Exploring Classics

Transition Year Micro-Module

Teachers' Manual



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Access Classics

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This manual was created by Dr Bridget Martin. Originally developed as a Transition Year unit, it was redeveloped as a Transition Year micro-module in 2026. The first edition of the TY Unit, under the title 'Classical Studies', was released in 2020 and created with the invaluable support of Ms Tasneem Filaih and Dr Christopher Farrell, on behalf of UCD Access Classics. The second edition of the TY Unit, under the new title of 'Classics' was released in 2024.

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Thank you very much for your interest in the "Exploring Classics" Transition Year micro-module! Our resources are free but we do ask that you let us know if you are using / planning to use the micro-module. You can do so either by contacting bridget.martin@ucd.ie or by filling out the brief form here: https://forms.gle/eRGuq9MLUTx3g5f77

Introduction

Welcome to the Teachers' Manual for the Classics Transition Year (TY) micro-module! This TY micro-module was created by the University College Dublin second-level outreach programme Access Classics. 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 micro-module 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 and a booking form can be found on our website (www.accessclassics.ie) or you can contact the programme's director, Dr Bridget Martin (bridget.martin@ucd.ie).



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



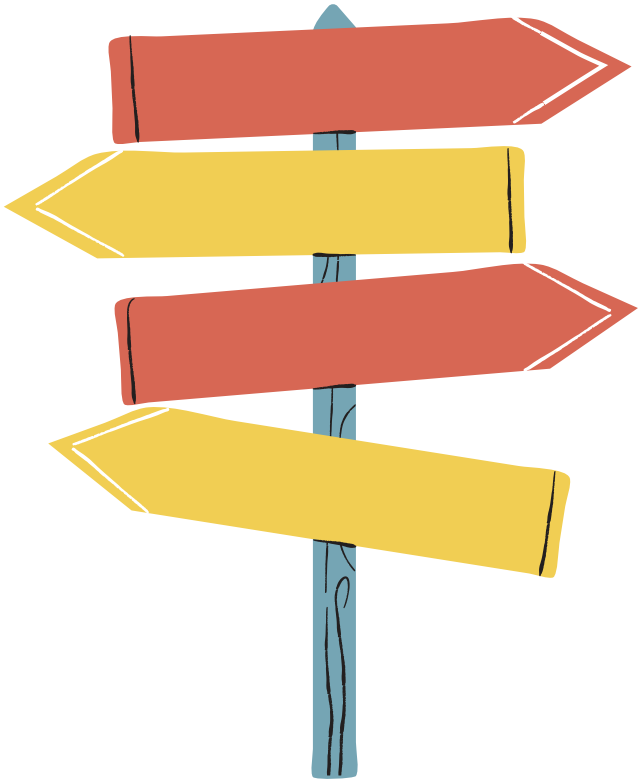
What is Classics, and why choose it for TY?

Classics is the study of ancient Greek and Roman civilization and languages, including how these cultures interacted with, and were fundamentally shaped by, 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 the ancient past: it offers a safe distance from which to discuss 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. Learning about ancient cultures 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. An appreciation and understanding of these differences help expand students' capacity for tolerance and their drive to be a force for positive change in their communities and the wider world, thereby promoting Civic and Community Engagement, which is further encouraged in the group-work focus of the micro-module.

A key selling point of Classics, and a reason it works well in TY, is its interdisciplinarity, encompassing, for instance, archaeology, architecture, art, CSPE, history, language, literature, maths, philosophy, politics and science. In other words, it has something for everyone, thereby promoting curiosity and autonomy in pursuing individual interests within the subject. For many students, aspects of Classics may be familiar as it permeates popular culture. Aside from films and

books, which are inspired by or even reproduce Classical mythology (e.g. the Percy Jackson series of books/films and Christopher Nolan's *Odyssey*) 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 Trojan War trilogy, 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 Exploration. 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.

Today, the Classical world is open to only a limited number of second-level schools and students in Ireland. This micro-module has been developed by the UCD School of Classics' outreach programme Access Classics to help broaden this access and allow a greater number of students to benefit from the intellectual, social and personal development that are central to studying the ancient world, as well as broadening their educational experience.

Bridget Martin & Christopher Farrell

Accessibility

This micro-module was created to be accessible to all students and teachers regardless of whether they have studied or even heard of Classics before. It comprises eight sections, all (except Section 1) of which contain a number of options with background information to help orient both teachers and pupils. Teachers should choose the options that best suit their students' interestes as well as the time allocation for the micro-module. 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.

Language

Some of the sections 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 3, but teachers should not feel compelled to include the languages if they are uncomfortable doing so.

Materials and PowerPoint

The materials for this TY micro-module 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.

Indicators of Wellbeing

The emphasis in this micro-module 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 micro-module's reflection on the development of democracy ties in with the EU's 2019–2027 Youth Goals.

Section 1: What is Classics?

This section explores the vast multidisciplinary nature of Classics and is **aimed primarily at students who did not study Classics at Junior Cycle.** Some information on Classics, including the disciplines it contains (e.g. history, philosophy), can be found in the section "What is Classics and why choose it for TY?". Through Option 1 - the table quiz - students are encouraged to identify their prior knowledge about the ancient world, draw on this knowledge to make educated guesses, and gain an understanding of the diversity of Classics by identifying some of its disciplines, figures and structures. Each question has some information underneath to help spark discussion, explain the answer and/or draw connections with the modern world.

Option 2 looks in a little more detail at ancient mythology, the gateway for so many people into Classics, by presenting four creatures/figures from mythology who gave their names to animals, fish or insects.



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



Learning outcomes

1.1 dentify different subject areas that overlap with Classics

1.2 Explain the connection of famous figures and structures with the ancient Greek and Roman world

1.3 Outline how certain animals, fish and insects take their names from ancient mythical creatures and figures

Option 1: 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 have converesations.

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 3).

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.

Round 2

1. Sir Arthur Evans (right) 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.



Sir Arthur Evans. Wikimedia Commons

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. Thebes
b. Carthage
c. Sparta
d. Pompeii

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

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. The *Odyssey*, which might be familiar to many students through the recent Christopher Nolan film recounts the journey home of Odysseus, one of the Greek warrior, following the Trojan War.

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

Can the students think of 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?



Romulus and Remus, fed by a wolf. Wikimedia Commons

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

Athena was also a Greek god of war, but specifically wisdom/strategy during war. Ares was associated with mindless rushing into battle.



BlHeracles and Cerberus. . London, British Museum: 1893,0712.11. © The Trustees of the British Museum.

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. Which of the Greek gods had a multi-headed dog named Cerberus?

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

Hades is the god of the dead and 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. Cerberus, Hades' dog, is usually depicted with three heads on ancient vase paintings, but sometimes has only two (left). In this image, Cerberus is being led away by the Greek hero Heracles.

Round 5



Image 1: Which ancient city is depicted in this image from the movie Gladiator (2000)?

a. Corinth
b. Pompeii
c. Rome
d. Byzantium



Image 2: Identify this fictional figure whose father is the Greek god of the sea and earthquakes, Poseidon.

a. Jack Peterson
b. Percy Jackson
c. Peter Jackson
d. Jason Peterson



Image 3: Hibernia, the personification of Ireland who stands atop the GPO in Dublin, is based on which ancient god?

a. Mars, god of war
b. Aphrodite, god of love
c. Athena, god of wisdom
d. Demeter, god of agriculture

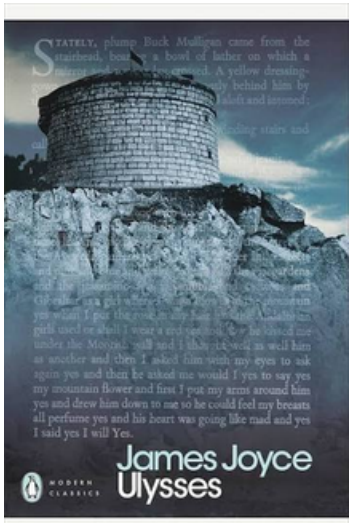


Image 4. James Joyce's famous novel *Ulysses* is based on which ancient work?

a. Virgil's *Aeneid*
b. Homer's *Odyssey*
c. Euripides' *Medea*
d. Ovid's *Metamorphoses*

Option 2. Ancient mythology in the natural world

Ancient mythology is often how people first encounter the ancient world. The names of figures from mythology are frequently familiar to us, even if we don't fully know their stories. We have all heard of "Achilles' heel" and Pandora's box", for example. One, perhaps unexpected, place that we find ancient mythology is in the names of animals, fish, etc. Let's meet some of these.

Step 1. Using the PowerPoint slides, take the students through the four mythological figures and creatures below. Have the students come across any of them before?

The Harpies

The Harpies (Harpy in the singular) were mythical creatures that were half-human and half-bird. Their name means "the swift robbers"! Zeus, the king of the gods, would send them to snatch people and things from earth. Becuase of this, they are associated with strong gusts of wind! The Roman poety Virgil described the Harpies as follows:
"They are birds with the faces of girls, with filth oozing from their bellies, with hooked claws for hands and faces pale with a hunger that is never satisfied." (*Aeneid* 3.209ff)



Harpy on Greek vase. . London, British Museum: 1894,1101.161 © The Trustees of the British Museum.



Odysseus and the Cyclops. London, British Museum: 1866,0805.3 © The Trustees of the British Museum.

Polyphemus

Polyphemus was a cyclops, a mythical creature with one large eye in the middle of its forehead! His father was Poseidon, god of the sea. The cyclopes were noted for being uncivilized. In Homer's *Odyssey*, the cyclops Polyphemus ate many of the hero Odysseus' sailors when they were trapped in his cave! To escape, Odysseus and the remaining sailors made the cyclops drunk on wine and blinded him by jabbing a sharpened stick into his one eye!

Vocabulary

Cyclops:
kuklos/κύκλος (ring/circle) + ops/ὤψ (eye/face) = "round eye"

The goddess Athena

Athena was one of the Greek Olympian gods She sprang fully formed from the head of her father, Zeus, the king of the gods! Athena was the god of wisdom, war (esp. strategy in war) and handicrafts Athena is the patron god of Athens – the Parthenon on the Acropolis is dedicated to the god Athena is often depicted wearing armour and carrying a shield, like in the image to the right. Athena is also often depicted wearing a shawl called an aegis – this was trimmed with snakes and had the face of the gorgon Medusa on it!



Athena on Greek vase. . London, British Museum: 1836,0224.193 © The Trustees of the British Museum.

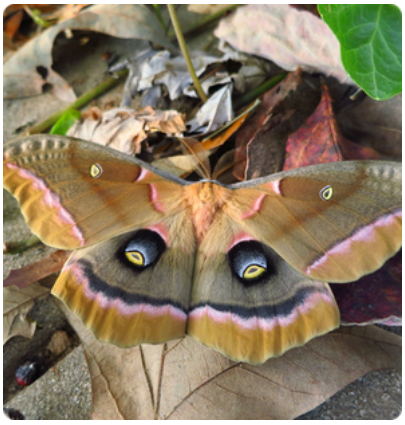


Pegasus and Bellerophon. Theoi.com

Pegasus

Pegasus was an immortal winged horse. When the gorgon Medusa was beheaded, he sprang from her neck! Pegasus was tamed by the hero Bellerophon, who rode him into battle against the monstrous Chimaera – you can see all three in the image to the left. Pegasus later became the bearer of Zeus' thunderbolt! Pegasus gives his name to a star constellation.

Step 2. Using the PowerPoint sldies, show the students the four images below. Each of these is named after one of the mythical figures/creatures above. Can they figure out which ones!?



Polyphemus moth
So named because of the large eye-like markings on its wings!



Pegasus lancifer seamoth
So named because of its wing-like fins!



Athene noctura owl
So named because of owls' association with wisdom!



Harpy eagle
So named because...well, look back over Virgil's description!

Section 2. Accessing the ancient world

Information about the ancient world comes from diverse sources. Using these, we can piece together not just important political events, the rise and fall of empires, or changes in culture and climate but also how individuals and societies lived their everyday lives thousands of years ago. Some common sources of information for the ancient world are:

- Architecture (e.g. temple ruins)
- Art (e.g. on pottery, mosaics)
- Coins
- Graffiti
- Graves/tombs
- Inscriptions
- Literature (e.g. prose, poetry)
- Papyri
- Philosophical and historical texts
- Sculpture
- Shipwrecks



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

This section firstly looks at one source of information from the ancient world: graffiti. This source was chosen as students encounter modern graffiti (and street art) in their day-to-day lives but may not have fully considered it as an important source of information about people and societies.

Secondly, this section looks at an example of how modern technology can help us engage with the ancient world. Using ORBIS: The Stanford Geospatial Network Model of the Roman World, students can travel across the ancient Roman world without leaving the classroom!



Learning outcomes

2.1 Explain how evidence surviving from the ancient world can give us information about people and societies in the past

2.2 Explore the role of modern technologies in improving our understanding of the ancient world

Option 1. Graffiti (Greece and Rome)

The word graffiti ("graffito" in the singular) comes from the ancient Greek word γράφω/*grafo*, meaning "I write" or "I scratch". As with graffiti today, examples surviving from the ancient world can tell us about people's interests, concerns and movements. Take for instance the image below, which is an example of ancient Cypriot graffiti that was found on the Great Pyramid in Egypt! This may have been written by a Cypriot mercenary or a traveller (Source: Steele, 2019, pp. 213–4, Fig. 5.7).



Pronunciation and translation:

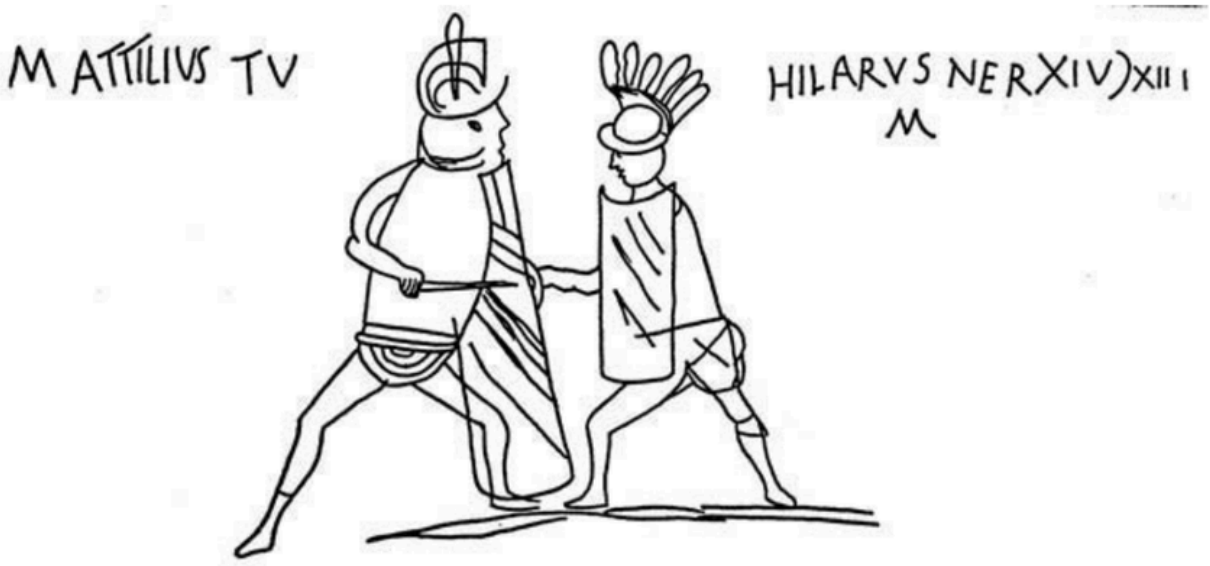
ka-ra-ta-to-ro-se 'o-sa-ta-si-no
Kratandors, son of Stasinos
te-mi-to-i 'mo-ra-to-ro
Themitō, son of Morandros

Step 1. Show the students the graffito above (available in the accompnaying PowerPoint) and dicuss it using the prompts below.

- How can graffiti help us learn about a culture or society?
- What does this graffito tell us about ancient Cyprus (travel, literacy, etc.)?
- Is this very different or similar to modern graffiti? In what way?
- If they were rediscovered in 2,000 years' time, would modern graffiti in Ireland give any insight into people today or our history? What would it say about Ireland?

Step 2. Ancient graffiti was not limited to names but, like today, could also include lots of images. Often, these images related to entertainment in the ancient world.

For example, 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, wearing helmets and carrying shields and weapons. The graffito records their names as Marcus Attilius (left) and Hilarus (right) (Source: Cooley & Cooley, 2013, p. 75, Fig. 4.3).



Step 3. Set your students the following challenge: using the same line-drawing style as above, create a graffito about a modern sport! As graffiti was scratched onto surfaces rather than painted, using scratch paper, if available, would work best. To practice, students may want to reproduce the graffitied name on the previous page.



Option 2. Modern technology (Rome)

This section uses 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 travel something we take for granted?
- In what ways is it beneficial to have easy access to most of the world?
- What disadvantages are there to easy travel around the world? (e.g. climate change)?
- In what way does modern travel affect the Sustainable Development Goals?
- In what ways was travel in the ancient world sustainable?

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 following challenge: plan a route to get from their classroom to Rome in the quickest time possible (you may wish to specify a certain season, etc.). This will call for some ingenuity! As the Roman Empire did not stretch as far Ireland, the students will need to plan how they are going to get to, for example, Britain and then go from there to Rome. 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. Go through each group's route and what information they have gathered in terms of time, transportation methods and cost. Below are some dicussion jumping-off points:



- In what ways was travel more difficult in the ancient world?
- What effect would these difficulties have on, for example, news, food, understanding different people and cultures?
- In what way do you find ORBIS helpful in making travel in ancient Rome come alive?

Step 4. To illustrate the final point, if there is time set the students a second challenge: Mount Vesuvius, near Naples (Neapolis in the drop-down menu for locations on ORBIS) erupted in AD 79. Using ORBIS, determine the quickest and/or safest means of getting news of the eruption from Pompeii to Rome



- What was your favourite thing about using ORBIS technology?
- In what way do you find ORBIS helpful in making travel in ancient Rome come alive?

Section 3. Language

Languages offer windows into cultures and societies. For Classics, the two main languages are Ancient Greek and Latin. While these are still taught today, which allows us to read ancient sources in their original form, there are other, largely earlier, languages that have not yet been deciphered! This section includes activities for (i) undeciphered language; (ii) Ancient Greek and (iii) Latin. Teachers can choose which ones to use based on their time allocation.

This section does not call for any prior knowledge of the students or the teacher.

Learning outcomes

3.1 Describe a selection of scripts and languages of the ancient world

3.2 Recognise Greek and Latin words still used in English today

3.3 Identify and create Roman numerals

Option 1. Mystery languages: The Phaistos disc (Greece)



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

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 (see the PowerPoint for a larger image). 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!

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 on the disc are pictures (pictograms)? As an introduction to this, ask the students to consider 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?

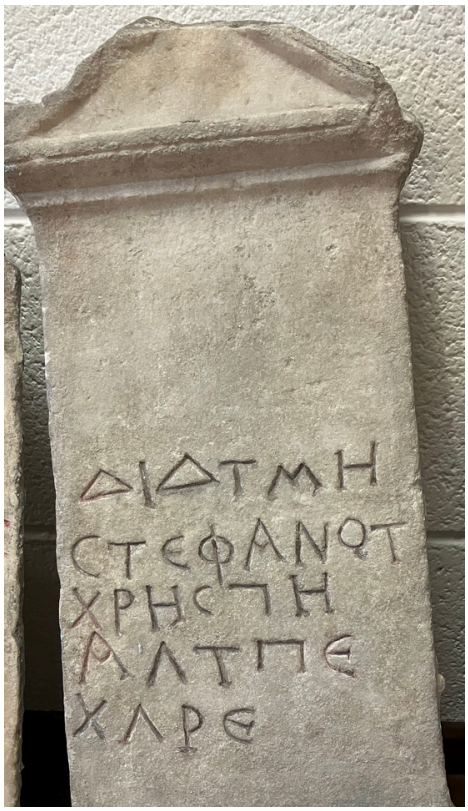


Step 3. Returning to the Phaistos disc, can the students spot any pictures? There are no right or wrong answers here – encourage the students to be as inventive as possible! Based on these picutres, what could the Phaistos disc be about?

Step 4. 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. produce a disc describing a day in their lives. If clay is available, allow the students to make their disc by scratching their symbols, etc. into a clay disc, or use scratch paper (as in Section 2).

Step 5. If time allows, delve into the story of 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.

Option 2. Ancient Greek



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.

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

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

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 5. 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

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

Greek to English

γγ = ng
ζ = z or sd
φ = ph
η = ē
ω = ō

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):

e.g. Athēna = **Αθηνα**

Zeus _____

Poseidōn _____

Dēmētēr _____

Aphroditē _____

Arēs _____

Answer key:

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

Step 6. Now, let's go the opposite way! 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? (answers over the page)

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

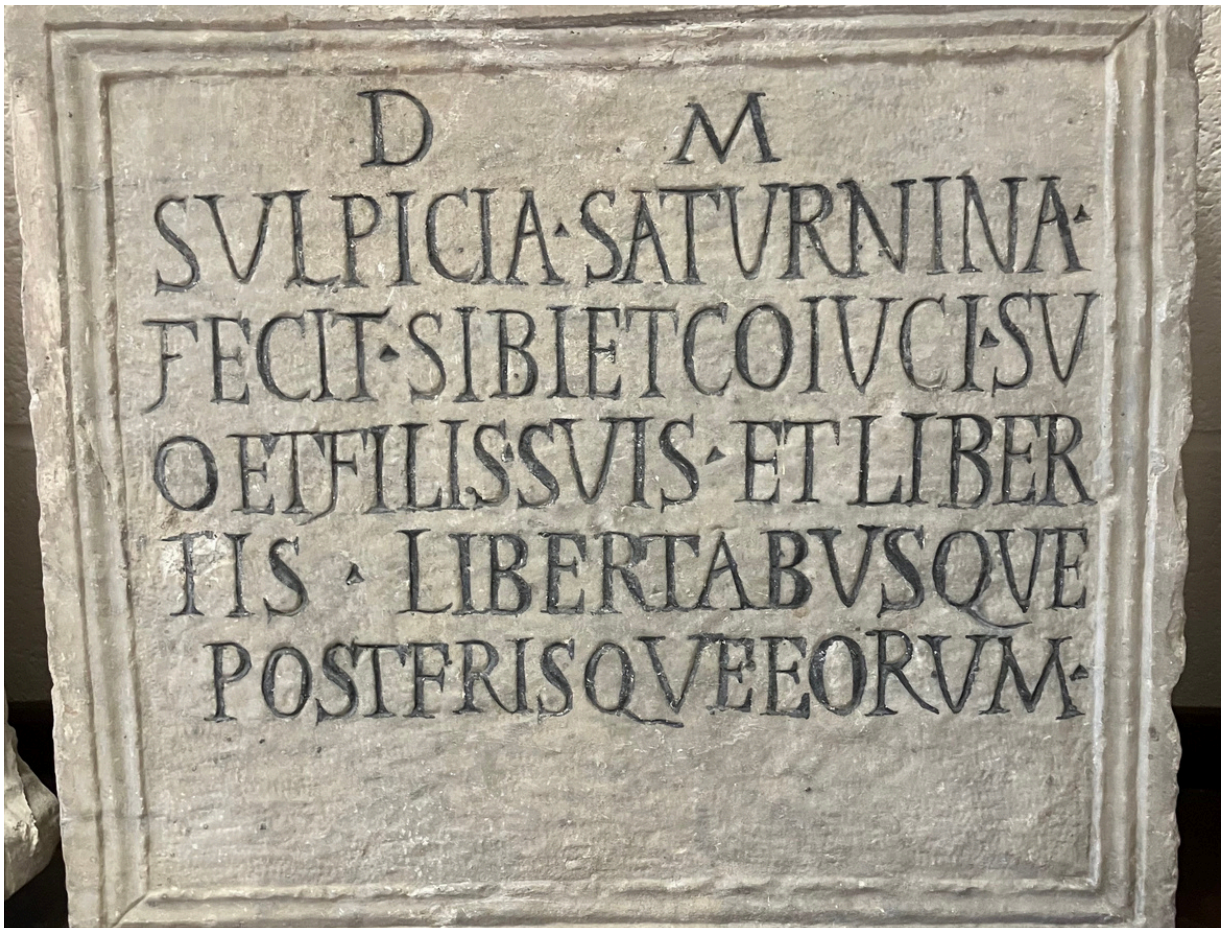
1. Ἀλέξανδρος / Alexandros = Alexander (‘leader of men’)
2. δημοκρατία / dēmokratia= democracy (‘people power’)
3. μοναρχία / monarchia = monarchy (‘sole rule’)
4. ὀλιγαρχία / oligarchia = oligarchy (‘rule of the few’)
5. πόλις / polis = city (think of metropolis or acropolis)
6. πολιτεία / politeia= 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

Option 3. Latin

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 early 1970s, thousands of secondary schools students in Ireland learned Latin. A much smaller number learn it today, but hopefully we will be able to reach those numbers again!

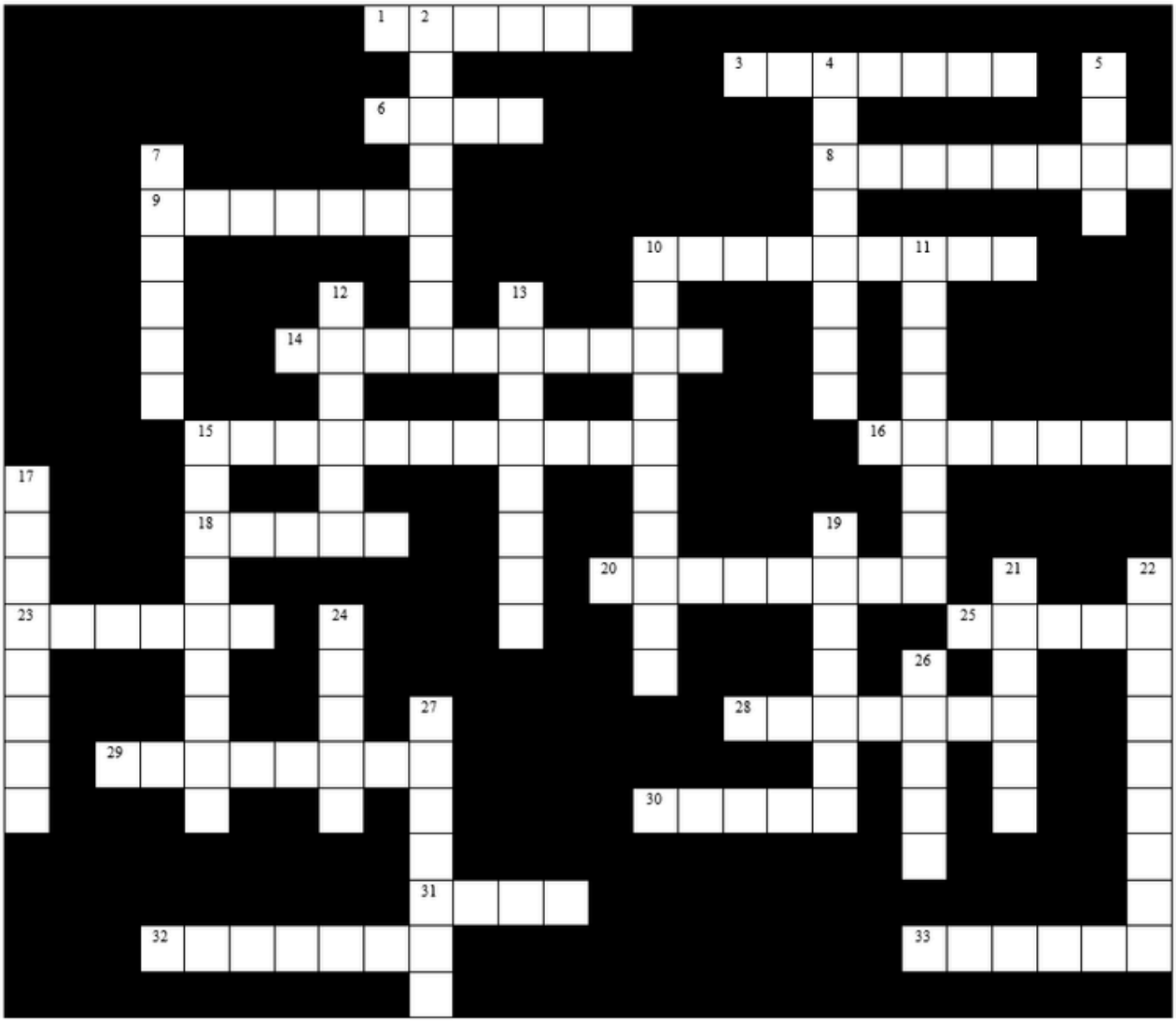
Latin tends to be immediately more familiar to us than Ancient Greek as the English alphabet is nearly the same as the Latin (which has 23 letters), and a large number of English words (and words of other languages) derive directly from Latin!

The image below 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.



Latin inscription (UCD 1368). © UCD Classical Museum

Step 1. A large number of English words (and words of other languages) come 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

Step 2. In addition to it's large impact on our language, Rome has left its mark in our numbers! Roman numerals are still used commonly today and can be formed using seven Latin letters. The grid below gives these letters and the numbers they represent.

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

Step 3. Explain to the class that, to create Roman numerals, 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 4. Practise the numerals I-IX by solving the Sudoku puzzle below. A copy is available on the PowerPoint, and you can add/remove numerals to suit the students. The rule are the normal Sudoku rules: 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 5. If time allows, 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

Section 4. Ancient art and artefacts

Art from the ancient world, whether statues and great monuments for public viewing or painted pottery used in private dwellings, offers an invaluable window into life in the ancient world. In this section, we firstly delve into ancient art and sculpture in a hands-on manner, learning about different styles of ancient pottery and how they evolved and how public art can be used to send messages about power and peace. Art supplies are needed to get the most out of this section.

Secondly, this section calls on students to consider the question: who "owns" the objects mentioned above (for example vases and statues, i.e. artefacts from the ancient world)?



Learning outcomes

4.1 Identify different styles of ancient Greek pottery painting

4.2 Consider how public monuments can be used to convey messages to the public

4.3 Consider the societal benefits and ethical challenges of museums sharing artefacts from other countries

Option 1. Painted pottery (Greece)

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 below). Two common themes for such images were funerals and battles. These remained popular in ancient Greek pottery as the painting styles developed.

- 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? Why?



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



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.

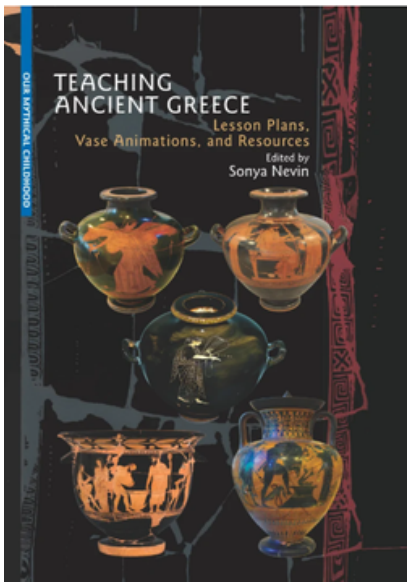
- Compare the figures on the vase above to those on the Geometric vase. Which do you prefer, and why?
- Ask each student to pick a favourite from the three styles and explain their choice.

Step 2. Using pieces of pottery (dried modelling clay works well 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!



Photo courtesy of Tasneem Filaih

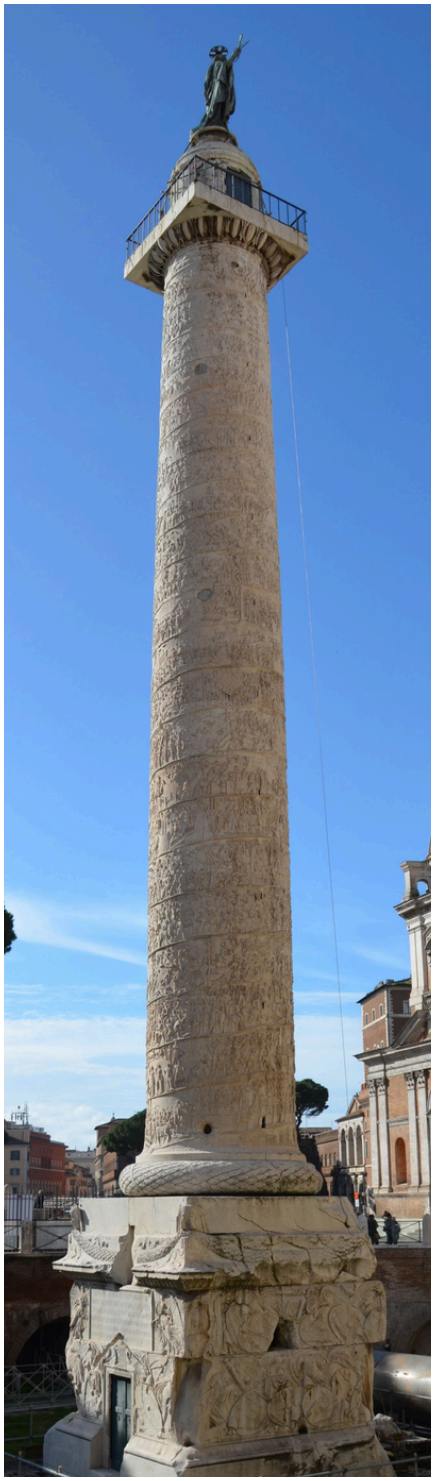
Step 3. The illustrations on the vases often tell a story, but this may not always be obvious to us today. Thankfully, a fantastic project, named the Panoply Vase Animation Project, using computer wizardry, animates the illustrations on vases, giving us possible storylines for what is happening. An animation of the Nike vase above can be found here.



To expand this lesson, taking inspiration from the Panoply Vase Animation Project, why not make a stop-motion animation of an ancient vase!? Check out the amazing amazing resources in the open access volume *Teaching Ancient Greece*, edited by Dr Sonya Nevin, who is one half of the Panoply Vase Animation Project, with Steve Simons.

Option 2. Relief sculpture (Rome)

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 section, we will look at relief sculpture (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.

Step 1. 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 (Rome vs Dacia). You can still visit the Column today.

Examples on the PowerPoint indicate the intricacy of the sculpture.

- What makes 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)?

Step 2. Ara Pacis

The Ara Pacis (Altar of Peace) is an altar built by the ancient Romans and dedicated to Pax, the goddess of peace. It was commissioned in 13 BC, a century before Trajan's Column. 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.

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?
- In what ways is public art an effective means of spreading a message of peace?

Step 3. 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.

Optional field trips!

You can examples of ancient pottery painting and sculpture in Ireland! If a field trip is possible, consider dropping in to the UCD Classical Museum, which has examples of relief sculpture, such as on the sarcophagus below, as well as lots of ancient Greek pottery! If you can't visit the musuem in person, you can take a virtual tour of the museum here.



Sarcophagus with portrait of Aurelia Doris. © UCD Classical Museum

Casino Marino also has lots to interest students, including many clever features, such as chimneys disguised as urns and this wonderful gravestone, potentially showing the living and the dead shaking hands!

A separate PowerPoint on the history and some of the features of the Casino Marino can be found as an additioanal Transition Year resource on the Access Classics website. Scroll to the bottom of the page!



Photo courtesy of OPW

Option 3. Who owns ancient artefacts? (Greece)

Museums across the world are full of artefacts from different countries, giving millions access to artefacts from diverse cultures and times, and the opportunity to learn about and from the people and cultures. Ireland's museums house many ancient Greek and Roman artefacts (e.g. in the National History Museum, the Hunt Museum and the UCD Classical Museum), allowing us to experience 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 housing it; for example, the Parthenon marbles, which are sculptures from the ancient Greek temple, the Parthenon, in Athens and 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 section is debate-based and asks students to consider both sides of the argument, encouraging them to engage in respectful dialogue about a contentious issue, i.e. the reasons for returning or not returning the marbles to Greece. 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.

Note: This lesson can be done with a number of artefacts, such as the Rosetta Stone, an Egyptian artefact that, again, is housed in the British Museum.The recent repatriation of the Benin bronzes to Nigeria can be dicussed as an example of artefacts being returned to their home country.

Step 1. Guide the studnets through the following information about 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.

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.



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

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

Step 2. 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 3. Break the students into two larger and one groups. One larger group is going to argue for the British Museum keeping the marbles, and other larger 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 - the point is to consider this complex issue from as many angles as possible and to engage in respectful dialogue about it. The smaller group will listen to both sides and make a judgement.

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



- If the marbles were part of the National Museum of Ireland's collection, would this make any difference to anyone's opinions about the issue above?
- Should all non-Irish artefacts in our museums and galleries be returned to their respective countries of origin? Why / why not?

Section 5. Mythology: gods and heroes

Mythology is an important part of the ancient world, and indeed our own. Mythology in the ancient world incorporates the gods (such as Hera, Jupiter and Demeter), great heroes (such as Heracles and Theseus) and explanations of how certain things came about (such as Romulus and Remus founding Rome). This section in particular asks the students to consider the importance of ancient mythology in our own world today and how we can use the ancient mythical figures to address sometimes-difficult topics, from beauty standards to conflict.



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

Learning outcomes

5.1 Identify and discuss gods and heroes from ancient mythology

5.2 Outline the influence of ancient gods and how we relate to the ancient gods today

5.3 Describe stories from the Trojan War

Table quiz

People in the ancient world practised what we call polytheism, meaning 'many gods', as opposed to monotheism, meaning 'one god'. The short table quiz over the page can be used to draw out students' prior knowledge of some of these gods. This can be skipped if the class did Classics for Junior Cycle. See www.theoi.com for information on the main gods.

Option 1. Introducing the gods (Greece and Rome)

Step 1. The ancient Greeks and Romans had a large number of gods with responsibility for important aspects of their lives, such as war, healing, music, wisdom, love, hunting, the sea and fire. The 2-minute table quiz below will allow students to test their knowledge about the ancient gods.

1. Who were the king and queen of the Greek gods?

a. Jupiter and Juno
b. Zeus and Hera
c. Apollo and Artemis
d. Hades and Persephone

Jupiter and Juno were the king and queen of the Roman gods. Apollo and Artemis were brother and sister, and Hades and Persephone were king and queen of the Greek world of hte dead.

2. Poseidon was the Greek god of what?

a. The sea
b. The sky
c. Athens
d. War

Poseidon's Roman equivalent was Neptune.

3.Mercury was the Roman messenger god - who was the Greek equivalent?

a. Ares
b. Apollo
c. Hermes
d. Hestia

Interesting fact: the word 'angel' comes from the Greek word for 'messenger' (angelos, ἄγγελος)!

4. Pluto is another name for which Greek god of the dead?

a. Hades
b. Hecate
c. Persephone
d. Demeter

'Pluto' comes from the Greek word for 'wealth' (ploutos, πλοῦτος). The connection may come from precious metals being found underground.

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

a. Snickers
b. Galaxy
c. Milky way
d. Mars

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

Did the students notice all the planet names? The word "planet" comes from the Greek planētēs (πλανήτης), which means 'wandering' or 'roaming' as the plants seemed to roam across the sky!

Option 2. Aphrodite (Greece)

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.

Step 1. Using the prompts below as a jumping-off point, discuss the importance of connecting a figure with a particular place.



- 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 shared stories for us today.
- What 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? Add to tourism?



Modern sculpture of Aphrodite, Paphos. Wikimedia Commons.

Step 2. Moving on to consider Aphrodite, 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 3. 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 4. 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 to guess what it represents. Answer: This large basalt stone was used to represent Aphrodite!

Step 5. What theories do the students have 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)



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

Step 6. 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 Greek 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

Option 3. The Judgement of Paris (Greece)

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!

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!!).

Step 1. Using the prompts below, very briefly discuss oral poetry.

- What kinds of problems could oral poetry present?
- How might the story be altered as it moved from poet to poet (you could play whispers, seeing how one line can change as it is whispered from person to person)?

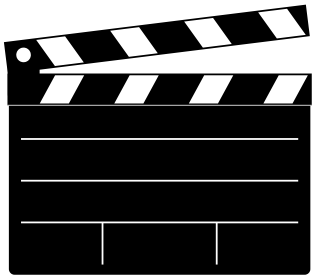


Ships depicted on a Greek vase. London, British Museum: B436. © The Trustees of the British Museum.

Step 2. 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, including the Judgement of Paris.

Taking inspiration from Christopher Nolan's recent *Odyssey* movie (2026), let's act out/make a short film of this part of the myth - set the students the challenge of writing the dialogue!

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

Note: the scenes below are amalgamations of different versions of this particular myth.
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!



Wedding of Thetis and Peleus on a Greek vase. Louvre L55. Wikimedia Commons.

Vocabulary

The Ancient Greek word for 'marriage / wedding' was *gamos* (γάμος), and 'I marry' was *gameō* (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, for example?
- 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?

Option 4: Odysseus (Greece)

In the Epic Cycle, 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:



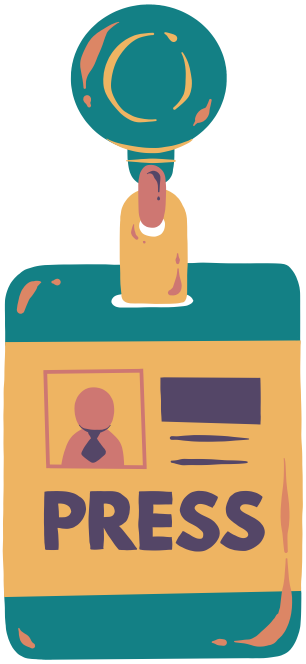
A warrior leave home (UCD 111).
© UCD Classical Museum

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!

Step 1. Discuss this story using the prompts below. If some/all(!) of the class have seen Christopher Nolan's *Odyssey*, compare this wily Odysseus with the movie depiction.

- In what way was Odysseus' plan 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?



Step 2. 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" from the *Archaic Times* 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.

Section 6. Sport and leisure in the ancient world

This section concentrates on sport and leisure (food and drink) in the ancient world, offering insight into concerns and actions of those in the ancient world and how everyday actions could be used to promote identity and cohesion among people.



Learning outcomes

6.1 Outline events from the ancient Olympic Games

6.2 Use ingredients of ancient Rome to reproduce recipes

6.3 Discuss the role of sport and food in bringing people together

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

Option 1. The Olympic Games (Greece)

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 enslaved people.

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



Black-figure vase depicting a hoplitodromos race. Staatliche Antikensammlungen 1471. Wikimedia Commons.

Step 2. Write each on the board in turn and, through a walking debate, ask the students to decide which ones were and were not unlikely to have been performed at the ancient Olympics. Ask them to explain their answers and, if everyone agrees, draw a line through that particular event.

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

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

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.

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)



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

Step 5. If time allows, there are lots of ways to expand on this lesson. The section 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.

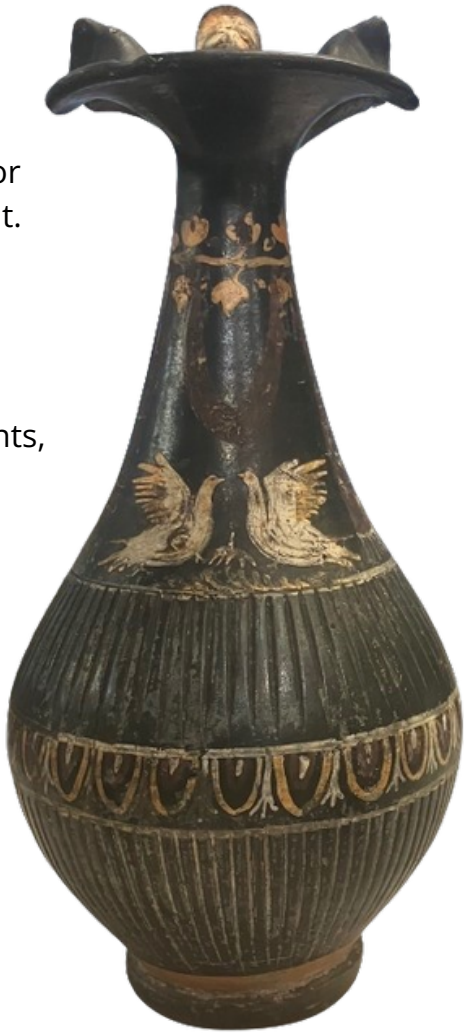
Option 2. Dining in ancient Rome

The Romans generally ate three meals a day including, 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 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. Using the prompts below (right), discuss these outlandish dishes...



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

Note

Step 2, over the page, calls for 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. Below 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?

Section 7. STEM in the ancient world

Science, technology, engineering and mathematics today stand on the shoulders of figures from the ancient world. This section examines knowledge and advancements in the ancient world, both to introduce students to ancient ways of seeing the world and to lead them to question how aspects of the world that we take for granted today have roots that stretch back to ancient times. In this section, a table quiz helps students identify their own knowledge about STEM in the ancient world, before looking in more detail at ways of telling time and the world's first analogue computer.

Learning outcomes

7.1 List key figures and achievements connected with STEM in the ancient world

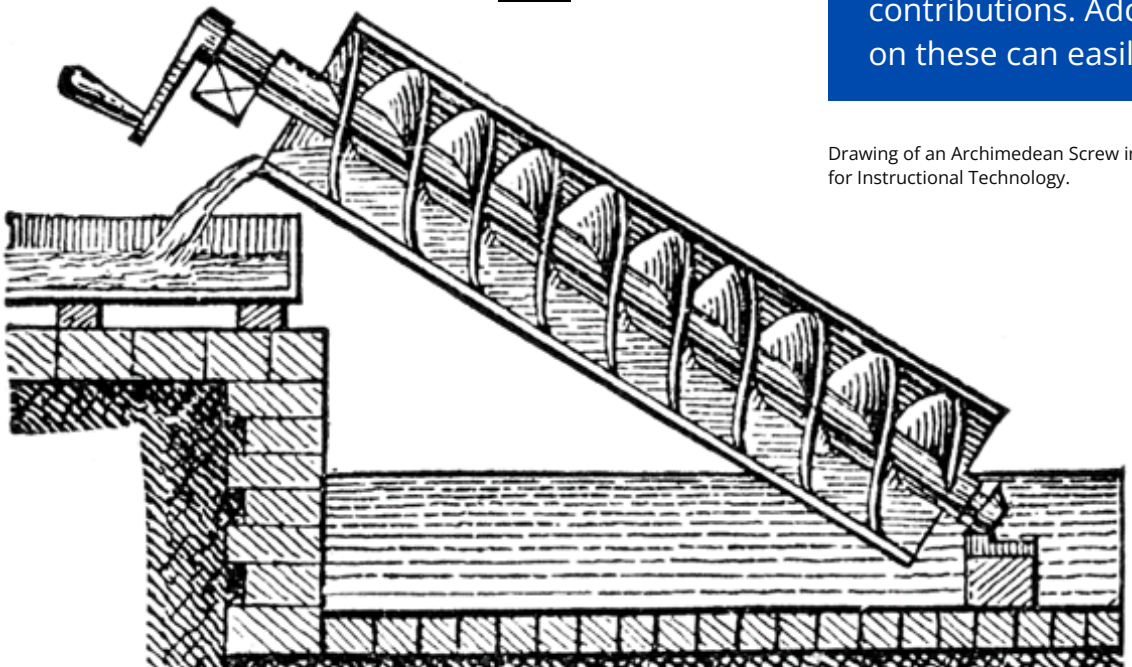
7.2 Explore our relationship with mechanisms and technology today

7.3 Recognise and discuss the ancient origins of modern technologies

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.

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.



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

Option 1. Table Quiz (Greece and Rome)
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 pictured on the previous page and in the PowerPoint. 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.

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 met them in Section 3! 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

Eratosthenes of Cyrene lived 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!

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.

Option 2. Telling time (Greece and Rome)

It is easy to take for granted a large amount of mechanisms that we use every day.

Step 1. 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.



- what life would be like without technology?
- what activities that we all take for granted would be lost to us?

Step 2. Ask the students a stimple question: what time is it? 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 3. 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 4. 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 5. 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 6. 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.



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

Water clocks

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

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

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

Step 7. Using two flowerpots or water bottles (for example), create a class water clock!

Option 3. Antikythera Mechanism (Greece)

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. Guide the students through information about the Antikythera mechanism, either using the information below or the YouTube video available here.

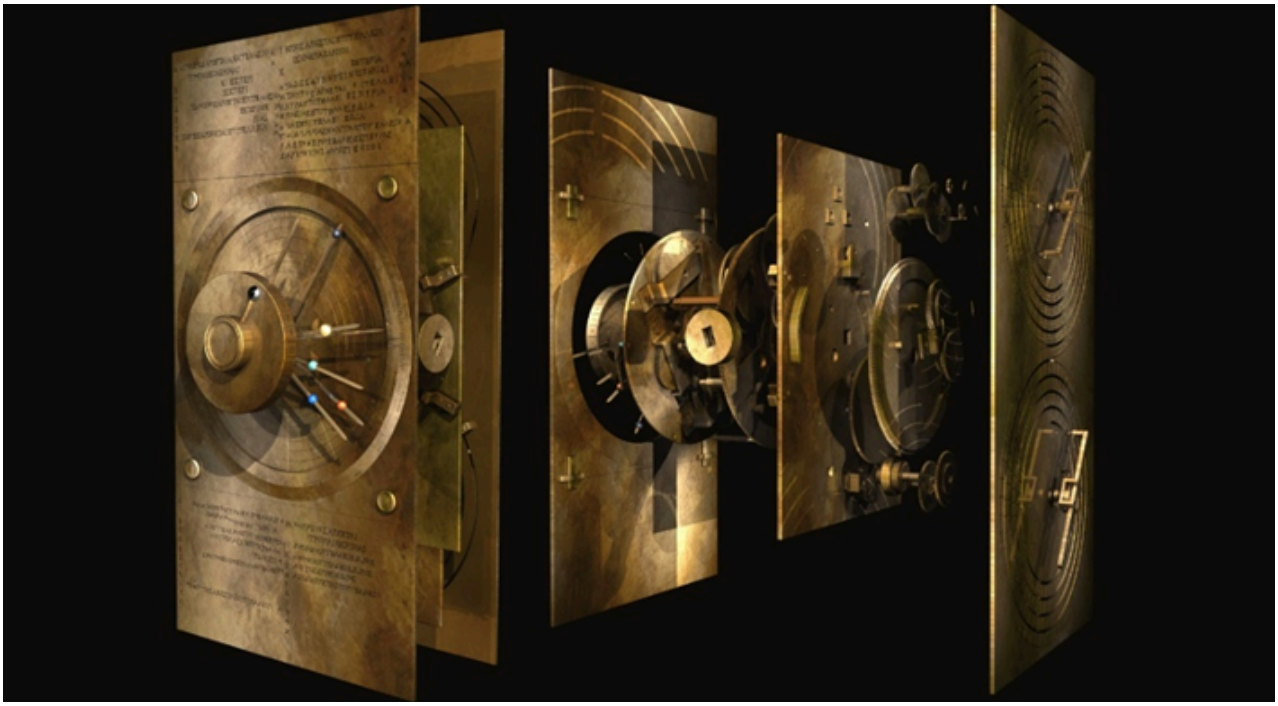


Above and below: Remains of the Antikythera Mechanism. Wikimedia Commons.

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.

Step 3. The image above (available on the PowerPoint) is a graphic reconstruction (blown apart) of the Antikythera Mechanism.

- What difficulties do you think were involved in reconstructing this Mechanism?
- 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?

Step 4. Present the students with the following scenario: You were one of the divers who discoverd the Antikythera shipwreck and the mechanism in 1900. That evening over dinner, you explain the adventure to your family and try to guess what the mechanism may have been used for. This recounting can be captured in a number of ways, such as a creative writing exercise, a short video or a play.

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

Section 8. Politics and persuasion in the ancient world

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').

As evident in the vocabulary list to the left, the ancient Greek and Roman world is embedded in our modern political systems. This section calls on students to engage with modern democracy by role playing a "day in the life" of ancient Athenian democracy: what are the differences between ancient and modern democracy, and which is most effective? The section secondly looks at the art of rhetoric, i.e. using language persuasively. In a world where objective truth is not always clear, the ability to recognise rhetoricla tricks is as important today as in the ancient Roman Senate.



Learning outcomes

8.1 Outline aspects of ancient Athenian democracy and compare them with modern democracies

8.2 Use rhetorical devices in making an argument

Option 1. Democracy in ancient Athens (Greece)

The democratic political system has its origins in ancient Greek democracy, but this system was very different to ours today. The steps below take the students through a 'day in the life' of Greek democracy (in Athens during the Classical period) - not all steps need to be completed if time doesn't allow. Throughout, encourage the students to keep in mind modern politics, whether in Ireland or elsewhere. This task 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.

Step 1. Democracy may mean the rule of the people, but this does not mean that everyone had an equal share of that rule! 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
- An enslaved male in Athens
- Athenian male citizen who lives far away from the city of Athens
- Woman with an Athenian citizen father

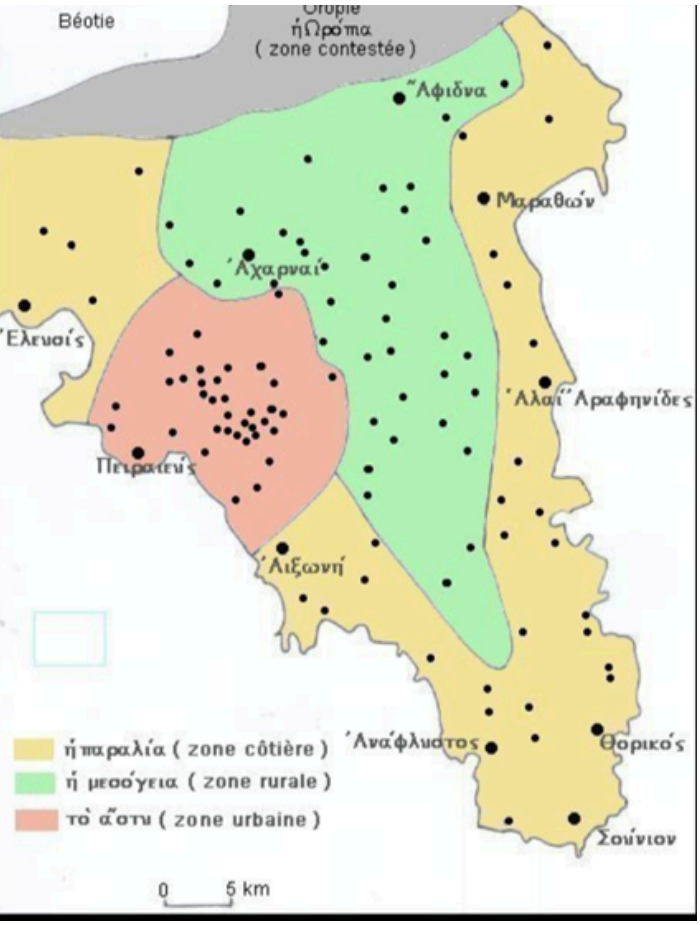
Step 2. Based on the identities the students pulled from the hat:
1. Ask everyone to stand up
2. Ask all women with an Athenian citizen father to sit down (women did not have a role in ruling, whether their father was a citizen or not)
3. Ask everyone who is an enslaved person to sit down
4. Ask everyone 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.



- In what ways is this similar to /differnt from the democratic system in Ireland (or elsewhere)?

Step 4. Show the students the map below (available on the PowerPoint) and take them throughthe following information: 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 5. 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 5. 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 the kleroterion, an 'allotment machine', which was one means of choosing people by lot.) Use the guide questions below to encourage discussion about sorition.

- In what ways is sorition a good and bad means of chosing peple for political positions?
- 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 6. To see democracy in action, let's call an assembly (ekklesia), where all citizens could discuss issues and vote on them. The assembly is held in the open air, on the side of the Acropolis in Athens in an area known as the Pynx. Issues could be put forward at an assembly by the Boule, 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! Each tribe had leadership of the Boule for one-tenth of the year, which means that power constantly rotated.

Step 7. 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 8. 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?
- What similar challenges do we face with voting today?
- Is there anything we can do to make it more representative?

Pynx in Athens. Wikimedia Commons.



Step 9. 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 10. 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 or similar tokens.

Step 11. 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.



- Whar aspects of the above system 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?

Option 2. Rhetoric and persuasion (Rome)

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: Take the students through the following : 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.

Step 4: Let's practise rhetoric! Divide the students into small groups (2-4 each) and give them a scenario. Using this scenario, 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



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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.



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