and Mesopotamia that once formed the Macedonian Empire. The merging of cultures created a new, heavily Greek-influenced culture that dominated the region for hundreds of years.

## GREECE BEFORE "GREECE"



Although the artifacts in this exhibit go back only to the Geometric period of the Greek Dark Ages, there is much that came before. The culture known as "Classical Greek" was not the first to occupy the land now known as Greece. During the Bronze Age, vibrant cultures flourished and left their mark on the land, most notably the Mycenaean culture of mainland Greece and the Minoan culture on the island of Crete. These cultures are marked by distinctive writing systems, political organizations, religions, burial practices, architecture, and art forms. Classical Greece owes a great deal to these predecessors. For example, numerous gods and goddesses originated in the Mycenaean civilization, and many Greek myths take place in the Mycenaean age. The great Homeric epics *The Iliad* and *The Odyssey* were believed to take place during this time period. Several major archaeological sites from this time have been identified and excavated, including Mycenae (from which the term "Mycenaean" derives), Pylos, and Tiryns on the mainland, and Knossos on Crete.

- Show students examples of creative timelines to demonstrate different ways to present chronological information. For example, instead of a simple black line, perhaps time can be

represented by an Ionic column that has been subdivided into units of time, or as a ladder with each rung standing for a certain division of time.

- Ask what characteristics are necessary for a timeline to work. Notice that no matter the form the timeline takes, it always starts with the earliest time and progresses chronologically to the most recent time.
- Explain that this exhibit begins with **artifacts**, handmade pottery and tools dating to the late Greek Dark Ages, a period characterized by art in the Geometric style. Although there is considerable history in the region prior to this time period, students begin their study here to highlight the time periods represented in the exhibit.
- Art historians have divided the length of time represented in the exhibit into the following art periods:
  - Geometric (900–700 BCE)
  - Orientalizing (700–600 BCE)
  - Archaic (600–480 BCE)
  - Classical (480–323 BCE)
  - Hellenistic (323–31 BCE)
  - Roman (31 BCE–300 CE)
- Explain to each group that it is their job to produce a creative timeline for these artistic periods, focusing on the years each period covers, and including major sociopolitical events and major art characteristics from the given period.
- Each student should be responsible for researching the major events or developments in ancient Greece during at least one of the time periods, including information about changes in and characteristics of the art.
- Encourage students to illustrate their timeline with images of artwork from each period.
- Instruct students that their timelines should be presented in chronological order from earliest to latest period. Length of time periods should be

## Teacher Tip

Although you may want to leave it up to each group how to divide work responsibilities, you can also suggest that each student be responsible for one or more time periods, depending on group size.

represented proportionately, and their research into the time periods should be incorporated into the timeline in a creative, visual way. Other than those parameters, groups should be free to use their own creativity to produce their timeline.

- Remind students to include references for their information and to include a bibliography with their final project.
- When all timelines are complete, have groups display their projects in the classroom to share with other students.
- Have each group of students present their timeline and discuss any similarities and differences between different timelines. Ask: How do the characteristics of the art change from period to period?
- Presentations should include a discussion of artistic developments from each time period as seen in examples of the art. Depending on which art forms and examples each group chooses to focus on, they may highlight different aspects of these artistic developments.
- Have students discuss how visual presentations of the timeline and information on artistic developments of each period helps to clarify the development of art in ancient Greece over time. Ask: How do these timelines add to your understanding of ancient Greece?





## ACADEMIC STANDARDS

### Indiana Academic Standards

**Language Arts:** 6.W.1, 6.W.5; 7.W.1, 7.W.5; 8.W.1, 8.W.5

**Social Studies:** 6.1.1; 6-8.LH.7.1

**Visual Arts 2012:** 6.1.1, 6.2.1; 8.2.2, 8.2.3; 6-8.RT.7, 6-8.WT.2

**Visual Arts 2017:** Cn.11.1.6a; Cn.11.1.7a; Cn.11.1.8a

### Common Core State Standards

**English Language Arts:** W.6.2.B, W.6.7, W.6.8, W.6.10; W.7.2.B, W.7.7, W.7.10; W.8.2.B, W.8.7, W.8.10

## EXPERIENCE 2: Roles and Types of Art

There are many different types of art represented in the exhibit, from mosaics to friezes to sculptures. Different types of art played a different role, or function, in ancient Greek culture. In this experience, students research a type of artwork and create a mini exhibit about their art form, contributing to a classroom exhibit covering all art forms so that students can learn from each other.

### PROCEDURES:

- Ask students to describe what they think of when they think of Greek art. They may give examples of specific pieces (like the Parthenon frieze), or they may give general examples of type, such as **sculpture** or pottery.
- Explain that ancient Greek artists used a variety of methods to create different types of art forms.
- Note that the *Treasures of Ancient Greece* exhibit contains examples of many different art forms.
- Different art forms often played different roles in Greek culture or were popular at different times.
- Explain that each student is going to be assigned one type of art from ancient Greece to research and create a small display piece on. Multiple students may be assigned the same type and can work separately or together to create their display.

## THE ARTIST'S HAND



Unlike art today, most ancient art is anonymous. Although the names of individual artists are often lost to time, there are some exceptions to this. Several ancient architects, including Iktinos and Kallikrates, are known by name for their work on the Parthenon, and Mnesikles is famous for his work on the Propylaea at the Acropolis. The names of several sculptors have come down through the centuries, too, including Pheidias, who worked on the Parthenon, and Polykleitos, who also worked in the 5th century BCE. There are also numerous vase painters known either by name or by their unique style.

# INTRODUCTORY LESSON

• The types of art forms to study are:

- Architecture
  - Architectural **frieze**
  - **Stelas**
  - Statues (sculpture)
  - Cast bronze
  - **Red-figure** vase painting
  - **Black-figure** vase painting
  - **Mosaic**
  - Masks
  - Gold metalwork
  - Painting
  - Pottery
- Explain that each student or group is responsible for researching their

assigned art form, using the handout on page 11 as a guide.

- Encourage students to use a variety of resources, including print books, periodicals, and internet resources for their research. Students should keep a record of the resources they use to create a bibliography.
- Once students have completed their research, have them create a visual display to share what they have learned about their art form. This display can take several forms: for example, creating a 3D model, drawing an example, or creating a

collage of images of actual art pieces.

- Have students create an informative exhibit label to accompany their piece. This label should be brief, perhaps a paragraph or two, and share pertinent information that students learned about their assigned art forms.
- When projects are complete, display the visual pieces and informative labels for all projects throughout the room to create a class exhibit on Greek art. Allow students to explore the exhibit and learn about the many different art forms they will encounter in the museum exhibit.





# GREEK ART FORMS

Student name: \_\_\_\_\_

Art form: \_\_\_\_\_ Dates popular (*if known*): \_\_\_\_\_

Defining characteristics: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Common materials used: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Production process: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Purpose or uses: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Examples: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Famous artists (*if known*): \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_



# INTRODUCTORY LESSON



## ACADEMIC STANDARDS

### Indiana Academic Standards

**Visual Arts 2012:** 6.1.2; 8.2.2

**Visual Arts 2017:** Cn.11.1.6a;  
Cn.11.1.7a; Cn.11.1.8a

## EXPERIENCE 3: Form and Function

There were numerous types of pots and vessels in ancient Greece. Each type of vessel can be identified by its shape and each had a specific function. Students will encounter a variety of these forms in the museum exhibit. In this experience, students become familiar with these forms through a fun and interactive matching game.



## PROCEDURES:

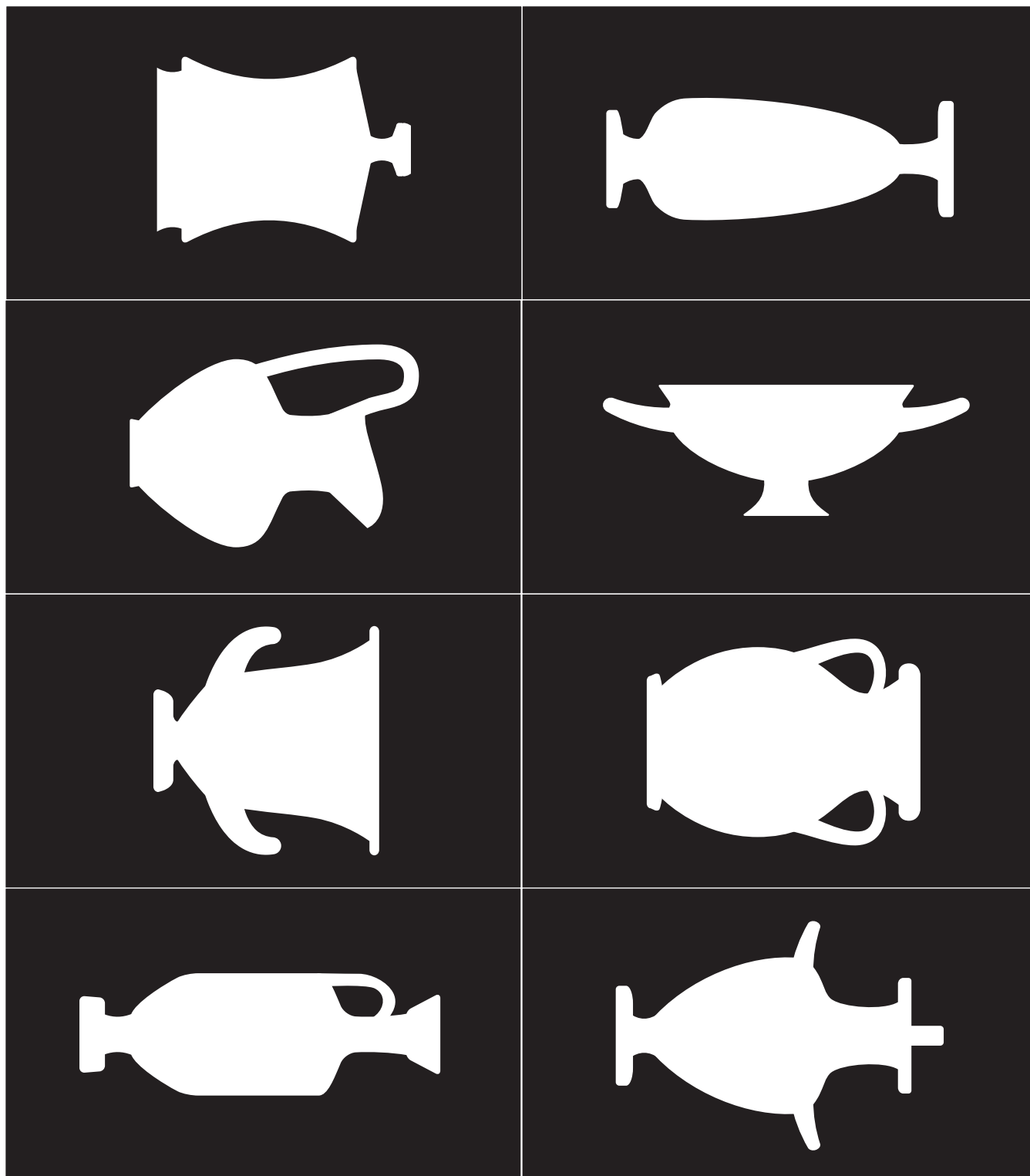
- Ask students what they think of when you say the words “Greek vase.” Have students describe the image that comes to mind.
- Explain to students that there are actually many types of pottery, often referred to colloquially as “vases,” from ancient Greece. Each type has its own shape and was intended for a specific function.
- Let students know that decorated pottery is one of the most recognizable and common types of art that survives from ancient Greece. Archaeologists and art historians can learn a lot about the Greeks from these artifacts.
- Explain to students that there are many pieces of painted pottery displayed in the *Treasures of Ancient Greece* exhibition and that knowing more about the names and shapes of these vessels can be useful.
- Divide students into groups of 2 or 3 and let them know that they are going to play a game to help them learn the names, shapes, and functions of a variety of Greek pottery types.
- Provide each group of students with 2 sets of cards, found on pages 13–18 (or make copies and have students cut the cards out themselves). One set should have images but no words on the black side, and one set should have words but no images on the black side. For more of a challenge, include two copies of every card.
- Explain that they are going to play a game similar to a popular children’s memory game, though not exactly the same.
- Have students sort their cards so that all of the black sides are facing up, then shuffle or mix together the two sets of cards. Students should then lay out the cards in a grid pattern, in random order. Some cards will have the name of the pottery type facing up, and some cards will have a silhouette of the shape facing up.
- Students should take turns trying to match a name card with a shape card, by choosing one card and turning over a second card to see if the word or image on the other side matches the first card.
- If a match is made, the student takes both cards and tries again until they fail to get a match, at which time it is the next player’s turn.
- The student with the most matches wins.

## GREEK POTTERY MATCHING GAME

(copy front to back for 2-sided card)

<p><b>Alabastron</b> Held Oil</p>	<p><b>Pyxis</b> Held Cosmetics or Jewelry</p>
<p><b>Kylix</b> Drinking Vessel</p>	<p><b>Oinochoe</b> Wine Jug</p>
<p><b>Pelike</b> Container for Liquids</p>	<p><b>Calyx-Krater</b> Vessel for Mixing Wine and Water</p>
<p><b>Hydria</b> Held Water</p>	<p><b>Lekythos</b> Stored Oil</p>

# GREEK POTTERY MATCHING GAME

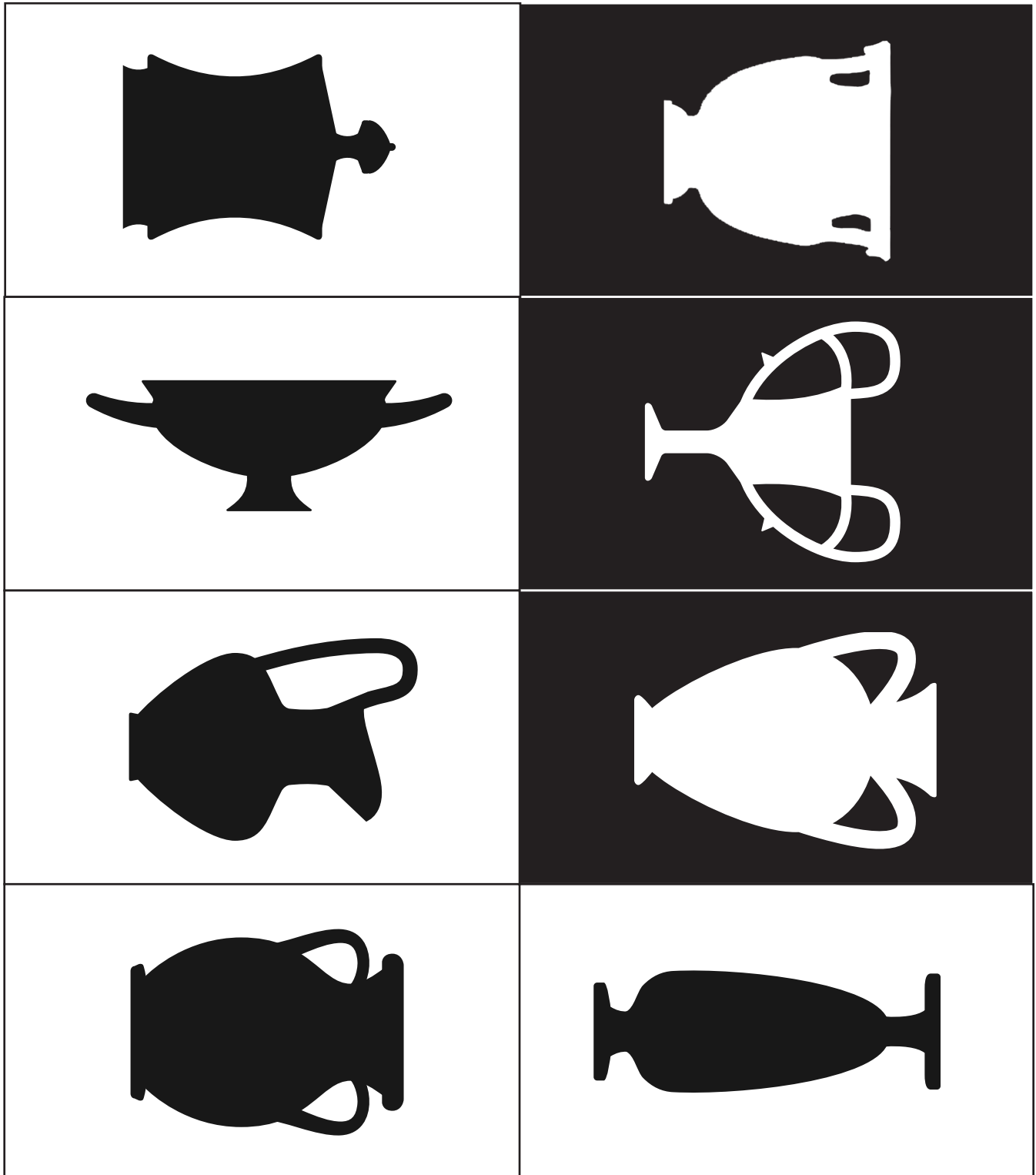


## GREEK POTTERY MATCHING GAME

(copy front to back for 2-sided card)

<p><b>Column-Krater</b> Vessel for Mixing</p>	<p><b>Pyxis</b> Held Cosmetics or Jewelry</p>
<p><b>Kantharos</b> Drinking Vessel</p>	<p><b>Kylix</b> Drinking Vessel</p>
<p><b>Panathenaic Amphora</b> Presented as Prize</p>	<p><b>Oinochoe</b> Wine Jug</p>
<p><b>Alabastron</b> Held Oil</p>	<p><b>Pelike</b> Container for Liquids</p>

# GREEK POTTERY MATCHING GAME





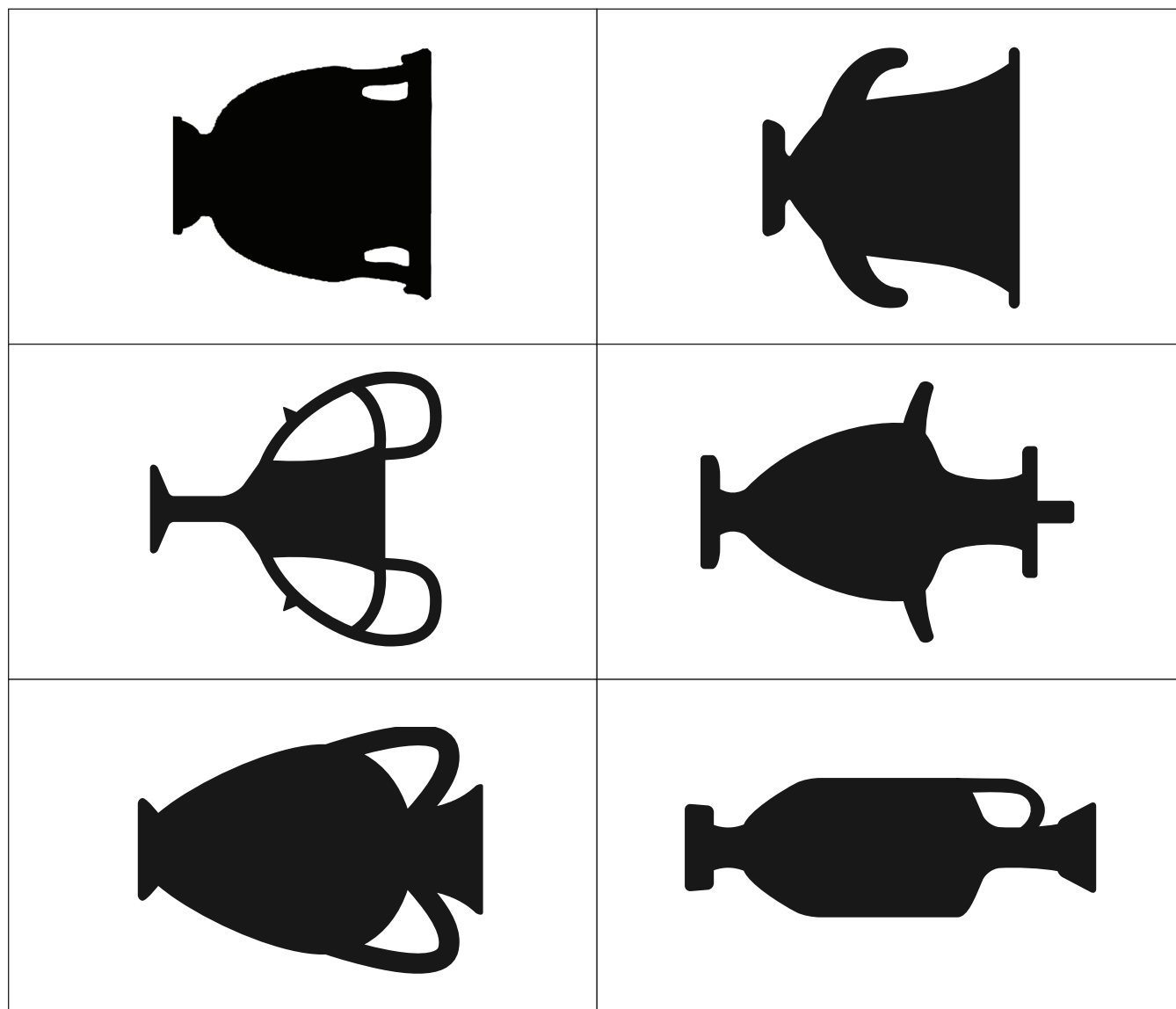
## GREEK POTTERY MATCHING GAME

(copy front to back for 2-sided card)

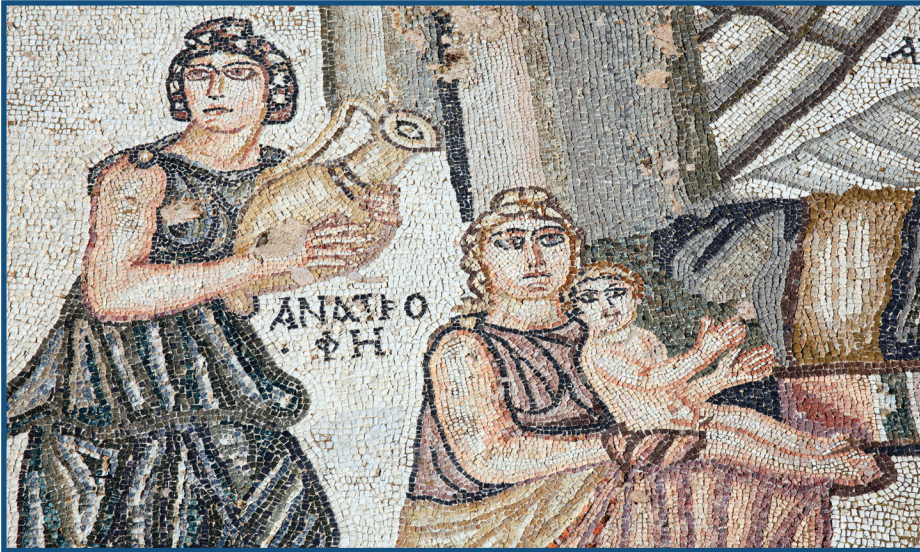
<p><b>Calyx-Krater</b> Vessel for Mixing Wine and Water</p>	<p><b>Column-Krater</b> Vessel for Mixing</p>
<p><b>Hydria</b> Held Water</p>	<p><b>Kantharos</b> Drinking Vessel</p>
<p><b>Lekythos</b> Stored Oil</p>	<p><b>Panathenaic Amphora</b> Presented as Prize</p>

- Sort the cards so that all of the black sides are facing up.
- Shuffle or mix together the two sets of cards.
- Lay out the cards in a grid pattern, in random order. Some cards will have the name of the pottery type facing up, and some cards will have a silhouette of the shape facing up.
- Take turns trying to match a name card with a shape card by choosing one card and turning over a second card to see if the word or image on the other side matches the first card.
- If a match is made, take both cards and try again until you do not get a match, at which time it is the next player's turn.
- The student with the most matches wins.

## GREEK POTTERY MATCHING GAME



# LESSON I—PRIVATE LIFE



## LESSON I: Private Life

In this Lesson, students investigate aspects of ancient Greeks' personal lives through objects featured in the gallery. What do the artifacts tell us about what ancient Greek people wore or considered beautiful? What did they do for entertainment? The answers help us to better understand what life was like in the past and realize that in many ways that matter, ancient Greek concerns were not all that different from the issues we face today.

## EXPERIENCE I: Dressing the Part

In this experience, students learn about the fashions of ancient Greece as seen in artistic representations and actual artifacts of jewelry that remain from the period. As women were confined mainly to the home and had little presence in the public sphere, much of what is known about ancient Greek women comes from artifacts of simple daily life, such as clothes and items of personal adornment, and domestic scenes portrayed in art. Like modern cultures today, fashion played an important role in society and reflected the culture that it came from. Students examine evidence from art and artifacts to determine what the ancient Greeks wore and try to emulate some of the fashions.

### PROCEDURES:

- Ask students how archaeologists know about daily life in ancient Greece. What sources of information exist? Some answers may include the written record, archaeologically found artifacts, or art.
- Explain that the written record is incomplete, at best, and does not provide an accurate picture of what life was like for anyone, but especially not for those considered less significant by society, such as women in many ancient cultures.

### WHAT YOU WILL NEED

- Long, square pieces of cloth (either cut fabric or twin-size bed sheets)
- Safety pins
- Jewelry making supplies
- Aluminum foil
- Images of Greek clothing on painted pottery and sculpture
- Access to a variety of Greek scripts (Experience 3)
- General art supplies

### TERMS TO KNOW

<b>chiton</b>	<b>himation</b>
<b>chlamys</b>	<b>peplos</b>
<b>chorus</b>	<b>philosophy</b>
<b>comedy</b>	<b>symposium</b>
<b>fibula</b>	<b>tragedy</b>

### ACADEMIC STANDARDS

#### **Indiana Academic Standards**

**Language Arts:** 6.W.5; 7.W.5; 8.W.5

**Visual Arts 2012:** 6.1.1, 6.2.1, 6.6.1; 7.6.1; 8.1.1, 8.2.2, 8.2.3, 8.6.1

**Visual Arts 2017:** Cn.11.1.6a; Cn.11.1.7a; Cn.11.1.8a

#### **Common Core State Standards**

**Language Arts:** W.6.7; W.7.7; W.8.7



# LESSON I—PRIVATE LIFE

- The archaeological record provides some information in the form of everyday artifacts, but it is art that opens a real window into what life was like.
- Have students look at a variety of images of ancient Greek life in art from both painted vessels and statuary.
- Ask students to describe what they see. What do these images suggest about the lives of their subjects? In what ways are the scenes with men and women different?
- Note that when men and women appear in scenes, those with women as the main subject tend to be domestic in nature, whereas only men are seen in more public scenarios, like large gatherings, or battles.
- Have students look at the artwork again and focus on what the people are wearing. Clothing can tell archaeologists a great deal about a culture. Although ancient Greek clothing does not survive in the archaeological record, art offers strong evidence for what it was like.
- Have students describe the clothing that they see women wearing. Is it the same or different from clothing today? What do the styles suggest about ancient Greeks' attitude toward the human body?
- Have students notice that the clothing worn by figures in Greek art is loose and flowing, draped in a way that often appears clinging or skimming the body to reveal the shape underneath. Greeks admired the beauty of the human body greatly, and their clothing reflects that in their art.
- Explain that there were several main garments worn in ancient Greece. Both men and women wore most

garments, though they were worn at different lengths.

- Greek fashion generally included a tunic such as a **chiton** or a **peplos**, and a cloak, such as a **himation** or a **chlamys**. Young men and soldiers most commonly wore the chlamys. Women also generally wore a bra-like garment around their chest, under the chiton or peplos.
- Explain that the chiton, peplos, himation, and chlamys were all made out of large, rectangular piece of cloth wrapped around the body in distinctive ways. The fabric was usually secured at one or both shoulders by a brooch or pin called a **fibula**.
- Tell students that even though the fabric of ancient Greek garments has not survived in the archaeological record, some of the fibulae that held it in place have.
- Have students look at the examples of ancient Greek fibulae, a type of brooch similar to a safety pin, used to hold garments together. Several examples of these ornamental devices are on display in the exhibit.
- Provide students with safety pins and art supplies, including foil, and instruct them to decorate their safety pin to create their own fibula, inspired by images of ancient fibula. The foil can be shaped to replicate metalworking designs.
- Once students have completed their fibulae, it is time to move on to re-creating the ancient clothing.
- Divide the students into groups of 3 or 4 and give each group a large rectangular piece of fabric, either cut to size from a bolt, or just a twin-size flat sheet.
- Assign each group one of the four primary garments mentioned earlier. Each group will be responsible for

## NOT SO SCANDALOUS



Much of ancient Greek art involves the presentation of the nude human body. To modern audiences, this might seem shocking or perhaps indecent. To early Christians, this presentation was downright scandalous, leading to the defacement of many ancient statues. The famous “fig leaf” was used to satisfy the modesty of Renaissance audiences, particularly by Pope Innocent X in the 17th century CE. To the ancient Greeks themselves, however, there was nothing scandalous about the human body. The human body was a thing of beauty to be celebrated but, more than that, to the ancient Greeks, nudity was a sign of heroism. Athletes even competed in the buff at the original Olympic Games. Even our word “gymnasium” comes from the Greek word meaning to “exercise naked.”

researching their garment type and experimenting with their fabric to try to re-create the look.

- Encourage students to try to identify images of their garment on artwork.

# LESSON I—PRIVATE LIFE

- Give groups time to experiment with ways to wrap the cloth around a student model, following directions that they found in their research, to re-create the ancient garment. Students should use their fibulae to secure the fabric where appropriate.
- Once students feel confident in their garment, have teams of one tunic group (chiton or peplos) and one outer garment group (himation or chlamys) work together to create a full look on a student model.
- Compare the final model look to the images of the ancient clothing in artwork. How close can each group get to re-creating the ancient look?

## IN THE ANCIENT WARDROBE

**Chiton**



Capitoline Museums [CC BY 2.5]

**Peplos**



© Marie-Lan Nguyen

**Himation**



© Moonshadow (Heiko Gorski)

**Chlamys**



© Albert Kretschmer & Dr. Carl Rohrbach

The chiton, peplos, himation, and chlamys were available in multiple fabrics, including linen for warm weather and wool for cooler weather, thus adding to the versatility of

the designs. When not in use as clothing, the large rectangles of fabric would have been useful for other purposes, such as bed linens. Very practical!

# LESSON I—PRIVATE LIFE



## EXPERIENCE 2: Kicking It at the Symposium

One of the greatest forms of social gathering in ancient Greece was a symposium. Symposia were the subject of many literary, philosophical, and artistic works throughout the height of ancient Greek culture. A symposium was simply a social gathering where Greek men could get together, enjoy entertainment from various artists like singers, musicians, and dancers, and share meaningful conversations. A symposium was a way to introduce young men into aristocratic society. This tradition was essential to the propagation of Greek culture. In this experience, students learn about a symposium and the role it played in Greek society and philosophical thought, as well as how to recognize such a gathering in art. Students create a modern symposium in their classroom, including an approximation of the physical layout as reflected in the art, entertainments, and a list of appropriate topics of discussion to pass the time.

### PROCEDURES:

- Start by asking students if they have ever heard the term **symposium** before.
- Note that today the word can be used interchangeably with words like “conference” and “seminar,” but in ancient times, it meant so much more.
- Explain to students that the ancient Greek symposium was one of the most important social gatherings for wealthy and important men. It was exclusively the domain of men and took place in a room called an andron, which literally means “men’s room.”
- The concept of the symposium played a pivotal role in a variety of ancient Greek works of literature from philosophers like Plato and Xenophon to playwrights like Aristophanes.
- The symposium was also a popular subject for ancient Greek art. Show students images on page 24 that depict examples of symposia in ancient Greek art or search for additional images on the internet.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**Language Arts:** 6.SL.1, 6.SL.2.1, 6.SL.2.3, 6.SL.2.4; 7.SL.1, 7.SL.2.1, 7.SL.2.3, 7.SL.2.4; 8.SL.1, 8.SL.2.1, 8.SL.2.3, 8.SL.2.4

**Social Studies:** 6.1.1

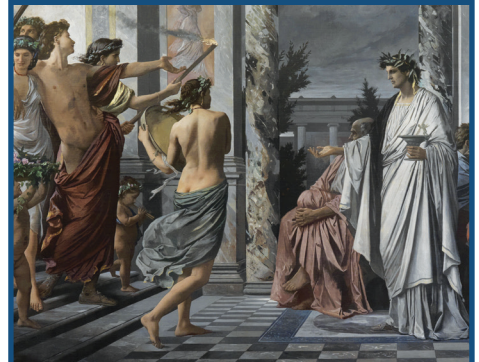
**Visual Arts 2012:** 6.1.1, 6.2.1; 8.1.1, 8.2.2, 8.2.3

**Visual Arts 2017:** Cn.11.1.6a; Cn.11.1.7a; Cn.11.1.8a

### Common Core State Standards

**English Language Arts:** SL.6.1, SL.6.6; SL.7.1, SL.7.6; SL.8.1, SL.8.6

## THE WRITTEN EVIDENCE



The symposium gave the setting (and title) to one of Plato’s most famous works, the *Symposium*. In it, Plato writes of a series of philosophical speeches ostensibly given by prominent men on the nature of the god Eros and love while attending symposia. This is often cited as the first explicit exploration of love in Western literature and philosophy. Several other literary examples of symposia have also survived, including in the writing of Xenophon, also entitled *Symposium*, and the plays *Lysistrata* and *The Wasps* by Aristophanes.

# LESSON I—PRIVATE LIFE

- Have students describe what they see. Ask: What do these images tell you about what a symposium was like?
- Students should notice the reclined position of the participants, what they are wearing, the cups that they are holding, and any musical instruments being played.
- Ask: Are there women present? What are they doing? Note that if any women are present, they are serving the men or performing for their entertainment.
- Ask students what they think the men did at these events. From the images, they will likely surmise that the men were there to drink and to be entertained, but they may not realize that they were there to converse and debate with the other men. A symposium was a time to show off a bit, participate in witty banter and debate issues of importance of the day. Men might also come prepared to recite poetry or play a song.
- Let students know that they are going to have an opportunity to experience their own, modern symposium.
- Explain that by “modern,” you mean that some traditional symposium conventions will not be followed. For example, the girls in the class will be welcome to participate equally with the boys, and there will be no adult beverages consumed. However, the spirit of the symposium as a place for casual, congenial fellowship with the sharing of **philosophy**, debate, and entertainment will be respected.
- Begin by listing possible roles in the class symposium. Remind students to think about the roles seen in the artworks: a host, guest participants, service staff, and entertainers of various kinds.
- Assign students a role, or allow them to choose to be a guest or an entertainer. There should be 10 to 12 guests, and the rest entertainers.
- The role of host should be reserved for the teacher, playing the role of moderator and acting as a master of ceremonies.
- As a class, students should decide on an issue or issues for the guests to discuss. The issue chosen should be of some particular relevance to the group. Perhaps students can pick a rule or two out of the student handbook to discuss, such as the dress code. Each guest should prepare a statement on the issue at hand to deliver at the symposium and be ready to discuss/debate with other participants.
- The serving staff should be responsible for the setup of the symposium. How should the room be arranged? These students should work together and use the artwork they have seen as their guide. Is the proper furniture available (benches for reclining couches), or would it be best to hold it on the floor to allow for the proper reclining position? What props are needed? For example, cups for drinking (nonalcoholic) beverages. These students will also be responsible for filling glasses as unobtrusively as possible during the event.
- Entertainers will need to prepare an entertainment of some kind (dancing, singing, playing a musical instrument, or reciting poetry).
- Prior to the symposium, decide as a class what the rules of the discussion will be. Include suggestions such as allowing each guest to speak and listening to others without interrupting, etc.
- On the day of the symposium:
  - The host (the teacher) should have a tentative agenda that works in all of the entertainers, but flexible enough to accommodate any spontaneous discussions among the guests.
  - The serving staff should set up the room appropriately and prepare the refreshments.
  - The guests should take their places in the room and come prepared to share their thoughts on the issue the class chose and discuss each other’s thoughts as appropriate.
  - The entertainers should be ready to perform.

## WOMEN AT THE SYMPOSIUM



National Archaeological Museum of Spain [CC BY 2.5]

Women were barred from participating at the symposium. This does not mean, however, that no women were present. As can be seen in artworks depicting symposia, women were present to serve the men food and drink, entertain them with dancing or music, or care for their needs in other ways. The women who attended these events were high-class prostitutes known as *hetaira*. These women were also known to converse and consort with the guests at the event. No respectable Athenian woman would be seen near a symposium.

# LESSON I—PRIVATE LIFE

- Begin the symposium by introducing the issue to be discussed and picking the first guest to begin the discussion. Give each guest a chance to state their position and reasoning, while interspersing with the entertainment.

Be sure to allow time for discussion among participants.

- After the symposium is complete, gather the class to discuss what the experience was like. Have students reflect on their particular roles. What

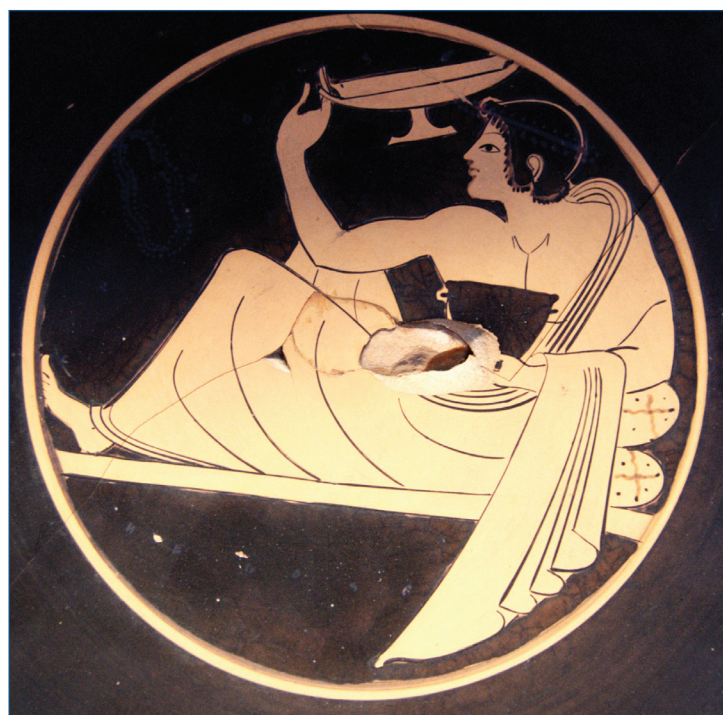
part did they play in the symposium? Why was it important? How was it reflected in the art?

- Ask: How was it the same as a Greek symposium? How was it different?

## IMAGES OF THE GREEK SYMPOSIA



*Ancient frescoes in The Tomb of the Diver*



*Cottabos player. Interior from an Attic red-figure kylix, ca. 510 BCE. From Greece.*





## EXPERIENCE 3: The Play's the Thing

The theater was an important part of Greek culture, both as a popular form of entertainment and as a way of reflecting and reinforcing cultural values. Many scripts have survived the test of time, giving us direct insight into the subjects they covered. The famous comedy and tragedy masks that we associate with the theater today have their origins in ancient Greek theater traditions. Students research one of the surviving ancient Greek scripts and determine if it qualifies as a tragedy or a comedy, based on the ancient Greek criteria for these determinations. Students then create a comedy or tragedy mask, whichever is appropriate for their script.

### PROCEDURES:

- Ask students to think about the term “theater.” What comes to mind when they hear that word?
- Explain that in some ways, theater to the ancient Greeks was similar to what we think about theater today — that it’s a type of entertainment. In a world before television and movies, the theater was one of the few forms of entertainment available. But to ancient Greece, theater was so much more.
- Ask students to brainstorm what role theater may have played beyond simple entertainment.
- Explain that the theater in ancient Greece was an important part of culture and life. It could reflect the issues of the day, offering commentary on current political and social issues as well as offering catharsis through the heartfelt retelling of age-old stories of great cultural significance.
- Ask students if they can name the major types of Greek theater. Two of the main types were **tragedy** and **comedy**. Playwrights competed against one another in either comedy or tragedy as part of religious festivals. The third type was satyr, a short, humorous play performed between acts in a tragedy.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**English Language Arts:** 6.RL.2.1, 6.SL.2.1, 6.SL.2.4; 7.RL.2.1, 7.SL.2.1, 7.SL.2.2; 8.RL.2.1, 8.RL.3.2, 8.SL.2.1, 8.SL.2.2

**Visual Arts 2012:** 6.1.1, 6.2.1, 6.7.4; 7.7.4; 8.1.1, 8.2.2, 8.7.4

**Visual Arts 2017:** Cn.11.1.6a; Cn.11.1.7a; Cn.11.1.8a

**Theater 2012:** 6.1.1, 6.1.2, 6.2.1

**Theater 2017:** Re9.1.6c, Cn11.2.6b; Cn11.2.7b, Re9.1.7c

### Common Core State Standards

**English Language Arts:** RL.6.1, SL.6.1; RL.7.1, SL.7.1; RL.8.1, SL.8.1

## WHAT'S IN A NAME?



Theatrical traditions started in Athens as a way of honoring the gods (notably Dionysus) at important religious festivals. The practice spread to other Greek cultural centers. Eventually, most cities had a theater, often located near religious centers.

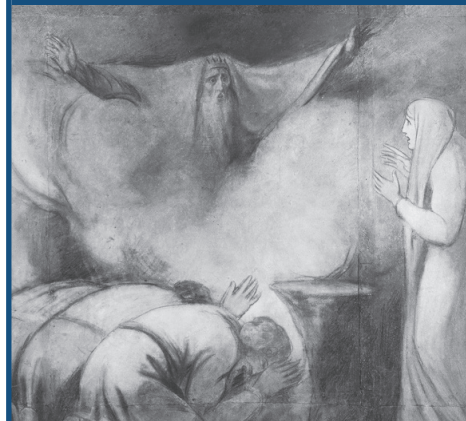
The origin of the term *tragedy*, one of the major theatrical forms of ancient Greece, speaks directly to its origins in ritual. The Greek roots of the word literally mean “goat song,” alluding to rituals related to the ancient Dionysian cult involving goats.

# LESSON I—PRIVATE LIFE

- In colloquial modern English, we use the term tragedy to refer to something sad and comedy to refer to something funny. The terms had somewhat different meaning in ancient Greek theater, however.
- Explain that Greek theatrical forms adhered to traditional structures or expectations for themes and content.
- All Greek theater made use of a convention called a **chorus**. Ask students if they know what the term chorus means. Students will likely offer modern definitions in terms of music, as in a choir. The definition of a Greek theatrical chorus is not the same, though it is easy to see the connection between the ancient and modern terms.
- Explain that in ancient Greek theater, the chorus was a group of actors who spoke in unison and described and/or commented on the main action of the play. These parts of the performance could also include songs or dance.
- The subject matter of Greek plays was highly dependent on the type of play, so determining the plot makes clear what type of play it is:
  - Tragedies most often drew their plots and themes from mythology. They were intended to teach great moral lessons or impart wisdom to the audience.
  - Comedies, although they could include deities as characters, drew inspiration from recent history or current events for their plot. Comedies often poked fun at politicians or other prominent citizens of the time.
- The narrative structure, or the order of storytelling, in the two types of plays varied, too.
- Ask students if they have ever seen the comedy and tragedy masks often associated with theater.
- Explain that these masks originated in ancient Greek theatrical traditions. Ancient Greek theaters were large, making it difficult for audience members toward the back to see the action. To compensate for this, actors wore elaborate masks and used exaggerated gestures so that those far away could more easily follow the action. These masks—sad faces for tragic characters and smiling ones for comedic characters—evolved into the theater symbols still used today.
- Drawing on ancient examples on page 30, have students create their own set of comedy and tragedy masks.
- These masks can be made using any materials available, in either 2D or 3D, using techniques such as sculpting clay, papier-mâché, or cardboard cutouts.
- Explain that there are many plays that have survived in whole or in part from the ancient theater. Some of the most famous come from just a handful of playwrights: Aeschylus, Aristophanes, Euripides, Menander, and Sophocles.
- Now, read students the synopses of the Greek plays on page 27–29, or have students take turns reading them aloud for the class.
- After each synopsis is read, have the class vote on whether they think it is a comedy or a tragedy, based on subject matter. Votes should be cast by holding up either their comedy or tragedy mask, whichever is appropriate. Call on several students each time to give an explanation for their vote, drawing on evidence in the synopsis text to support their conclusions.
- Keep track of the votes on the board by listing each in columns by author, noting T or C as appropriate after the name of the play.

- When all the synopses have been presented and voted on, have students look at all of the authors and see if there are any patterns. Do certain authors write only comedies or tragedies?

## EXCEPTIONS TO THE RULE



*Drawing by George Romney: The Ghost of Darius Appearing to Atossa (The Persians by Aeschylus)*

As with most things, there are exceptions to the rule when it comes to the subject of tragedies. Not all were based on mythology. Aeschylus wrote at least one famous tragedy based on the experiences of his own life as a soldier in the Persian War, where he lost his elder brother in battle. These events proved quite formative for the young poet and led to the tragedy known as *The Persians*.

## THE GREEK THEATER



Although there was not much that could be done to help those in the back of theater see the action on stage, there were techniques used to help them hear the actors. The ancient Greek theater was a masterpiece of acoustic engineering. In the days before artificial amplification, the very architecture of the Greek theater was designed around the concept of maximizing transmission of sound. Greek theaters were semicircular structures with the audience seats built into hillsides that created a curved shape to naturally amplify the sound from the stage below. The acoustics were so good in some theaters, such as the one at Epidaurus, that a performer need only speak in a normal voice to be heard anywhere in the theater.

### Greek Play Synopsis

*Please note that these synopses are very brief, with much detail omitted for the sake of brevity and to sanitize some plot points. However, many Greek plays deal with subject matter that can be disturbing or inappropriate for some audiences, including murder, suicide, and incest. Use your own discretion when choosing which synopses to share with your students.*

#### **Seven Against Thebes** by Aeschylus

This play follows the two sons of Oedipus, legendary king of Thebes: Eteocles and Polynices. After the death of the king, the brothers agree to share the throne by alternating years as king. After the first year, Eteocles refuses to step down and Polynices wages war against the city to claim the crown. The two brothers kill each other in a private battle.

#### **The Suppliants** by Aeschylus

The *Danaïdes*, the 50 daughters of Danaus, legendary founder of Argos, flee from forced marriages to their cousins in Egypt. They appeal to the current king of Argos for protection. At first the king refuses, but the people of Argos feel they deserve protection, and finally they are allowed within the walls.

#### **Agamemnon** by Aeschylus

The play begins with the return of King Agamemnon from the Trojan War. His wife, Clytemnestra, is angry with him for the murder of their daughter Iphigenia as a sacrifice to the gods before he left for Troy, and because he brought back the Trojan princess Cassandra. Clytemnestra ultimately kills Agamemnon and Cassandra.

#### **Libation Bearers** by Aeschylus

In this play Orestes, the son of Agamemnon, returns to seek revenge for his father's death at the hands of his mother, Clytemnestra, and her companion, Aegisthus. He and his sister Electra concoct a plan to kill their mother and Aegisthus. After completing the deed, Orestes is pursued by the Furies, mythological creatures who avenge the murder of family.

#### **The Eumenides** by Aeschylus

This play takes place in the aftermath of the Trojan War and addresses the question of Orestes's guilt in the murder of his mother in revenge for killing his father. The Furies pursue Orestes relentlessly until the goddess Athena intervenes and orders a trial. The god Apollo argues Orestes's case, and he is ultimately acquitted.

#### **Aspis** by Menander

This play is set in Athens and is a story of intrigue involving a greedy old miser, Smikrines, and two poor but decent young people, Kleostratos and his sister. When Kleostratos is believed to have been killed in a war in Asia Minor, Smikrines plots to marry the sister to get his hands on the dead man's war loot. A trusty slave helps the girl escape through a clever ruse, allowing her to be betrothed to her true love. Kleostratos, who is not dead after all, returns and becomes engaged to his sister's fiancé's sister.

#### **Dyskolos** by Menander

This play starts on a farm owned by an old grouch who has one daughter. The god Pan feels sorry for the girl and makes a wealthy young man fall in love with her. Knowing the grouch is too grouchy to accept him as a suitor, the young man turns to the girl's brother for advice. Together they devise a plan to trick the old man into accepting the match. It works, and the girl and young man become betrothed, as do the brother and the suitor's sister.

# LESSON I—PRIVATE LIFE

## ***Oedipus Rex*** by Sophocles

This play follows the life of legendary King Oedipus. A prophecy foretold that Oedipus would kill his father and marry his mother, so his parents, the king and queen of Thebes, task a servant to kill him at birth. Instead, the servant secretly rescues the child and gives him to a childless couple, who raise him as their own. After hearing the prophecy for himself as a young man, Oedipus leaves home, not wanting to harm the man he thought was his father. While on the road to Thebes, he fights with a stranger and kills him in self-defense, not knowing the man is his biological father. He becomes ruler of Thebes and marries the queen after solving the riddle of the sphinx. Years later he learns the identity of the man he killed. In shame, he blinds himself and goes into exile.

## ***Oedipus at Colonus*** by Sophocles

This play relates the death of the legendary King Oedipus in exile. After fleeing Thebes with his two daughters, Antigone and Ismene, Oedipus arrives at the city of Colonus, where he encounters Theseus, the king of Athens. Theseus expresses empathy for Oedipus and offers him aid. Ismene brings news that Oedipus's sons are at war with each other over the throne of Thebes. Meanwhile, forces from Thebes find Oedipus and try to compel him to return, as a new prophecy states he will bring blessings to the place he is buried. Polynices asks for his father's favor in the battle for Thebes, but Oedipus curses him for casting him out. Later, Oedipus dies with Theseus in Athens, and his daughters return to Thebes.

## ***Antigone*** by Sophocles

The concluding episode of the cursed family of legendary King Oedipus, this play follows his daughter Antigone after the death of her brothers Eteocles and Polynices at

each other's hands. Creon, the new king of Thebes, has forbidden anyone to give Polynices a proper burial on pain of death. Forbidding proper burial was a grave offense in ancient Greece. Antigone risks her life by defying Creon to bury her brother, and is condemned to death. Creon relents but too late, as Antigone has committed suicide. Creon's son, Antigone's fiancé, kills himself, and Creon's wife kills herself after her son's death.

## ***The Women of Trachis*** by Sophocles

This play tells the story of how Deianeira accidentally kills Heracles after he completes his 12 labors. She applies what she thinks is a love potion to his cloak, but it turns out to be poison. After putting on the cloak, Heracles dies an agonizing death. After learning what she has unwittingly done, Deianeira commits suicide.

## ***Medea*** by Euripides

Set in Corinth, this play takes place after Jason's quest for the Golden Fleece, in which Medea plays a pivotal role. It begins with Medea in a fury after hearing the news that Jason intends to wed Glauce, the daughter of King Creon of Corinth, and send her and the children they share into exile. Medea plots revenge against Glauce and Creon, killing them with a gift of poisoned robes and coronets. After their deaths, she resolves to hurt Jason in the worst way imaginable, by killing their children. After the murders, she revels in Jason's pain before fleeing to Athens with the bodies, leaving Jason without his new or old families.

## ***Andromache*** by Euripides

This story takes place 10 years after the fall of Troy. Andromache, the widow of the Trojan hero Hector, has been living with Neoptolemus, son of the Greek hero Achilles, to whom she was given as a prize after the war. Andromache

and Neoptolemus share a child, but he is married to Hermione, the daughter of Menelaus and Helen. Andromache flees and hides her son for fear that Menelaus will kill them if he perceives them as a threat to his daughter. Menelaus finds them both, but Peleus, Neoptolemus's grandfather, intervenes. Meanwhile, Orestes, Hermione's original fiancé, kills Neoptolemus and runs away with Hermione.

## ***The Trojan Women*** by Euripides

This play follows the fates of the royal women of Troy at the end of the Trojan War. The women are now widows, many now also childless, and considered the property of the victors. The Greek herald informs the former queen of Troy that she will be given to Odysseus, and Cassandra will go with Agamemnon. Andromache arrives to tell Hecuba that her youngest daughter has been sacrificed. Andromache learns that her son Astyanax will be killed so that he cannot grow up to avenge his father. Andromache learns that she has been given to Neoptolemus. Helen is returned to her husband, Menelaus. In the end, Andromache is taken away before she can give her young son a proper burial, so the task is left to his grieving grandmother, Hecuba.

## ***The Acharnians*** by Aristophanes

This story is about Dikaiopolis, a man who goes to Athens to participate in the ecclesia, or general assembly of Athenian citizens. He is weary of the ongoing Peloponnesian War and frustrated that the Athenian assembly will not debate an end to the war. Dikaiopolis manages to establish an individual peace with Sparta, but his neighbors do not take it well. He is, however, given the right to speak his mind about why he opposes the war. A fight breaks out but is ended by

# LESSON I—PRIVATE LIFE

Lamachus. In the end, Lamachus is called off to war and Dikaiopolis is called off to a dinner party. Lamachus returns to the stage injured and in pain, while Dikaiopolis returns happily drunk with dancing girls.

## **The Wasps** by Aristophanes

This play involves the story of Philocleon, a man addicted to the Athenian law court. His addiction leads him to obsessed thinking, paranoia, poor hygiene, and hoarding, so his son turns the house into a prison to keep him away from the courts. His son convinces him to stay home and hear domestic trials there. The first case brought before his court is a disagreement between the household dogs. The witnesses to the chase are inanimate kitchen utensils. The dogs' puppies are brought in to soften Philocleon's heart and he is tricked into voting for acquittal. Later the old man returns from a party

drunk, with a girl on his arm. The father and son fight over him "kidnapping" the girl. When the girl's father arrives Philocleon tries to talk his way out of the situation to no avail, and his son drags him away. The entire play is embedded with undercurrents of a dispute between the author and an Athenian named Cleon.

## **Lysistrata** by Aristophanes

This play relates a tale of the women of Athens attempting to end the ongoing Peloponnesian War by going on strike and refusing to be with their husbands unless they end the war. Lysistrata is the instigator and manages to talk the other women of the city into joining her, if a bit reluctantly. The women take control of the treasury, and therefore the war funds. Men and women spar back and forth about the roles of the sexes. Ultimately, the gambit works, the men relent, and peace talks begin.

## **The Frogs** by Aristophanes

This play was first performed about a year after Euripides died. In it, the god Dionysus despairs for the state of Athenian tragedy playwrights and travels to Hades to find Euripides and bring him back to Athens. It is not an easy journey for him and his slave, with many obstacles in the way, including a contest against frogs. What he finds when he finally gets to Hades is a competition brewing between Euripides and Aeschylus. Dionysus is recruited to be a judge of the contest. In the end, he decides to bring Aeschylus back to Athens instead of Euripides.

## DEATH IN ANCIENT GREECE



Grave stele of an Athenian horseman. By shakko (CC BY-SA 3.0)

As in any culture, death and burial were a significant part of Greek life. In fact, a proper burial was so important that plays such as *Antigone* were written about being willing to risk death or go to war to win the right to give the dead a proper burial. Burial and the refusal to allow burial are recurrent themes in Greek literature and mythology, including several significant episodes in *The Iliad*. Much of what we know about ancient Greek material culture is gleaned from what has been found in a mortuary context. Gravestones and steles are common archaeological finds in Greece, marking the passing of otherwise anonymous individuals from the ancient world with touching images and poignant inscriptions. These serve as a reminder that humans today aren't so different from the way they were long ago.

## EXAMPLES OF ANCIENT COMEDY AND TRAGEDY MASKS





## WHAT YOU WILL NEED

- White paper
- Black paper
- Student handouts on pages 36–38
- Art supplies (paper, pencils, colored pencils, markers, etc.)
- Shoe box or tissue box

## TERMS TO KNOW

<b>assembly</b>	<b>ecclesia</b>
<b>ballot</b>	<b>hoplite</b>
<b>boule</b>	<b>ode</b>
<b>democracy</b>	

## LESSON 2: Public Life

In this Lesson, students learn more about what is known about the public lives of ancient Greeks, mostly men, through the artifacts that remain. Much of a Greek citizen’s life would have occurred in the public sphere, from time spent in the agora (public marketplace) dealing with the issues of the day, to competing for honor and prestige in the sports arena or on the battlefield.

### EXPERIENCE I: Dawn of Democracy

Students discover the origins of modern democracy in the practices of ancient Athens. Students learn about the invention of the secret ballot, once used by Athenian jurors to vote on guilt or innocence in court, and the practice of ostracism. In the experience, students create their own secret ballot discs and voting box and vote on an issue important to their classroom.

### PROCEDURES:

- Pose this question to the class: What is a **democracy**?
- Note that the word comes from two Greek root words, *demos*, meaning people, and *kratia*, meaning power. Literally, the word means “people power” or “rule by the people.” The first recorded experiments in democracy took place in ancient Greece.
- Ask students what they know about the origins of democracy.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**English Language Arts:** 6.SL.2.1, 6.2.3, 6.SL.2.4; 7.SL.2.1, 7.SL.2.3, 7.SL.2.4; 8.SL.2.1, 8.SL.2.3, 8.SL.2.4

**Social Studies:** 6.1.1, 6.2.1, 6.2.2, 6.2.7

### Common Core State Standards

**English Language Arts:** SL.6.1; SL.7.1; SL.8.1

## LESSON 2—PUBLIC LIFE

- Explain that although several city-states likely exercised early democracy, Athens was the best documented and most successful example.
- Ask students if they think the democracy of ancient Athens was similar to or different from what we think of as a democracy today.
- Unlike most modern forms of democracy, Athenian democracy was an example of direct democracy. The Athenian citizens voted directly on issues of concern, rather than relying on representatives and intermediaries.
- Ask students who they think was allowed to participate in Athenian democracy.
  - The number of eligible voters in ancient Athens was actually quite limited. Only male citizens of the city over a certain age could participate in voting. This left out all women, resident aliens, children, and younger men, as well as the many slaves who lived and worked in Athens. As a result, those able to participate in the democracy actually represented a significant minority of its occupants. Still, that amounted to far more people involved in governing the city than in non-democratic systems of the time.
- Explain that Athenian democracy had 3 parts: the **ecclesia**, the **boule**, and the **dikasteria**, or courts.
  - The **ecclesia** was the general **assembly**, where laws were written. Participation was open to all male citizens over the age of 18 who had served two years in the military. In the assembly, Athenian men voted directly on the issues using a secret ballot system. Each man at the assembly had two stones, one white and one black, representing either a yes or no vote. They would slip the appropriate stone into the ballot jar to cast their vote.
  - The **boule**, or the Council of 500, ran the daily affairs of state and functioned as a kind of executive committee for the **ecclesia**. Representatives were elected by lot to serve for one year, and had to be citizens at least 30 years old.
  - The courts were an important tool in ancient Athens. Anyone could bring a case against another person before the court. There were two kinds of suits, private and public, which determined the size of the jury pool from 201 to 2,001. Juries were selected at random from among men age 30 or over, using an allotment machine. There were no lawyers; the plaintiff and the defendant spoke for themselves, and trials had to be finished by the end of the day. Jurors cast their secret ballot by using one of two discs, one with a solid axle through the center and one with a hollow axle. Only the juror knew which he cast.
- Explain to the students that they are going to have a chance to exercise some Athenian-style democracy. For this exercise, students should pretend that they are all qualified citizens—unlike the rest of the students in the school.
  - First, have each student create their voting tokens by cutting out one white circle and one black circle. Create a ballot box from a shoebox or tissue box with an opening on the top for the ballots.
  - Next, divide students into groups of 4 or 5.
  - Give each group a couple of minutes to brainstorm new rules for the school

### FROM “OSTRACON” TO “OSTRACISM”



Marsyas [CC BY-SA 2.5]

In ancient Athens, in an attempt to keep any one individual from having too much control, the citizens practiced a tradition of exile known as “ostracism.” This word has come into English with the general meaning of excluding someone from a group, but in ancient times it was an important political tool, a way of ensuring no one individual was able to gain too much power. Citizens in the **ecclesia** would vote on whom they thought should be sent into exile by writing their vote on a small piece of broken pottery known as an *ostrakon*. Thus, the process became known as an “ostracism,” named for the *ostrakon* used to cast votes. There are several examples of ostraca in the exhibit—such unassuming artifacts that played such a pivotal role in ancient Athenian politics!

and decide on one that is most important to them.

- When students are ready, have a spokesperson from each group share the new rule they would like to enact. Write the suggestions on the board, deleting any duplicates.
- Choose one of the suggested new rules to be debated by the whole class. (One with potential controversy would be best). Remind students that this is hypothetical and not a binding vote.



## LESSON 2—PUBLIC LIFE

- Allow all students several minutes to think of the pros and cons of the proposed new rule and formulate a position.
- Remind students that Athens practiced direct democracy, which meant that no voice was more important than any others and all had equal say in decision-making. Therefore, all students theoretically will have an opportunity to share their position. However, due to limited time, not everyone may be heard.
- Give students time to take turns sharing their positions, asking questions, and trying to persuade others to agree with them.
- Once the time is up, students should vote by putting their white circle into the ballot box for a yes vote, or their black circle in for a no vote. Remind students to keep their circles hidden from each other so that no one sees which one they use or don't use.
- After everyone has a chance to vote, open the ballot box and see if the new rule passes or not.
- Discuss with students the activity they have just participated in. Which branch of Athenian government were they recreating—ecclesia, boule, or court? They represented the ecclesia, the assembly where all Athenian citizens over 18 were allowed to participate.
- Ask students how they think the rest of the school might feel about the new rule. Would their thoughts matter? Simply put, no—in ancient Athens, the rest of the school would not matter. For the purposes of this exercise, the rest of the school would be like the women, children, non-citizen aliens, and slaves in ancient Athens. The students in class represent the minority of citizens who could participate in the democracy.
- Ask: What are the pitfalls in this form of democracy? How is it different from our representative democracy?



*Bouleuterion [assembly house] at Priene. By Zigomar (CC BY-SA 3.0)*

## LESSON 2—PUBLIC LIFE



### EXPERIENCE 2: Battle Ready

Warfare was an important part of ancient Greek culture, both in real life and in the legends told, and became popular subject matter for ancient Greek art. Students examine artworks depicting legendary warfare—a popular subject for vase painting—and describe what they can see of the warrior figures depicted. What can they learn from art about the weapons and technology used by the Greek armies? Students then create an image to decorate their own “pot,” using an ancient passage from *The Iliad* as inspiration.

### PROCEDURES:

- Ask students to think about ancient warfare. We know that there were major conflicts in ancient Greece, including the Peloponnesian War primarily between Athens and Sparta, conflict with the Persians, and the Trojan War. Why was warfare important in the ancient world?
- Ask: What evidence has survived to help scholars learn about warfare in ancient times?
- Note that battles themselves are not usually well preserved in the archaeological record. Battles are short-term events, their exact locations often lost to time, and someone usually cleaned up afterward, destroying potential evidence.
- In the absence of direct evidence of a battle, what are we left with?
  - Related artifacts such as helmets and metal weapons
  - Art and literature that provide ideas about how tools of war were used
- Note that legendary warfare and stories of armed conflict in myth were common themes for both art and literature.
- Show students examples of pots decorated with images of battle on page 36–37 or additional images found on the internet.

### ACADEMIC STANDARDS

#### Indiana Academic Standards

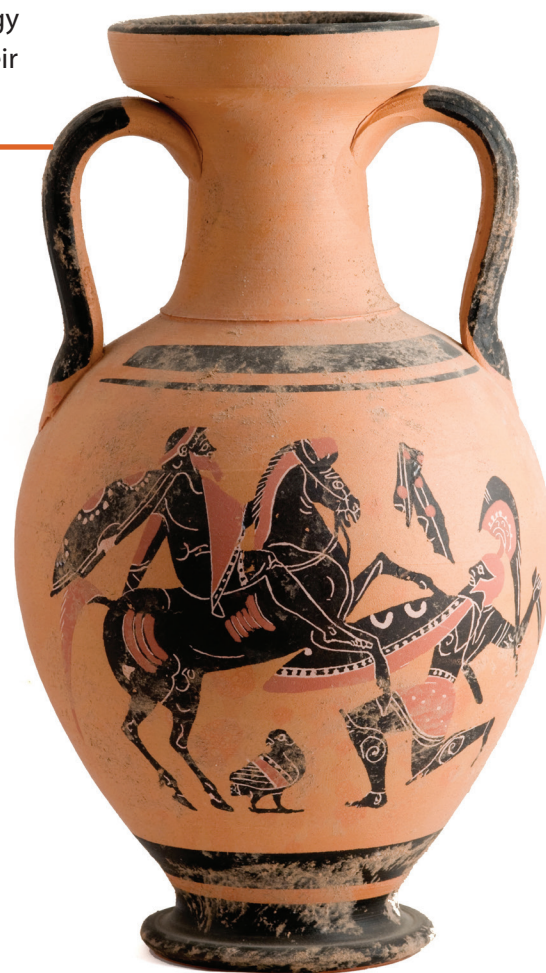
**English Language Arts:** 6.RL.2.1, 6.RL.1, 6.RL.2.1; 7.RL.1, 7.RL.2.1; 8.RL.1, 8.RL.2.1, 8.RL.3.2

**Visual Arts 2012:** 6.1.1, 6.2.1, 6.7.4; 7.7.4; 8.1.1, 8.2.2, 8.7.4

**Visual Arts 2017:** Cr.2.1.6a, Cr.2.3.6a, Re8.1.6a, Cn11.1.6a; Cr.2.1.7a, Cr.2.3.7a, Re8.1.7a, Cn11.1.7a; Cr.2.1.8a, Cr.2.3.8a, Re8.1.8a, Cn11.1.8a

#### Common Core State Standards

**English Language Arts:** RL.6.1, RL.6.10; RL.7.1, RL.7.10; RL.8.1, RL.8.10



## LESSON 2—PUBLIC LIFE

- Ask students what they see. Can they identify a warrior? What about the figure indicates it is a warrior?
- Give students time to offer answers. They might indicate images such as weapons, a shield, helmet, or armor to identify a warrior.
- Note that ancient Greek warriors called **hoplite** can be identified in art by their shields and spears. These citizen-soldiers often fought in a formation called a phalanx to maximize effectiveness with smaller numbers.
- Ask students what the visual representation of soldiers can tell us about Greek soldiers that we might not know only looking at surviving artifacts themselves. For example, the images show how the spear might have been held and used.
- Explain that many of the warriors represented on Greek pottery are part of narrative scenes.
- Ask students what they think a narrative scene is. It tells a story! The stories these scenes tell are taken from Greece's rich storytelling tradition, from epic poems like *The Iliad* and *The Odyssey* to myths and legends. Ancient people would have recognized what was happening in the scene because they knew the stories the images came from.
- Show students the image on page 38.
- Ask: What is going on in this image? Even without knowing the story, students should be able to recognize that this is a battle scene, with soldiers attacking in a violent way.
- Read the passage below. This is an original translation of an excerpt from the famous epic poem *The Iliad*.
- Ask students to discuss the imagery in the translated passage. What does it describe? What does this passage reveal about warfare and strategies?
- Instruct students to think about ways that this passage could be translated into a narrative scene in art. What would the image need to include? Think about descriptions of what the soldiers are wearing, the weapons in their hands, etc.
- Have students create their own illustration of this scene, translating the words into a visual image the same way the ancient Greek artists did.
- Remind students to return to the passage as often as necessary to determine what elements need to be included in their image.
- Once students are finished, compare examples. Do all of the students' artworks look the same? Did all students translate the words into images the same way? Are they different?

### THE ILLIAD

Traditionally ascribed to an ancient poet named Homer, *The Iliad* most likely began as an oral tradition, transmitted from performer to performer for generations before being written down. The poem tells the legendary events of the near mythical Trojan War waged by the city-states of mainland Greece against the city of Troy in Asia Minor. According to legend, Paris, the Prince of Troy, stole the most beautiful woman in the world, Helen, from her husband, Menelaus, king of Sparta. Due to a treaty agreement, all the Greek leaders were obligated to band together to bring Helen back. This led to a 10-year siege of Troy with many epic battles and struggles for the heroic characters. Eventually, the Greeks won due to the cunning of Odysseus and what has come to be known as the Trojan Horse. Troy was defeated and Helen returned to Sparta. This epic poem and the characters within are central to much of Greek cultural and mythical identity.

In this translated passage, Hector addresses all the Greek leaders working to bring Helen back and invokes the power of Zeus to help him succeed in battle:

**“Trojans and Lycians and Dardanians who stand your ground, close together, fighting hand to hand: The Achaeans shall not hold me back too long, for they are assembling themselves in close-columned rows. I predict they will give way at the point of my spear, if truly the greatest of the gods urges me on, the thundering spouse of Hera.”**

The original Greek word used in this passage, *πυργηδόν*, literally means “towerwise” or “amassed like clouds,” indicating a very tight, overlapping formation in columned rows. This “towerwise” or columned configuration is probably a defensive variation of the phalanx formation in which shields were linked or held close together to protect an entire unit of soldiers. Hector intends, it seems, to charge and break up that formation with his spear. The spears used were, on average, 8 feet long and tipped with a 4-sided, star-shaped blade sharpened to a point.

## POTTERY WITH BATTLE IMAGES



*Ancient Art and Architecture / Alamy Stock Photo*

**Warrior procession**



*Quagga Media / Alamy Stock Photo*

**Final fight at Troy**



*Ancient Art and Architecture / Alamy Stock Photo*

**Greek fights cavalryman**

## POTTERY WITH BATTLE IMAGES



*Science History Images / Alamy Stock Photo*

**Achilles kills Amazon queen**



*Lebrecht Music & Arts / Alamy Stock Photo*

**Amazon fighting Greek**



*Ancient Art and Architecture / Alamy Stock Photo*

**Warrior leaving home**



Quagga Media/  
Alamy Stock Photo

Final fight at Troy



## ACADEMIC STANDARDS

### Indiana Academic Standards

**English Language Arts:** 6.RL.1, 6.RL.2.1, 6.RL.2.2, 6.RL.3.1, 6.W.1; 7.RL.1, 7.RL.2.1, 7.W.1; 8.RL.1, 8.W.1

**Social Studies:** 6.1.1

### Common Core State Standards

**English Language Arts:** RL.6.1, RL.6.2, RL.6.4, RL.6.5, RL.6.10, W.6.10; RL.7.1, RL.7.2, RL.7.4, RL.7.5, RL.7.10, W.7.10; RL.8.1, RL.8.4, RL.8.10, W.8.10

### EXPERIENCE 3: Let the Games Begin

The Olympic Games are a popular event today, making a huge cultural and economic impact on the cities that host them. What students may not know is that the idea of the Olympic Games dates back to ancient Greece, and the first Olympic Games were held in the city-state of Olympia in honor of the god Zeus. Students learn about the mythical origins and the known history of the games, including the idea of the Olympic Truce, which is still used today. They learn about the prizes for the games, which were very different from the medals of today, and the ways that the winners were commemorated, both through visual arts and literature. Students view works of art depicting athletes and read an example of Olympic poetry, then write their own poem to commemorate a modern athlete.

### PROCEDURES:

- Ask students if they have heard of the Olympic Games. Students will likely discuss the modern Olympic Games, either summer and/or winter, and the Special Olympics.
- Have students discuss what makes the Olympic Games special. Answers may include ideas related to international competition and goodwill, athletes representing their countries, the many different sports included, etc.
- Note that the modern Olympic Games have been around only since 1896, when the first games were held in Athens.
- Ask students if they know the origin of the Olympic Games.
- Explain that the Olympic Games have roots in ancient Greece. The ancient Olympic Games were part of the Panhellenic Games (a series of games held throughout Greece) and began as a festival in honor of Zeus in the city of Olympia.

## OLYMPIA AND OLYMPUS



*Olympia*

Despite the similarities in the names, the city of Olympia, home of the Olympic Games, is nowhere near the famed Mount Olympus, home of the most powerful Greek gods. Olympia is in the Peloponnese peninsula, which is to the south of the country, whereas Mount Olympus is far to the north, hundreds of miles away.

*Mount Olympus*



## LESSON 2—PUBLIC LIFE

These games were held for over a thousand years, from the 8th century BCE through the 4th century CE.

- It seemed important to the Greeks that the games have a mythological connection, but there was not agreement on what that origin was. Therefore, there are several mythological explanations for the origin of the Olympic Games.
- Tell the students that some versions of the origin myth give credit to Heracles, claiming he founded the games to honor his father, Zeus, before he went to Olympus.
- Another myth ties the games to Pelops, son of Tantalus. In this version, the king of Pisa had a beautiful daughter, Hippodamia. An oracle had foretold that her husband would kill her father, so the king decreed his daughter could be won only through a competition. Whoever wanted to marry her had to run away with her in a chariot and the king would follow and try to spear the suitor as he fled. Hippodamia fell in love with Pelops and sabotaged her father's chariot so that the young lovers could get away. The king was killed as a result. Pelops arranged great games and festivities in the king's honor and these games became the beginning of the Olympic Games.
- There are numerous similarities and differences between the modern Olympic Games and their ancient predecessor.
- Ask: Who participates in the modern Olympics?
- Explain that in ancient Greece, there was not a single Greek nation, but rather a series of often adversarial city-states, such as Athens and Sparta. Members from many of the Greek city-states would convene at Olympia to compete against one another at the games. Only male citizens were eligible to compete.
- Explain that both sets of games are envisioned as a peaceful gathering, an opportunity for traditional adversaries to set aside their differences and come together for safe, friendly competition. In ancient Greece, there was a truce enacted around the games with stiff fines and penalties for breaking it. This ensured competitors and observers were able to travel in safety.
- Just like the modern Olympics, the ancient Greek Olympics occurred every four years.
- Ask students what events are included in the modern Olympic Games. Note that although there is some overlap, the ancient Olympics had fewer and different events, but came to include footraces, javelin throwing, wrestling, boxing, and horse and chariot racing.
- Another big difference between the modern and ancient Olympic Games is the prizes won.
- Ask students what the prizes are for the modern Olympic Games: gold, silver, and bronze medals. What do they think the prize was for winning an ancient Olympic event? An olive branch crown. The olive branches were taken from a sacred tree near the temple of Zeus. Only the winner received a crown.
- Explain that although the crown was the only official reward, it was not the only recognition athletes received.
- The Olympic Games not only drew athletes to the competition but also large numbers of artists. These artists were there to advertise their services and find patrons. They commemorated the winners of the games in a variety of art forms, creating masterpieces that have survived for millennia.
- Show students the art on page 41. What do they see? What are the works made out of? Are they realistic in style? What are the athletes doing?
- Explain that these works of art depict athletes demonstrating their sport. Works like these would have been made to commemorate the winners of the Olympic Games. Several examples of athlete statues and art are included in the *Treasures of Ancient Greece* exhibit.
- Sculptors and painters were not the only artists to take their talents to Olympia. Poets, too, offered their services to the winners of the games. In fact, much of what we know about individual athletes comes down through history from these poems. Particularly in the 5th century BCE, successful athletes, their families, or sponsors would commission a poet to write a poem to announce a victory.
- Ask students what an **ode** is. Help them to understand that it is a type of poem written to praise a person, place, thing, or event.
- There are several poets known for their victory odes, including Simonides, Pindar, and Bacchylides. The works of Pindar, in particular, survive to give a glimpse into this world of Olympic competition.
- Have students read the example of victory ode poetry on page 42. Please note that these versions have been translated from the original Greek, and so have lost some of their original lyrical qualities.
- Have students describe the ode in their own words. What is the poem talking about?

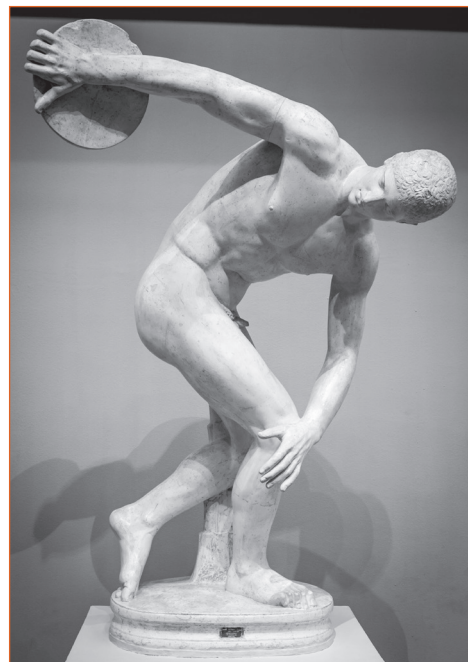


## LESSON 2—PUBLIC LIFE

- Explain that many odes praised the successful athletes by comparing them to great mythological characters and alluding to mythological events.
- Ask students to describe the type of language used in the odes.
- Note all of the superlative, flowery, and over-the-top language used.
- Explain to students that it is now their turn to write a victory ode to any athlete of their choice.
- Students can pick a contemporary or recent historical sports figure from any sport—professional or Olympic amateur.
- Encourage students to use superlative language and allude to myths or modern stories to exalt their athlete.
- Although a rhyming pattern is not an intrinsic part of an ode, for this exercise, encourage students to pick a rhyming pattern to help structure their odes.
- To further help structure their odes, recommend students write a list of 2 to 4 things they would like to talk about related to their athlete or sport. Each of these things can be the subject of a stanza.
- When complete, ask for volunteers to share their work with the class.



*Kleophrades terracotta Panathenaic prize amphora*



*Sculpture of Discus thrower*



*Relief of Pelops and Hippodamia racing*

## VICTORY ODES

### Ode 1, Author Unknown

Cyniska came from a family of horse breeders and Olympic competitors of Sparta. Her brother encouraged her to study and breed horses. Cyniska won the Olympics twice, in 396 and 392 BCE. Though she did not drive the chariot herself, she was proclaimed the winner because the Greeks considered the horses (and therefore, the breeder) to have won the victory. This ode was inscribed on a statue dedicated to Cyniska, one of the few female Olympic winners in ancient Greece:

*My brothers and fathers are kings of Sparta,  
I, Cyniska, victorious with a chariot of horses fleet-footed,  
Erected this monument.  
I have won this crown, the first woman in all of Greece [to do so].  
Apelleas, son of Callikles, made this statue.*



### Ode 2, by Pindar

In this excerpt from a longer ode, Pindar sets up the sun as the greatest of all things in the heavens (just as water is, in his thoughts, the greatest thing on the earth). The sun is greatest among the stars, just as the games at Olympia are the greatest among all the games in Greece. Pindar writes generally about the ancient Olympics, then about the victor, King Hieron I of Syracuse, whose horse won the single-horse race at the games in 476 BCE.

*In most ways, water is best, but the gold, just as man-exalting fire,  
Most prominent in the night, stands out among the riches.  
And if, my loving heart, you wish to sing of the contest's prize,  
Look not farther than the warmth of the desolate, radiant sun,  
And let us speak that no contest is greater than that of Olympia.*

More Pindar odes can be found in translation online on sites such as [archive.org](http://archive.org).

### Ode 3, by Bacchylides

Though Bacchylides was considered a “lesser” Olympic poet who often lifted phrases and metaphors from Pindar, he is known for being especially gifted at composing songs about his victors from his hometown, Cheos. He was known, even in ancient times, as being especially gifted in creating condensed, highly rhythmic, highly polished verse.

*From the greatest god [Zeus], Lachon  
Won the greatest glory of victory of the foot [race]  
By the little streams of Alpheus.  
Cheos, rich in victory garlands has been sung  
At Olympia as victorious in boxing and the foot race,  
Through young men, also rich with hair-bound garlands.  
Now, the Song of Ourania, goddess of song,  
Praises you, wind-swift footed son of Aristomenes,  
With hymns before your house,  
Because, by your triumph in the foot [race],  
You have brought glory to Cheos.*

# LESSON 3—RELIGIOUS LIFE



## WHAT YOU WILL NEED

- Copy of student handouts on pages 47–48 and 51
- Access to research material, in print and online

## TERMS TO KNOW

deity	myth
demigod	pantheon
hero	polytheistic

## LESSON 2: Religious Life

Religion played an important role in the lives of the ancient Greeks. The gods and goddesses were not abstract notions or distant forces. To the ancient Greeks, the members of their pantheon were close and played a vital, intimate role in the daily lives of the people. The gods and goddesses of ancient Greece controlled the weather, dictated the fates of mortals, and generally were forces to be feared, praised, and appeased. This polytheistic religion and the practice thereof helped shape nearly every aspect of life in ancient Greece. In this Lesson, students learn about a variety of aspects of the religion and how it affected the lives of ancient Greeks. Students also observe the everlasting impact of these beliefs on ancient Greek art.



## EXPERIENCE I: Gods and Goddesses IOI

The ancient Greek pantheon is vast, with many leading and supporting gods and goddesses. These mythological figures were common subjects of ancient Greek stories and art. They were an integral part of everyday life for the average Greek. In this experience, each student is assigned one of the ancient gods or goddesses to research and share with the class. Students create a baseball card-style information sheet on their god/goddess with all of their vital stats, to be distributed to the class. These cards also include a list of any common symbols or accessories that help identify this individual in art. In the end, each student has a complete set of cards to help them learn and identify the various ancient Greek deities.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**English Language Arts:** 6.W.5; 7.W.5; 8.W.5

**Visual Arts 2012:** 6.1.1, 6.2.1, 6.8.1; 8.1.1, 8.2.2; 6-8.WT.7, 6-8.WT.9

**Visual Arts 2012:** Cn11.1.6a; Cn11.1.7a; Cn11.1.8a

### Common Core State Standards

**English Language Arts:** W.6.7, W.6.8; W.7.7, W.7.8; W.8.7, W.8.8

# LESSON 3—RELIGIOUS LIFE

## PROCEDURES:

- Ask students if any of them know what the word **pantheon** means. Help them to understand that it is all of the gods and goddesses in a polytheistic religion.
- Ask students if they know what the term **polytheistic** means and help them to understand that it is a religion that believes in many gods or goddesses. The word comes from the Greek *poly*, meaning “many,” and *theos* meaning “gods.”
- Explain that in ancient Greece, the people believed that the many gods and goddesses of their pantheon controlled all of the natural forces that shape the world.
- Each of the gods and goddesses was responsible for some aspect of the world around them. These deities were seen as far from perfect and even as quite flawed. The personalities of these deities in the culture’s stories directly reflected their role and dictated how their powers affected humanity.
- To the ancient Greeks, there were deities for every occasion and circumstance, and the outcome of their endeavors depended largely on keeping the gods and goddesses happy. When bad things happened, it was believed to be because the deities were not satisfied.
- For example, if you were planning to go on a long journey by boat, you would be expected to make an offering to Poseidon, god of the sea, to help ensure safe passage.
- Show students images on pages 45–46.
- Ask students if they recognize any of the characters represented in these images.
- Explain to students that one of the most common subjects in ancient

Greek art was the Greek pantheon.

- If students correctly guessed any of the gods or goddesses in the images, ask them how they knew. Students may say they recognized Athena by her armor or Hermes by his sandals.
- Explain that each of the gods and goddesses were believed to have attributes and accessories that could be portrayed visually to identify them in art. These generally appear as symbols in art that are associated only with certain characters from the pantheon.
- Tell students that it is now their turn to choose and research one of the ancient Greek gods or goddesses.
- Explain that not all gods and goddesses were created equal in ancient Greece, though all were important in their own right. There were different groups of deities. There were the Titans (mythological beings who existed before gods and goddesses), the ancient gods and goddesses, the Olympian gods and goddesses (who were believed to be the most powerful), and then a variety of more minor deities.
- Assign each student one of these figures to research (see pages 45–46 for a list of suggested gods and goddesses) and create a “trading card” style information sheet about their god or goddess (using the handout on page 47) to share with the class.
- Have students present their specific **deity** to the class. These presentations can be brief but should include the deity’s name, short biography, major role, and symbols.
- At the end of this experience, each student will have a full set of identification cards to use to learn about the various gods and goddesses of ancient Greece and how they might identify them in Greek art.

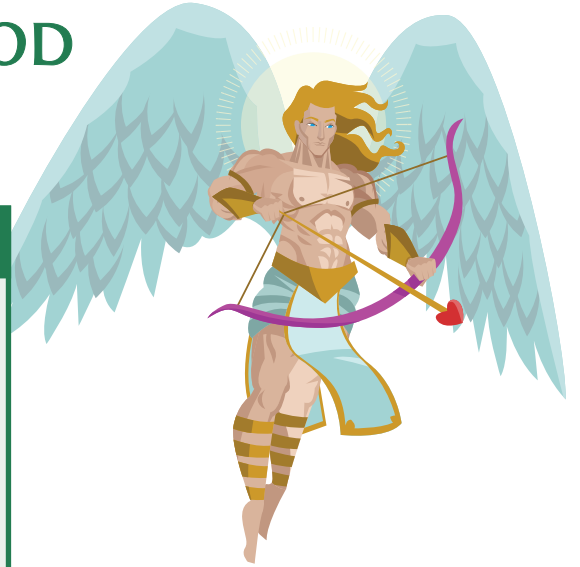
## WHAT’S IN A WORD?



Although the term “pantheon” can be used in the English language to refer to any culture’s group of gods collectively, the word’s roots are all Greek. The word actually derives from two separate Greek words, *pan*, meaning “all,” and *theion* (from the Greek word for gods, *theos*), meaning “holy.” Literally, pantheon would translate as “all the holy,” meaning “all gods.” Later, the Romans borrowed the term to name a grand circular temple they built in Rome to honor all of their gods.



## CHOOSE A GOD



### Gods

- Aeolus
- Apollo
- Aries
- Atlas
- Cronus
- Dionysus
- Hades
- Helios
- Hephaestus
- Hermes
- Hypnos
- Morpheus
- Pan
- Poseidon
- Prometheus
- Typhon
- Uranus
- Zeus



## CHOOSE A GODDESS



### Goddesses

- Amphitrite
- Aphrodite
- Artemis
- Athena
- Demeter
- Eris
- Gaia
- Hebe
- Hecate
- Hera
- Hestia
- Iris
- Metis
- Nemesis
- Persephone
- Rhea
- Selene
- Tyche



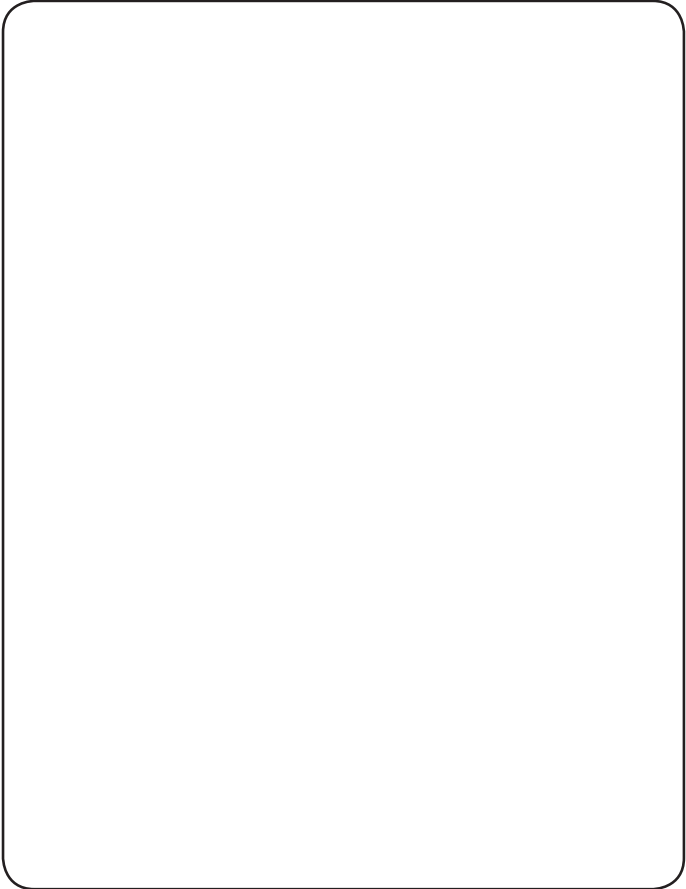
## GODS AND GODDESSES ID

### Directions

God or goddess name here

Draw or glue  
a picture  
of your god or  
goddess here.

Student name here.



### EXTENDING ACTIVITY - FAMILY TREE



The gods and goddesses of ancient Greece make up one big, dysfunctional family. The Titans were the children of the primordial forces of Gaia (Earth) and Uranus (Sky). Many of the Olympian gods and goddesses are, in turn, the children of the Titans, while others are descended from the older gods and goddesses, and the minor gods are often the result of liaisons between deities, demigods, and/or mortals. Use the information gathered in students' reports to untangle the relationships and create a genealogical chart of the gods and goddesses of ancient Greece.

## GODS AND GODDESSES ID

\_\_\_\_\_

Parents \_\_\_\_\_

Origin \_\_\_\_\_

Spouse(s) \_\_\_\_\_

Prominent offspring \_\_\_\_\_

\_\_\_\_\_

Centers of worship \_\_\_\_\_

\_\_\_\_\_

Personality traits \_\_\_\_\_

\_\_\_\_\_

Main Duties \_\_\_\_\_

\_\_\_\_\_

Symbols/Attributes \_\_\_\_\_

\_\_\_\_\_

Popular Myth \_\_\_\_\_

\_\_\_\_\_

### Directions

God or goddess name here

Fill in god or  
goddess information.



## LESSON 3—RELIGIOUS LIFE



### EXPERIENCE 2: Head-to-Head

In this Experience, students learn about the other important players in Greek mythology, the demigods and larger-than-life heroes that play a central role in traditional stories and religion. Students learn what the term “demigods” means and how they are different from either gods or mortals. Students research either a demigod or mortal, such as Heracles, Achilles, or Theseus, and write a short biography. Students then share what they have learned via an Ultimate Hero showdown contest, pitting hero against hero to find the champion. Each hero will be awarded points based on their life story and will go head-to-head against other heroes in a bracket system until there is a winner. Students share their character’s biography as they stack them up against their competitors.

### PROCEDURES:

- Ask students if they think the Greek gods and goddesses were the only characters in the ancient Greek stories.
- Note that in the previous Experience, they may have used or heard the term **myth**. This is a term frequently used without much thought to its real meaning.
- Ask students what “myth” means in relation to ancient Greece. Help them to understand that a myth was a traditional story believed to take place in the past and often explained some supernatural or social phenomenon. The stories of the Greek gods and goddesses are examples of myths in ancient Greece. (The concept of a “myth” is explored further in Experience 3.)
- Ask students if they believe gods and goddesses are the only characters in ancient Greek myth. If not, ask what other characters appear in these stories.
- Students will likely give examples such as Hercules (Heracles) or generic heroes.

### ACADEMIC STANDARDS

#### Indiana Academic Standards

**English Language Arts:** 6.W.5; 7.W.5; 8.W.5

**Social Studies:** 6.1.2

#### Common Core State Standards

**English Language Arts:** W.6.7, W.6.8; W.7.7, W.7.8; W.8.7, W.8.8

### ACTUALLY ...



*Theseus fighting the minotaur*

In modern discussions, we often use the term “demigods” for minor deities or to refer to mortal characters with a deity as one parent and a mortal for the other. Although not inaccurate, it is important to note that the term is old-fashioned—it is of Latin origin and has been applied to Greek mythological characters in the English language. The Greek term *hemitheoi*, meaning “half gods,” is similar, but generally refers to heroes becoming divine in death. In ancient Greece, heroes were generally considered simply heroes, no matter how much or how recent their divine ancestry.

# LESSON 3—RELIGIOUS LIFE

- Explain that there are a number of important mortals and demigods who play pivotal roles in Greek myth. These non-divine characters interact with the gods, rely on direct divine intervention, and suffer the consequences of divine retribution.

## Greek Heroes

Achilles	Bellerophon
Amphiaraus	Chrysipus
Asclepius	Daedalus
Castor	Diomedes
Pollux	Hector
Ganymede	Jason
Heracles	Meleager
Minos	Orpheus
Aeneas	Perseus
Ajax the Great	Theseus
Ajax the Lesser	Telamon
Amphitryon	Actaeon
Antilochus	

- Ask students what the term hero means. In Greek mythology, heroes are often of divine descent (with one or more deities in their family tree, often several generations removed); possess exceptional characteristics; such as great strength, and face extraordinary circumstances that they must overcome.
- Explain that another term for a hero with divine ancestry is a demigod. The term demigod is often used to refer to heroes with more direct divine connection—for example, the child of a god and mortal.

- There are many ancient Greek heroes, both major and minor, that all play important roles in ancient Greek mythology, many of whom achieved some kind of divine status in death.
- Assign one of these heroes or demigods to each student to research and learn about their life stories. Then the class can compare these heroes and go head-to-head to determine the Ultimate Greek Hero!
- Give each student a copy of the handout on page 51.
- Explain that this is the “score sheet” for their hero. Each hero will be awarded or penalized points based on their biographies and mythological adventures.
- Each student is responsible for researching their hero (from the list to the left) and calculating their hero score using the score sheet.
- After students have had time to research their hero and calculate their score, the competition begins.
  - Draw lots to determine the first round of head-to-head competition.
  - Each student should have the opportunity to introduce their hero, describe their biography, and share about their mythological adventures, culminating in revealing their hero score. The hero with the higher score wins the matchup.
  - Track matchups in a bracket system, much like a sports championship bracket.
  - Continue drawing lots until all of the heroes have been introduced in the first round of competition.
  - Continue through the brackets, awarding winners based on the heroes’ scores, until one hero is the ultimate winner!

## Teacher Tip

If you have an uneven number of students, prepare your own hero’s scorecard to fill in the bracket.



## Teacher Tip

There are multiple versions of many myths out there. As with most folk stories, these likely began as oral tradition; different regions developed slightly different traditions, and not every ancient author recorded the details of these myths the same. Let students know that it is not unexpected to find contradictory details. Encourage them to pick the details and versions of their stories that give them the highest point values. Not only do they get to increase their hero’s standings this way but they also will have to research and become familiar with multiple versions of their hero’s story. Win-win!



# A HERO'S SCORECARD

Student name: \_\_\_\_\_

Mark all that apply (multiply points for multiple instances):

Parent is god or goddess	+3	_____
Grandparent is god or goddess	+2	_____
Deity 3 or more generations back	+1	_____
Defeated mortal foe	+1	_____
Defeated monster	+2	_____
Defeated semi-divine entity	+3	_____
Outsmarted god or goddess	+3	_____
Outsmarted monster	+2	_____
Outsmarted mortal	+1	_____
Successful quest	+1	_____
Cursed by god or goddess	-3	_____
Died on quest	-1	_____
Granted immortality	+2	_____
Helped by god or goddess	+1	_____
Committed murder	-2	_____
Married	+1	_____
Widowed	-2	_____
Fathered children	+1	_____
Children murdered	-2	_____
Murdered own children	-3	_____
Became king	+2	_____
Given gift/favor by god or goddess	+2	_____

Total \_\_\_\_\_



# LESSON 3—RELIGIOUS LIFE



Orion constellation from Johannes Hevelius' *Prodromus astronomiae, Firmamentum Sobiescianum, sive Uranographia*, 1687

## EXPERIENCE 3: Myths: More to the Story

Myths, although seen as fun stories to read and tell today, were once of central importance to ancient Greek religion and daily life. Myths were more than stories. They helped ancient people structure their lives and explain the natural world around them. Whereas modern societies rely on science, they had their stories. In this experience, students consider the true nature of ancient mythology. As in many ancient cultures, myths were a way to explain natural phenomena in the real world—for example, how the kidnapping of Persephone led to winter, or how Orion became a constellation. Myths were also a way to explain traditions and geopolitical relationships. Students work in groups to research one ancient Greek myth to share with the class. Each group writes a script to retell their myth as a piece of Readers Theater that they perform together for the class. Performances are followed by a discussion of each myth and its meaning to ancient Greek culture.

### PROCEDURES:

- Ask students to define “myth” as they understand the term. Remind them of discussions of the term from previous Experiences, if necessary.
- Have students give any examples of myths they know from previous studies, such as those associated with the god, goddess, or hero they may have studied in previous Experiences.
- Ask students what they think the significance of myths was in ancient cultures. Why were myths told?
- Help students to understand that myths were not just fun stories the ancient Greeks liked to tell, but were an important part of religion and culture, and helped frame their understanding of how the world worked.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**English Language Arts:** 6.W.3.3, 6.W.4, 6.W.5; 7.W.3.3, 7.W.4, 7.W.5; 8.W.3.3, 8.W.4, 8.W.5

**Social Studies:** 6.1.2

**Theatre 2012:** 6.6.2, 6.6.3; 7.6.2; 8.6.2

**Theatre 2017:** Cr1.1.6c, Cr2-6a&b, Cr3.1.6b, Pr4.1.6a, Re8.1.6b; Cr2-7a&b, Cr3.1.7b, Re8.1.7b; Cr.1.1.8c, Cr2-8a&b, Cr3.1.8b, Re8.1.8b

### Common Core State Standards

**English Language Arts:** W.6.3, W.6.4, W.6.7, W.6.8; W.7.3, W.7.4, W.7.7, W.7.8; W.8.3, W.8.4, W.8.7, W.8.8



## Popular Greek Myths:

- Theseus and the Minotaur
- Jason and the Golden Fleece
- Persephone and Demeter
- Apollo and Niobe
- Io and Zeus
- Orpheus and Eurydice
- Perseus and Medusa
- Paris and the Golden Apple
- Athena and Poseidon

## LESSON 3—RELIGIOUS LIFE

- Explain that myths could be used to explain natural phenomena, geopolitical realities, and traditions. Myths answered the questions of “why” and “how” when ancient science and history could not give an answer.
  - Break the class into small groups of 3 or 4 students each.
  - Tell students that each group is going to be assigned a major ancient Greek myth.
  - Each group will be responsible for researching their myth and writing a Readers Theater script to perform for the class.
  - Explain to students that Readers Theater is a type of performance with several key characteristics:
    - The performers read from a script.
    - Performers use words and voice inflection to tell a story, but with no movements or acting out the action.
  - Parts in the script can be spoken by the characters in the story or by a Greek-style chorus or a narrator.
  - Students should include the following elements in their script:
    - Introduce the narrator/chorus and characters.
    - Organize the sequence of events in a logical way for the unfolding of events.
    - Use narrative techniques such as character dialogue, and encourage students to use the narrator/chorus to provide non-dialogue description to help tell the story.
    - Provide an ending that follows from the experiences or events of the myth.
  - Students will also need to consider the purpose that their myth served for the ancient Greek people. Does it explain a natural phenomenon?
- Does it explain a traditional cultural practice? Does it give a reason for geopolitical relationships between city-states? The answer to this question will be more obvious for some than others.
- Assign each group a myth from the list on page 52 or let them pick one of their own choosing.
  - Give groups time to research their myth and create their script.
  - When groups have completed their scripts, have each group read/perform their original rendition of the myth for the class.
  - After each performance, allow some time for a question-and-answer period.
  - Have each group discuss the reason behind their myth, explaining their reasons for coming to the conclusion that they did.

### TELLING TALES

Most people are familiar with at least some ancient Greek myths, whether they know it or not—references to them permeate our own culture. Ever heard of a “Herculean task,” a “Trojan horse,” an “Achilles’ heel,” the “Midas touch,” or “Pandora’s box”? All of these common English phrases allude directly to Greek mythology. But how do we know about Greek myths over 2,000 years old? Most of what we know about ancient Greek myths comes to us through ancient poets whose work has survived, either in full, in part, or known only through references in others’ works. Homer’s *Iliad* and *Odyssey* are treasure troves of mythological stories. The poets Hesiod and Pindar, as well as playwrights like Aeschylus, Euripides, and Sophocles, among many others, also recorded versions of Greek myths in their work. Even Herodotus, the great Greek historian, recorded some myth in his *Histories*, albeit in rationalized form. The Roman poet Ovid famously borrowed from Greek mythology in his *Metamorphoses*. All of these different authors produced versions of the myths that varied from each other to one degree or another, creating the rich tapestry of mythology we know today.



# LESSON 4—ANTIKYTHERA MECHANISM



*The Antikythera mechanism (Fragment A – front). Marsyas (assumed); CC BY-SA 3.0*

## WHAT YOU WILL NEED

- Maps
- Rulers
- Student handouts on pages 56 and 59

## TERMS TO KNOW

**gears**  
**latitude**  
**longitude**  
**mechanism**

## LESSON 4: Antikythera Mechanism

This Lesson focuses on the Antikythera Mechanism, a unique and highly advanced piece of ancient Greek technology. The Experiences focus on giving the Mechanism context to help students better understand where it came from, how it got its name, and what it is.

### EXPERIENCE I: What Is Antikythera?

In this experience, students learn the meaning behind the name of this iconic artifact. They learn that the artifact is named after the archaeological site in which it was found and that the underwater site, in turn, is named after the nearest body of land, the island of Antikythera. Using latitude and longitude, students locate the Greek capital of Athens and, from there, locate Antikythera on a map.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**Social Studies:** 6.3.1, 6.3.2

### PROCEDURES:

- Ask students if they have ever heard of the Antikythera Mechanism before. If anyone says they have, ask them to share what they know or think they know about it.
- Explain that the Atikythera Mechanism is a truly unique and extraordinary device found in Greece that they will learn more about through three Experiences.
- For this Experience, ask students if they have any idea what the term “Antikythera” means.

## LESSON 4—ANTIKYTHERA MECHANISM

- Explain that “Antikythera” means nothing about the mechanism itself. Instead, it refers to the specific location where it was found.
- Start by having students look at a globe or a map of the world (<https://www.mapsofworld.com>).
- Ask: Where is Antikythera?
- Have students explain what a hemisphere is. Direct them to the Eastern Hemisphere, followed by the Northern Hemisphere to identify the northeast quadrant of the planet.
- Have students point to Europe on the map.
- Using longitude and latitude, have students identify the country that occupies an area roughly between longitude 21°E and 24°E and latitude 42°N and 36°N. What country is this?
- Have students use longitude and latitude to locate the capital of Greece on a map or globe. It is located at 37.9838°N and 23.7275°E. (<https://www.mapsofworld.com/greece/>)
- Ask: What is the name of the capital city?
- To find Antikythera from Athens, have students use the scale on the map (page 56) and a ruler to calculate approximately 100 miles.
- Have students use the compass rose to determine the directions south and west.
- Ask: What lies just west of 100 miles due south from Athens?
- What kind of landmass is this?
- Students should be able to identify the island of Kythera just off the southeastern tip of the Peloponnese region of Greece.
- From Kythera, measure 24 miles southeast to find a small island between the Peloponnese and the large Island of Crete.
- This small island is known as Antikythera. The name Antikythera literally means “opposite of Kythera.”
- Explain that in 1900, a shipwreck was found off the coast of this island. One of the many wonders found on this wreck was the Antikythera Mechanism, named for the island off of which it was found.



*A rocky beach in Antikythera Island*

# LESSON 4—ANTIKYTHERA MECHANISM

## WHERE IS ANTIKYTHERA?



To access this map online go to the *Nations Project Online*:  
<https://www.nationsonline.org/oneworld/map/greece-political-map.htm>

To determine longitude and latitude, go to *Maps of World*:  
<https://www.mapsofworld.com/greece/>



# LESSON 4—ANTIKYTHERA MECHANISM



## ACADEMIC STANDARDS

### Indiana Academic Standards

**Science:** SEPS.1, SEPS.4, SEPS.6, SEPS.7

**Social Studies:** 6.3.11, 6.4.2

## EXPERIENCE 2: In Good Company

Students learn that the famous Antikythera Mechanism is only one of many artifacts found at the shipwreck site. Students review a list of artifacts (or types of artifacts) that were found and speculate about what this tells archaeologists about the ship.

### PROCEDURES:

- Begin by telling students that the Antikythera shipwreck, where the Antikythera Mechanism was found, was discovered by accident by a group of sponge divers in 1900.
- Explain that the divers were passing the time waiting for the weather to improve by diving off the coast of Antikythera Island. After one diver descended about 45 meters, he reported seeing corpses and horses all over the sea floor. His companions thought he had hallucinated due to the depth and the nitrogen from the breathing mix of their diving equipment, but the next diver came back to the surface with a bronze arm of a statue, and they knew they had found something.
- Over the course of the next two years, divers returned to the site and investigated the wreck, retrieving many astonishing artifacts from the depths.
- It soon became clear that this wreck was special. It was unlike any found before and contained many mysteries.
- Considering that this wreck is otherwise unknown to history, with no written record connected to it to provide clues, archaeologists must rely on the artifacts retrieved to make sense of the wreck and answer questions such as: Who owned the ship? Where was it coming from? Where was it going? When did it sink?
- Explain that archaeology is a type of science and shares many of the same characteristics as the natural sciences, such as posing questions, analyzing



# LESSON 4—ANTIKYTHERA MECHANISM

and interpreting data, constructing explanations, and engaging in argument from evidence.

- Give students the handout on page 59 and explain that they should consider the list of artifacts retrieved and what is known about them to answer questions about the wreck.
- Ask students to summarize the evidence for the contents of the ship's cargo. What artifacts were found?
- Encourage students to think like an archaeologist as they look over the list of recovered artifacts.
- Pose the question: What do these artifacts tell us about the ship?
- Ask students what data they have to work with to answer the question. The cargo is the data!
- Ask students if they think this was a common ship or if it was carrying special cargo. In other words: What evidence does the data give about the ship?
- Ask students to speculate on the nature of the ship based on the evidence. Have students support their answers with artifactual evidence.
- After allowing time for discussion, explain that this ship is believed to have had a very unusual cargo, filled with high-quality art pieces and other luxuries not available to common people at the time.
- Ask students to take a look at the artifact list again and pay special attention to the dates associated with the objects. Based on the evidence, what period do they think the ship might be from? Which piece of evidence gives the most important clue about the age of the wreck? Why?
- Explain that the existence of coins associated with the wreck are the most

significant find for dating purposes.

There is no written record of when the ship sank, so archaeologists are entirely dependent on the archaeological record to date the wreck. Many of the artifacts cannot be precisely dated, and their estimated ages range quite a bit. Coins, on the other hand, can be dated with a relative degree of accuracy. If a coin on the wreck can be dated to 67 BCE, it means that the ship could not have sunk any earlier than that. Therefore, the ship likely sank shortly after 67 BCE, no matter how old the oldest items on board the ship were.

- Now that they have a good idea how old the ship was, ask students to speculate on where it was going and what it was doing. Remind students of what we know: The cargo was very high-quality art, some of it significantly older than the shipwreck, and the ship sank shortly after 67 BCE. Students should use artifactual evidence to support their theories.
- Explain that archaeologists believe the ship sank around 65 BCE and that it was likely bound for Rome at the time it sank. Rome was the center of wealth and power in 65 BCE. There was high demand in the city for Greek and Hellenistic art among the city's elite. Given the concentration of high-end goods in the ship's cargo, it makes the most sense that Rome was the destination.
- Note that given the nature of the cargo onboard this ship (the best of the best Greek and Hellenistic art on its way to Rome), the presence of a device as truly remarkable as the Antikythera Mechanism is not completely out of place.

## DATING ARCHAEOLOGICAL FINDS



*Paris or Perseus, c. 340-330 BC  
By Ricardo André Frantz [CC BY-SA 3.0]*

Many art objects found in an archaeological context, such as bronze or marble statues, are best dated on their artistic styles. Other items, like wood, may be able to be dated scientifically using processes like radiocarbon dating or, in the case of pottery, thermoluminescent dating. Observant students may notice that the wood of the ship hull was dated to 220 BCE  $\pm$  43 years. This date was obtained through radiocarbon dating. If this confuses some students (as it is quite a bit older than the 65 BCE generally ascribed to the shipwreck, remind them that this date is only the age of the wood used to build the ship. The timbers may have been old by the time they were used for the ship, or the ship may have been an old one already at the time it sank. The coins still offer the best clue for dating the wreck itself, using a dating technique known as "relative dating."

## ANTIKYTHERA ARTIFACTS

Artifact	Material	Date
Statue: "The Philosopher"	Bronze	4th century BCE
Statue: "Youth of Antikythera"	Bronze	c. 340 BCE
36 human sculptures	Marble	4th–1st centuries BCE
4 Horses	Marble	3rd–1st centuries BCE
Lyre	Bronze	Unknown
Glasswork pieces	Glass	Unknown
Antikythera Mechanism	Bronze	205–87 BCE
Domestic Utensils	Various	1st century BCE
Amphora	Clay	80–70 BCE
Hellenistic Pottery	Clay	75–50 BCE
Coins	Metal	76–67 BCE
Hull fragments	Wood	220 BCE ± 43
Statue fragments	Bronze	3rd–1st centuries BCE

# LESSON 4—ANTIKYTHERA MECHANISM



Antikythera mechanism fragment. By Marsyas (assumed); CC BY-SA 3.0

## EXPERIENCE 3: The Mechanism

In this experience, students learn about the iconic artifact known as the Antikythera Mechanism. What does the mechanism look like? What do archaeologists believe it did? How did it work? Students experiment with gears to get an idea of how this complicated and highly advanced piece of machinery worked.

### PROCEDURES:

- Show students the image of the Antikythera Mechanism on page 54 and above.
- Ask: What does the word **mechanism** mean?
- Ask if any students have ever seen this object before or know what it is.
- Note that when found, it was in the remains of a small wooden box roughly 13.4 in x 7.1 in x 3.5 in. Originally found in one lump, it was soon separated into three main fragments, and then into 82 separate fragments after conservation work.
- Have students look closely at the image. What can they see? Encourage students to look for shapes or anything familiar.
- Draw students' attention to the traces of circular shapes. Point out the jagged edges along these arcs. What do these look like?
- Explain that the Antikythera Mechanism contains a series of interlocking **gears** (at least 30, possibly more) and it once worked similarly to a complex watch mechanism.

## ACADEMIC STANDARDS

### Indiana Academic Standards

**English Language Arts:** 6.W.5;  
7.W.5; 8.W.5

**Science:** SEPS.1, SEPS.2, SEPS.3, SEP.8,  
6-8.E.1, 6-8.E.2, 6-8.E.3, 6-8.E.4

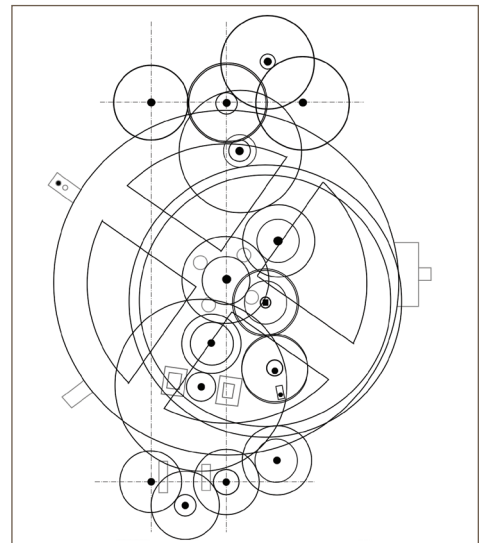
### Common Core State Standards

**English Language Arts:** W.6.7;  
W.7.7; W.8.7

## Teacher Tip

### See for Yourself!

Visit the *Treasures of Ancient Greece* exhibit at The Children's Museum of Indianapolis to see a replica of the primary fragment of the machine as it looked when it was pulled from the ocean floor. Visitors also see a working, clear Plexiglas scale model of the mechanism. The clear design of the model allows visitors to see how the gears fit and worked together.



Schematic for the Antikythera Mechanism

# LESSON 4—ANTIKYTHERA MECHANISM

- Tell students that the Antikythera Mechanism is a highly advanced piece of machinery and nothing quite like it has ever been found in antiquity or for hundreds of years after. Many scholars even consider it the very first analog computer technology.
- Ask students if they have any guess what it might have been used for.
- Modern scholars believe that the device was designed to follow the movements of the sun and the moon across the zodiac and was used to predict eclipses and other celestial phenomena. It could also be used to calculate the timing of several Panhellenic games, including the famous Olympic Games, as well as other events.
- Ask students how ancient scientists might have figured out how to make something this intricate, and why.
- Ask students what drives most scientists and engineers to create new things. What motivates them?
- Explain that the motivation behind many inventions is to solve a problem.
- In the case of the Antikythera Mechanism, what problem needed to be solved? Explain that the ancient Greeks needed to know how to predict celestial events and track time.
- Once the ancient scientists and engineers identified a problem, they would have set to work designing a solution. It would have taken many tries, including constructing prototypes, testing, evaluating the results, revising the design and testing again, over and over, until they got it right.
- Explain to students that now it is their turn to be engineers and inventors, faced with solving a problem just like those ancient engineers so long ago.
- Since the Antikythera Mechanism was ultimately all about tracking and predicting the timing of events, the problem students must address will be time related, too.
- Divide the class into teams of 3 or 4 students.
- Have students think about the nature of time. In a world before clocks, before cell phones, before computers, it was not always easy to tell the time of day or the accurate passage of time throughout the day.
- Pose this problem for students to solve: How can you accurately measure the passage of time?
- Have students invent and construct a simple machine to track the passage of time accurately without the benefit of modern, electronic timekeeping devices. The class should determine the criteria for success, including the amount of time to be measured, before they begin creating their devices.
- Have students research ancient time-keeping devices, such as water clocks, hourglasses, candle clocks, etc. Students can take inspiration from these concepts or come up with an idea all their own.
- Teams should draw up plans for their device before constructing their prototype.
- Teams must build a prototype of their device using whatever materials they choose, then run trials of their prototype, adjusting the design with each trial to fine-tune their device.
- Teams should keep notes to track their trial results and the changes they make with each round of testing.
- When all teams are satisfied with their time-tracking devices, have each team present their design to the class and demonstrate using their prototype.
- As a class, evaluate the different designs. Which came closest to meeting the criteria for success? Which kept the most accurate time?

## ANCIENT GREEK INNOVATIONS



As amazing as the Atikythera Mechanism is, it is hardly alone as an incredible Greek invention. The ancient Greeks invented countless sophisticated technologies that still influence the world we live in today. The list of technologies known to come from Greece is long, but some highlights include the first maps to scale, calipers, the use of a crane, clay pipe plumbing, spiral staircases, central heating, the Archimedes screw, waterwheels, alarm clocks, odometers, water mills, steam engines, and even a vending machine!

# CULMINATING EXPERIENCE



Olympics in Rio de Janeiro, Brazil

## CULMINATING EXPERIENCE: Ancient Greece and Culture Today

Ancient Greece is often referred to as the “Cradle of Western Civilization.” In this concluding experience, students reflect on what they have learned about ancient Greek culture and think about the many ways that modern societies are still affected by it today. Students are encouraged to think about architecture, political institutions, art, science, popular culture, and stories to identify traces of Greek culture in our own society. Students pick one example of contemporary Greek influence to connect to its ancient precedent. Students are responsible for producing a creative presentation of their research in whatever medium they feel most appropriate. Examples of finished products might include a video, PowerPoint, sculpture, collage, short story, or poem. Students share their projects with the rest of the class to create a showcase of ancient Greece’s continuing impact on the world.

### PROCEDURES:

- Ask students to reflect on everything that they have learned about ancient Greece over the course of the previous four Lessons.
- Have students share things that they learned or things that they found surprising or most interesting. What was familiar?
- Now, ask students to think about our culture today. Can they think of anything in modern, Western culture that might have roots in ancient Greece?
- Have students pick one modern reference to ancient Greek thought or material culture.

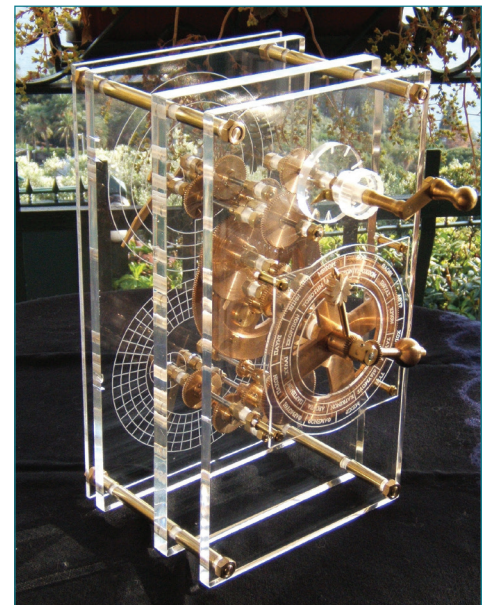
### ACADEMIC STANDARDS

#### Indiana Academic Standards

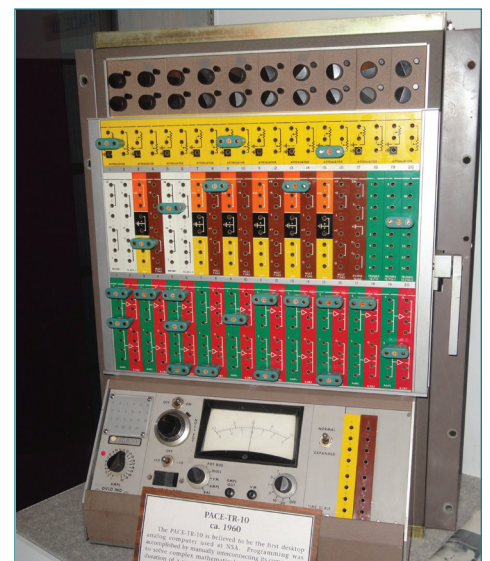
**English Language Arts:** 6.W.5, 6.SL.4.2; 7.W.5, 7.SL.4.2; 8.W.5, 8.SL.4.2

#### Common Core State Standards

**English Language Arts:** W.6.7, SL.6.4, SL.6.5; W.7.7, SL.7.4, SL.7.5; W.8.7, SL.8.4, SL.8.5



2007 Antikythera mechanism re-creation (I, Mogi [CC BY-SA 3.0])



Analog Computer at the National Cryptologic Museum. By Daderot [CC0]

# CULMINATING EXPERIENCE

- Each student will be responsible for creating a diagram of the relationship between the modern piece of culture and its historical precedent.
- Have the students begin by researching both the modern and the ancient pieces of culture.
- Students should use this information to create a Venn diagram to illustrate the relationship between the two using the graphic organizer on page 64. How are they the same and how are they different (appearance, function, meaning, etc.)? One circle will represent the modern and one will represent the ancient, with the overlap containing all the ways that they are the same and all differences noted in their respective circles.
- Once the diagram is complete, have students write an explanatory piece of writing using the data on their diagram and any additional information gained from their research. This explanatory text should include the purpose of the ancient precedent (what its role was in ancient Greek culture) and how that concept translated through the centuries to become the modern piece of culture it is today.
- Have students create a multimedia presentation to share their findings with the class. These presentations should incorporate appropriate visuals to help support the student's presentation.
- Presentations should also include a question-and-answer period, allowing students to ask questions of the presenter.



*Athens Acropolis Parthenon*



*US Supreme Court Building in Washington DC*



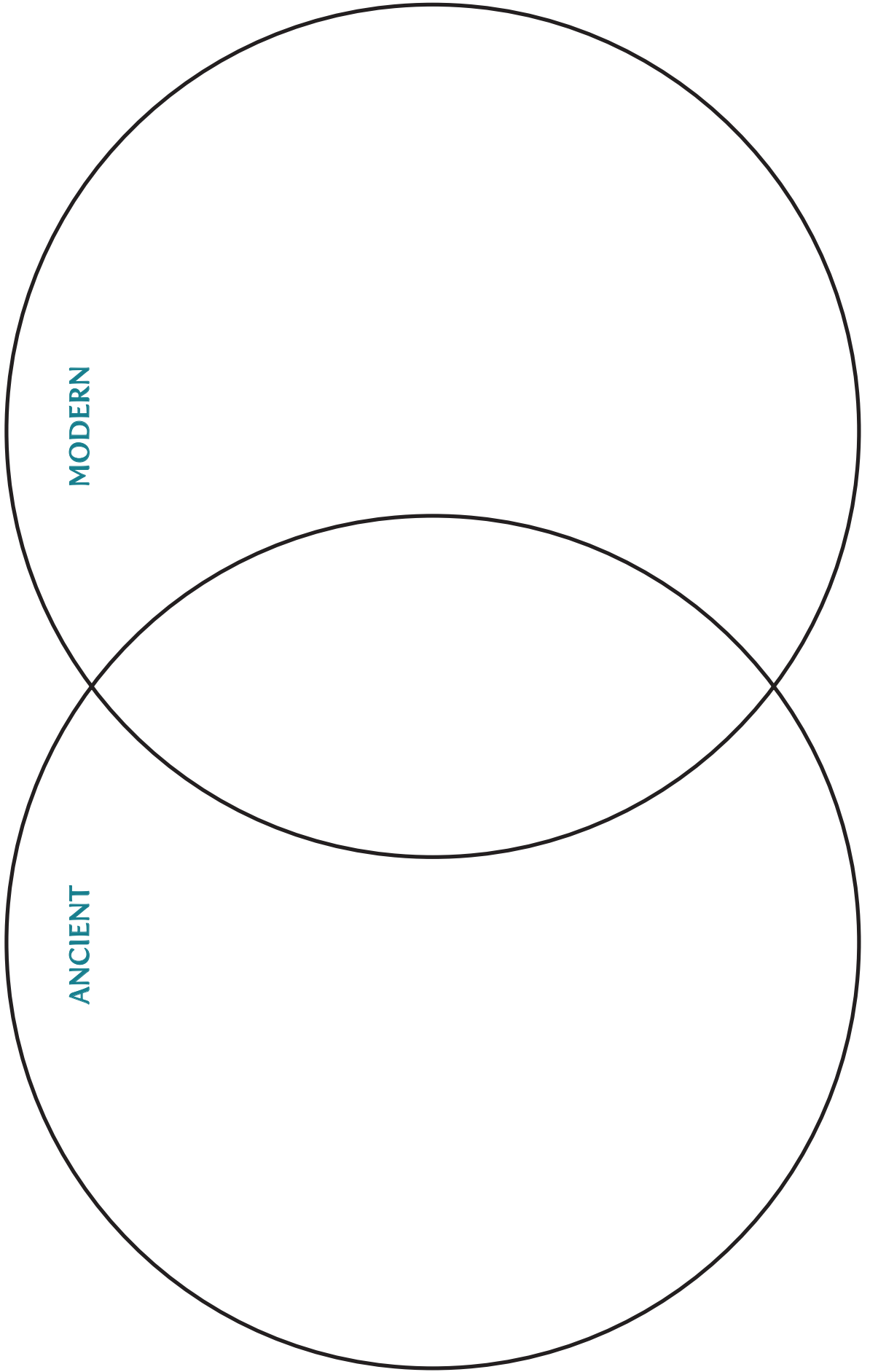
*Ancient Greek mosaic*



*Modern graffiti mural*

NAME \_\_\_\_\_

**EGM CULMINATING EXPERIENCE**





## GLOSSARY

**artifacts:** Objects created by human beings, such as pottery or tools, usually of historical or cultural interest.

**assembly:** The definitive body in Athenian democracy, open to all male citizens 18 and older after two years of military service. Members were allowed to speak and vote regardless of social status. Also called the *ecclesia*.

**ballot:** A device used to cast votes privately. In ancient Greece, citizens used bronze disks or pieces of broken pottery to cast their votes.

**black-figure:** An early style of figural Greek vase painting, common in Corinth in the 7th and 6th centuries BCE, and depicting religion, mythology, sports, and social life in black against a background of red-orange clay.

**boule:** A group of 500 eligible citizens from the *ecclesia* (assembly), chosen by lot to represent, prioritize, and decide on topics discussed in the larger assembly.

**chiton:** Long rectangles of linen held in place by pins (*fibulae*) at the shoulder(s), sometimes gathered around the upper arms to form sleeves, and sometimes tied at the waist like a tunic. A woman's chiton fell to her ankles, while men, athletes, and warriors wore knee-length chitons.

**chlamys:** A short cloak worn by young men.

**chorus:** In Greek theater, a group of actors who described and commented on the main action in a play, often in unison, and sometimes using song or dance.

**chronology:** The arrangement of events or dates in the order of their occurrence.

**comedy:** A theatrical form often focused on current events and intended to make the audience laugh. In ancient Greek theater, comedies included characters based on deities, politicians, and other prominent figures.

**deity:** A god or goddess in a polytheistic religion.

**demigod:** A mythological being with more power than a mortal but less than a god or goddess.

**democracy:** A system of government by all the eligible members of a state, typically through elected representatives. Athens had the first democratic form of government in the 5th and 4th centuries BCE.

**ecclesia:** The main democratic assembly in Athens in the 5th and 4th centuries BCE, made up of eligible males who met at least once a month to discuss and vote on military, agricultural, financial and other matters.

**fibula:** A pin or clasp used to fasten tunic garments like the chiton at the shoulder(s).

**frieze:** A broad horizontal band of sculpted or painted decoration, especially on a wall near the ceiling or roof.

**gears:** A set of toothed wheels that work together to alter the relation between the speed of a driving mechanism (such as the crank of a bicycle) and the speed of the driven parts (the wheels).

**hero:** A person who is admired for courage or outstanding achievements.

**himation:** A cloak or shawl worn over a chiton or peplos.

**hoplite:** A citizen-soldier of ancient Greece, often depicted in artworks armed with a spear and a shield.

**latitude:** An angle that defines a distance north or south between the Earth's poles. Used with longitude to determine the precise position of a feature on a map.

**longitude:** An angle that defines a distance east or west of a defined meridian on Earth's surface. Used with latitude to determine the precise position of a feature on a map.

**mechanism:** An assembly of moving parts that performs a functional process, such as the Antikythera Mechanism, the world's first analog computer.

**mosaic:** The art of creating an image by assembling small pieces of colored glass, stone, or other materials. Popular images included figures or scenes from mythology and daily activities such as fishing and hunting.

**myth:** A traditional story believed to take place in the past and often explained by some supernatural or social phenomenon. The stories of the ancient Greek gods and goddesses are examples of myths.

**ode:** A type of poem, often set to music, written to praise a person, place, thing, or event.

**pantheon:** The immortals in Greek mythology, including gods, spirits, heroes, and monsters.

**peplos:** Very long rectangles of fabric folded down from and attached at the shoulders and sides with ornamental pins to form a sleeveless, floor-length garment, typically made of linen or wool and sometimes secured by a belt or girdle, worn by women in ancient Greece.

**philosophy:** Fundamental questions or opinions about the mind and the nature of existence, and about language, reason, and moral values.

**polytheistic:** Characterized by belief in or worship of more than one god or goddess, such as ancient Greek religion.

**red-figure:** An important style of figural Greek vase painting, popular in Athens in the 6th, 5th, and 4th centuries BCE, depicting humans posed realistically in daily activities as well as portraits of gods and heroes created in the original red-orange clay against a background painted black.

## GLOSSARY *continued*

**sculpture:** Two- or three-dimensional representative or abstract artworks typically carved from wood or stone or cast in plaster or metal. Ancient Greek sculpture from the 9th through the 4th centuries BCE is famous for architectural ornaments and accurate depictions of the human form.

**stela:** A carved or inscribed upright stone slab or column, often serving as a gravestone or a monument.

**symposium:** A gathering of men, usually in a private home, to drink, eat, sing, and discuss ideas. Women attended only as servants or prostitutes. Popular beginning in the 7th century BCE, symposia were often used as scenes on red- and black-figure pottery.

**tragedy:** In ancient Greece, a theatrical form in which an important person's life ends in death or disaster due to moral failure or unfortunate circumstances. In ancient Greek theater, tragedies typically used characters from mythology to teach moral lessons.

## BOOKS

**Bargalló i Chaves, Eva. *Greece*. Philadelphia, PA: Chelsea House, 2006.**

This 32-page colorful book from the "Ancient Civilizations" series looks at Greek philosophers, gods, heroes, Olympic sports, the Trojan War, and art. For Grades 6 and up.

**D'Aulaire, Ingri and Edgar Parin. *D'Aulaires' Book of Greek Myths*. New York, NY: Delacorte Books for Young Readers, c1962, 2003; Greenwich, CT: Listening Library, 2012.**

Read or listen to the adventures of the gods and goddesses of ancient Greece! The book includes captivating illustrations by the authors, while the audiobook and CD feature the voices of

Paul Newman, Sidney Poitier, Matthew Broderick, and Kathleen Turner. For Grades 3–7.

**Napoli, Donna Jo. *Treasury of Greek Mythology: Classic Stories of Gods, Goddesses, Heroes, & Monsters*. Washington, DC: National Geographic Children's Books, 2011.**

This award-winning reference book packs illustrations, maps, activities, and text into 192 pages that help young readers make connections between science, history, and culture. For Grades 3–7.

**Ross, Stewart. *Ancient Greece Daily Life*. Minneapolis, MN: Compass Point Books, 2007.**

One in a series of four titles on ancient Greece, this 32-page illustrated book provides a glimpse into life at home, including education, recreation, celebrations, jobs, food, and clothing. For Grades 5–7.

**Stokes, Jonathan W. *The Thrifty Guide to Ancient Greece: A Handbook for Time Travelers*. New York, NY: Viking/Penguin Random House, 2018.**

Take a journey to ancient Greece to meet historic figures and witness important battles, and learn about Greek mythology. This series title offers illustrations and maps in 114 pages. For Grades 3–6.

## WEBSITES

**National Geographic Kids: 10 Facts About Ancient Greece!**

<https://www.natgeokids.com/za/discover/history/greece/10-facts-about-the-ancient-greeks/>

**National Geographic Kids: The Gods and Goddesses of Ancient Greece**

<https://www.natgeokids.com/za/discover/history/greece/greek-gods/>

**National Geographic Kids: 5 Terrifying Tales from Greek Mythology**

<https://www.natgeokids.com/uk/discover/history/greece/greek-myths/>



## ACADEMIC STANDARDS

### Indiana Academic Standards

#### English Language Arts

##### Reading: Literature

**6.RL.1** Read a variety of literature within a range of complexity appropriate for grades 6–8. By the end of grade 6, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed at the high end of the range.

**6.RL.2.1** Cite textual evidence to support analysis of what a text says explicitly as well as inferences drawn from the text.

**6.RL.2.2** Determine how a theme or central idea of a work of literature is conveyed through particular details; provide a detailed, objective summary of the text.

**6.RL.3.1** Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a work of literature and contributes to the development of the theme, characterization, setting, or plot.

**7.RL.1** Read a variety of literature within a range of complexity appropriate for grades 6–8. By the end of grade 7, students interact with texts proficiently and independently at the middle of the range and with scaffolding as needed for texts at the high end of the range.

**7.RL.2.1** Cite several pieces of textual evidence to support analysis of what a text says explicitly as well as inferences drawn from the text.

**8.RL.1** Read a variety of literature within a range of complexity appropriate for grades 6–8. By the end of grade 8, students interact with texts proficiently and independently.

**8.RL.2.1** Cite the textual evidence that most strongly supports an analysis of what a text says explicitly as well as inferences drawn from the text.

**8.RL.3.2** Analyze a particular point of view or cultural experience in a work of world literature considering how it

reflects heritage, traditions, attitudes, and beliefs.

##### Reading Nonfiction

**6.RN.4.2** Integrate information presented in different media or formats (e.g., visually, quantitatively, verbally) to demonstrate a coherent understanding of a topic or issue.

##### Writing

**6.W.1** Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

**6.W.3.3** Write narrative compositions in a variety of forms that engage and orient the reader by developing an exposition (e.g., describe the setting, establish the situation, and introduce the narrator and/or characters); organize an event sequence (e.g., conflict, climax, resolution) that unfolds naturally and logically, using a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another; use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters; use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events; and provide an ending that follows from the narrated experiences or events.

**6.W.4** Apply the writing process to plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach; edit to produce and strengthen writing that is clear and coherent, with some guidance and support from peers and adults; and use technology to interact and collaborate with others to generate, produce, and publish writing.

**6.W.5** Conduct short research assignments and tasks to build

knowledge about the research process and the topic under study.

**7.W.1** Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

**7.W.3.3** Write narrative compositions in a variety of forms that engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence (e.g., conflict, climax, resolution) that unfolds naturally and logically, using a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another; use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters; use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events; and provide an ending that follows from and reflects on the narrated experiences or events.

**7.W.4** Apply the writing process to plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach; edit to produce and strengthen writing that is clear and coherent, with some guidance and support from peers and adults; and use technology to interact and collaborate with others to generate, produce, and publish writing and link to sources.

**7.W.5** Conduct short research assignments and tasks to build knowledge about the research process and the topic under study.

**8.W.1** Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

**8.W.3.3** Write compositions in a variety of forms that engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence (e.g., conflict, climax, resolution) that unfolds naturally and logically, using a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another; use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters; use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events; and provide an ending that follows from and reflects on the narrated experiences or events.

**8.W.4** Apply the writing process to plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach; and edit to produce and strengthen writing that is clear and coherent, with some guidance and support from peers and adults; and use technology to interact and collaborate with others to generate, produce, and publish writing and present information and ideas efficiently.

**8.W.5** Conduct short research assignments and tasks to build knowledge about the research process and the topic under study.

## Speaking & Listening

**6.SL.1** Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

**6.SL.2.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics, texts, and issues, building on others' ideas and expressing personal ideas clearly.

**6.SL.2.3** Follow rules for considerate discussions, set specific goals and deadlines, and define individual roles as needed.

**6.SL.2.4** Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

**6.SL.3.1** Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

**6.SL.4.2** Create engaging presentations that include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

**7.SL.1** Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

**7.SL.2.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics, texts, and issues, building on others' ideas and expressing personal ideas clearly.

**7.SL.2.2** Investigate and reflect on ideas under discussion by identifying specific evidence from materials under study and other resources.

**7.SL.2.3** Follow rules for considerate discussions, track progress toward specific goals and deadlines, and define individual roles as needed.

**7.SL.2.4** Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

**7.SL.3.1** Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

**7.SL.4.2** Create engaging presentations that include multimedia components and visual displays to clarify claims and findings and emphasize salient points.

**8.SL.1** Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

**8.SL.2.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics, texts, and issues, building on others' ideas and expressing personal ideas clearly.

**8.SL.2.2** Examine, analyze, and reflect on ideas under discussion by identifying specific evidence from materials under study and other resources.

**8.SL.2.3** Follow rules for considerate discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

**8.SL.2.4** Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

**8.SL.4.2** Create engaging presentations that integrate multimedia components and visual displays to clarify information, strengthen claims and evidence, and add interest.

## Science

**SEPS.1** Posing questions (for science) and defining problems (for engineering)

**SEPS.2** Developing and using models and tools

**SEPS.3** Constructing and performing investigations

**SEPS.4** Analyzing and interpreting data

**SEPS.6** Constructing explanations (for science) and designing solutions (for engineering)

**SEPS.7** Engaging in argument from evidence

**SEPS.8** Obtaining, evaluating, and communicating information

**6-8.E.1** Identify the criteria and constraints of a design to ensure a successful solution, taking into account relevant scientific principles and potential impacts on people and the natural environment that may limit possible solutions.

**6-8.E.2** Evaluate competing design solutions using a systematic process to identify how well they meet the criteria and constraints of the problem.

**6-8.E.3** Analyze data from investigations to determine similarities and differences among several design solutions to identify the best characteristics of each that can be combined into a new solution to better meet the criteria for success.

**6-8.E.4** Develop a prototype to generate data for repeated investigations and modify a proposed object, tool, or process such that an optimal design can be achieved.

## Social Studies

**6.1.1** Summarize the rise, decline, and cultural achievements of ancient civilizations in Europe and Mesoamerica.

**6.1.2** Describe and compare the beliefs, the spread, and the influence of religions throughout Europe and Mesoamerica.

**6.1.8** Compare the diverse perspectives, ideas, interests, and people that brought about the Renaissance in Europe.

**6.1.18** Create and compare timelines that identify major people, events, and developments in the history of individual civilizations and/or countries that comprise Europe and the Americas.

**6.1.22** Form research questions and use a variety of information resources to obtain, evaluate and present data on people, cultures, and developments in Europe and the Americas.

**6.2.1** Compare and contrast major forms of governments in Europe and the Americas throughout history.

**6.2.2** Explain how elements of Greek direct democracy and Roman representative democracy are present in modern systems of government.

**6.2.7** Define and compare citizenship and the citizen's role throughout history in Europe and the Americas.

**6.3.1** Demonstrate a broad understanding of the countries and capitals of Europe and the Americas.

**6.3.2** Use latitude and longitude to locate the capital cities of Europe and the Americas and describe the uses of locational technology, such as Global Positioning Systems (GPS) to distinguish absolute and relative location and to describe Earth's surfaces.

**6.3.11** Define the terms anthropology and archaeology and explain how these fields contribute to our understanding of societies in the present and the past.

**6.4.2** Analyze how countries of Europe and the Americas have been influenced by trade in different historical periods.

**6-8.LH.4.1** Integrate visual information (e.g., charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

**6-8.LH.7.1** Conduct short research assignments and tasks to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

## Reading for Literacy in Visual Arts 2012

**6-8.RT.7** Integrate technical visual art information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).

## Writing for Literacy in Visual Arts 2012

**6-8.WT.2** Write informative/explanatory texts, including technical processes.

**6-8.WT.7** Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

**6-8.WT.9** Draw evidence from informational texts to support analysis, reflection, and research.

## Visual Arts 2012

**6.1.1** Identify and analyze the relationship between a work of art and the history, geography, and technology of the culture, and identify where, when, why, and by whom the work was made (focus: Europe and the Americas, including the diversity of past and contemporary cultures and ethnicities).

**6.1.2** Identify how the roles and relationships of artists and patrons have affected the creation of works of art.

**6.2.1** Identify and be familiar with works from major periods of Western art, identifying artist, culture, style, and aspects from the historical context of the work.

**6.2.3** Identify and chronologically compare works of Western art and artifacts from major periods or movements.

**6.6.1** Demonstrate refined perceptual skills through convincing representation of objects and subject matter from life.

**6.6.2** Demonstrate the ability to utilize personal interests, current events, media, or techniques as sources for expanding artwork.

**6.6.3** Discriminate and select from a variety of symbols, metaphors, subject matter, and ideas to clearly communicate through artwork.

**6.7.4** Demonstrate appropriate use of various media, techniques, and processes to communicate themes and ideas in artwork.

**6.8.1** Compare the ways big ideas and concepts are communicated through the perspectives of visual arts and other disciplines.

**7.2.3** Research and identify how beliefs, customs, and technology affect artists' styles of work.

**7.6.1** Create works of art based on sensitive observation from real life and personal experience.

**7.6.2** Demonstrate ability to utilize personal interests, current events, experiences, imagery, and media as sources for expanding artwork.

**7.7.4** Demonstrate ability to utilize personal interests, current events, experiences, imagery, and media as sources for expanding artwork.

**8.1.1** Identify and analyze where, when, why, and by whom a work was made and the relationship of a work of art to the historical, environmental, technological, and social contexts of the culture in which it was created.

**8.2.2** Identify common stylistic features from art of one culture or time period.

**8.2.3** Understand the relationship of chronology to the development of styles throughout art history and match works to approximate time periods or events in history.

**8.6.1** Create works of art based on insightful observation from real life and personal experience.

**8.6.2** Demonstrate ability to utilize personal interests, current events, experiences, imagery, media, or methods as sources for expanding personal artwork.

**8.7.4** Demonstrate appropriate use of various media, techniques, and processes to communicate themes and ideas in artwork.

## Visual Arts 2017

**Re7.1.6a** Identify and interpret works of art or design that reveal how people live around the world and what they value.

**Re7.1.8a** Explain how a person's aesthetic choices are influenced by culture and/or environment and impact the visual image that one conveys to others.

**Cn11.1.6a** Analyze how art reflects changing times, traditions, resources, and cultural uses.

**Cn11.1.7a** Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

**Cn11.1.8a** Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

## Theatre 2012

**6.1.1** Explore how the roots of theatre began in ancient Greece and flourished through other eras and regions.

**6.1.2** Identify the ways in which many cultures have used theatre to communicate ideas.

**6.2.1** Identify historical periods and their theatrical styles.

## Theatre 2017

**Cr1.1.6c** Explore a scripted or improvised character by imaging the given circumstances in a theatrical work.

**Cr.1.1.8c** Use personal experiences and knowledge to develop a character that is believable and authentic in a theatrical work.

**Cr2-6a** Use critical analysis to improve, refine, and evolve original ideas and artistic choices in a devised or scripted theatrical work.

**Cr2-6b** Contribute ideas and accept and incorporate the ideas of others in preparing or devising a theatrical work.

**Cr2-7a** Examine and justify original ideas and artistic choices in a theatrical work based on critical analysis, background knowledge, and historical and cultural context.

**Cr2-7b** Demonstrate mutual respect for self and others and their roles in preparing or devising theatrical work.

**Cr2-8a** Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a theatrical work.

**Cr2-8b** Share leadership and responsibilities to develop collaborative goals when preparing or devising theatrical work.

**Cr3.1.6b** Identify effective physical and vocal traits of characters in an improvised or scripted theatrical work.

**Cr3.1.7b** Develop effective physical and vocal traits of characters in an improvised or scripted theatrical work.

**Cr3.1.8b** Refine effective physical, vocal, and physiological traits of characters in an improvised or scripted theatrical work.

**Pr4.1.6a** Identify the essential events in a story or script that make up the dramatic structure in a theatrical work.  
**Re8.1.6b** Identify cultural perspectives that may influence the evaluation of a theatrical work.

**Re8.1.7b** Describe how cultural perspectives may influence the evaluation of a theatrical work.

**Re8.1.8b** Analyze how cultural perspectives influence the evaluation of a theatrical work.

**Re9.1.6c** Identify a specific audience or purpose for a theatrical work.

**Re9.1.7c** Identify how the intended purpose of a theatrical work appeals to a specific audience.

**Cn11.2.6b** Investigate the time period and place of a theatre work to better understand performance and design choices.

**Cn11.2.7b** Examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical period.

## ACADEMIC STANDARDS

### Common Core State Standards

#### English Language Arts

##### Reading: Literature

**RL.6.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.6.2** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

**RL.6.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

**RL.6.5** Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

**RL.6.10** By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL.7.1** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.7.2** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

**RL.7.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

**RL.7.5** Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

**RL.7.10** By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL.8.1** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

**RL.8.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

**RL.8.10** By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

##### Writing

**W.6.2.B** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

**W.6.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**W.6.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.6.7** Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

**W.6.8** Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

**W.6.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W.7.2.B** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

**W.7.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**W.7.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.7.7** Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

**W.7.8** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

**W.7.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W.8.2.B** Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

**W.8.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

## Common Core State Standards

### Writing *continued*

**W.8.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.8.7** Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

**W.8.8** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

**8.W.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Speaking & Listening

**SL.6.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and

issues, building on others' ideas and expressing their own clearly.

**SL.6.4** Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

**SL.6.5** Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

**SL.6.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

**SL.7.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

**SL.7.4** Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

**SL.7.5** Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

**SL.7.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

**SL.8.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

**SL.8.4** Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

**SL.8.5** Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

**SL.8.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

### Literacy in History/Social Studies

**RH.6-8.7** Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.





## PHOTO CREDITS

### Table of Contents

- Pillars - 82946979 - 3dbobber / Adobe Stock

### Page 4

- Pottery - The Children's Museum of Indianapolis

### Page 5

- Mosaic - The Children's Museum of Indianapolis

### Page 6

- Goddess Pillars - The Children's Museum of Indianapolis
- Ruins - The Children's Museum of Indianapolis

### Page 7

- Ancient Greek ruins - The Children's Museum of Indianapolis
- Hellenistic period ruins - The Children's Museum of Indianapolis

### Page 8

- Lion Gate - The Children's Museum of Indianapolis

### Page 9

- Mural - The Children's Museum of Indianapolis
- Parthenon frieze - The Children's Museum of Indianapolis

### Page 10

- Statue - The Children's Museum of Indianapolis
- Kylix - The Children's Museum of Indianapolis
- Relief - The Children's Museum of Indianapolis

### Page 12

- Ancient life in Greece - Dmitrii / Adobe Stock
- Vase with a greek historic scene - Dmitry / Adobe Stock

### Page 14

- Ancient Greek Pottery - NatBasil / Shutterstock

### Page 16

- Ancient Greek Pottery - NatBasil / Shutterstock

### Page 18

- Ancient Greek Pottery - NatBasil / Shutterstock

### Page 19

- Achilles as a child mosaic, Paphos Cyprus - Tony Baggett / Adobe Stock
- Golden laurel wreath - vitaly tiagunov / Adobe Stock

### Page 20

- Monument of the battle of Salamis Greece - photo\_stella / Adobe Stock

### Page 21

- Chiton - Capitoline Museums [CC BY 2.5] / Wikimedia Commons,
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### Page 22

- Mosaico de la Grecia antigua - phtphoto / Adobe Stock
- Plato's Symposium - Anselm Feuerbach [Public domain] / Wikimedia Commons

### Page 23

- Symposium Scene - National Archaeological Museum of Spain [CC BY 2.5] / Wikimedia Commons

### Page 24

- Paestum, Ancient frescoes in The Tomb of the Diver - BlackMac / Adobe Stock
- Cottabos player. Interior from an Attic red-figure kylix - Louvre Museum [Public domain] / Wikimedia Commons

### Page 25

- Acropolis Theater - The Children's Museum of Indianapolis
- Plaster mask on the wall of the Greek theater - borroko72 / Adobe Stock

### Page 26

- Drawing by George Romney: The Ghost of Darius Appearing to Atossa (The Persians by Aeschylus) - Walker Art Gallery [Public domain] / Wikimedia Commons,

### Page 27

- Ancient Greek Theater - The Children's Museum of Indianapolis

### Page 29

- Grave stele of an Athenian horseman - shakko (CC BY-SA 3.0) / Wikimedia Commons

### Page 30

- Greek Masks of Comedy and Tragedy - elmgrover / Adobe Stock
- Copy of ancient marble theatrical tragical mask - Svetlana Nikolaeva / Adobe Stock
- Mask of Satire - gerna / Adobe Stock

### Page 31

- Remains of the Roman Agora in Athens, Greece - milangonda / Adobe Stock,

### Page 32

- Ostraka against Kimon - Marsyas [CC BY-SA 2.5] / Wikimedia Commons

### Page 33

- Bouleuterion [assembly house] at Priene - Zigomar (CC BY-SA 3.0) / Wikimedia Commons

### Page 34

- Ancient Greek plaque at Great Alexander monument at Thessa - Verve / Adobe Stock
- Vase with a greek historic scene - Dmitry / Adobe Stock

### Page 36

- Warrior procession - Ancient Art and Architecture / Alamy Stock Photo
- Final Fight at Troy - Quagga Media / Alamy Stock Photo
- Greek fights cavalryman - Ancient Art and Architecture / Alamy Stock Photo

### Page 37

- Achilles kills Amazon queen - Science History Images / Alamy Stock Photo
- Amazon fighting Greek soldier - Lebrecht Music & Arts / Alamy Stock Photo
- Warrior leaving home - Ancient Art and Architecture / Alamy Stock Photo

### Page 38

- Final Fight at Troy - Quagga Media / Alamy Stock Photo

## PHOTO CREDITS *continued*

### Page 39

- Ancient Greek sport concept illustration - segos / Adobe Stock
- Ruins in Ancient Olympia, Peloponnes, Greece - elgrekv / Adobe Stock,
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### Page 41

- Sculpture of discus thrower - Ruslan Gilmanshin / Adobe Stock
- Kleophrades terracotta Panathenaic prize amphora - Kleophrades Painter [CC0] / Wikimedia Commons
- Relief of Pelops and Hippodamia racing - Haiduc [Public domain] / Wikimedia Commons,

### Page 42

- Philippeion, Ancient Olympia Greece - Sea and Sun / Adobe Stock

### Page 43

- The king of the gods the ruler of mount Olympus and the god of the sky and thunder God Zeus - zwiebackesser / Adobe Stock
- Apollo on Ancient Greek Half Drachm 400 BC - Georgios Kollidas / Adobe Stock

### Page 44

- Zeus, Athena and other ancient Greek gods - Ruslan Gilmanshin / Adobe Stock
- Athéna - Bruno Bleu / Adobe Stock

### Page 45

- God Illustrations - matiasdelcarmine / Adobe Stock

### Page 46

- God Illustrations - matiasdelcarmine / Adobe Stock

### Page 47

- Zeus, Athena and other ancient Greek gods and deities - Balint Radu / Adobe Stock

### Page 49

- Achilles on chariot - kanvag / Adobe Stock
- Theseus fighting the minotaur - matiasdelcarmine / Adobe Stock

### Page 50

- Statue representing Hercules - hipproductions / Adobe Stock

### Page 52

- Orion constellation from Johannes Hevelius' Prodromus astronomiae, Firmamentum Sobiescianum, sive Uranographia, 1687 / Wikimedia Commons
- Stone Carved Panel of the Head of Medusa - Shelli Jensen / Adobe Stock

### Page 53

- Illustration of Pandora opening the box - matiasdelcarmine / Adobe Stock

### Page 54

- The Antikythera mechanism (Fragment A – front) - Marsyas (assumed); CC BY-SA 3.0 / Wikimedia Commons

### Page 55

- A rocky beach in Antikythera island - Haris Andronos / Adobe Stock

### Page 56

- Map of Greece - Nations Online Projects (<https://www.nationsonline.org/oneworld/map/greece-political-map.htm>)

### Page 57

- The coast of Antikythera Island - Haris Andronos / Adobe Stock
- Wall with mural of the Antikythera Mechanism - The Children's Museum of Indianapolis

### Page 58

- Paris or Perseus, c. 340-330 BC - Ricardo André Frantz [CC BY-SA 3.0]

### Page 60

- Antikythera mechanism fragment - Marsyas (assumed); CC BY-SA 3.0
- Schematic for the Antikythera Mechanism - Public Domain / Wikimedia Commons,

### Page 61

- Spiral Staircase - Stéphane Bidouze / Adobe Stock

### Page 62

- Olympics in Rio de Janeiro, Brazil - lazylama / Adobe Stock
- 2007 Antikythera mechanism re-creation - (I, Mogi [CC BY-SA 3.0]) / Wikimedia Commons
- Analog Computer at the National Cryptologic Museum - Daderot [CC0] / Wikimedia Commons

### Page 63

- Athens Acropolis Parthenon - The Children's Museum of Indianapolis
- US Supreme Court Building in Washington DC - bbourdages / Adobe Stock
- Ancient Greek mosaic - Juan Auni6n / Adobe Stock
- Modern graffiti mural - Marco Crupi / Adobe Stock

### Page 66

- Parthenon Steps - The Children's Museum of Indianapolis

### Page 72

- Dolphin Mosaic - The Children's Museum of Indianapolis