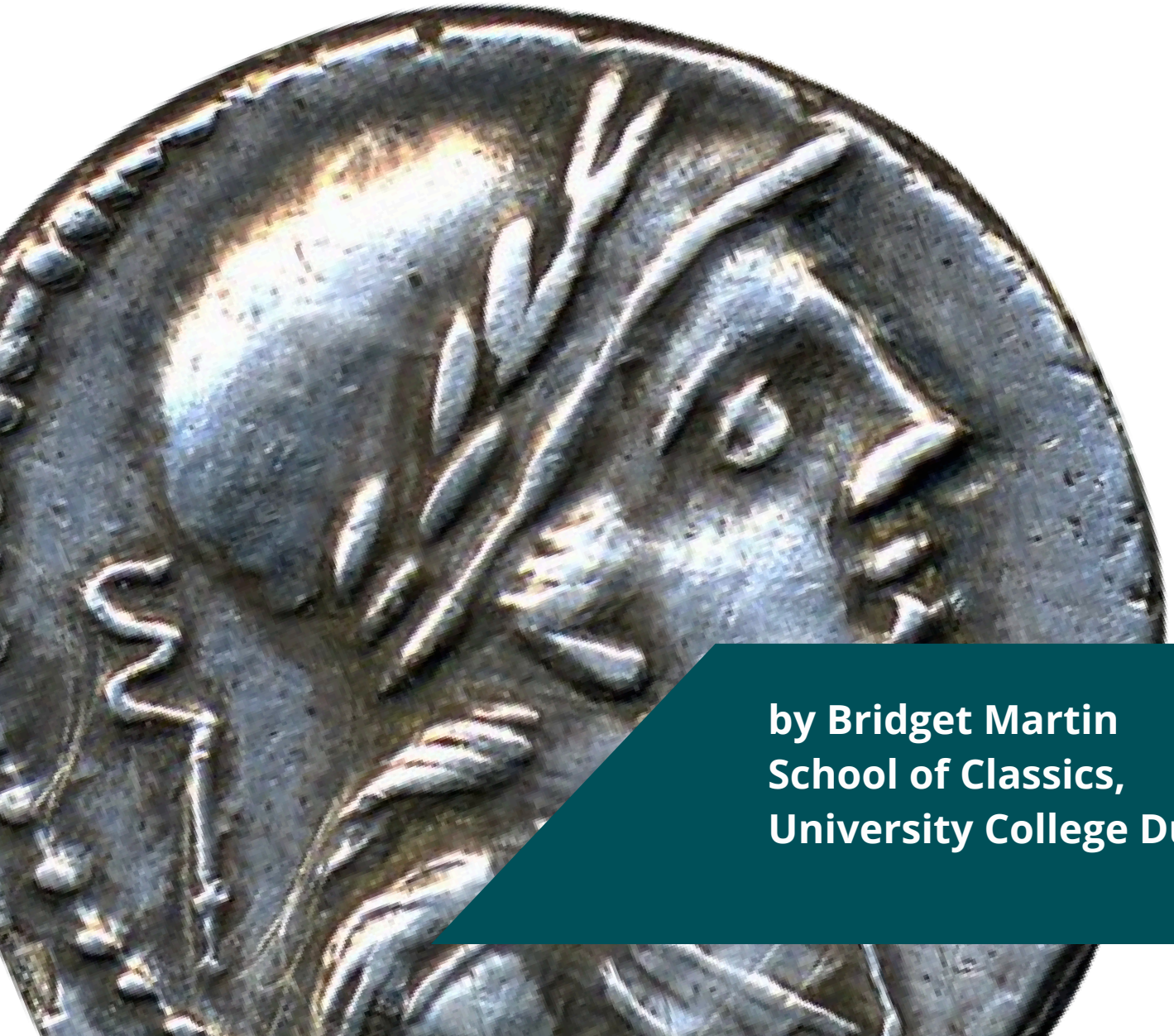
Classics

Transition Year Unit

Teachers' Manual, 2nd ed.



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Classics

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Teachers' Manual, 2nd ed.

This manual was created by Dr Bridget Martin, with the invaluable support of Ms Tasneem Filaih and Dr Christopher Farrell, on behalf of UCD Access Classics. It is the second edition of the Transition Year Unit. The first edition, under the title 'Classical Studies', was released in 2020.

UCD Access Classics wish to thank the following for their kind help with and support of this TY Unit (1st and 2nd edition): Dr Martin Brady, Dr Jo Day, Assoc. Prof. Aude Doody, Dr Louise Maguire, Ms Michelle McDonnell, Ms Claire Nolan, Ms Sasha Smith, Assoc. Prof. Alexander Thein, the UCD School of Classics, and the National Council for Curriculum and Assessment.

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Unit Descriptor

1. Title of Transition Unit
Classics

2. Area of study
Top-up and tasters

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

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

4. Related learning
Classics is a multidisciplinary subject encompassing, for example, literature, history, geography, art, architecture, language, archaeology and philosophy. As such, it complements numerous subjects taken at both Junior Cycle and Senior Cycle level, most notably English, History, Art, Geography and modern languages.

As the Unit asks students to consider their own political, social, religious and cultural institutions and practices, it also complements Religion and CSPE and incorporates certain Indicators of Wellbeing, most notably ‘connected’ and ‘respected’.

For those students who took Classics at Junior Cycle, it allows them to view the culture from a different angle by pursuing less common aspects, and it also serves as a taster for those intending to take up Classical Studies, Ancient Greek or Latin for the first time at Senior Cycle.

5. Summary outline

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

1. What is Classics? A case study of Ancient Cyprus

1.1 Language
1.2 Art and artefacts: Mosaics in the House of Dionysus
1.3 Mythology: Aphrodite
1.4 History
1.5 Literature: The *Cypria*

2. People and the world around us

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

3. Knowledge and advancements in the ancient world

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

4. The past in the present

4.1 Keeping ancient languages alive: Ancient Greek
4.2 Keeping ancient languages alive: Latin
4 3 The ethics of artefacts in museums
4.4 The past in art
4.5 The past in politics

6. Breakdown of Unit

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

7. Aims

- To introduce students to the culture and languages of ancient Greece and Rome;
- To encourage students to think critically about the past and its relation to the present;
- To promote inquisitiveness in different cultures, leading to increased social awareness;
- To help students recognise and understand the importance of independent learning and group work;
- To facilitate students in identifying interdisciplinary aspects of the Unit;
- To invite students to consider their own wellbeing through engagement with aspects of wellbeing in the ancient world.

8. Learning outcomes

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

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

9. Key skills

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

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

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

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

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

10. Teaching approaches

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

11. Assessment approaches

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

12. Evaluation

Student evaluation sheet at the end of the Unit:

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

13. Resources

This TY Unit was created by the University College Dublin Access Classics outreach programme, which is run by the UCD School of Classics. Access Classics would be happy to accommodate teachers as much as possible in terms of extra resources, guest lectures or trips to UCD. Please see our website for additional information and contact information (www.accesscalassics.ie). Additional resources are outlined in the individual (sub)sections of this Manual.

Introduction

Welcome to the Teachers' Manual for the Classics Transition Year Unit ! This TY Unit was created by Dr Bridget Martin, with invaluable input from colleagues, for the University College Dublin (UCD) Access Classics outreach programme. This programme has the following aims:

1. To provide support for second-level teachers of Classics through teaching resources and individualised support, whether at Junior Cycle, Transition Year or Senior Cycle level;
2. To encourage and facilitate the uptake of Classical Studies, Latin and Ancient Greek at third level;
3. To work with schools that currently do not or cannot offer Classics as part of their official curriculum in order to provide their students opportunities to explore the ancient world.

Access Classics would be delighted to assist you in teaching this Unit through, for example, additional resources/ideas and (if possible) guest lectures, workshops or enabling visits to the UCD School of Classics, particularly to the UCD Classical Museum. Information can be found on our website (www.accessclassics.ie) or by contacting the programme's director Dr Bridget Martin (bridget.martin@ucd.ie).

Bull-shaped rhyton (UCD 18). © UCD Classical Museum

Accessibility

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

Website recommendations are given as links in the text, but full URLs are available at the end of this Manual, as are full details for the images used.

Materials and PowerPoint

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

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

Language

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

Indicators of Wellbeing

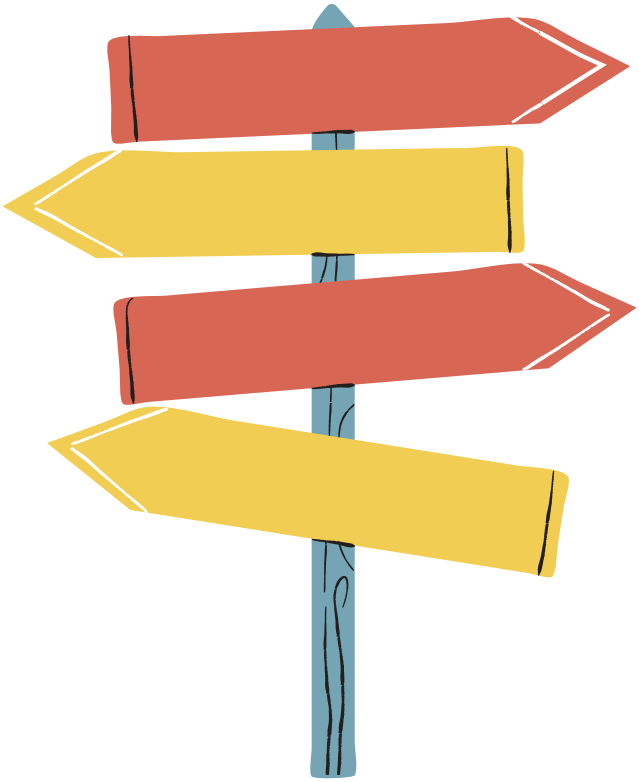
The emphasis in this Unit on understanding our connections with the past, with other people and with the world around us ties in with Indicators of Wellbeing, most obviously ‘respected’ and ‘connected’. In addition, the Unit’s reflection on the development of democracy ties in with the EU’s 2019–2027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

What is Classics, and why choose it for TY?

Classics is the study of ancient Greek and Roman civilization and languages, including how these cultures interacted with other peoples, such as those as far afield as Ireland, the UK, the Middle East, Afghanistan, India and even China. But Classics is so much more than this: it gives us a universal vocabulary for discussing difficult topics, it places current events in context by highlighting how the modern world has both been shaped by and repeats the mistakes and glories of the past, it promotes curiosity about diverse peoples and cultures, and it offers a platform from which to interrogate and come to an understanding of our actions and biases regarding these.

A key selling point of Classics, and a reason it works well in TY, is that it is interdisciplinary, encompassing, for instance, archaeology, architecture, art, CSPE, history, language, literature, maths, philosophy, politics and science. In other words, it has something for everyone! While the emphasis is, of course, on the distant past, Classics illuminates so much that is still applicable in our daily lives and studies: we discover, for example, the origins of democracy, the foundations of modern architecture, literature and theatre, as well as the emergence of some of the most influential thinkers and philosophers that the world has known. Learning about ancient cultures also encourages appreciation of and empathy for others by expanding our view of the world and the diversity contained within it. Classics encourages personal growth in students by presenting a safe space within which to engage with complex issues such as religion, slavery, identity, leadership, the struggles and joys of daily life, how ancient peoples thought they could live well and how they grappled with the reality of death.

For many students, aspects of Classics may be very familiar as it permeates popular culture today. Aside from films and books, which are inspired by or even reproduce Classical mythology (e.g. the Percy Jackson series of books/films) or engage with the history of the ancient world (e.g. the film *Gladiator*), video games also use the ancient world (e.g. *Rome: Total War* and *Assassin's Creed: Odyssey*) and references to Classics are evident throughout graphic novels, cartoons and literature. The presence of Classics in popular culture fosters creativity, learning and understanding that goes beyond the individual. In the post-#MeToo era, for instance, Classics is increasingly important as a platform from which to engage with gender roles and to consider women's voices, as well as LGBTQ+ concerns. This is evident, for example, in Mary Beard's *Women and Power*, Pat Barker's *The Women of Troy*, Madeline Miller's *Shield of Achilles*, Bernardine Evaristo's *The Emperor's Babe* and Nathalie Haynes' *Stone Blind.*



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

Bridget Martin & Christopher Farrell

SECTION 1

WHAT IS CLASSICS? A CASE STUDY OF ANCIENT CYPRUS

Base ring Cypriot figurine (UCD 598). © UCD Classical Museum.

Introduction

This section, which explores the vast, multidisciplinary nature of Classics, is aimed primarily at students who did not study Classics at Junior Cycle. Using the island of Cyprus as a case study, it examines the diversity of materials and approaches available for studying the ancient world. The section introduces students to the rich history of ancient Cyprus through examining the art, language, literature, history and mythology of the island.

As an introduction to this section, discuss with the students what they know about Classics. The table quiz over the page will help with this! If you are not overly familiar with Classics, the introduction to the subject on the previous pages offers some basic necessary information. The aim of this preliminary section is to give the students insight into what topics, figures, areas and time periods Classics covers. Using comparative examples from Ireland's past, mythology and languages, for example, would be helpful.

Table Quiz: Round 1

1. Which of the following is the most accurate definition of Classics?

a. The study of ancient Ireland
b. The study of the Roman Empire
c. The study of the ancient Greek and Roman world
d. The study of ancient Egypt

Classics concentrates on the study of the Greek and Roman world, including those peoples and cultures with which the Greeks and Romans interacted and were inspired by.

2. Which language did the ancient Romans speak?

a. Irish
b. Welsh
c. Latin
d. English

Latin is still used today (e.g. as one of the languages of the Vatican). As part of Classics, we generally use Latin to translate ancient texts rather than to converse.

3. The letters alpha and omega are part of which language?

a. Ancient Greek
b. Spanish
c. German
d. Latin

Like with Latin, today we use Ancient Greek to translate ancient texts. While it is quite different to modern Greek, they do share an alphabet (see Section 4.1).

4. Which of the following are not included in studying the ancient world?

a. Historical documents
b. Audio recorded interviews
c. Inscriptions
d. Coins

Classics is an interdisciplinary subject that incorporates, for example, history, geography, early science and mathematics, philosophy, language, literature, archaeology, art and architecture. As such, a wide variety of sources are used when studying Classics.

Table Quiz: Round 2

1. Sir Arthur Evans was a famous what?

a. Musician
b. Archaeologist
c. Painter
d. Scientist

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

2. In which city is the Parthenon located?

a. Rome
b. Athens
c. Cairo
d. Alexandria

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

3. Which of the following was a famous building in ancient Rome?

a. The Temple of Olympian Zeus
b. The Theatre of Dionysus
c. The Colosseum
d. The Temple of Hephaestus

The Colosseum is the amphitheatre in Rome where gladiatorial games were held. The other three are found in Greece – we can tell this by the names of the gods.

4. The eruption of Mount Vesuvius buried which city in AD 79?

a. Pompeii
b. Carthage
c. Sparta
d. Thebes

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

Table Quiz: Round 3

1. Who composed the epic poems the *Iliad* and the *Odyssey*?

a. Aristotle
b. Socrates
c. Homer
d. Sophocles

The *Iliad* is the first fully preserved literary work of Western literature. It recounts the great Trojan War between the Greeks and Trojans.

2. Plato was a famous Greek philosopher. In which century was he born ?

a. 5th century BC
b. 5th century AD
c. 10th century BC
d. 10th century AD

Do the students know any other famous Greek philosophers? Socrates? Aristotle?

3. Which of the following is not a famous figure from the ancient world?

a. Alexander the Great
b. Cleopatra
c. Julius Caesar
d. Leonardo da Vinci

Alexander the Great was the Macedonian leader who conquered large areas of the ancient world. Cleopatra was Queen of the Kingdom of Egypt and one of the lovers of Julius Caesar, a great Roman general.

4. Romulus and Remus are the mythical founders of which city?

a. Rome
b. Alexandria
c. Athens
d. Corinth

Mythical figures and heroes were very important in the ancient world. Do the students know any other mythical figures connected with ancient cities? Athens and the goddess Athena, for example?

Table Quiz: Round 4

1. Which of the following is not an ancient Roman god?

a. Jupiter
b. Minerva
c. Vulcan
d. Zeus

Jupiter was the king of the Roman gods, Minerva was the Roman god of wisdom, Vulcan was the Roman god of fire and blacksmiths, and Zeus was the king of the Greek gods.

2. Ares is the Greek god of what?

a. The weather
b. Agriculture
c. War
d. The sea

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

3. Venus is the Roman equivalent of which Greek god?

a. Hera
b. Aphrodite
c. Athena
d. Demeter

Juno was the Roman equivalent of Hera, Minerva of Athena, and Ceres of Demeter. Using the information available here, see whether your students can match the Greek gods with their Roman equivalents.

4. Who is the Greek god of the dead?

a. Hades
b. Hermes
c. Apollo
d. Poseidon

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

1.1 Language

Introduction

Languages offer windows into cultures and societies, but, for the ancient world, they also present us with problems if we cannot decipher them! While Ancient Greek and Latin are still taught today (see Sections 4.1 and 4.2 for Ancient Greek and Latin), which means we can read ancient sources in their original form, other, largely earlier, languages have been found, primarily in inscriptions, which we have not yet been fully or even partially deciphered. One of these languages has been found in Cyprus and is known as Cypro-Minoan.

Evidence of Cypro-Minoan has been found dating back to c. 1500 BC in the Late Bronze Age! This script has been found on various objects, such as stone tablets. Unfortunately, it has not yet been fully deciphered – a few symbols have been determined based on similarities with other languages!

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

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

Task

Step 1. Hand out copies of the letter chart on the next page. This is a compilation of symbols which have been found for Cypro-Minoan (source: Cypro-Minoan signs, after Steele, Philippa M. *Writing and Society in Ancient Cyprus*. Cambridge: Cambridge University Press, 2019, p. 103, Table 3.1.). Explain to the class that the sounds and meanings of these symbols mostly remain a mystery.

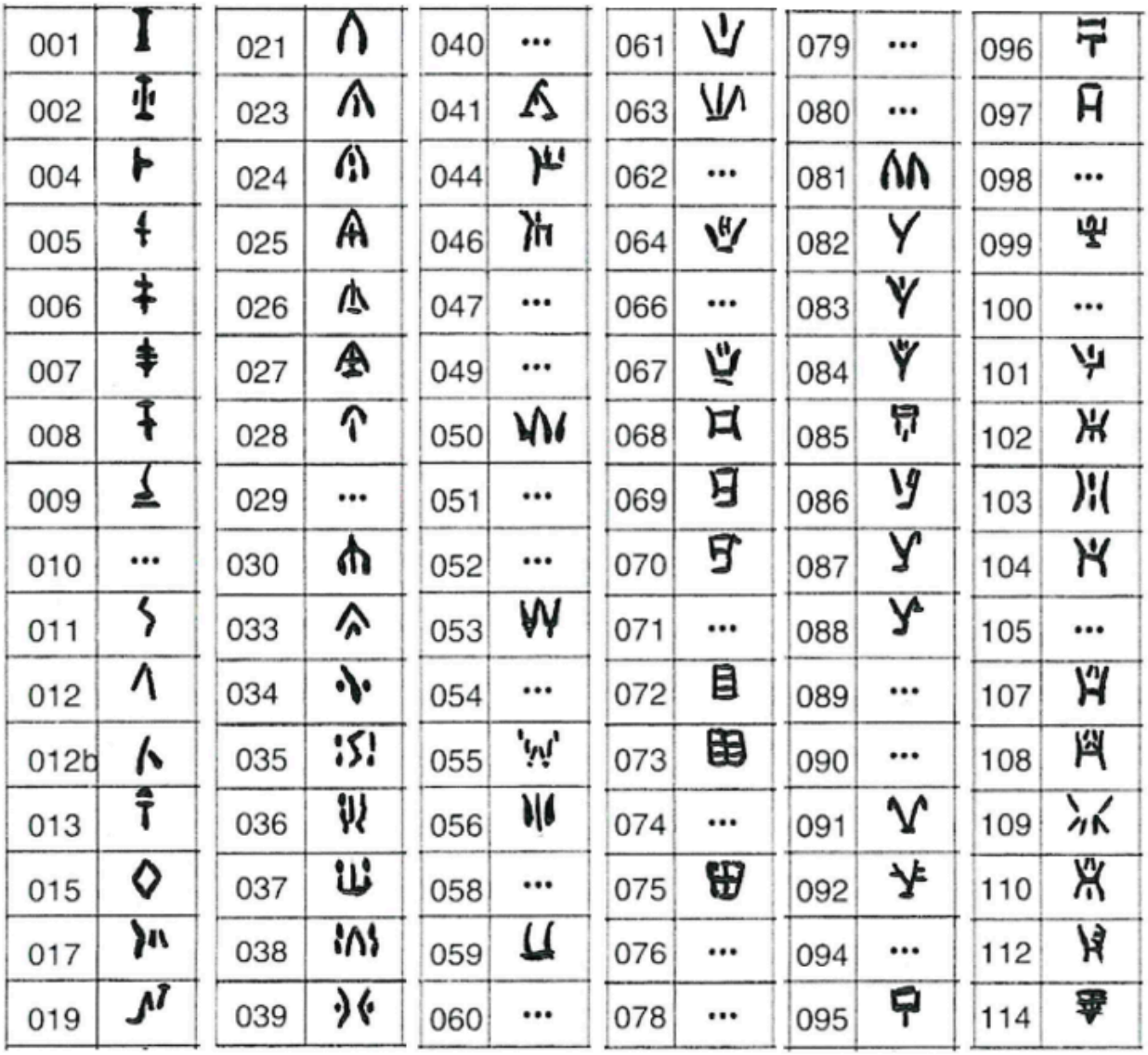
Step 2. Ask the students to think about how you could decipher an ancient language that no longer exists. Is it possible that some of the symbols are pictures (pictograms) rather than letters? As an introduction to this, ask the students to think about how images can convey meaning for us. For example, what do the following images mean (available in the PowerPoint), and can the students think of any other examples?

Step 3. Returning to Cypro-Minoan, can the students spot any pictures? There are no right or wrong answers here – encourage the students to be as inventive as possible!

Step 4. Divide the students into groups. Ask each group to pick 26 of the symbols in the grid and assign one of our own English letters to each symbol. We are going to use this as a code! [Ask the students to ignore the boxes with the three dots (…) on the grid].

Step 5. Each person in the group should write a short sentence in this secret 'code' for the other team members to decipher. You can either set the sentences yourself or allow the students to make their own.

Cypro-Minoan symbols



Cypro-Minoan signs, after Steele, 2019, p. 103, Table 3.1.

Task

To the right is a readymade "code" using Cypro-Minoan symbols, with one used for each of the letters of the English alphabet. Below are the names of five famous figures from the ancient world.

Step 1. "Decipher" the names using the code. A printable version of the code and the names can be found on the PowerPoint.

Step 2. Match the five names to the descriptions below:

- Doctors sometimes swear an oath that is named after this famous physician (Hippocrates [4])
- This person is a Greek philosopher, whose surviving works include the *Republic* and the *Apology* (Plato [5])
- This person ruled Egypt and had relationships with Julius Caesar and Marc Antony (Cleopatra [1])
- This person was a philosopher and a scientist (Aristotle [2])
- Under this person, Athens enjoyed an extensive building programme in the 5th century BC, which included the building of the Parthenon (Pericles [3])

A		N	
B		O	
C		P	
D		Q	
E		R	
F		S	
G		T	
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I		V	
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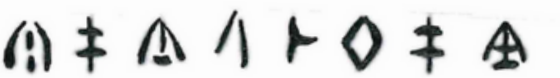
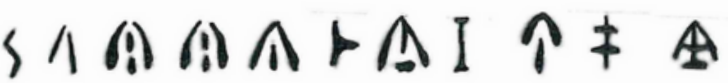
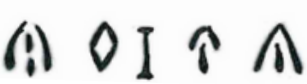
3. 
4. 
5. 

Task

Plaster cast of Phaistos Disc (UCD Temp. 1159). © UCD Classical Museum

The Phaistos Disc

The Phaistos Disc is a fired clay disc that was discovered in the early 1900s in the Minoan palace of Phaistos in Crete. It could date as far back as 1850 BC! Both sides of the disc are covered in c. 242 symbols set in a spiral pattern. These would have been stamped into the clay before it was fired. In total, there are 45 individual symbols, and, despite many attempts, the disk remains undeciphered.

The disc is now in the Heraklion Archaeological Museum, in Crete, but a copy of the disc can be found in the UCD Classical Museum!

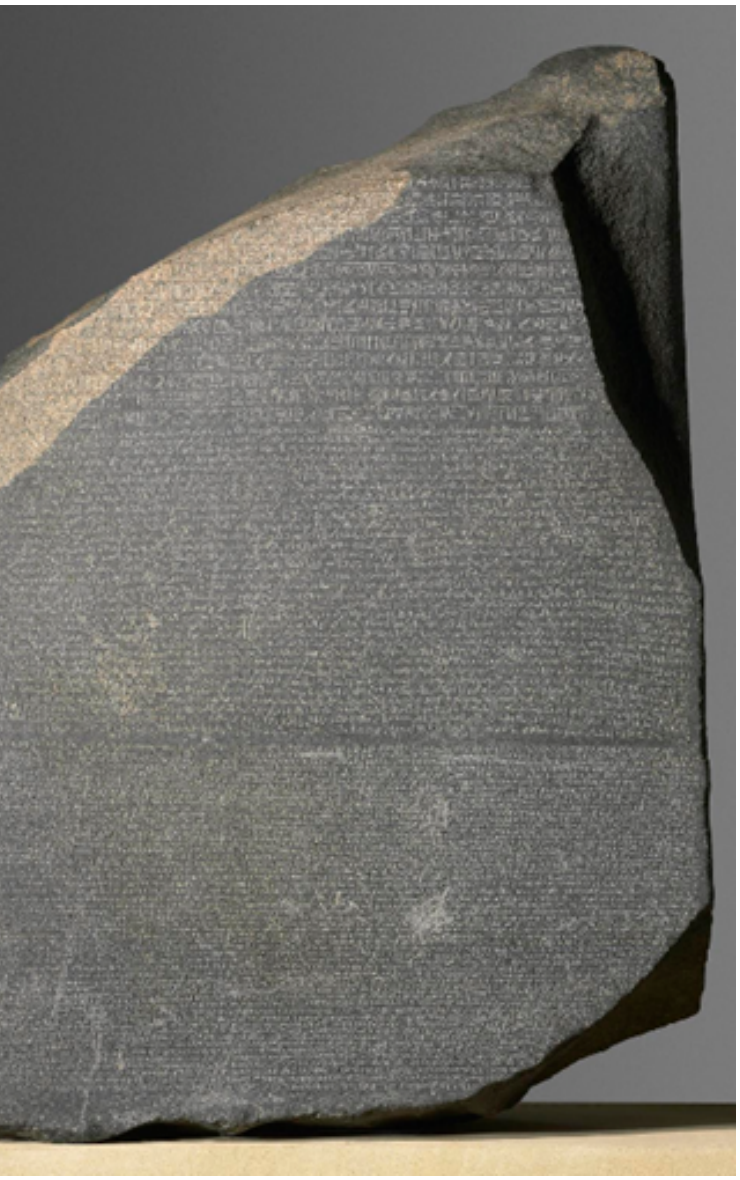
A forgery (?) and a challenge

Some scholars believe the Phaistos Disc is a forgery. Using the blank 'Phaistos Disc' on the PowerPoint, ask the students to 'forge' their own disc. Using symbols, images, lines, shapes, etc. write a story about their daily life.

Collaborative Teaching

This lesson / project would work well as an art project. If clay is available, allow the students to make their disc by scratching their symbols, etc. into a clay disc.

Expand the lesson / project ideas



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

The Rosetta Stone

Egyptian hieroglyphics remained undeciphered until the discovery of the Rosetta Stone, a decree carved into rock in the 2nd century BC in three different languages: hieroglyphics, Demotic (Egyptian) and ancient Greek. As Demotic and Ancient Greek could be read, this provided a key for deciphering the Egyptian hieroglyphics. The stone was found in 1799 by Napoleonic troops in Egypt and was taken by the British when the French in Egypt surrendered to the British not long after this. Today, it resides in the British Museum. A concise history of the Stone and a 3D video reconstruction can be found here.

The history of the Rosetta Stone and its use in deciphering Egyptian hieroglyphics would make for a very interesting expansion of the lesson or individual/group project.

Section 4.3 of this Unit considers the ethics of museum collections, using the Parthenon marbles as an example. However, you could have a similar discussion using the Rosetta Stone.

1.2 Art and artefacts: Mosaics in the House of Dionysus

Introduction

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

The House of Dionysus dates to the 2nd–4th century AD and is famous for its mosaics. The scenes depicted in mosaics can tell us a lot about a society and its interests.

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

- Why would people have large mosaics in their homes? For decoration? To display their wealth? To praise the gods? To express their interest in something?
- Do we use art in the same way today?
- How might you display your interests or hobbies in your house today?
- Think of the art (posters, etc.) on display in the school corridors – what are they used to express about the school and the students?

Dionysus

Dionysus and satyr. Fragment of neck amphora (UCD 106). © UCD Classical Museum

Dionysus was the Greek god of wine, revelry, madness and theatre. He was the son of Zeus (the king of the gods) and the mortal Semele. When Semele was destroyed by a thunderbolt before Dionysus was born, Zeus sewed Dionysus into his thigh. Dionysus was then born a 'second time' from Zeus.

Dionysus was often depicted wearing animal skins and holding a wine cup or a thyrsus (a staff tipped with a pinecone). In the image above, Dionysus (right) wears a garland on his head. This fragment of a black-figure vase can be seen in the UCD Classical museum.

Dionysus' female followers were known as Maenads or Bacchants, and his male followers were known as Satyrs. You can see an example of a Satyr in the image above (left).

If you were to create an image connected with the god Dionysus, what would it be?

Detail from a mosaic in the House of Dionysus, Paphos. Wikimedia Commons.

Task

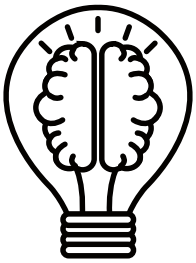
Step 1. Show the students the above mosaic of a hunter and leopard from the House of Dionysus (available on the PowerPoint). Explain that a mosaic is an image made from many small different-coloured tiles.

- What does this image depict? Can it tell us anything about life in ancient Cyprus?
- Can we accept this image as a truthful depiction of life in ancient Cyprus?
- Is the hunter depicted as brave or frightened? What does this tell us?
- Why would someone want to decorate their house with an image like this?
- In a modern house, in what room would you place this mosaic, and why?
- Is the way we decorate a space tied to its function in some way? For example, might a young child's room look different to a teenager's? How can this be conveyed through wall art, e.g. stickers or posters?

Step 2. Divide the class into groups and give each group an image of a different mosaic from the House of Dionysus (available on the PowerPoint).

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

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



Expand the lesson / project ideas

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

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

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

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

1.3 Mythology: Aphrodite

Introduction

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

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

Aphrodite

Aphrodite was the Greek goddess of love and beauty, and was also connected to seafaring, deception and warfare. She was married to Hephaestus (the Greek god of fire and blacksmiths) and had an affair with Ares, the god of war.

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

Aphrodite is sometimes given an unusual birth story (there are different versions of her birth and parentage): Cronos (the father of some of the Olympian gods) castrated his father, Uranus, and tossed his genitals into the sea. Aphrodite emerged from the sea foam that gathered around them. It is worth noting here that Aphrodite is born from a violent act and, by this version, predates the other Olympians.

This origin is evident in Aphrodite's name: *Aphroditē* (Ἀφροδίτη) is connected to the Greek word *aphros* (ἀφρός), which means 'foam of the sea'. According to some sources, when Aphrodite emerged from the sea, she reached the island of Cythera and went from there to Cyprus.

- What importance might Aphrodite still have in Cyprus today?
- Is there any similarity to our celebration of St Patrick? Use this to introduce the students to the importance of mythology for us today.
- Are there any stories that have been handed down about the students' school or about their home area? Is it likely that these stories are fully true? Can you think of any ideas why these stories stay alive? Do they create a sense of community or belonging?

Modern sculpture of Aphrodite, Paphos. Wikimedia Commons.

Task

Step 1. Ask the students to write down the first words that come into their heads when they hear the name 'Aphrodite'. These will likely be connected with love, beauty and passion. Ask the students where they have come across this impression of Aphrodite - through studying the ancient world? In modern books and films?

Step 2. Now, ask the students to think about Aphrodite's physical appearance - what does she look like? An easy way to begin this conversation is to ask the students to cast the role of Aphrodite in a movie. Do the students initially turn to stereotypical 'beautiful' actors? Expand on this: are we influenced by the Ancient Greek depiction of Aphrodite? By Renaissance depictions, most obviously Boticelli's *Birth of Venus*? By the fact she is a goddess, specifically the goddess of love? Must a goddess of love be stereotypically beautiful?

Step 3. Show the students the image over the page (available on the PowerPoint). Explain that it comes from the Sanctuary of Aphrodite at Paphos, and ask them what they think it is. Answer: This large basalt stone was used to represented Aphrodite!

Stone representing Aphrodite, housed in the Museum at the Sanctuary of Aphrodite, Paphos. © Michael Turtle

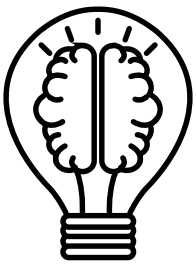
Step 4. Do the students have any theories about why a large stone was used to represent Aphrodite? Stress that this is very unclear and there are no right or wrong answers. Tacitus, the 1st-century AD historian and politician, for example, says the following of the stone:

> The representation of the goddess is not in human form, but it is a circular mass that is broader at the base and rises like a turning-post to a small circumference at the top. The reason for this is obscure. (Tacitus, *Histories* 2.3; Loeb Classical Library)

Step 5. Let's think about abstract terms about some of the other gods. Break the class into small groups and ask each to come up with a non-human way to represent the gods listed below. When finished, ask each group to explain the logic of their choice.

1. Hera, queen of the gods
2. Artemis, the god of hunting
3. Hephaestus, the blacksmith god
4. Hades, the god of the dead
5. Dionysus, the god of wine and revelry

Expand the lesson / project ideas



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

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

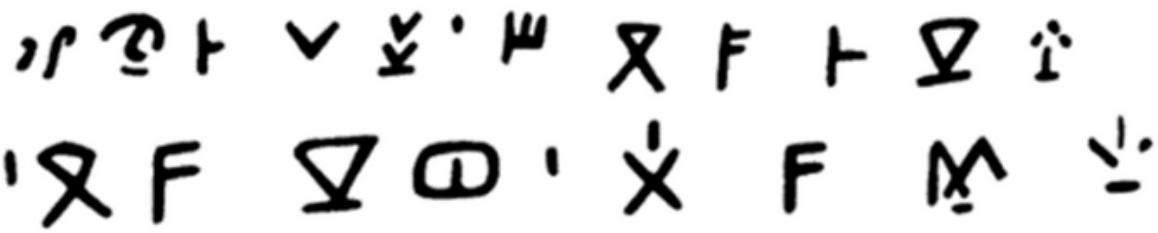
1.4 History

Introduction

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

Task: Graffiti

The graffito below (image available in the PowerPoint) is an example of ancient Cypriot graffiti that was found on the Great Pyramid in Egypt! The graffito may have been written by a Cypriot mercenary or a traveller. [Source: Steele, 2019, pp. 213–4, Fig. 5.7]



Pronunciation and translation:

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

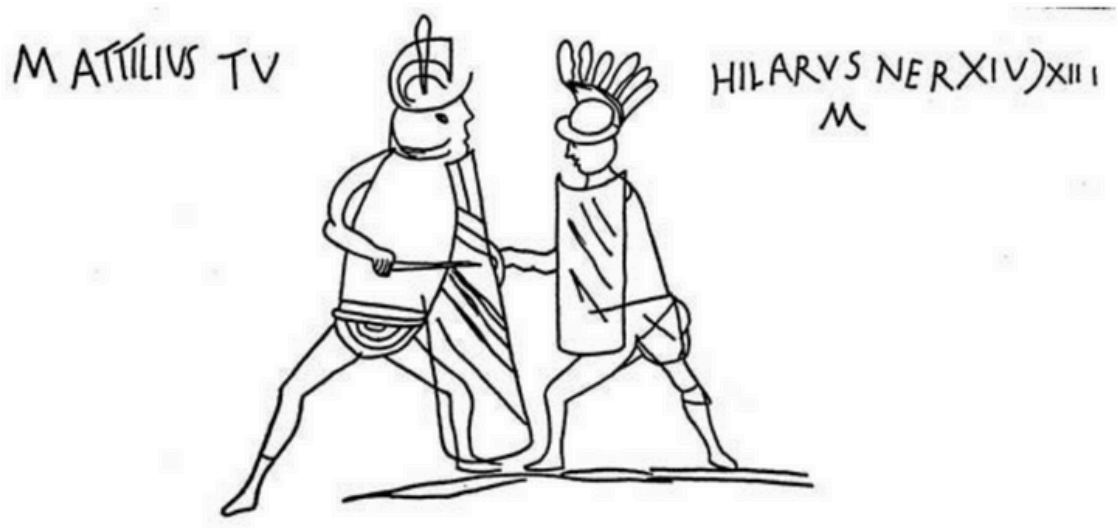
- Is graffiti a good way to learn about a culture or society? Why?
- What does this piece of graffiti tell us about ancient Cyprus? Think about, for example, travel and literacy.
- Is this very different or similar to modern graffiti? In what way?

Expand the lesson / project ideas

1. If they were rediscovered in 2,000 years' time, would modern graffiti in Ireland give any insight into people today or our history? Taking your local area as an example, take some photos of graffiti and do a presentation (e.g. PowerPoint) on how they connect (or do not!) with local, national and international events and concerns.

2. Graffiti has been found all over Pompeii, the Roman city both ruined and preserved by the eruption of Mount Vesuvius in AD 79. Some of this graffiti is about gladiator games, such as in the example below. This graffito depicts two gladiators fighting, and it records their names as Marcus Attilius and Hilarus.

Following the same style, create a graffito about a modern sport.



Gladiator graffito from Pompey. Source Cooley & Cooley, 2013, p. 75, Fig. 4.3

Task: Coins

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

Example 1: Copper alloy coin from ca 51-30 BC which depicts the head of Cleopatra, wearing a crown on one side, and a double cornucopia (horn of plenty) on the other. During this time, Cyprus had been restored to Cleopatra's control by Julius Caesar. See here for information on the coin.

London, British Museum: G.2244. © The Trustees of the British Museum.

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

London, British Museum: 1862,0615.1. © The Trustees of the British Museum.

- Looking carefully at the two coins, what can they tell us about the rulers of Cyprus at the time? What aspects did they want to convey?
- Why do you think there is a cornucopia on the first coin? Do we do anything equivalent with our coins today?
- Do you think coins are an accurate means of determining the history of an ancient society, or a modern one?

Expand the lesson / project ideas

Using images of Irish coins (some examples are included below), consider what coins can tell us about Irish history (e.g. move from coins under British rule, to those of the Free State, the Punt and the Euro) and also how we would like the world to see us today. If possible, a tip to see the exhibition curated and hosted by the The Central Bank of Ireland, IFSC Dublin, to celebrate its 75th anniversary would help give some context to the coins! Some of the coins below were inspired by Ancient Greek coins depicting animals!

Free state Irish coins. © The Royal Mint Museum.

Task: Shipwrecks

Shipwrecks are rich sources of information about trade between different areas, and the nature of the commodities traded. One such shipwreck off the coast of Cyprus is known as the Kyrenia shipwreck. This was discovered in 1965 by fishermen from Kyrenia in northern Cyprus. The ship likely sank in the 3rd century BC. Frequently, shipwrecks present us with many amphoras, a type of vase which was used for transporting food and drink. Below is an image of some amphoras which were pulled from the sea and now reside in the UCD Classical Museum!

It is unclear how the ship sank off the coast of Cyprus, but it is possible that it was a victim of piracy! For information on the shipwreck, see here.

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

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

Collection of amphoras. UCD 1373, 1197, Temp. 1133 © UCD Classical Museum

Task

Ask the students to imagine the following:

You were one of the sailors on the ship that sank off the coast of Cyrus in what became known as the Kyrenia shipwreck. Thankfully, you survived the shipwreck and made it to the coast of Cyprus, where you came across a local person who was out fishing. This person took you to their home, where they gave you something to eat and drink. Over your meal, you recount your story: where you sailed from, what cargo your ship carried and, most importantly, how the ship sank. This recounting can be captured in a number of ways, such as a creative writing exercise, a podcast-style interview, an art project, a short video or a play.

Students should feel free to diverge from any available facts about the Kyrenia shipwreck and be inventive.

Ships depicted on a Greek vase. London, British Museum: B436. © The Trustees of the British Museum.

1.5 Literature: The *Cypria*

Introduction

Two of the most famous epics in Western literature are the *Iliad* and the *Odyssey*. These are epic poems that tell the story of the Trojan War, a 10-year war fought between the Greeks and the Trojans (the *Iliad* covers a few weeks in the final year of the war) and the return home of the Greek hero Odysseus after the war (the *Odyssey*). They are both attributed to Homer, but there are many unanswered questions about whether Homer was one person or whether multiple poets across time created these great epics!

The *Iliad* and *Odyssey* form part of the Epic Cycle, a series of epics which told the whole story of the Trojan War (in addition to other stories), but they are the only two to survive fully. One of the now-lost epics is the *Cypria*, which is attributed to Stasinus of Cyprus (among others) and was likely composed in the 6th century BC. Very little of the *Cypria* survives, but it was well known in antiquity, and a summary of the epic by Proclus tells us that it worked as a prequel to the *Iliad*, explaining the lead up to the Trojan War.

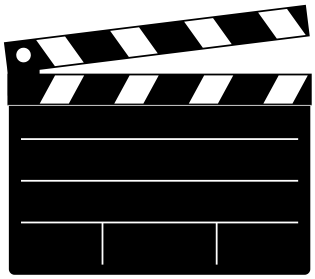
If the students have not studied Classics before, or are not familiar with epic, explain to them that the Greek epics were a form of oral poetry, i.e. they were not written down until many years after they were composed. Rather, poets would recite them from memory (thousands of lines!!).

- What kinds of problems could oral poetry present?
- Would the story be altered as it moved from poet to poet (to underscore the inevitability of change, you could play whispers, seeing how one line can change as it is whispered from person to person)?
- As it is likely that only a limited number of people could read or write when the epics were composed, do you think people had more developed abilities to remember large amounts of data than we have today? You might ask the students how they remember the lyrics to their favourite songs.

Task: The Judgement of Paris

Based on the summaries and descriptions of events in the *Cypria* that remain, we know that this poem recounted the genesis of the Trojan War (Greeks vs Trojans), which Zeus planned with Themis. Let's act out/make a short film of this part of the myth - set the students the challenge of writing the dialogue! Note: the scenes below are amalgamations of different versions of this particular myth.

Main cast



Aphrodite – the goddess of love
Athena – the goddess of war and wisdom
Eris – the goddess/personification of strife
Helen - wife of Menelaus
Hera – the goddess of marriage (and queen of the gods)
Hermes - the messenger god
Menelaus - husband of Helen and King of Sparta
Paris (also known as Alexandros) – a prince of Troy
Zeus - the king of the gods

Scene 1

Setting: The wedding of Thetis and Peleus, the future parents of the Greek hero Achilles, the greatest of the Greek warriors during the Trojan War.

The goddess Eris, who was not invited to the wedding, joins the party (cue suspenseful music!) and throws a golden apple into the crowd, declaring it is for the fairest goddess. Aphrodite, Athena and Hera all scramble to claim the apple!

Vocabulary

The Ancient Greek word for 'marriage / wedding' was *gamos* (γάμος), and 'I marry' was *gamew* (γαμέω). These live on today in English in –gamy words such as:

Polygamy = πολυγαμία (marrying often)

Monogamy = μονογαμία (marrying once)

Scene 2

Setting: Paris sits outdoors, under Mount Ida.

Hermes leads in Aphrodite, Hera and Athena, having been commanded by Zeus to bring them to Paris to judge who is the most beautiful. Each goddess comes forward and offers Paris a bribe (see the image below for reference). Aphrodite promises Paris the most beautiful woman in the world in marriage (Helen), Athena offers skill and wisdom in war, and Hera offers kingship. Paris chooses Aphrodite (and Helen). One small problem - Helen is already married to Menelaus, the king of Sparta!

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

Scene 3

Setting: The palace of Menelaus, where Paris has been received as a guest.

Breaking the rules of hospitality, Paris steals away Helen, and the two set off in a ship for Troy. Menelaus is furious and vows to get his wife back. Here, there is lots of room for innovation in terms of Helen's agency - is she a willing participant or, as with so many women in Greek myth, a voiceless pawn?

- Is this myth familiar? What about individual aspects of it? Does an apple feature prominently in any other story?
- What impression do we get of the gods from this myth? Are they surprisingly petty?
- What impression do we get of the relationship between gods and mortals?
- As Zeus planned all the above, did Paris have free will in his choice? Could he have prevented the Trojan War by choosing differently?

Task: Odysseus

When Helen is abducted by Paris, Menelaus turns to his brother Agamemnon, the king of Mycenae, for help. Agamemnon gathers many kings and leaders to help, but one holds out…Odysseus, king of Ithaca, who is famous for his trickery. The summary of the *Cypria* states merely that Odysseus is discovered pretending not to be in his right mind so that he will not have to join the expedition. From other sources, we gather a more detailed account of his ruse:

A warrior leave home (UCD 111). © UCD Classical Museum

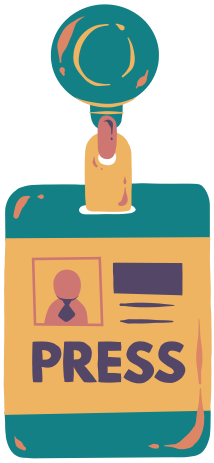
Palamedes was sent to Ithaca to fetch Odysseus for the expedition against Troy. He found Odysseus ploughing a field in a chaotic manner. He had attached both an ox and a donkey to the same plough (these would pull at very different rates) and he was sowing the field with salt instead of seeds. Palamedes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

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

- Do you think Odysseus' plan was clever?
- As with the myth of Paris, what does this myth tell us about the inevitability of fate?
- Do you know any Irish (or other) myths about the inevitability of fate?

Task

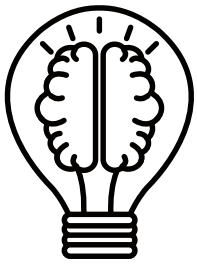
Many wars and battles occurred in ancient times, whether the mythical Trojan War of Homer's *Iliad*, the series of so-called Persian Wars (Athens v. Persia), the Peloponnesian War (Athens v. Sparta (and their allies)), the Punic Wars (Rome v. Carthage), the Dacian Wars (Rome v. Dacia)... the list goes on! Today, wars are, unfortunately, still an ever-present feature of our world and are reported on extensively in the news media.



Ask the students to imagine that they are a reporter travelling with the Greeks to Troy. You join Palamedes when he goes to fetch Odysseus and are granted an exclusive interview with the wily hero. During this interview, you ask Odysseus' opinion on war, what he thinks about the Greek expedition to Troy, why he attempted to avoid joining this expedition, etc.

This 'interview' can be presented in a number of formats, such as a full interview script, a 'newspaper' article based on the interview or a recorded podcast.

Expand the lesson / project ideas



A summary of the *Cypria* and the other lost epics of the Epic Cycle is available here. Many popular myths are referenced in the *Cypria*, and the students could find further information on these as part of the lesson or as part of a project. Similarities between Greek myths and those of other cultures are especially interesting and would work well as a project, whether a poster, a PowerPoint presentation or a written report

SECTION 2

PEOPLE AND THE WORLD AROUND US

Introduction

Copy of coin depicting Heracles fighting the Hydra. © UCD Classical Museum

This section asks students to immerse themselves in the world of the ancient Greeks and Romans by imagining the world as they saw it in terms of travel, aspects of daily life, their understanding of what the world looked like and what kinds of people lived beyond the horizon. Throughout the section, the students are asked to consider their own connectiveness with the modern world and with other people, and to discuss their understanding of and attitudes towards the world and those who inhabit it.
The section comprises five subsections that challenge the students to imagine a world very different and, in many ways, far more limited than their own and to question their own attitudes to the world and those in it.

Indicators of Wellbeing

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

Technology

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

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

2.1 Travel in the ancient Roman world

Introduction

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

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

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

It is recommended that teachers access the website before the class to familiarise themselves with it; however, it is very user-friendly, and much can be gained by the students jumping in and seeing what they can make of it!

Discuss travel in the modern world with the students.

- Is there anywhere in the world that is inaccessible to us today?
- Is travel something we take for granted?
- In what ways is it beneficial to have easy access to most of the world?
- Are there any disadvantages to easy travel around the world? (e.g. climate change)?

Task

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

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

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

Cypro Archaic horse and rider figurine (UCD 97).

Task

Step 1. Ask the students to open http://orbis.stanford.edu/ and explain that this technology allows us to calculate the time it would take to go from location to location in ancient Rome in the 1st century AD. Spend some time clicking through various scenarios together as a class.

Step 2. Once the students are familiar with the technology, set them the same challenge as in the previous task (i.e. getting from their classroom to Rome), but this will call for some ingenuity! As Ireland is not featured on the website, the students will need to plan how they are going to get to, for example, Britain and then go from there to Rome. Again, ask the students to be as realistic as possible here. If they are going to row across the Irish Sea, how long do they think that will take? Where is the best place to begin their journey across the sea? How will they get there? By horse? Walking?

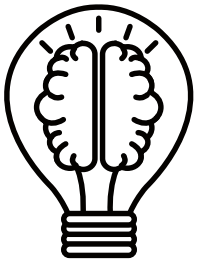
Step 3. As with the previous task, go through each group's route and what information they have gathered in terms of time, transportation methods and cost.

- Do you have a greater appreciation and understanding of how accessible the world is today?
- Do you have a greater understanding of how large the world would have seemed to those in the ancient world and the difficulties of travelling around it?
- What are the practical implications of the difficulties of travel? For example news, voting, food? How quickly do you hear about things that happen on the other side of the world?
- How could the difficulty of travel have affected people in terms of their understanding of other people and places?
- Do you think we have greater tolerance of different people because we can visit different countries and learn about their cultures?

This lesson is a good jumping-off point for a discussion on the Sustainable Development Goals, particularly Climate Action.

- In what way does modern travel affect the Sustainable Development Goals?
- What can we do to change this?
- Was travel in the ancient world sustainable?

Expand the lesson / project ideas



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

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

2.2 People on the edges of the world

Introduction

This subsection builds on the previous one, especially on the discussion questions – how could the difficulty of travel have affected people in terms of their understanding of other people and places? In this subsection, we will question what people thought lay beyond the horizon and whether they feared it. This subsection concentrates on literary sources, which overlap with the time period from the previous section, and also on images. All quotations and images are available as PowerPoint slides. If the students have not done section 2.1, it is best to begin this subsection by discussing some of the questions from the previous subsection to underscore the limited knowledge about much of the world in ancient times.

Task

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

> There appeared a multitude of water-monsters, larger and more terrible in appearance than the elephants, who dragged the men through the watery waves down to the river bottom, and tore them to bloody pieces with their mouths, and snatched them all away so that none of us knew where any of them had gone.
>
> Source: Orchard, A. *Pride and Prodigies: Studies in the Monsters of the Beowulf-Manuscript* (Toronto 2003[1995]), p. 46

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

Vocabulary

Hippopotamus = 'river-horse'
Hippos (ἵππος) = horse
Potamos (ποταμός) = river

Step 3. Beyond monstrous beasts, people may also have been wary of those who lived differently to them. Ask you students to imagine that they had never ventured more than a few miles from where they were born and had no information about the rest of the world except what they heard from other people – is it likely that they would have a clear understanding of other peoples' ways of life?

Step 4. Either hand out copies of or display the following quotations (it is up to you which you use). Explain that the authors – Tacitus, Strabo and Diodorus Siculus – were geographers and historians (i.e. educated people) in the 1st century BC–2nd century AD.

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

Quotation 1

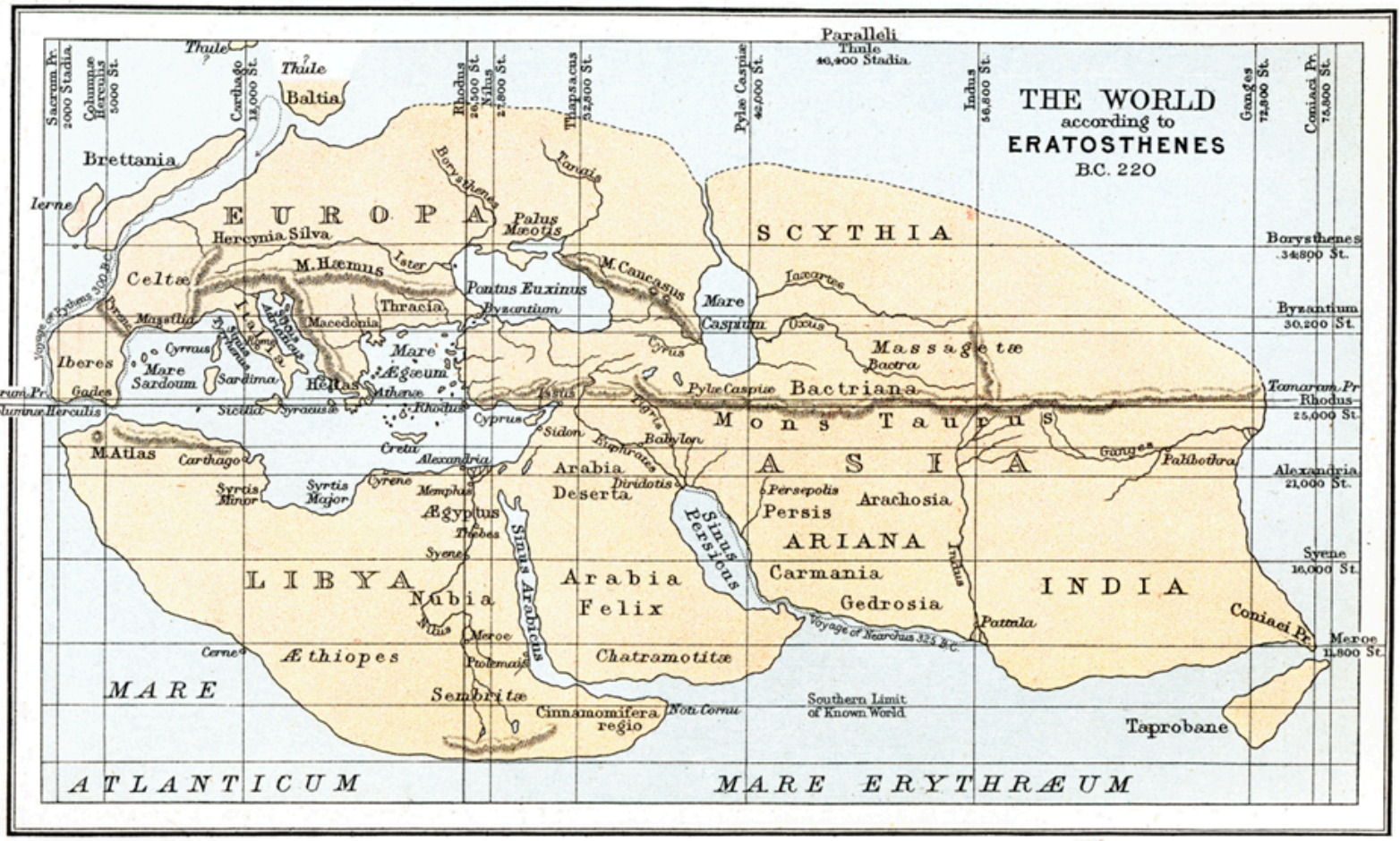
In the fifth year of campaigning he crossed in the leading ship and in repeated and successful battles reduced tribes up to that time unknown: he also manned with troops that part of the British coast which faces **Hibernia**, in hope of future action rather than out of fear; for **Hibernia**, I believe,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

Quotation 2

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

Quotation 3

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



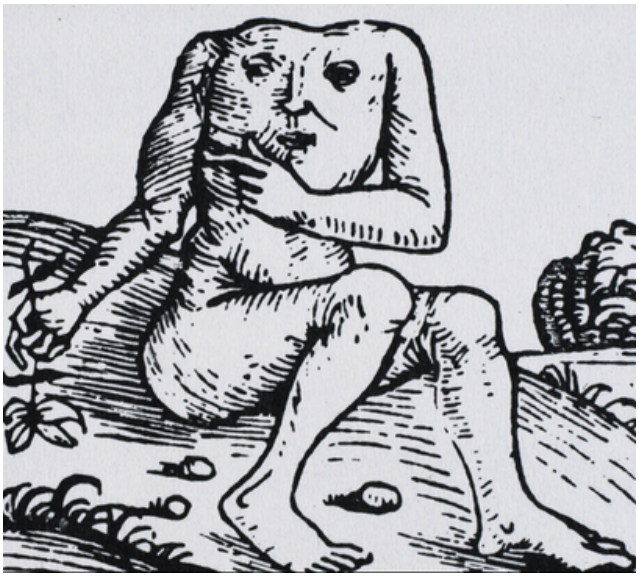
Map of how the world may have looked to Eratosthenes, 220 BC. © Florida Center for Instructional Technology.

Step 5. Ask the students to examine the map above. This is a modern map depicting how the world may have looked to Eratosthenes of Cyrene in the 3rd century BC. Eratosthenes used geometry to design an experiment to try to calculate the circumference of the earth – he and his contemporaries knew that the earth was round and not flat! Can the students spot Ireland (named 'Ierne' in the top left corner)? A larger image is available in the PowerPoint.

- In your opinion, do Tacitus, Strabo and Diodorus give a fair depiction of those living in Ireland in the 1st century BC/AD?
- Do you think it likely that any of them visited Ireland?
- If not, where could their beliefs about and attitudes towards those living in ancient Ireland have come from?
- Think about your attitudes towards other people. Do you attribute certain qualities and beliefs to people even today when the world is open to us?
- Considering the map by Eratosthenes – how accurate is the placement of Ireland?
- Does the placement of Ireland correspond to the descriptions in the quotations?
- Comparing this map to a modern one, what is correct, incorrect or missing?

Expand the lesson / project ideas

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



Depiction of a Blemmyas. Schedel, Hartmann, 1440-1514. World Chronicle: Fabulous Creatures. ArtStor.

Blemmyae

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

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

Depiction of a Skiapod. Schedel, Hartmann, 1440-1514. World Chronicle: Fabulous Creatures. ArtStor.

Skiapodes

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

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

Where could this belief have come from? Yoga!?

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

2.3 The natural world

Introduction

Today, much of the natural world is known to us. Whether through travel, television or books, there are very few animals, for example, that are unfamiliar. And yet, we retain a fascination with (mostly fictional!) peripheral figures of the natural world, for example the Loch Ness monster and the Chupacabra.

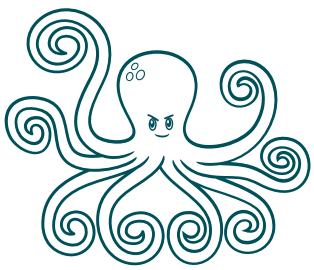
As we saw in the previous section, for people in the ancient world an absence of information about many aspects and animals of the wider could create a belief in wonderous and terrifying creatures. In this subsection, we will explore further the relationship between people and animals in the ancient world to help create an understanding of the world in the absence of ready access to knowledge.

Pliny the Elder

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

Task

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



In the fishponds at Carteia an octopus was in the habit of getting into their uncovered tanks from the open sea and there foraging for salted fish—even the smell of which attracts all sea creatures in a surprising way, owing to which even fish-traps are smeared with them—and so it brought on itself the wrath of the keepers, which owing to the persistence of the theft was beyond all bounds. Fences were erected in its way, but it used to scale these by making use of a tree, and it was only possible to catch it by means of the keen scent of hounds.

These surrounded it when it was going back at night, and aroused the guards, who were astounded by its strangeness: in the first place its size was unheard of and so was its colour as well, and it was smeared with brine and had a terrible smell; who would have expected to find an octopus there, or who would recognize it in such circumstances? They felt they were pitted against something uncanny, for by its awful breath it also tormented the dogs, which it now scourged with the ends of its tentacles and now struck with its longer arms, which it used as clubs; and with difficulty they succeeded in despatching it with a number of three-pronged harpoons.

Vocabulary

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

- What aspects of the description do you find believable and unbelievable? Why?
- Does anyone believe that this story could be completely true?
- Does anyone think that this story presents people in the ancient world as having limited knowledge of the natural world?

Task

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

Passage 1: In appearance the octopus is most repulsive, having a large, ugly head, a fierce-looking mouth, armed with a pair of powerful horny jaws, shaped much like a parrot's beak, atopped with two diabolical eyes set close together, which are positively capable of sending forth a demoniac glare when angered. The grotesque head is mounted on a somewhat oval body, from which radiate eight arms, usually united at the body base by a membrane. The arms or tentacles are provided with rows of suckers, with which it clasps and clings to its prey with uncanny strength and quickness. As a rule, it will not give battle to man unless angered or injured, but when challenged will fight to the last, doing its best to pull the object of its wrath beneath the surface of the waters. (*National Geographic Magazine* in 1919)

- Does this description of the octopus sound more reasonable? Why?
- When do you think this description was written?
- Tell the students that this description comes from the *National Geographic Magazine* in 1919. Are the students surprised by how relatively modern it is?

Passage 2: A creepy sea monster caught by a young fisherman has astounded the internet with people unable to explain it.
The footage shows the slimy creature with what appears to be tentacles like an octopus. But only three are visible compared to an octopus' eight.
It also has a giant head with what seems to be a monstrous mouth and breath portals where the eyes should be.
The creature seems small as it is no bigger than the width of two planks of wood. (*Daily Star,* 2020)

This description (passage 2) of a strange sea creature comes from an article in the *Daily Star* in January 2020.

- Are you surprised that such stories are still being told today?
- Does this modern story make you see Pliny's description of a land-faring and tree-climbing octopus seem more credible?
- Do you think that ancient people were more gullible and likely to believe such stories of monstrous creatures or are we still the same today?

Weight from Knossos with octopus. R1081. © UCD Classical Museum

Expand the lesson / project ideas

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

Copy of coin depicting Heracles fighting the Hydra. © UCD Classical Museum

The hydra is most well-known from the myth of the great Greek hero Heracles/Hercules, who, as part of his 12 labours, killed many monstrous creatures. Every time Heracles cut off one of the Hydra's heads, it grew back. Heracles eventually discovered that, if he burned (cauterised) the neck after cutting off the head, it would not grow back. The hydra had one immortal head that Heracles stuck under a huge rock! In the image (a coin from the UCD Classical Museum), Heracles can be seen fighting the hydra. Do the students agree that it could be connected with the octopus?

Below are some other mythical beasts: As with the monstrous creatures in the previous subsection, can the students find any possible real-life sources for these? An expansion of this exercise would make for an interesting project. See here for more examples.

Boeotian Aryballos depicting Siren (UCD 91). © UCD Classical Museum

The Sirens

The Sirens had the bodies of birds and the heads of human women (see the vase to the left, from the UCD Classical Museum). The Sirens would sing to the sailors passing by in their ships. Such was the beauty of their song that the sailors would fling themselves into the sea trying to reach the Sirens and would be dashed upon the rocks. Over the centuries, Sirens became conflated with mermaids!

Copy of coin depicting Sphinx. © UCD Classical Museum

The Sphinx

The Sphinx had the body of a lion, the head of a woman and a snake for a tail! You can see the Sphinx in the coin above, which comes from the UCD Classical Museum. The most famous myth attached to the Sphinx involves Oedipus (who killed his father and married his mother!). The Sphinx set up residence outside the ancient city of Thebes and asked a riddle of passersby:

What walks on four legs in the morning, two legs in the afternoon and three at night?

Any who could not answer, the Sphinx killed. Oedipus eventually solved the riddle. The answer is humankind!

Askos with Griffin (UCD 196). © UCD Classical Museum

The Griffin

The griffin is a hybrid creature with the body of a lion (sometimes with wings) and the head of a bird. Griffins are found in multiple cultures across time and are common today on coats of arms, such as that of Genoa, Italy (below). Why do you think this particular creature was and remains popular?

Wikimedia Commons.

2.4 Food in the ancient world

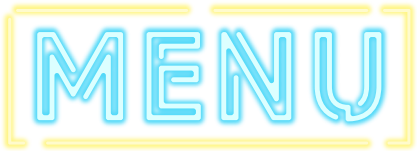
Introduction

This subsection invites the students to think about the modern convenience and variety of food that we often take for granted. It also asks the students to think about and become aware of their own eating habits.

Task

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

Step 1. Read/write out the menu below. Three of the items were dishes eaten by the ancient Greeks. One of the items is a medicinal cure. Which is which!?



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

Answer: you drink (i) if you mistakenly eat dangerous inedible mushrooms! They rest are to be eaten…

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

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

- Are there similarities between our own diet today and the typical breakfast and lunch in ancient Greece?
- Is there anything very different?
- Ask the students to write down, whether in groups or individually, everything that they ate the previous day – do the students think their own diet or that of the ancient Greeks is healthier?

Step 3. Set the students the following challenge (best done in groups): using their imagination, create a breakfast, lunch and main meal using only the ingredients to the right (and without the use of electricity or gas). The students can add up to three additional ingredient that they think would have been available in the ancient world.

Figs	Cheese
Onions	Lentils
Raisins	Grapes
Wheat	Fish
Garlic	

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

Oinochoe vase (used to hold wine)
(UCD 173) © UCD Classical Museum

- What was difficult or easy about this task?
- Is the absence of modern conveniences, such as electricity, a larger problem than the relatively limited nature of the ingredients available?

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

Task

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

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

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

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

Note

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

- Would we eat any of these animals/fish today? Why not?
- Why would such rare animals be offered at lavish parties? Was this a way of showing wealth?
- Are there any ways in which we today 'show off' using food?

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

1. Rolls

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

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

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

Ancient source: Cato, *De Agricultura* 121

2. Pancakes with milk

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

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

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

Ancient Source: Apicius 7.13.8

- What did you find enjoyable about making these recipes?
- What do you think the Ancient Greeks and Romans would find unusual about what we eat today?

2.5 Sport in the ancient world

Introduction

Sport and exercise were very important aspects of life in the ancient world, and they also provided means of creating identity and cohesion among people.

Task: The Olympic Games

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

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

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

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

Stephanitic Games

Stephanos (στέφανος) = 'crown'.

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

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

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

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

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

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

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

- What do you think about the fact only men could compete?
- Do you find it unusual that music was part of some competitions? Why?

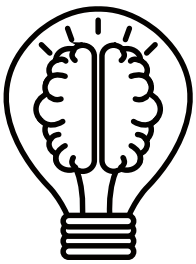
Vocabulary

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

gumnos (γυμνός) = naked (many sports were performed completely naked - we get the word 'gym' from this)

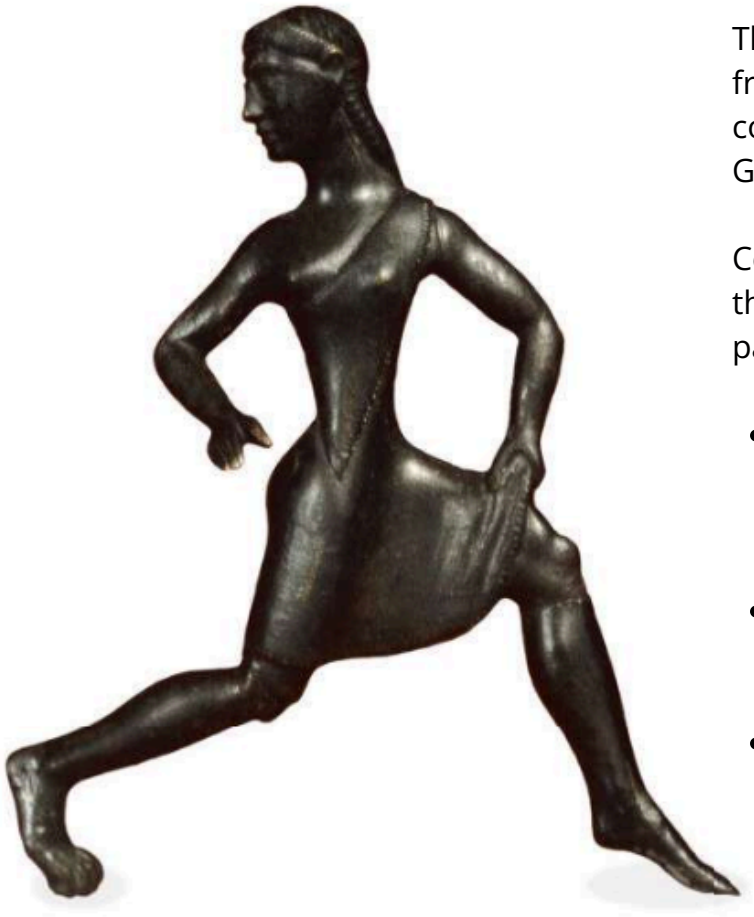
athleuō (ἀθλεύω) = I contend for a prize (we get the word 'athletics' from this)

Expand the lesson / project ideas



Women were excluded from the Olympic Games, but there is evidence that they had their own version, called the Heraean Games (named after Hera, the queen of the gods). This games also took place every four years and participation was limited to unmarried young women. Below are some hints and sources to help with creating a project on these games and women's involvement with sport. .

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



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

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

- Is there anything else the girl could be doing aside from running? Dancing, maybe?
- If she is dancing, is this also a way to express athletic prowess?
- Pausanias tells us that the foot race is shorter for men than women. Do similar things happen in sport today? Do you agree with such practices?

Bronze statuette of Running Girl. c. 520- 500 BCE. London, British Museum 1876,0510.1. © The Trustees of the British Museum.

The amazing story of Cynisca

Cynisca was a Spartan princess whose horses won the chariot race at the Olympic Games twice, most likely in 396 and 392 BC. As the owner of the horses receives the victory, a woman won at the male-only Olympics! Cynisca's victory epigram was inscribed on a statue base at Olympia:

'Kings of Sparta were my fathers and brothers, and I, Cynisca, winning the race with my chariot of swift-footed horses, erected this statue. **I assert that I am the only woman in all Hellas [Greece] who won this crown**.' (Olympia: Olympia: Archaeological Museum no. 197, Λ529)

Statue base with epigram. Wikimedia Commons.

Task: Roman sport and games

Gladiator games are a famous aspect of Roman culture. In these bloody and violent spectacles, men or women (far less frequently) fought other gladiators or exotic animals in arenas (most famously the Colosseum) throughout the Roman world for the sake of entertainment. These games, along with chariot racing, have left a huge and lasting impression, but these are not the only sports and games that the Romans enjoyed. They also liked, for example, boxing, but this would have been far different than we know it today.

Roman mosaic of two boxers, AD 300-350. Rheinisches Landesmuseum Trier, Germany. Wikimedia Commons.

Roman boxing

Roman boxing was very similar to the Greek boxing that we met in the ancient Olympics. Contestants competed naked, were not divided by weight class and did not wear boxing gloves as we know them today. Instead, a boxer would wear a glove known as a *caestus*, which included a reinforced band of bronze across the knuckles - this was intended to cause huge harm to opponents! The image on the left is a Roman mosaic depicting a boxing match - take note of the very unusually shaped gloves!

Vocabulary

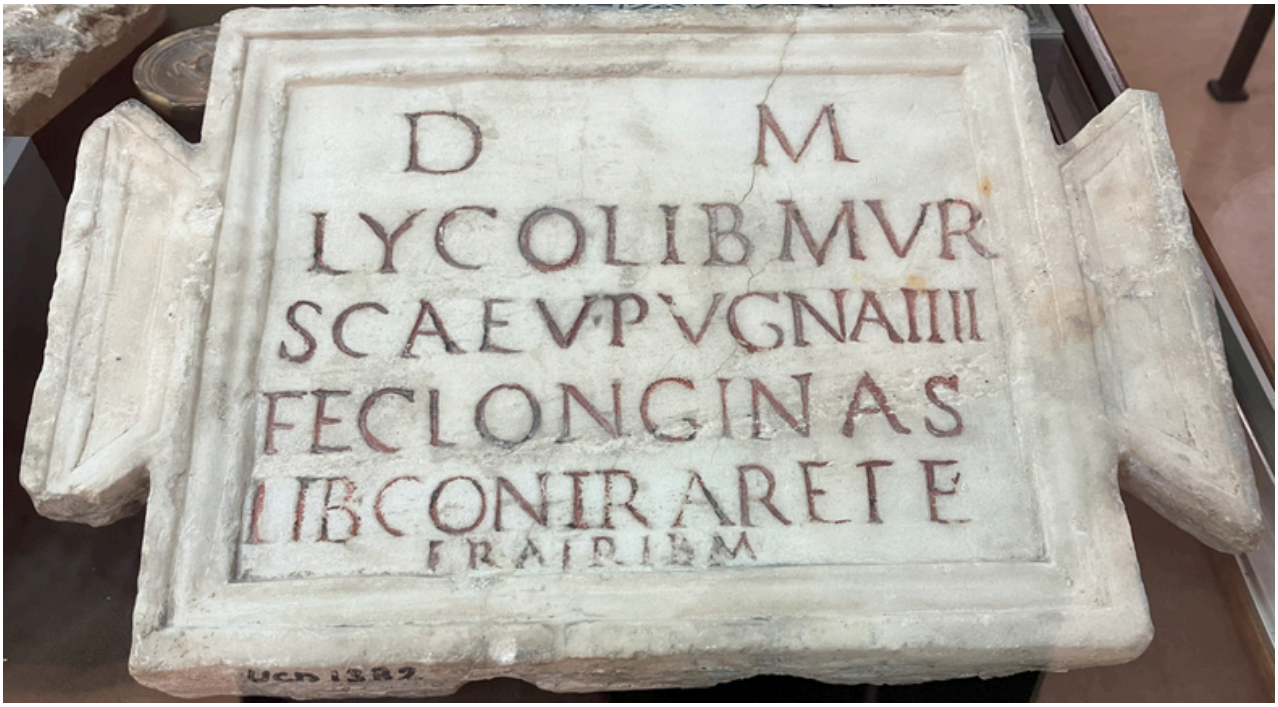
Pugilatus is the Latin word for 'boxing'. From this, we get the words 'pugilism', which is another word for 'boxing' , and 'pugilist', meaning a boxer.

- Why were the Romans attracted to such violent and bloody games? Did they say something about how the Romans perceived themselves and their empire?
- Would you attend a boxing match performed in ancient Roman style? Why / why not?
- Do we have similar violent sports today, such as the Ultimate Fighting Championship?
- Do you consider sport an effective way of bringing people together?

Expand the lesson / project ideas

1. Roman games were not all about bloody spectacles. As the wonderful project Locus Ludi has shown, the Romans (and others in the ancient world) very much enjoyed gentler pursuits, such as boardgames. Using the resources available on the Locus Ludi website, do a short presentation on some of these games, or make up your own!

2. The image below is a gravestone from the UCD Classical Museum. You can tell it is a gravestone because of the two letters at the top (D M). These letters stand for the Latin words *Dis Manibus*, which translates as 'To the spirits of the dead'.



Latin gravestone (UCD 1382). © UCD Classical Museum.

The gravestone is dedicated to a gladiator named Lycus, and it gives us some interesting information about this figure. Lycus was a left-handed murmillo. A murmillo was a type of gladiator who wore a helmet with a fish on its crest. A murmillo was armed with a sword, rectangular shield, and guards on their right arm and left shin. Lycus fought only four gladiator fights before he was granted his freedom.

As a project, ask the students to write a diary entry as Lycus, outlining his final fight in the arena and reflecting on his time as a gladiator.

Collaborative teaching

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

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

SECTION 3

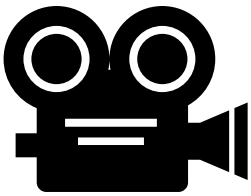
KNOWLEDGE AND ADVANCEMENTS IN THE ANCIENT WORLD

Introduction

Graphic reconstruction of mechanism split into parts. © Tony Freeth.

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

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



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

Collaborative Teaching

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

3.1 STEM in the ancient world

Introduction

Science, technology, engineering and mathematics today stand on the shoulders of figures from the ancient world. In this subsection, we use a table quiz to introduce students to the figures and nature of STEM in the ancient world.
Before jumping in, have a broad discussion on the topic with the students. The following are some possible discussion points:

- Are there any subjects that you automatically connect with the ancient world? Philosophy? Maths? Architecture?
- Does anyone recognise the names Aristotle, Plato or Pythagoras? If yes, where have they encountered them?
- Do you consider the ancient world to be advanced? Why?
- Can you think of any other modern everyday things that we owe to the ancient world? Roads? Sewage systems?

Projects

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

Table quiz

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

Table Quiz: Round 1

1. Pythagoras is connected with which subject?

a. History
b. Mathematics
c. Chemistry
d. Biology

The students may be familiar with the Pythagorean theorem.

2. Which of these is a famous mathematician and inventor?

a. Hannibal
b. Cleopatra
c. Julius Caesar
d. Archimedes

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

3. Who is known as the 'father of geometry'?

a. Homer
b. Augustus
c. Euclid
d. Galen

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

4. Empedocles claimed that there are four natural elements – air, water, earth and what?

a. Wind
b. Fire
c. Wood
c. Iron

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

Table Quiz: Round 2

1. Which of the following could be used to tell time in the ancient world?

a. Water clock
b. Wind-up watch
c. Digital watch
d. Wind chime

Water clocks were one of the most common means of telling time for hundreds of years. We examine a simple water clock in the next subsection.

2. The earliest example of what was found in a shipwreck off the coast of Antikythera?

a. Alarm clock
b. Analogue computer
c. Camera
d. Musical instrument

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

3. The ancient Greeks commonly propped up the roofs of their temples with what?

a. Wooden beams
b. Hope
c. Brick walls
d. Columns

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

4. The Romans used what to channel water across vast distances?

a. Aqueducts
b. Plastic pipes
c. Roads
d. Wagons

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

Table Quiz: Round 3

1. The Romans helped perfect which common building material?

a. Concrete
b. Bricks
c. Steel
d. Timber

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

2. The Romans are famous for which of the following aspects of civil engineering?

a. Bridges
b. Sewage systems
c. Canals
d. Railways

The Romans were famous for their amazing sewage systems. The Roman emphasis on hygiene was one of their greatest contributions to medicine and hygiene.

3. Who invented the use of numerals such as I, II, III and IV?

a. The Egyptians
b. The Greeks
c. The Persians
d. The Romans

We still use these today and will meet them in Section 4.2! In addition, they can easily be found online, and it would be interesting to teach the students some of the larger numbers that we do not come across as often (e.g. M for 1,000).

4. Alexandria once housed the tallest example in the world of what structure?

a. Lighthouse
b. Temple
c. Pyramid
d. Amphitheatre

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

Table Quiz: Round 4

1. Who introduced a new calendar which was based on the solar year?

a. Alexander the Great
b. Sappho
c. Julius Caesar
d. Cleopatra

Julius Caesar was a Roman general in the 1st century BC and was an important player in the events that led to the creation of the Roman Empire.

2. Which of the following planets is not named after an ancient god?

a. Mars
b. Jupiter
c. Mercury
d. Earth

Mars was the Roman god of war, Jupiter was the Roman king of the gods, and Mercury was the Roman messenger god.

3. Eratosthenes calculated the circumference of what in the 3rd century BC?

a. The moon
b. The earth
c. His stomach
d. Mars

We met Eratosthenes previously in Section 2.2!

4. Aristotle thought that which of the following was the centre of the solar system?

a. The earth
b. The sun
c. The moon
d. The stars

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

3.2 Mechanisms in the ancient world

Introduction

Today, we take for granted a large amount of mechanisms that we use every day.

- In groups, ask your students to write down what forms of technology they use most days. Ask them to include 'older' technology such as alarm clocks, television, radio, cameras and calculators as well as new technologies.
- Discuss with the class what life would be like without technology – what activities that we all take for granted would be lost to us?

Task

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

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

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

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

- What did you find difficult about this task?
- Were you surprised by how accurate/inaccurate your measurements were?

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

Water clocks

Reconstruction of a simple water clock, Stoa of Attalus Museum. Wikimedia Commons.

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

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

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

- Is a water clock an effective way of measuring time?
- Do we still use anything similar today?
- Can you think of any potential benefits or problems with using this method?
- Can you think of any way of setting an alarm in the morning without using modern technology!?

Task: Antikythera Mechanism

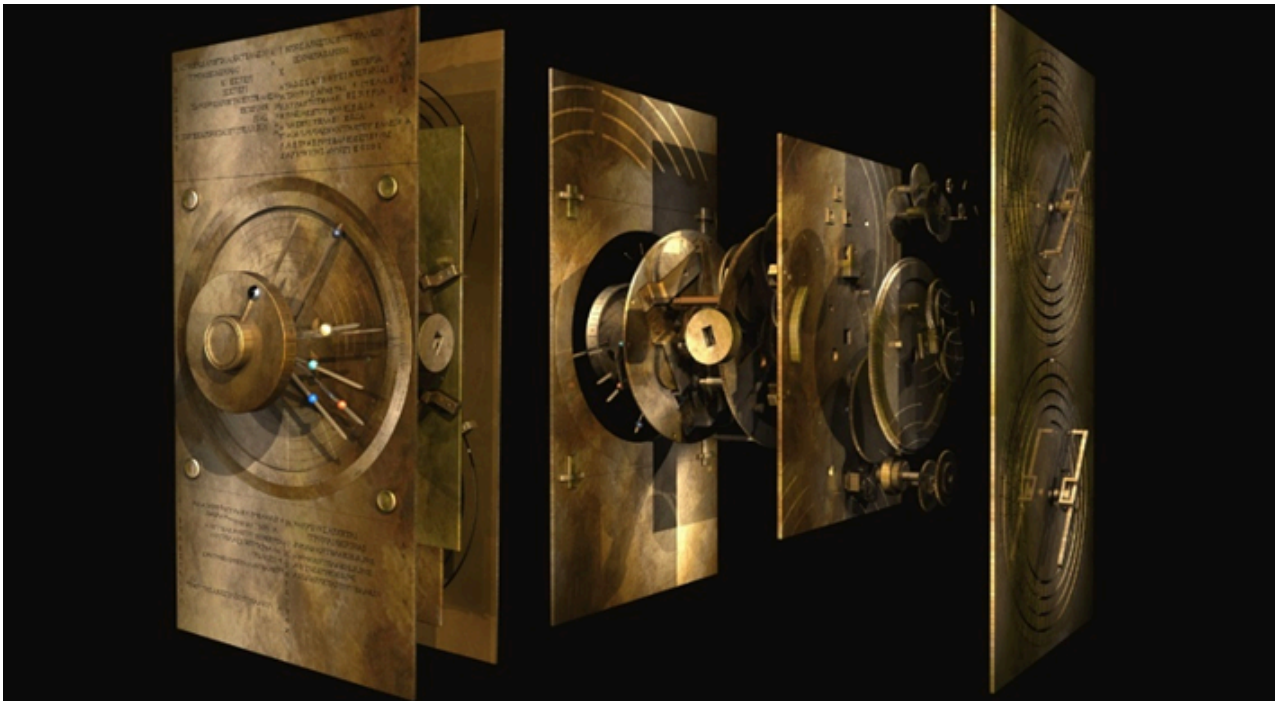
Step 1. Begin by discussing computers in general. What is a computer? What do they do? When does everyone think the first one was made?

Step 2. Tell the students about the Antikythera mechanism, either using the information below or the YouTube video available here.

Above and below: Remains of the Antikythera Mechanism. Wikimedia Commons.

In 1900, divers off the coast of the island of Antikythera (located between Crete and mainland Greece) discovered a shipwreck from circa 60 BC. The ship had been sailing from Asia Minor to Rome when it sank. The shipwreck has yielded many important and valuable discoveries, such as jewellery, pottery and bronze statues. But, the most famous discovery is the Antikythera Mechanism, of which 82 fragments have been found. Known as the world's first analogue computer, it is now on display in the National Museum in Athens. The mechanism is very sophisticated and reflects technology developed during the 3rd and/or 2nd centuries BC by drawing on older Near Eastern astronomy from Mesopotamia and Egypt.

The Antikythera Mechanism tracks the movements of the sun, moon and planets and can predict lunar and solar eclipses within a 12-hour margin of error! The images above and below show some of the remains of the Mechanism.



Graphic reconstruction of mechanism split into parts. © Tony Freeth.

The image above is a graphic reconstruction (blown apart) of the Antikythera Mechanism.

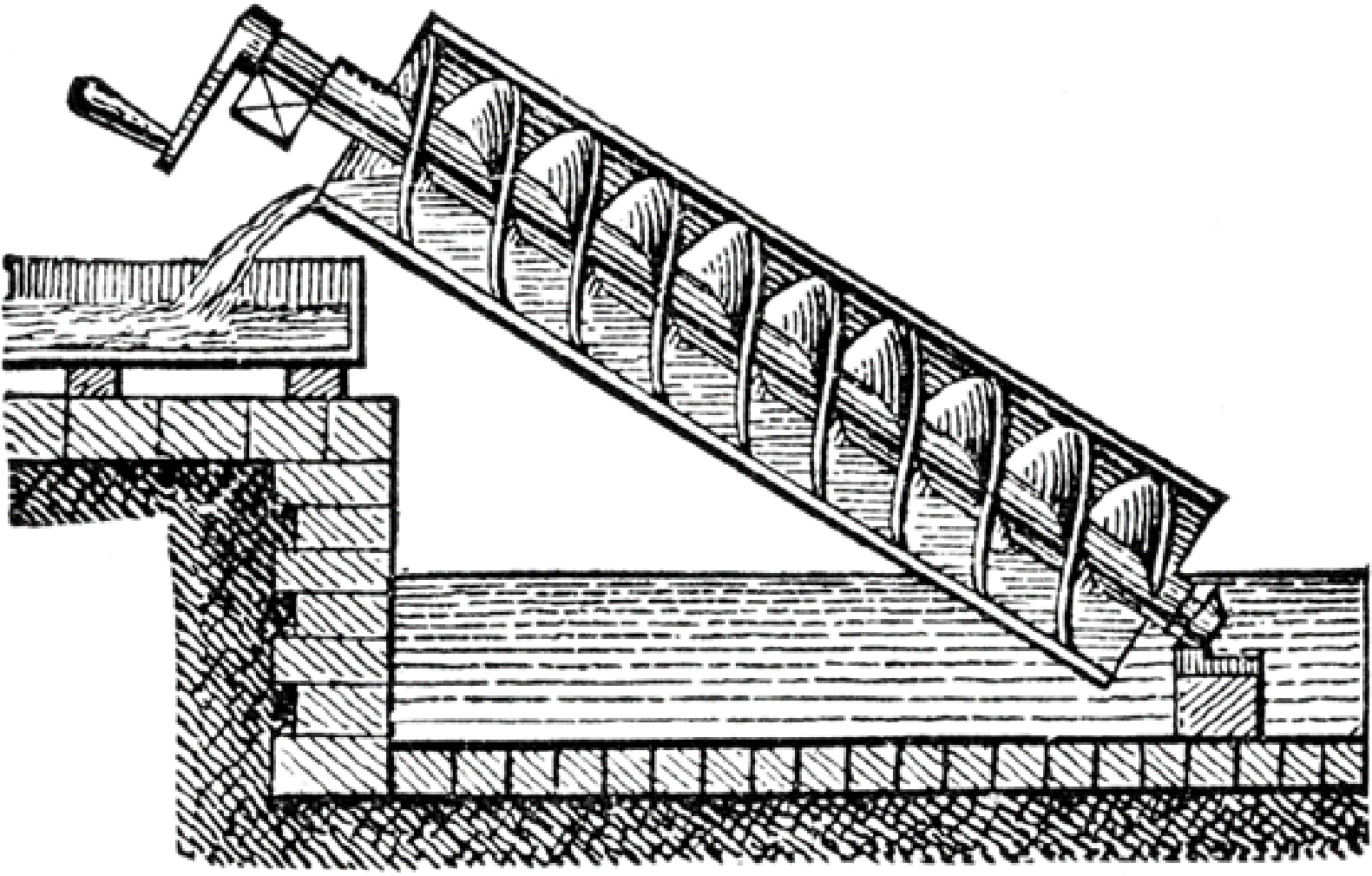
- What difficulties do you think were involved in reconstructing this Mechanism?
- Are you surprised by how sophisticated the machine is, considering it was made more than 2,000 years ago?
- Do you agree that this should be identified as a computer?
- Does this Mechanism change how you think about technology in the ancient world? Was it more advanced, perhaps, than you originally thought?

Expand the lesson / project ideas

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

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

The creation of one or these, or another ancient device, would be an interesting project and could offer a chance of collaboration with other subject areas, such as Art or Metalwork.



Drawing of an Archimedean Screw in action, Whitney, 1902. © Florida Center for Instructional Technology.

3.3 Art and sculpture in the ancient world

Introduction

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

Collaborative Teaching

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

Task: Ancient Greek pottery

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

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

Geometric lid (UCD 62). © UCD Classical Museum

Geometric art

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

A funerary scene. Detail from London, British Museum 1912,0522.1 © The Trustees of the British Museum.

- Do you find the emphasis on funerals and battle unusual?
- If you had to depict just two themes to show the concerns of modern society, what would you choose? Why?
- What aspects of Geometric pottery do you like or dislike, and why?

Heracles fights the Cretan bull (UCD 13). © UCD Classical Museum

Black-figure pottery

Black-figure pottery was most common from the 7th to the 5th century BC in Greece. The style of painting on this pottery was far more naturalistic, for the most part, than on Geometric pottery. Like Geometric pottery, figures are drawn using slip (a combination of clay and water that turns black during the firing process) onto the 'red' background of the clay vase.

The images on black-figure pottery are often mythological and include those of the gods and great heroes. For example, the vase above depicts the great hero Heracles wrestling the Cretan bull, one of his famous 12 labours!

- In what ways has vase painting developed from the Geometric to the black-figure style?
- In what ways is it naturalistic, and in what ways is it not?

Nike, two youths and a bull (UCD 197). © UCD Classical Museum

Red-figure pottery

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

- Compare the figures on the vase above to those on the Geometric vase. Which do you prefer, and why?
- Ask each student to pick a favourite from the three styles and explain their choice.

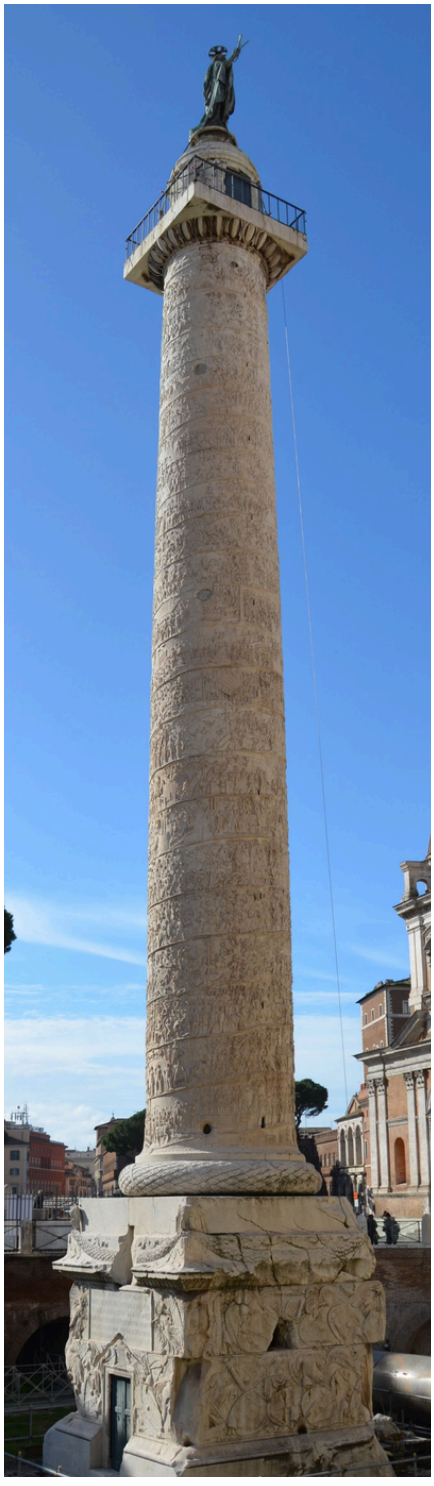
Step 2. Using pieces of pottery (terracotta flowerpots are useful for this), ask the students to create an illustration in one of the three styles. They can either reproduce an ancient topic or depict a modern scene. This will help students develop an appreciation of how difficult it is to make intricate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

PANOPLY VASE ANIMATION PROJECT

The illustrations on the vases tell a story, but this may not always be obvious to us today. Thankfully, a fantastic project, named the Panoply Vase Animation Project, using computer wizardry, animates the illustrations on vases, giving us possible storylines for what is happening. An animation of the Nike vase above can be found here.

Task: Roman relief sculpture

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



Trajan's Column. Wikimedia Commons.

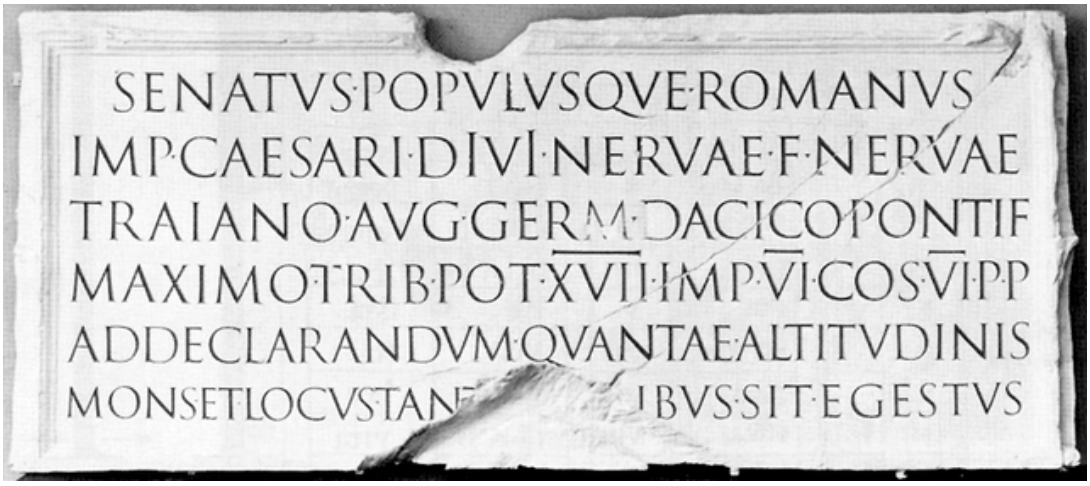
Trajan's Column

Trajan's Column is located in Rome and was dedicated in AD 113. It is 38 metres high, and wrapped all around it is a frieze of relief sculpture which tells the story of Emperor Trajan's victory in the Dacian Wars. Examples on the PowerPoint indicate the intricacy of the sculpture.

- Is Trajan's Column an effective means of displaying a victory?
- Can they think of anything similar in the modern world, whether in Ireland or elsewhere?
- If it was decided to make a sculptured column, like Trajan's Column, to be put on display in Ireland, what would be suitable subject matter for the sculpture (it does not need to be a historical event - what would we like to convey about ourselves in stone)?

Trajan script

Trajan's Column is part of the modern world in an unexpected manner! At the bottom of Trajan's Column is an inscription (below), and the style of lettering used here (based on Roman square capitals) has been very influential, used, for example, in manuscripts and by stone carvers over the centuries.



Inscription from bottom of Trajan's Column. © Lancaster University.

In the late 1980s, designer Carol Twombly digitised Trajan typeface for Adobe, and, because of this, we can see it around us today, for example in movie posters, although it is much less popular now. Trajan typeface is a serif form of lettering (i.e. there are short lines the ends of the letters), which means it can be more difficult to read than those without serifs.

- Looking at the inscription above, what genre of movie do you think this typeface would suit, and why? Action? Romance? Historic fiction? (If you have access to a classroom computer, you could play for the students the SNL sketch about the Papyrus font being used for *Avatar*)

- If you were in charge of making the poster for the new *Gladiator* movie, what font would you use, and why? To aid the discussion here, play around with different fonts on the classroom computer and look up the poster for various films connected with the ancient world. Is there a particular font or type of lettering that comes up a lot?

Ara Pacis

The Ara Pacis (Altar of Peace) is an altar that was built by the ancient Romans and dedicated to Pax, the goddess of peace, and commissioned in 13 BC. The altar is covered in rich relief sculpture. The altar was removed from its location (where it was being damaged by the environment) and reassembled in the Museum of the Ara Pacis in Rome, where it can be seen today.

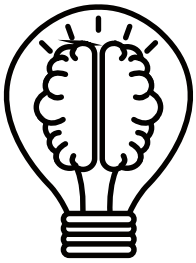
Ara Pacis. Wikimedia Commons.

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

- Do you know of any modern-day public art that commemorates or is dedicated to peace?
- Is public art an effective means of spreading a message of peace?

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

Expand the lesson / project ideas



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

Field trip

The UCD Classical Museum contains examples of relief sculpture (such as on the sarcophagus below!). If possible, a field trip to the Museum would allow students to view the relief sculpture first hand and gain greater understanding of and appreciation for the art.

Sarcophagus with portrait of Aurelia Doris. © UCD Classical Museum

3.4 Medicine in the ancient world

Introduction

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

Task

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

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

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

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

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

Task

Ask the students to read through the following passage from Homer's *Iliad*. During the Trojan War (the great mythical battle between the Greeks and the Trojans), the Greeks angered the god Apollo, who was famed as the god of archery, healing and disease, among many other things! (Apollo is the middle figure in the image below - this vase can be seen in the UCD Classical Museum). In response, Apollo sends a plague to the Greek army. This is described by Homer using the metaphor of Apollo shooting arrows among them.

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

Apollo between Hermes (left) and Artemis (right) (UCD 101). © UCD Classical Museum.

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

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

Task

Step 1. The Greeks did not just connect illness with the gods, and some figures, such as Hippocrates, had very interesting ideas about illness and their causes and cures. Hippocrates believed that the human body contained four 'humours', and imbalance between these humours created illness. The humours, some of which might sound familiar, are:

1. Sanguine – blood (responsible for courage, hope and love)

2. Choleric – yellow bile (associated with bad temper)

3. Melancholic – black bile (too much leads to sleeplessness and irritation)

4. Phlegmatic – phlegm (responsible for rationality; too much dulls the emotions)

Hippocrates

Hippocrates was a physician in ca the 5th century BC, but we know very little for certain about this figure. We must rely on what has been written about him by other figures in antiquity, for example Galen, who presents the four-humour theory we discuss here.

For many people, Hippocrates' name is familiar because of the Hippocratic oath, which was historically sworn by medical professionals.

- Do you recognise any of these humours?
- Do you find this a more logical approach to illness than associating it with the gods?

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

[B]ut suddenly and while in good health, men were seized first with intense heat of the head, and redness and inflammation of the eyes, and the parts inside the mouth, both the throat and the tongue, immediately became blood-red and exhaled an unnatural and fetid breath. In the next stage sneezing and hoarseness came on, and in a short time the disorder descended to the chest, attended by severe coughing.

And when it settled in the stomach, that was upset, and vomits of bile of every kind named by physicians ensued, these also attended by great distress; and in most cases ineffectual retching followed producing violent convulsions, which sometimes abated directly, sometimes not until long afterwards. Externally, the body was not so very warm to the touch; it was not pale, but reddish, livid, and breaking out in small blisters and ulcers. But internally it was consumed by such a heat that the patients could not bear to have on them the lightest coverings or linen sheets, but wanted to be quite uncovered and would have liked best to throw themselves into cold water—indeed many of those who were not looked after did throw themselves into cisterns—so tormented were they by thirst which could not be quenched; and it was all the same whether they drank much or little… (Thucydides 2.49; trans. C.F. Smith [Loeb Classical Library])

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

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

Task

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

Remains of the Baths of Caracalla, Rome.
Wikimedia Commons.

Baths of Caracalla

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

- What do you think 'hygiene' means? Can you give any examples?
- What types of illness or diseases could be prevented by basic hygiene?
- Based on what you know about the Romans, do you think it likely they were hygienic? Why?
- In what ways could public bathing be helpful to society?
- Do we have anything similar to the public baths in the modern world? If yes, do they serve the same functions?

Expand the lesson / project ideas

Students could expand on one of the topics above – a study of one of the bath complexes from the Roman world, for example, would work very well as a PowerPoint presentation or poster explaining the layout and workings of the complex. Students may also wish to build a model of a particular bath complex. Or, students may like to examine in more detail a figure relating to medicine, such as Asclepius, the god of medicine in Greek mythology, or his daughter Hygieia (image below), from whom we get the word 'hygiene':

Statue of Hygeia. © The Board of Trustees of the Science Museum.

Vocabulary

hygieia (ὑγίεια) = health and soundness

hygieinos (ὑγιεινός) = good for health, wholesome

hygiainō (ὑγιαίνω) = I am healthy / of sound mind

hygiastikos (ὑγιαστικός) = curative, capable of restoring health

hygiasdomai = I become healthy / get well

3.5 Wellbeing in the ancient world

Introduction

Juvenal (a 1st/2nd-century AD author) stated, 'You should pray for a healthy mind in a healthy body' (*Satires* 10.356). This declaration is particularly applicable today as we strive for wellness in body and mind in a sometimes turbulent world. Perhaps the most important figure in terms of what the ancient world can tell us about holistic wellbeing is Galen, who espoused the need for balance in body and mind.

Galen stressed the importance of hygiene and exercise, and of six external factors (which he called the 'non-naturals'), over which a person can exert control (or, at least, these six factors are often attributed to Galen).

These six factors (listed over the page) should be used in balance and moderation – not too much and not too little! For more information, see, for example, this YouTube video. See also Berryman, J.W. 'The art of medicine: Motion and Rest: Galen on exercise and health'. *The Lancet*, 2012, 210–11

Galen

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

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

Task

Step 1. Take the students through the six factors listed below, using the discussion topics as you go to encourage the students to consider their own practices for looking after their health.

1. Air and environment

- What could come under this heading? Seasons? Climate? Pollution? Where you live?
- Is this a large factor for us today?
- What would you consider to be a healthy environment? Do we have this in Ireland?
- Is such an environment possible for everyone or just for some people?

2. Exercise

- What do you consider counts as exercise? Do you count walking to school or performing household chores?
- What would you consider to be an excess of exercise?
- What do you consider to be an ideal amount of exercise?
- Do you think exercise is connected purely to physical health, or does it also help with mental health? In what way?
- Are our methods of exercise likely to be different to those in the ancient world? In what way?

Greek gymnasia

Copy of coin depicting discus thrower.

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

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

3. Eating and drinking

- Is eating and drinking fully under our control, or can it be affected by our environment, access to money, etc.?
- What do you consider to be a healthy diet?

A symposium scene. Detail from London, British Museum E453 © The Trustees of the British Museum.

4. State of mind

- To what extent do you consider emotional wellbeing to be important?
- What emotions do you consider to have a negative impact on your wellbeing (when experienced in excess)? Anger? Sadness? Jealousy?
- What emotions have a positive impact on your wellbeing?
- What stresses in the ancient world would have negatively impacted people's state of mind that we do not have today?
- What stresses do we encounter today that people in the ancient world did not have? Think especially of the stresses that come with modern technology.
- Do you have any tips for you peers on maintaining a good state of mind?

Symposia

Symposia (symposium in the singular) were drinking parties in ancient Greece. You can see an example in the image above. Only men attended the symposia - the woman in the image is playing music for their entertainment. The men in the image lounge on couches (κλῖναι/*klinai* in Greek) and hold drinking bowls. The figure on the right holds his bowl by hooking a finger around one of the handles. This indicates that he is playing a game named kottabos, which involves spinning the last few drops of wine around in a drinking bowl and attempting to hit a target with them!

5. Filling and emptying

- Emptying ourselves of unwanted products happens in the expected fashion! But, it can also involve, for example, sweating. Do you consider sweating to be a route towards wellness?
- Discuss Roman public toilets (below) – in what ways were they hygienic and very unhygienic?

6. Sleeping and waking

- Go around the class and ask how many hours the students sleep on average a night. Is it consistent?
- Do you believe you can have too much sleep?
- Do you think sleep is connected with wellbeing?
- Do you think people in the ancient world had the same sleep patterns as we do today? Why?
- Would people in the ancient world need to get up earlier or later than we generally do today? Why? Think of need to work in daylight, etc.

Roman toilets

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

Roman toilets in Ostia. Wikimedia Commons

Task

Step 1. In 2018, the actor Mark Wahlberg famously revealed his daily routine. Take the students through his routine (below):

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

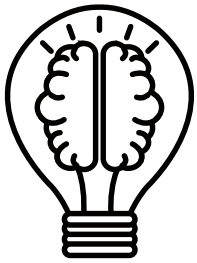
Source: https://www.bbc.com/news/entertainment-arts-45497348 (Accessed 7/4/20)

- Does this routine work in relation to Galen's six external factors?
- Does the routine display balance in the six factors?
- Do you consider this routine achievable? Why?

Step 2. Split the students into groups. Using Galen's six external factors, create an achievable weekday routine for a teenager attending school, trying as much as possible to find balance in all the activities.

Step 3. Go through the students' various plans. Ask whether this encourages the students to alter their own daily routine.

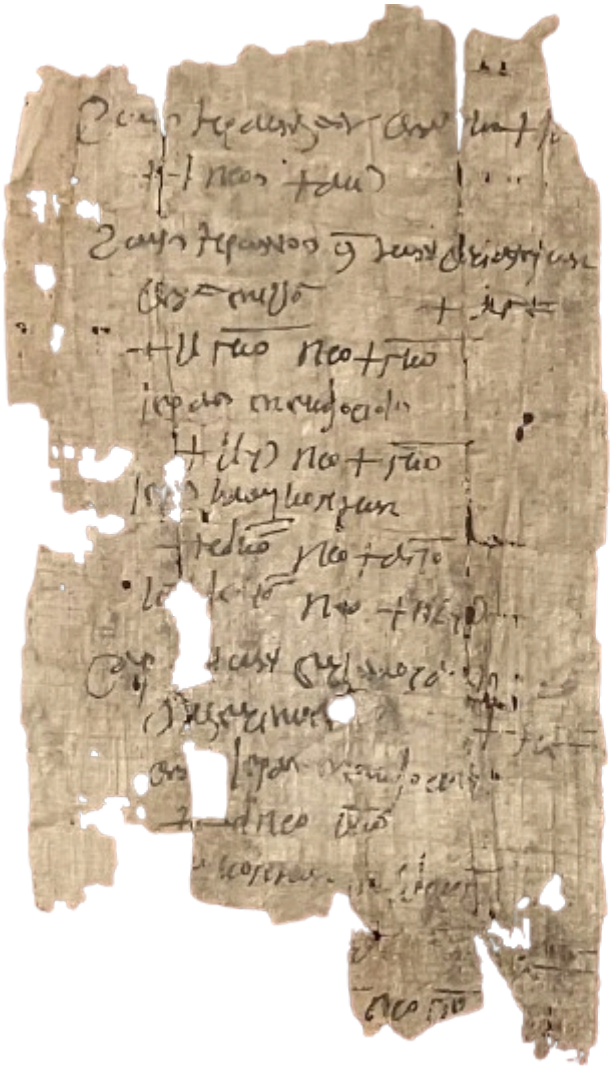
Expand the lesson / project ideas



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

SECTION 4

THE PAST IN THE PRESENT



Egyptian papyrus with Greek writing (UCD 1728). © UCD Classical Museum.

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

If it is possible for your students to travel to UCD in Dublin, the UCD Classical Museum is a great resource for thinking about and even handling museum artefacts.

Introduction

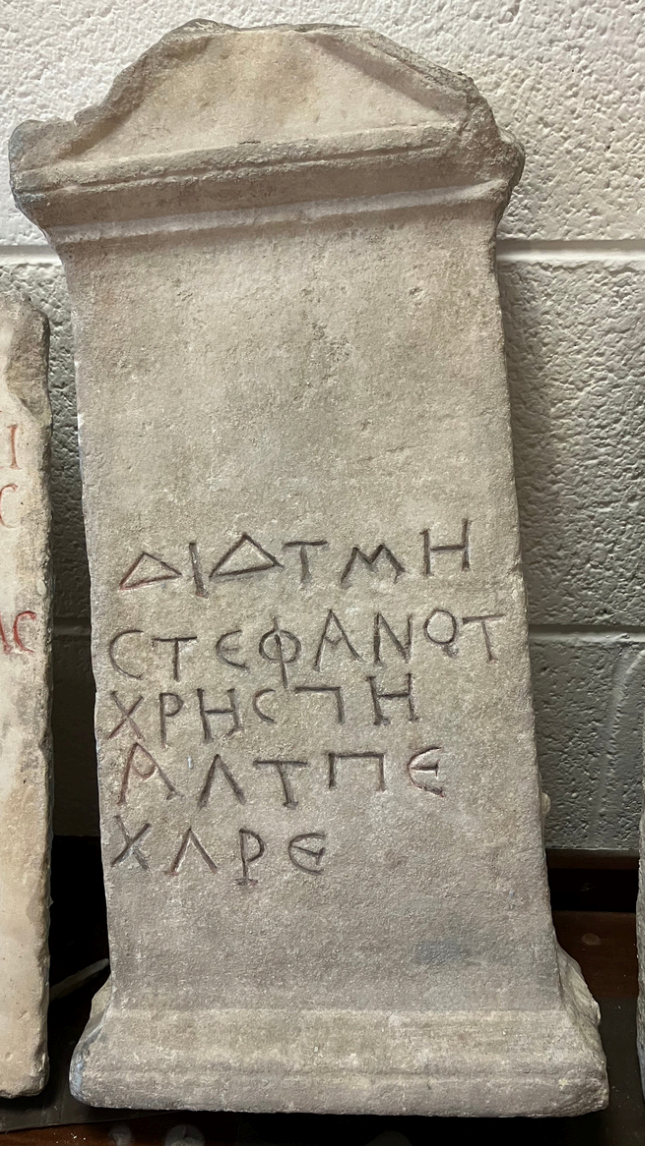
This section asks students to consider the relationship between the ancient world and our own. Students will examine the remnants and reminders of the ancient world in our own environment and consider how we adopt and adapt them to our own purposes.

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

Languages

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

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



Greek grave marker (UCD 1366). © UCD Classical Museum

4.1 Keeping ancient languages alive: Ancient Greek

Introduction

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

Task

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

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

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

Step 4. Ask the students to practise writing the letters, both uppercase and lowercase. In ancient Greece, inscriptions were mostly carved all in uppercase and frequently without spaces between the words!

Ancient Greek alphabet

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

Task

Many letters can be changed directly from English to Greek and vice versa (this is called transliteration), using the alphabet chart, e.g. γ (gamma) = g.
Some letters are a little more difficult, but the following will help:

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

Note: There are two versions of a lowercase sigma = σ and ς. If sigma is the final letter of a word, use ς. Otherwise, use σ.

Step 1. Using the chart of the Greek alphabet, change the following gods' names from English into Greek letter by letter (the student handout for this is available on the PowerPoint):

For example, Athēna = Αθηνα

Zeus
Poseidōn
Dēmētēr
Aphroditē
Arēs

Answer key:

Zeus = Ζευς
Poseidōn = Ποσειδων
Dēmētēr = Δημητηρ
Aphroditē = Αφροδιτη
Ares = Αρης

Task

Using the chart of the Greek alphabet, 'decode' the list below of Greek names and words, changing from Greek to English, e.g. Αρτεμις = Artemis

How many of these words do the students recognise? Can they guess what the words mean?

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

Answer key

1. Ἀλέξανδρος / Alexandros = Alexander (‘leader of men’)
2. δημοκρατία / dēmokratia= democracy (‘people power’)
3. μοναρχία / monarchia = monarchy (‘sole rule’)
4. ὀλιγαρχία / oligarchia = oligarchy (‘rule of the few’)
5. πόλις / polis = city (think of metropolis or acropolis)
6. πολιτεία / politeia= politics
7. βάρβαρος / barbaros = barbarian (For the Greeks, a barbarian was anyone who did not speak Greek. They called them barbarians because their language sounded like ‘bar-bar’ to them!)
8. γένος / genos = race/family (think of genes)
9 δραματικός / dramatikos = dramatic (related to the verb, ‘I do or act’ in Greek)
10. θέατρον / theatron = theatre (related to the verb ‘I watch’ in Greek – the theatre is a ‘place to watch’)
11. θεός / theos = god (think theology, monotheistic)
12. μέγας / megas = big (think mega!)
13. μικρός / mikros = small (think micro!)
14. μήτηρ / mētēr = mother (this is one of those words that is similar in so many languages – can the students think of any?)
15. μηχανή / mēchanē = machine
16. μοῦσα / mousa = muse
17. ξένος / xenos = stranger/friend (where we get xenophobia, ‘fear of strangers’; ‘phobia’ comes from the Greek word for ‘fear’)
18. πατήρ / patēr = father
19. φιλοσοφία / philosophia = philosophy (‘love of wisdom’)
20. σοφία / sophia = wisdom

Task: Word search

The word ‘phobia’ comes from the Greek *phobos* (φόβος), meaning ‘fear’. Below is a list of phobias that originate from Greek and that have been changed letter by letter from the English alphabet into the Greek alphabet. How many of these phobias can you find in the grid below?

η π ο γ β ν φ τ ξ ψ ζ θ γ κ α ι π ο γ λ
ξ σ α π α γ ο ρ α φ ο β ι α ν γ δ φ ε σ
ε φ ι γ ω δ κ ι ν α ο α ρ γ α φ σ ι ν β
σ σ ο α ν ι π σ υ π γ ι π μ ρ α κ τ υ χ
ν ι ε β χ ν υ κ τ ο φ ο β ι α ψ τ ζ φ ξ
ε π μ δ ι λ ε α φ τ θ ο ν φ χ ο μ ψ ο θ
φ υ ε λ ψ α μ ι ν ω φ υ π ρ ν ε θ α β ζ
ο δ φ ρ π θ ξ δ ψ φ η σ ι μ ο ν α π ι γ
φ σ δ α χ α ζ ε μ η ο ι δ ω φ ο ρ α α η
ο α κ ξ β ν μ κ ν μ ε ν α σ ο ω π λ ε ν
β φ η λ δ ι π α λ ο δ κ ζ θ β ν χ λ ρ μ
ι ω ρ ι σ α η φ ι σ φ ν α η ι δ φ α ξ β
α μ λ κ π ρ σ ο τ ι χ ο ζ ξ α ι σ ξ π σ
ν α κ ρ ο φ ο β ι α ψ κ β φ η δ φ ζ σ ρ
σ ι ρ ω ζ α γ ι ρ ψ φ ο β ι α γ ρ ψ θ ο
κ ξ η γ φ δ η α ε λ ι π μ α α η κ ε η ι

τρισκαιδεκαφοβια (triskaidekaphobia) = fear of the number 13. τρεισκαίδεκα (*triskaideka*) = 13

ακροφοβια (acrophobia) = fear of heights. ἄκρον (*akron*) = height

ξενοφοβια (xenophobia) = fear of strangers. ξένος (*xenos*) = stranger/friend

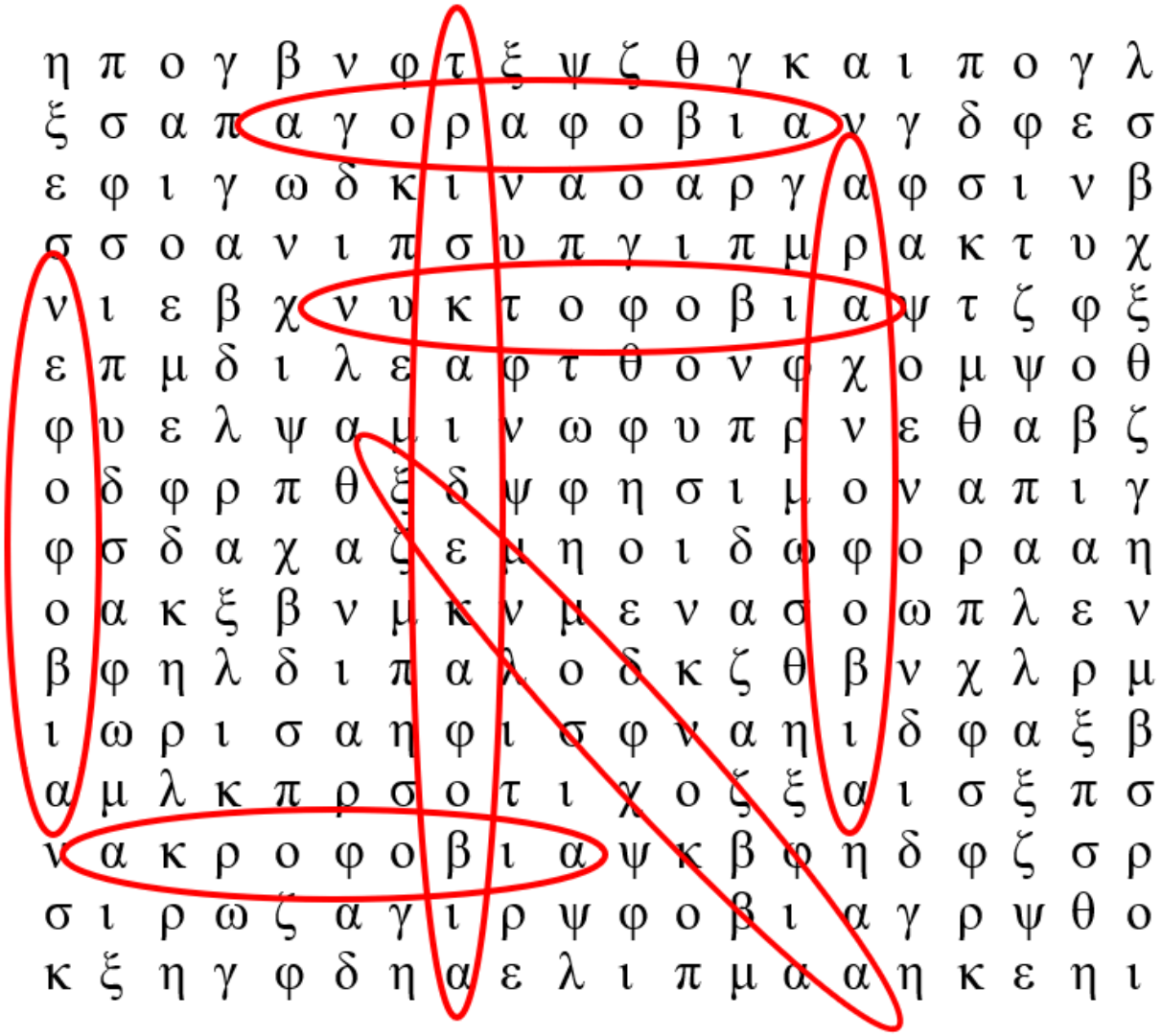
αγοραφοβια (agoraphobia) = fear of open/crowded spaces. ἀγορά (*agora*) = assembly/marketplace

νυκτοφοβια (nyctophobia) = fear of the night. νύξ (*nyx*) = night

νεφοφοβια (nephophobia) = fear of clouds. νέφος (*nephos*) = cloud

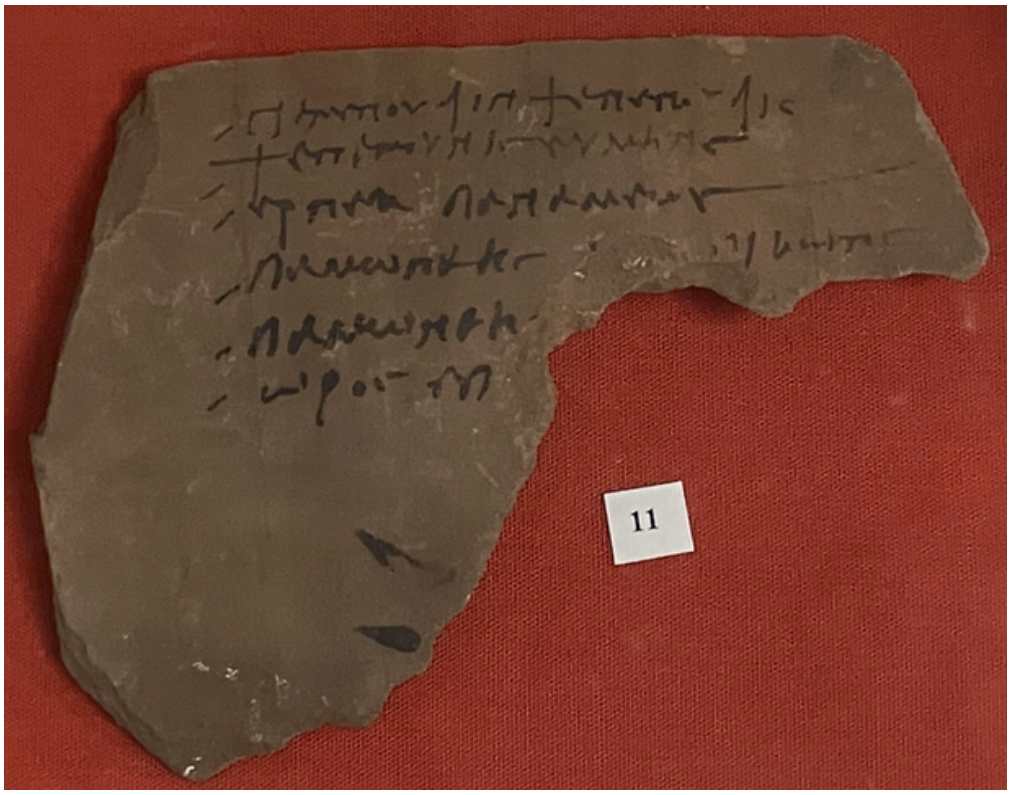
αραχνοφοβια (arachnophobia) = fear of spiders. ἀράχνης (*arachnēs*) = spider

Answer key


η π ο γ β ν φ τ ξ ψ ζ θ γ κ α ι π ο γ λ
ξ σ α π α γ ο ρ α φ ο β ι α ν γ δ φ ε σ
ε φ ι γ ω δ κ ι ν α ο α ρ γ α φ σ ι ν β
σ σ ο α ν ι π σ υ π γ ι π μ ρ α κ τ υ χ
ν ι ε β χ ν υ κ τ ο φ ο β ι α ψ τ ζ φ ξ
ε π μ δ ι λ ε α φ τ θ ο ν φ χ ο μ ψ ο θ
φ υ ε λ ψ α μ ι ν ω φ υ π ρ ν ε θ α β ζ
ο δ φ ρ π θ ξ δ ψ φ η σ ι μ ο ν α π ι γ
φ σ δ α χ α ζ ε μ η ο ι δ ω φ ο ρ α α η
ο α κ ξ β ν μ κ ν μ ε ν α σ ο ω π λ ε ν
β φ η λ δ ι π α λ ο δ κ ζ θ β ν χ λ ρ μ
ι ω ρ ι σ α η φ ι σ φ ν α η ι δ φ α ξ β
α μ λ κ π ρ σ ο τ ι χ ο ζ ξ α ι σ ξ π σ
ν α κ ρ ο φ ο β ι α ψ κ β φ η δ φ ζ σ ρ
σ ι ρ ω ζ α γ ι ρ ψ φ ο β ι α γ ρ ψ θ ο
κ ξ η γ φ δ η α ε λ ι π μ α α η κ ε η ι

Expand the lesson / project ideas

Ostraca (ostracon in the singular) are small, often broken, pieces of pottery that could be used for writing. The example below comes from the UCD Classical museum and contains a list of names.



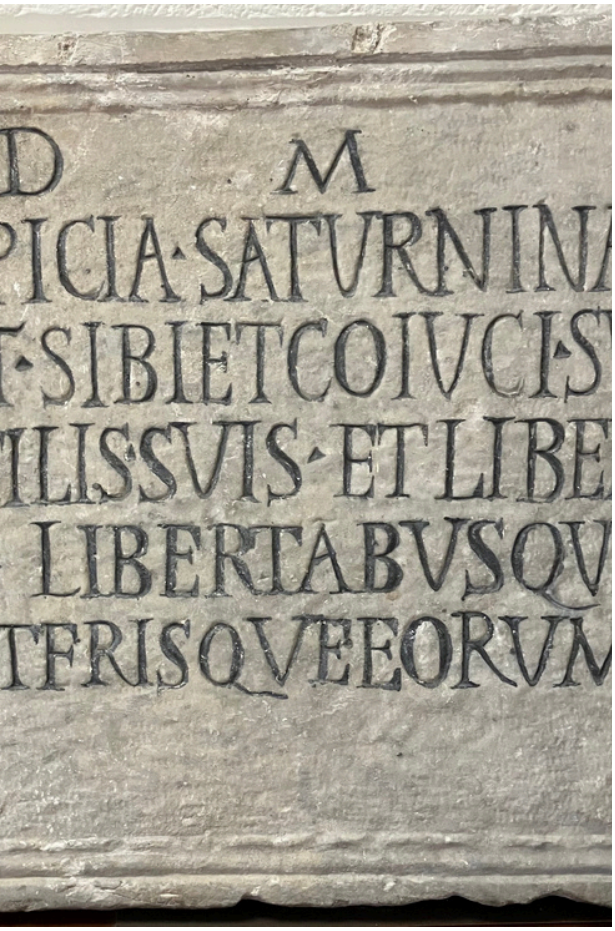
Ostracon with list of names (UCD 1650). © UCD Classical Museum

A common use of ostraca is connected with the process of exclusion in Athens, whereby, if a minimum of 6,000 citizens inscribed the name of a politician on ostraca, that person was exiled from Attica for a period of 10 years. This is where we get the word ‘ostracism’!

A project on ostraca is a good way to research on literacy and education in Ancient Greece and to try your hand at writing in ancient Greek, using the alphabet sheet to write some names!

4.2 Keeping ancient languages alive: Latin

Introduction



Latin inscription (UCD 1368).
© UCD Classical Museum

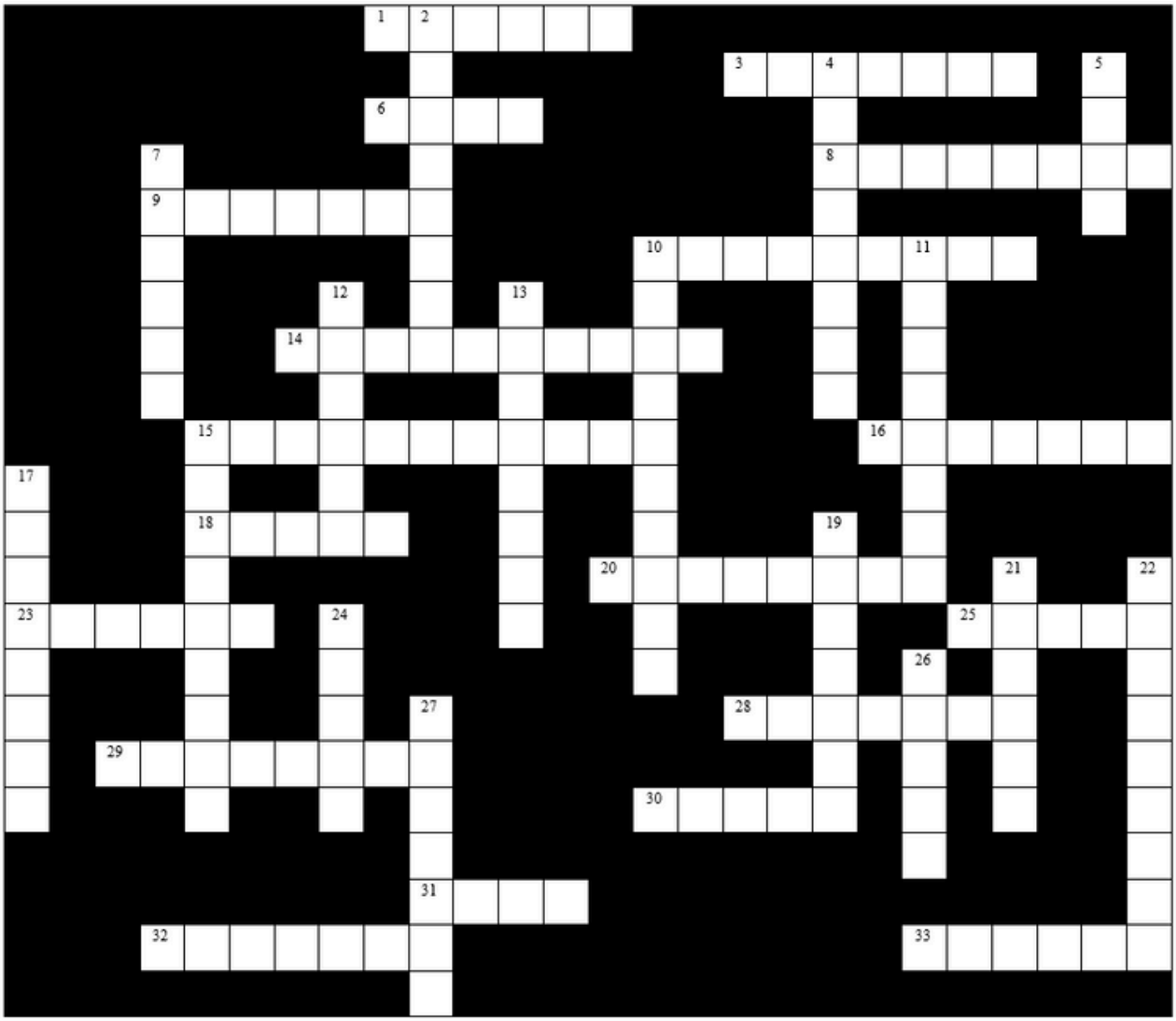
Latin was the language spoken in ancient Rome and across the Roman Empire. Latin remains one of the official languages of the Vatican today. Up until the 1960s, thousands of secondary schools students in Ireland learned Latin, and hopefully we will be able to reach those numbers again!

Latin tends to be immediately more familiar to us than Ancient Greek as the English alphabet is nearly the same as the Latin (which has 23 letters), and a large amount of English words (and words of other languages) derive directly from Latin!

The image to the left is an example of a Latin inscription. This inscription, which you can visit in the UCD Classical Museum, comes from ancient Rome, but we can find lots of examples in Ireland too, for example carved over the doors of Churches, used in school mottos or in logos.

Task

A large amount of English words (and words of other languages) derive directly from Latin. Ask the students to fill out the crossword in groups using the questions on the next page. Ask the students to note how many of these connections they knew already. Can they think of any other connected words? A copy of the crossword is available in the PowerPoint.



Across

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

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

6. If you owe money, you are in ____ (from *debere*, 'to owe')

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Down

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

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

5. Summer month named after Julius Caesar

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

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

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

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

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

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

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

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

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

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

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

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

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

Answer key

Across

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

Down

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

Task: Roman Numerals

Step 1. Roman numerals can be formed using seven letters. Go through the grid below which gives these letters and the numbers they represent.

I	V	X	L	C	D	M
1	5	10	50	100	500	1,000

Step 2. Explain to the class that, to create numbers, simply combine the letters. Let's begin with 1-10:

1 = **I**
2 = **II** (I+I)
3 = **III** (I+I+I)
4 = **IV** (V-I)
5 = **V**
6 = **VI** (V+I)
7 = **VII** (V+I+I)
8 = **VIII** (V+I+I+I)
9 = **IX** (X-I)
10 = **X**

Step 3. Practise these small numbers by solving the Sudoku puzzle below, using the numbers 1-9 (I-IX). A copy is available on the PowerPoint, and you can add/remove numerals to suit the students. Each of the bolded squares must be filled in with the numbers I-IX, but a number cannot be repeated more than once within the square or either vertically or horizontally across the grid (solution on the next page).

		VI	V		IX			
	IX			II			IV	V
		VII				III		I
				III		VIII	VI	IV
	VIII			VII	II	IX		
I	IV							
V			IX					VII
					I			
III				VIII	VI	V	II	

Solution:

IV	III	**VI**	**V**	I	**IX**	II	VII	VIII
VIII	**IX**	I	III	**II**	VII	VI	**IV**	**V**
II	V	**VII**	VIII	VI	IV	**III**	IX	**I**
VII	II	IX	I	**III**	V	**VIII**	**VI**	**IV**
VI	**VIII**	V	IV	**VII**	**II**	**IX**	I	III
I	**IV**	III	VI	IX	VIII	VII	V	II
V	VI	II	**IX**	IV	III	I	VIII	**VII**
IX	VII	VIII	II	V	**I**	IV	III	VI
III	I	IV	VII	**VIII**	**VI**	**V**	**II**	IX

Step 4. Below are a list of dates. Ask the students to apply the logic in creating numbers 1-10 to identify the first five dates and turn the second five into Roman numerals:

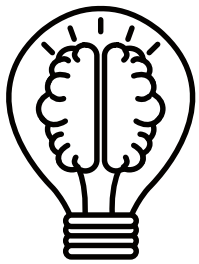
Questions:

1. MMXXIV
2. MDCCLIII
3. MCMI
4. MCDXCII
5. MXVII
6. 2020
7. 1543
8. 1999
9. 1854
10. 1310

Solutions:

1. 2024
2. 1753
3. 1901 (CM = M-C [1000-100])
4. 1492 (CD = D-C [500-100] and XC = C-X [100-10])
5. 1017
6. MMXX
7. MDXLIII (XL = L-X [50-10])
8. MCMXCIX
9. MDCCCLIV
10. MCCCX

Expand the lesson / project ideas



Recreate an artefact with Latin writing and/or Roman numerals. For example, recreate a tombstone like this Roman one with a Latin inscription from the UCD Classical Museum using papier-mâché or clay. The numbers are in bold below - do you notice anything a little different to one of the numbers than what we learned above?

Roman tombstone (UCD 1351). © UCD Classical Museum

The inscription reads:

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

To the spirits of the departed (and) to Maciae Proculae. She lived **4** years **11** months and **12** days; C. Julius Onesimus set this up for his most unfortunate granddaughter.

4.3 The ethics of artefacts in museums

Introduction

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

The Parthenon in Athens. Wikimedia Commons.

This subsection is debate-based and asks students to consider in detail both sides of the argument, i.e. the reasons for returning or not returning the marbles to Greece. Students will likely fall very strongly on a particular side, but the point of the exercise is to encourage students to engage in respectful dialogue about a very contentious issue. There are numerous newspaper articles and opinion pieces on the history of the Parthenon marbles which you may wish to encourage your students to read before beginning the lesson. A clear introduction to the topic can be found here. A quick internet search before undertaking this lesson will bring any new advances with the Parthenon marbles to light (they are a very frequent topic of conversation).

The Parthenon and its marbles

The Parthenon is a temple located on the Acropolis in Athens. The temple was dedicated to the goddess Athena, the patron god of Athens. Over time, the temple was used as a military garrison, converted into a Christian church, turned into a mosque, struck by a mortar shell (which destroyed its roof) and severely damaged by the removal and attempted removal of its sculptural decoration ('marbles').

In 1803, Lord Elgin, the British Ambassador to the Ottoman Empire (Greece was under Ottoman rule at the time), dismantled large pieces of sculpture from the Parthenon and transported them to Britain, where they have remained ever since, sometimes called the 'Elgin marbles'. Lord Elgin claimed he did this with the permission of Sultan Selim III, but the legality of this remains controversial. Athens has sought the return of these marbles for a very long time.

Some of the Parthenon sculptures in the British Museum. Wikimedia Commons.

Copies of the same Parthenon sculptures as above. Acropolis Museum. Source: *The Telegraph*.

The Acropolis Museum in Athens houses the original marbles which were not removed from the Parthenon (those on the Parthenon itself today are copies), and it has plaster copies of those marbles housed in the British Museum, rendered in white as a stark contrast to the original marbles.

The first image to the left shows some of the original marbles on the display in the British Museum. The second image shows the stark white copies of the same marbles on display in the Acropolis Museum, Athens.

Task

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

Step 2. Break the students into two groups. One group is going to argue for the British Museum keeping the marbles, and other group will argue for their return to Greece. Stress that the students are not being called on to take a particular stance on the issue or air their own personal opinion - the point is to consider this complex issue from as many angles as possible and to engage in respectful dialogue about it.

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

Return to Greece?

The marbles are an integral part of Greece's culture

Following Brexit, fewer people may visit the country and the marbles

The marbles were taken under questionable circumstances

Pollution problems in London could potentially put the marbles at risk

The Acropolis Museum is state of the art and can safely house the marbles

Remain in Britain?

The marbles are an integral part of world culture

London is a global hub, and keeping the marbles in the British Museum opens them up to more people

The marbles were removed with the permission of the then ruling Sultan

Transporting the marbles to Athens could risk damaging them

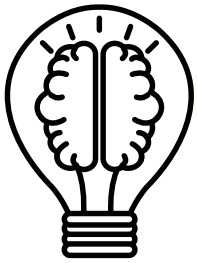
The British Museum is state of the art and can safely house the marbles

Task

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

- Ask the students to imagine that the marbles are part of our collection in the National Museum of Ireland. Does this alter their opinion in any way?
- Would the students be willing to send back all non-Irish artefacts in our museums and galleries to their respective countries of origin?

Expand the lesson / project ideas



This subsection has great potential for individual and group projects as it encourages the students to research an ancient artefact and its place in the modern world, bringing in ideas of diplomacy, cultural identity and ethics.
For a project, students could research the case of the Rosetta Stone, an Egyptian artefact that, again, is housed in the British Museum and its return is sought by its home country (see Section 1.1 for more on the Rosetta Stone), potentially bringing in wider examples, such as the repatriation of some of the Benin bronzes to Nigeria.

4.4 The past in art

John Kindness, *Bust of Athena*. Photography by Ros Kavanagh. *Irish Times*.

Introduction

Art is one of the key mediums through which we remain surrounded by the ancient world today. Sometimes, we can discover relatively straight-forward retellings of myths hanging in art galleries, for example, and other times the ancient world is presented more allusively or is present as an unseen source of inspiration.

The image (left) offers an example of a modern representation of a Classical subject. The *Bust of Athena*, by John Kindness (1951-), presents the goddess of war and wisdom with a kettle on her head in place of her military helmet!

In preparation for this subsection, ask your students to pick a famous name, location or myth from ancient Greece or Rome from the list below and find a modern version of this in art, whether a painting, a sculpture, a poster, a cartoon strip, etc. (if you like, you can set a time period; for example, it must be from the past 20 years). Ask the students to bring some information on this artwork to class to discuss. Is there anything particularly interesting about the depiction, for example? Is it a straightforward rendering or more abstract?

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

Task: University College Dublin sculptures

Scattered around UCD's large campus in Belfield, Dublin 4, are 35 sculptures! Two of these explicitly reference ancient myth: those of Iphigenia and Narcissus.

Step 1. Show the students the image below (available on the PowerPoint) of the sculpture 'Iphigenia' by Thomas Glendon (1947-), but do not reveal the name of the sculpture!

Thomas Glendon, *Iphigenia*. © UCD Estates and UCD Digital Library

Step 2. Explain to the students that the sculpture is inspired by the following myth:

Agamemnon was the leader of the Greek forces during the Trojan War (Greeks vs. Trojans). On his way to Troy, Agamemnon reached the island of Aulis, where he was stranded with his troops as the winds became unfavourable for sailing - he could neither reach Troy nor return home. These ill winds were caused by the goddess Artemis, who was angry at Agamemnon, possibly because he claimed to be a better hunter than the goddess or possibly because Artemis knew Agamemnon was bringing destruction to the Trojans (versions vary). To appease the goddess, Agamemnon offered his daughter Iphigenia as a human sacrifice. In one version of the myth, at the moment of Iphigenia's sacrifice, Artemis snatched her away and replaced her with a deer. Following the sacrifice, the winds became favourable, and Agamemnon and his troops sailed to Troy, where they waged war for 10 years.

Step 3. Discuss with the students how the sculpture connects with this myth. Do they identify it with a particular figure or moment in the myth? What emotions does the sculpture capture?

Carolyn Mulholland and Philip O'Neill, *Narcissus*. © UCD Estates and UCD Digital Library

Step 4. Show the students the image above (available on the PowerPoint): 'Narcissus', conceived and designed by Carolyn Mulholland (1944-) and carved by Philip O'Neill. Again, do not reveal the name of the sculpture!

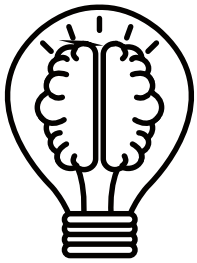
Step 5. Ask the students to study the sculpture and try to guess who it depicts. As it is less interpretive than 'Iphigenia', some students may be able to identify Narcissus!

Step 6. Explain the story of Narcissus represented here: Narcissus was a beautiful, but very arrogant, youth. When Ameinias fell in love with Narcissus and was rejected by him, he descended into despair and took his own life, but not before calling on Nemesis, the goddess of retribution, to avenge him. As a punishment, Narcissus fell in love with his own reflection in a pool of water. Unable to drag his eyes away from this reflection, Narcissus wasted away and was ultimately transformed into the narcissus flower by the nymphs.

Step 7. Discuss with the students how this story is reflected in the sculpture and what emotions it captures. Think especially about how it connects today with problematic beauty standards and ideas.

Step 8. Invite the students to design their own abstract sculpture based on either the myth of Iphigenia or Narcissus (or a completely different figure/myth)! Students may wish to stick to outline drawings or to create their design using clay or other materials.

Expand the lesson / project ideas



Pick a mythical figure or event and trace its reception in art across different media comparing these to the original myth. As a jumping off point, numerous paintings of ancient myths can be found in galleries, such as Anne Madden's beautiful *Antigone buries her brother* (2019-20), below. This is based on the story of Antigone, who risks her own life to bury her brother, Polyneices, who has been denied burial by the ruler of Thebes, Creon. The story is most famously told in a Greek tragedy by Sophocles, named *Antigone*.

Anne Madden, *Antigone buries her brother*. Dnote website.

Vocabulary

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

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

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

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

Tyranny
Turannēsis (τυράννησις; 'tyranny')

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

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

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

4.5 The past in politics

Introduction

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

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

Task: Democracy in ancient Athens

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

Put multiple copies of the following 'identities' in a box and ask the students to pull out one each:

- A free man who lives in Athens but is not an Athenian citizen
- Athenian male citizen who lives in or near the city of Athens
- A male slave in Athens
- Athenian male citizen who lives far away from the city of Athens
- Woman with an Athenian citizen father

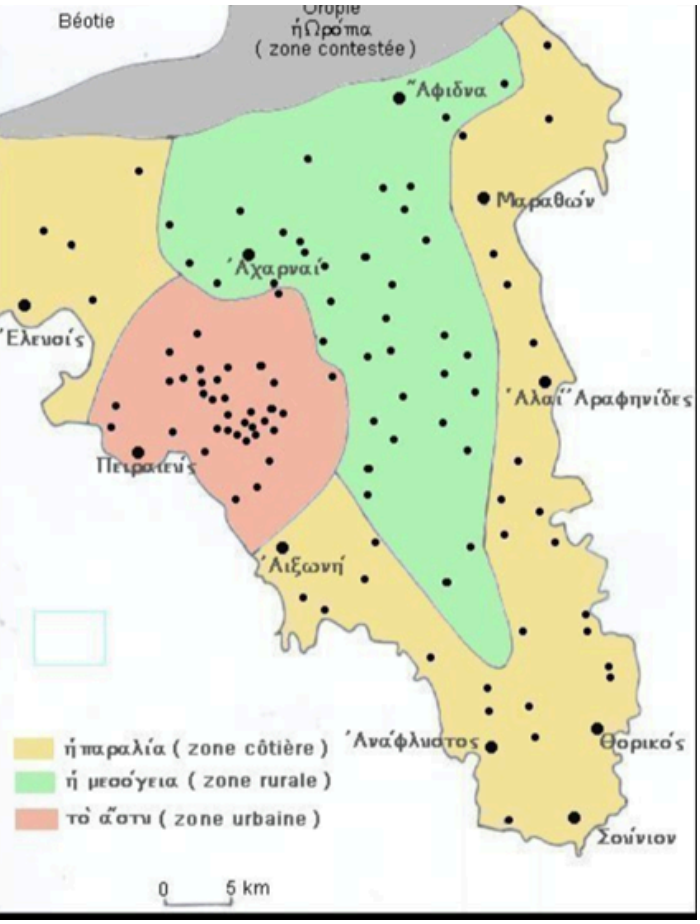
Step 2. Based on the identities the students pulled from the hat:
1. Ask everyone to stand up
2. Ask all women with an Athenian citizen father to sit down (women did not have a role in ruling, whether their father was a citizen or not)
3. Ask everyone who is a slave to sit down
4. Ask everyone who is a free man who lives in Athens but is not an Athenian citizen to sit down (only those who were citizens of Athens and its surrounding areas were eligible for rule)
5. Ask everyone who does not live in or near the city to sit down (many decisions are made by those who can turn up to assemblies held in Athens).

Step 3. Explain to the class that, by Athenian democratic rules, only those left standing (i.e. Athenian male citizens living in or very close to Athens) would have a consistent say in issues.

- Is this a fair system?
- In what ways is it similar to our own democratic system?
- In what ways is it different to our own democratic system?

Task

Athens and the surrounding areas (Attica) was divided in the 6th century BC by Cleisthenes into three 'groups', as represented on the map by the three colours. The citizens in these areas were further divided into 10 groups, and these groups formed the 10 tribes; i.e. a tribe would combine one group from each of the three areas. As such, each tribe contained a cross-section of the population. Each of these groups was named after a hero (known as the 'eponymous heroes'). Many political roles were assigned based on this tribal division.



Cleisthenes' divisions of Athens. © Ministère de l'Éducation Nationale et de la Jeunesse

Step 1. Divide the class into 'tribes', and ask each to pick a famous figure as their eponymous hero. Ask the students why they have chosen their figure – what attributes does the figure have that they want to be associated with? Explain to the class that you are going to create a democratic ruling body based on these groups

Step 2. Explain to the students that many political offices were chosen by sortition (i.e. by lot – much like pulling names out of a hat) except for those that required very specific knowledge or expertise. (See below for an additional task involving a kleroterion, an 'allotment machine', which was one means of choosing people by lot.)

- Do you find it surprising that political positions were chosen by lot?
- In what way is it different from our own system? Does it seem more or less fair?
- What problems could choosing people at random generate?
- Is it a good idea to have people in important political positions when they have no experience or expertise?

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

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

Task

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

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

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

- Is it likely that the assembly will present a cross-section of the entire population?
- What groups will be underrepresented?
- Do we face any similar challenges with voting today?
- Is there anything we can do to make it more representative?

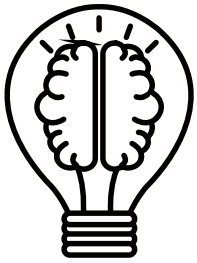
Step 3. Either acting yourself as a leader of the Boule, or assigning a student to do so, declare the issue in front of the class and open the floor to the student to put forward their points. Explain that everyone has an equal right to be heard. Encourage all students to speak, even if only a line or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

Step 4. Reformulate the issue as a yes or no statement and set up two boxes/bowls, one meaning 'yes' and one meaning 'no'. Give each student a pebble, explaining that originally people would have voted with pebbles.

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

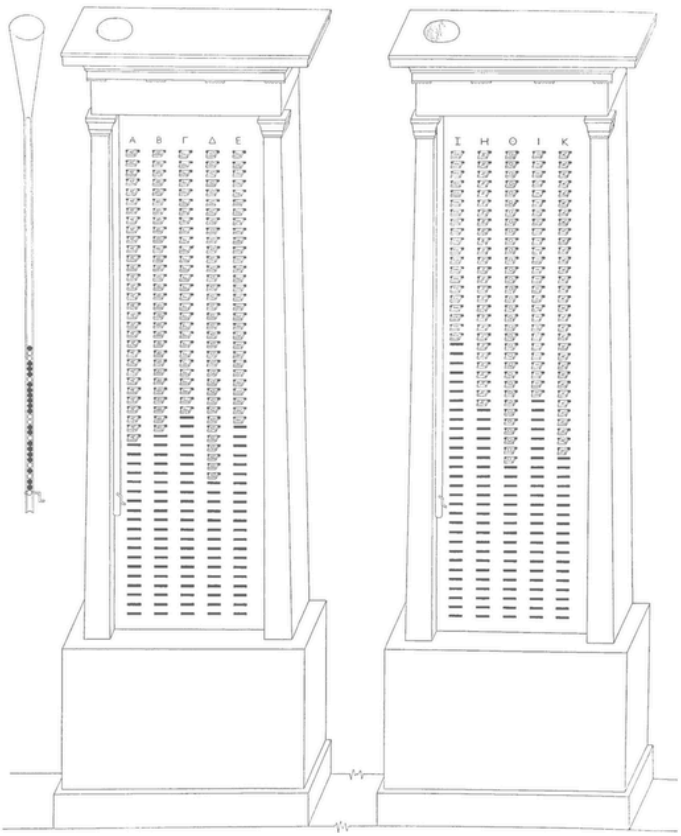
- Are there aspects of the above system that you think could be used effectively today?
- Does the Citizens' Assembly in Ireland offer a version of the above system?
- Do you think the Citizens' Assembly is important for allowing diverse voices to debate issues?

Expand the lesson / project ideas



A *klērotērion* (κληρωτήριον) was an 'allotment machine' and was one of the ways of picking people for councils, juries, etc. There are ten different rows, each representing one of the tribes. The rows are full of slots. If, for example, someone wanted to be a juror for a law case, they would slot a thin sheet of metal with their name on it into one of the slots for their tribe. Once everyone has placed their name in an appropriate slot, the selection process begins.

Built into the structure is a funnel with a spigot on the end (as pictured to the left of the machine in the image). This is full of black and white pebbles, with white meaning 'select', and black meaning 'reject'. Open the spigot and examine the first pebble. If its colour signifies 'reject', the entire top horizontal row is rejected; if it signifies 'accept', the entire top row is accepted. This continues row by row, releasing a new pebble for each, until as many people as are necessary have been chosen. If you end up without enough people, all the rejected names can be put back into the slots and the process started again.



Reconstruction of *klērotērion*. Harris 2021, p. 400, Fig. 28.1a-b.

- Is this an effective means of choosing people for a role?
- What are the benefits and drawbacks?
- Could it help prevent corruption?

Make a *klērotērion*! Check out the Ure Museum (University of Reading) for a large-scale reconstruction.

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

Task: Rhetoric

Political advantage in the ancient world could be won or lost based on a speaker's ability to use rhetoric effectively, something which is also prevalent today. Rhetoric refers to the art of persuasive speaking that uses different devices, including, but not limited to, the following:

Alliteration: Repeat a consonant at the beginning of successive words (e.g. Veni, vidi, vici)

Anadiplosis: Repeat one or more words from the end of a sentence or clause at the beginning of the next

Anaphora: Repeat a word or phrase at the beginning of successive sentences or clauses.

Asyndenton: Absence of conjunctions (and, for, but, etc.) between phrases, clauses or words (e.g., again, Veni, vidi, vici)

Climax: Place words, clauses or sentences in ascending order of importance

Hyperbole: Excessive exaggeration

Irony: The speaker says one things, but it is clear to the audience that they mean the opposite

Metaphor: An implied comparison without the explicitness of a simile

Personification: Attributing personality to an impersonal thing

Praeteritio: Pretend omission - the speaker pretends to pass over a certain topic but by referring to it manages to draw more attention

Rhetorical questions: The speaker does not aim to receive an answer but rather to create some manner of emotional effect

Simile: A comparison between two things usually using 'like' or 'as'

Step 1. Take the class through the rhetorical devices above. These have been taken from the following website and the Oxford Encyclopedia of Rhetoric, where you will find more rhetorical devices as well as examples for each. It would be helpful before moving on the ancient example to present students with a more modern example of well-used rhetoric, such as Martin Luther King Jr.'s "I have a dream" speech.

- Do you find the use of such devices effective? In what way?
- Do you use any of these devices in your everyday conversations? Which ones?

Step 2: Outline the following to the students: In 63 BC, Lucius Sergius Catilina (Catiline), a Roman patrician, failed to win the consulship for the second year in a row, and he plotted a conspiracy to gain control of Rome. Marcus Tullius Cicero (Cicero), a Roman statesman and consul at the time, heard of the conspiracy and denounced Cataline in a series of speeches. The first of these was delivered before the Senate, with Cataline in attendance (interpreted in the painting below). More information on the so-called "Catilinarian conspiracy", as well as on the terms "consulship", etc., are freely available online, for example through the Oxford Classical Dictionary.

Cesare Maccari, *Cicero Denounces Catiline in the Roman Senate*. Wikimedia Commons.

Step 3: Cicero's speeches against Cataline are a masterclass in rhetoric. Using the definitions on the previous page, set the students the task of finding the rhetorical devices used in the short excerpts below. All excerpts are from "Against Catiline 1" (*Cicero's Orations*, Loeb Classical Library, transl. C. Macdonald)

> In heaven's name, Catiline, how long will you take advantage of our forebearance? How much longer yet will that madness of yours make playthings of us? When will your unbridled effrontery stop vaunting itself?

> The Senate knows it all, the consul sees it, and yet—this man is still alive. Alive did I say? Not only is he alive, but he attends the Senate, takes part in our debates, picks us all out one by one and with his gaze marks us down for death.

I do not dwell on this and readily allow it to be glossed over in silence lest it be thought that this State has allowed so heinous a crime to have been committed or to have gone unpunished. I pass over the total ruin of your fortune which you will feel hanging over you on the coming Ides; I come to the events which are not concerned with the disgrace brought upon you by the scandals of your private life or with the poverty and shame of your family, but with the supreme interests of the State and the life and safety of us all.

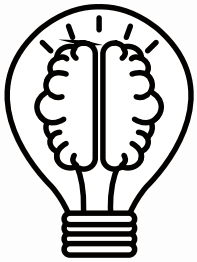
I omit these crimes too—they are no secret and you have committed many crimes since then; think of all the occasions on which you tried to kill me when I was consul-designate and even when I was consul! Think of all your thrusts which seemed bound to find their mark but which I dodged with a slight swerve and, as they say, by a body-movement! You achieve nothing, you accomplish nothing, but that does not stop you still trying and still hoping. Think of all the times when your dagger has been wrenched from your grasp and when it has slipped out by some chance and fallen to the ground!

Here, gentlemen, here in our very midst, in this, the most sacred and important council in the world, there are men whose plans extend beyond the death of us all and the destruction of this city to that of the whole world.

As it is, your native land which is the mother of us all hates you and dreads you and has long since decided that you have been planning nothing but her destruction. Will you not respect her authority, bow to her judgement, or fear her power?

Men who are seriously ill often toss to and fro with the heat of their fever and, if they drink cold water, seem to get relief at first, but then are much more seriously and acutely distressed. In the same way this disease from which the Republic is suffering will be temporarily relieved by his punishment, but so long as the others remain alive will grow more serious.

Expand the lesson / project ideas



Let’s practise rhetoric! Divide the students into small groups (2-4 each) and give them a scenario. For example: The tree octopus we met in Section 2.3 is under threat of extinction and you must convince a delegation from the World Wildlife Fund to hand over money for a sanctuary dedicated to the tree octopus. Each team must write and deliver a short speech using at least three rhetorical devices. The teacher (or assigned student/s) must decide at the end which team gave the most convincing speech and why.

APPENDICES

Assessment Guidelines
Student Evaluation Form
Certificate of Completion
Image sources
Full URLs for embedded links

Assessment Guidelines

The suggested assessments for this TY Unit are:

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

Learning Journal

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

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

Group or individual project

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

Student Evaluation Form

Please fill out the following on completion of this Unit

1. Was the Unit enjoyable?

2. What aspect was your favourite?

3. What would you change about the Unit?

4. Were the topics interesting and suitable?

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

Certificate of Completion

A Certificate of Completion (see sample below) can be sent by email to your school to be distributed to the students. Contact the director of Access Classics, Dr Bridget Martin (bridget.martin@ucd.ie) to receive a personalised certificate.

There is space at the bottom of the certificate for teacher/principal/any other names, and a line for the signatures. In the example below, TY teacher and coordinator are included. If you send a list of student names, these can be included on the certificate (as below) or this line can be left blank to be handwritten when printed.

Image sources

Cover: Roman coin RRC 385/4 (2135). © UCD Classical Museum and UCD Digital Library.
Page 5: Bull-shaped rhyton (UCD 18). © UCD Classical Museum.
Page 10: Base ring Cypriot figurine (UCD 598). © UCD Classical Museum.
Page 17: Cypro-Minoan signs: after Steele, Philippa M. *Writing and Society in Ancient Cyprus*. Cambridge: Cambridge University Press, 2019, p. 103, Table 3.1.
Page 19: Phaistos Disc replica (TEMP 1159). © UCD Classical Museum.
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Page 22: Dionysus and satyr. Fragment of neck amphora (UCD 106). © UCD Classical Museum.
Page 23: Detail from a mosaic in the House of Dionysus, Paphos. Photo: Wolfgang Sauber (2011), under the Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic license, Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Paphos_Haus_des_Dionysos_-_Jagdszene_3.jpg.
Page 25: Aphrodite and goose on a Greek vase. London, British Museum: D2. © The Trustees of the British Museum.
Page 26: Modern sculpture of Aphrodite, Paphos. Photo: Michal Klajban (2019), under the Creative Commons Attribution-Share Alike 4.0 International license, Wikimedia Commons: https://commons.wikimedia.org/wiki/File:Sculpture_%22Modern_Aphrodite%22_by_Fort_Paphos,_Cyprus.jpg.
Page 27: From the Museum at the Sanctuary of Aphrodite, Paphos. © Michael Turtle: https://visitworldheritage.com/en/eu/the-sanctuary-of-aphrodite/ace29a88-1dab-46fa-8076-5debd0b1cdeb
Page 29: Graffito from the Great Pyramid in Egypt. Steele, Philippa M. *Writing and Society in Ancient Cyprus*. Cambridge: Cambridge University Press, 2019, pp. 213–4, Fig. 5.7.
Page 30: Graffito of gladiators. Cooley, Alison and Cooley, M.G.L. *Pompeii and Herculaneum: A Sourcebook.* London: Routledge, 2013, p. 75, Fig. 4.3.
Page 31: Silver coin (didrachm). London, British Museum: G.2244. © The Trustees of the British Museum.
Page 31: Copper alloy coin. London, British Museum: 1862,0615.1. © The Trustees of the British Museum.
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