

Teacher's Companion™

for *Perseus*® 2.0

Greek Theater

Wendy E. Owens



AbleMedia



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Strategies for Using *Perseus* in the Classroom

I. How You Make a Good Start

Students' first impression of a software program has a lasting effect on their willingness to use the program. *Perseus* is no exception. While it is relatively user friendly, the volumes of information it contains can be overwhelming. To preclude the huge *Perseus* database from being intimidating, an instructor must teach students how to use the *Perseus* program. Students who are computer literate might easily grasp the mechanics of using the program, but they are unlikely to learn how to *think* with *Perseus* without careful instruction and practice. On their own, students are likely to learn how to use the basic menus and buttons in *Perseus* quickly but then begin to surf through the program in a random search for entertainment while actually learning very little. Exploration is vital, of course, but it will not get the assignment done; this takes skills that can be developed only through directed learning. So a student's first few encounters with *Perseus* must be structured.

II. How You Create a Learning Environment

"What are my objectives?" When you bring *Perseus* into the classroom you must have an initial set of objectives in mind. These objectives will evolve as you and your students become familiar with the program. It is important to set objectives at the outset because adjusting to using *Perseus* in the classroom is unlikely to be effortless. To achieve your objectives it is especially important that *you* become a good *Perseus* user. This includes being aware of possible glitches you may encounter in the program, in the classroom and with the your computer system. As you develop your approach to using *Perseus*, and learn how your students are inclined to use the program, your objectives will become more refined. They will also be more readily achieved. A good idea is to try to become familiar with the database along with your students. But avoid surfing. By learning how to use the database together in a disciplined manner, you can create a community learning infrastructure to which every one contributes knowledge and insight based on a foundation of mutual support and enthusiasm.

III. Acquiring the Resources You will Need

"What resources will I need to reach my objectives?" To do the job right, the hardware and software requirements are: basic configuration Macintosh LC or higher with at least 8 Mb of RAM, a hard disk, a color monitor and an Apple-compatible compact disk player, plus the appropriate connectors and power cables. The model (processor) of Macintosh you have determines the speed at which *Perseus* and other applications will perform their functions. *Perseus* requires an up-to-date version of Macintosh system software and the QuickTime™ system extension from Apple, which should be standard with System 7.0 or higher on your computer. *Perseus* 2.0 will ship with *Perseus* Player for use with the program. *Perseus* can be used over an AppleShare™, Novell™ or Tops™ network.

IV. Overcoming Limited Resources

"What if I only have one copy of Perseus?" So you only have one copy of *Perseus*, this is no reason not to make use of *Perseus* in the classroom. *Perseus* can aid you in your every-



day lessons both directly and indirectly. The most important thing to do is to make the most of what you have despite a lack of resources.

An indirect use of *Perseus* in your everyday lessons is to use *Perseus* for research that can be reworked into worksheets and information for distribution in class. You may then use your document as an example of the students themselves can do with *Perseus*. The *Knowledge Builder™*, "How to use *Perseus* with a Word Processing Program," teaches you how to take information from *Perseus* and organize it into a document. The documents and worksheets that you create may also include images. The print quality for *Perseus* images printed from a laser printer are very good.

There are quite a few ways to integrate *Perseus* directly into your daily lessons. The first method of integration is to actually have *Perseus* in the classroom. It is always best to orient your students to *Perseus* in a controlled situation. You using *Perseus* while it is projected onto a screen or wall is the most control you can have. It works best to create a Path or to have an organized series of steps made up prior to demonstrating *Perseus* in the classroom. You should be confident in each one of the steps in your Path or demonstration and in the use of *Perseus*. *Students smell fear*. If you are having trouble with the program this will lead others to believe that it is not user friendly. Once you have a lesson prepared then it is safe to begin using *Perseus* in the classroom. As you learn the program then it will become easier for you to simply move about without having practiced your moves.

V. Equipment you will need to use *Perseus* in the classroom

There are a few ways in which you can make *Perseus* more easily visible for your class when using the program in the classroom. One is to use a large computer monitor, this works fine in a small class but tends to alienate those in the back row of a large class. For a class of 12 students or less, a 27" or larger high resolution monitor works well. Otherwise it is best to use some kind of projection system. The least expensive type of projection systems is an LCD (liquid crystal display) panel and an overhead project. If you use a panel, make sure that it is an active matrix panel. These are more expensive than passive matrix panels, but are capable of showing animation and video. It is best to have an overhead whose light runs at least 4000 lumens. A shoddy overhead project with a dim bulb will ruin the images from even the best LCD panel.

One step above the LCD panels are digital color projectors that are basically the LCD panels with a light source included. And even better than these are the 3-tube video projectors. If all courses using *Perseus* can be held in the same room it is recommended that a 3-tube video projector be permanently mounted from the ceiling of the classroom used for computer demonstrations. The three-tube video projectors provide much better image quality than the majority of the LCD panels and projectors.

An alternative to projecting is to use a large, high resolution monitor and a videodisk player to show images. To use the *Perseus* videodisk in tandem with the *Perseus* CD-ROM, it is necessary to have a video monitor (any color video monitor that can be



connected to the videodisk player will work), a videodisk player, and the appropriate cables to connect them to each other and to the computer. *Perseus* 1.0 includes the driver to run the videodisk right from the Macintosh. *Perseus* 1.0 will support these videodisk player models: Pioneer 4200, 6000A and 6010A, Sony 1500, 2000 and LDP 1200, and Hitachi 9550. The videodisk player will allow you to show all images and motion video on the *Perseus* videodisk but you will not be able to show any of the site plans and architectural plans since the videodisk does not contain them. Digitized images do have better resolution than the video images but the projection setup you choose depends, of course, on the resources you have available.

VI. Demands on You as the Instructor

“What resources should I provide to my students?” Your students’ foremost requirement is for a good instructor: *you*. Don’t be hesitant about this. Resources are available to help you quickly become a first rate instructor by letting you learn how to use *Perseus* as your students are learning. You should spend somewhere between one and two hours teaching students how to use the program. Then you move to structured assignments that allow them to use *Perseus* successfully.

VII. Demands on Your Community

“What kind of support should my school offer my students?” Number one on the list should be User Support. This may mean that you are available to help when students are using the program independently and/or it may mean having the ready support of other students who are particularly adept at using the program. Maybe it will be necessary only to educate the computer gurus in charge of the lab how to use the program so that they can be called on for help; or it could mean simply having reference materials readily available to the student who gets stuck. Students who are left without some sort of support will more frequently feel lost and frustrated than those that have some kind of support. Recovery from a sense of disorientation takes time and will not have a completely detrimental effect on the student’s *Perseus* experience but will most certainly do damage. Prevent disorientation and the “I hate *Perseus*” syndrome, provide some kind of user support.

VIII. Build Your Students’ Confidence

There clearly is an order in which students should learn how to use *Perseus*. First, the student should learn the database tools and Links. This can be interesting because it can be done while they are learning about ancient Greece, its art and archaeology and its literature. With a carefully structured introduction to the mechanics of using *Perseus*, you will avoid students fumbling through the program and becoming disoriented by the voluminous information packed in it. Confidence built by a good start will prepare students to explore the program on their own successfully and demonstrate to them how they can make discoveries on their own through the projects and exercises you assign. They should recognize that *Perseus* does not have all the answers but has clues to solving the problem at hand. *Perseus* is just a big screw driver, a tool to help them construct a solid argument. They are the ones who construct the argument and make discoveries using the tools they have available.



Work up to an encounter with large amounts of information. For instance if you perform an English Word Search for the word "Zeus" in all the Links, *Perseus* will list 2320 citations. If a new user had to sift through all this information the pain and frustration would only be detrimental. An intermediate user has the skills to filter through all this information and to find the relevant facts.

Provide students with the knowledge that the skills they learn by using *Perseus* are invaluable. The ability to filter out usable information is a necessary skill for succeeding in college or any job. Tools like *Perseus* have been or are being developed for many different subjects so the skills students learn are practical and may be applied to programs and databases in other subjects.

IX. Group Assignments to get things Rolling

Since we all do not follow the same train of thought each individual will use *Perseus* differently. This can lead to interesting results and discoveries. It can also lead to some students becoming bogged down by the tremendous amount of information available in the database. Solve this problem by having the students work in groups or pairs initially since two heads may be better than one. Prevent tension within these groups or pairs by having them evaluate each other and themselves in regards to how much work each person did on the project. Base the overall grade on the final product, the rating of a group's members by other members and the individual's perception of their own work. Once the students have completed a few simple *Perseus* exercises and a group project, they will be more comfortable using the program on their own for research.

X. What you should anticipate

In terms of problems with the computer system expect the unexpected. Each computer has its minor quirks that hopefully you will never encounter. To make sure *Perseus* runs smoothly check the following things:

- All cords are connected properly.
- All the necessary software is installed properly. (Follow the installation directions in the *Perseus* User's Guide.)
- Check that Perseus Player is set to run at least 4000K if you have more than 8 Mb of RAM available on your computer. If you have more than 12 Mb of RAM, *Perseus* 2.0 will run great if Perseus Player is set at 6000K.
- Make sure that there is only one copy of Perseus Player on your hard drive.

On the human side, expect some students to use the program for each and every assignment. Expect other students not to use the program unless required. It is not that students are afraid of the program, as long as they have the proper training and support, but that some students feel more comfortable using other means to reach their ends. Be clear about the desired outcome of a project. Periodically check on students' progress, especially with their first independent assignment, to make sure that they are not lost or have not gone off on some tangent.



XI. What's Ahead

The remainder of this *Teacher's Companion* covers information on a specific topic. You will find suggested assignments for use at both the high school and college levels. These assignments may be altered to be longer or shorter and to be done as an in-class assignment or a take home project. You will also find suggestions for what to do if you have limited resources and computers. The suggestions will help you to create a participatory or interactive classroom activity when only one copy of *Perseus* is available.

Lastly, the Appendix provides sample exercises and keys for model assignments that may be used as structured introductory, intermediate and advanced assignments. Enjoy using the database. It is only a tool and can never replace a teacher. Teachers are the key to learning and to making the most of the information available to students by bringing insight to the unknown and newly discovered.



Greek Theater

Prior to using *Perseus*: Exposure to the Greek Alphabet

If you intend to use *Perseus* in the classroom or to have your students use *Perseus* for research at the beginning, middle or end of a unit or course, it is best to expose them to the Greek alphabet. Exposure through transliteration will allow students to make better use of the database without fearing the Greek words they will encounter.

In connection with Greek Theater, students should examine the Greek words that have been transliterated into English, often via Latin. Either in class or as an out-of-class exercise, have students turn the following words into what they believe to be the proper Greek spelling. Students should be supplied with a transliteration chart such as the one below. Once they have what they believe to be a Greek spelling have them check the spelling with the real Greek found by performing a search for each word in the English-Greek Word List in *Perseus*.

WORDS TO LOOK UP: *theater, chorus, skene, parados, orchestra, tragedy, Sophocles, Oedipus, sphinx.*

A. α	a	alpha	I. ι	i	iota	P. ρ	r	rhô
B. β	b	beta	K. κ	k	kappa	Σ. σ. ς	s	sigma
Γ. γ	g	gamma	Λ. λ	l	lamda	T. τ	t	tau
Δ. δ	d	delta	M. μ	m	mu	Υ. υ	u	upsilon
E. ε	e	epsilon	N. ν	n	nu	Φ. φ	ph	phi
Z. ζ	sd	zeta	Ξ. ξ	xi	x(sk)	X. χ	k-h	chi
H. η	e	eta	Ο. ο	o	omicron	Υ. ψ	ps	psi
Θ. θ	th	theta	Π. π	p	pi	Ω. ω	ô	omega

When You Only Have One Copy of *Perseus*

With the right preparation any of the exercises suggested can be done in the classroom with a single copy of *Perseus*. The exercises can also be revised, shortened or lengthened, for out-of-class projects. Professors and teachers alike have recommended a sign-up procedure be put in place when a single copy of *Perseus* is available. Students should be instructed on the use of *Perseus* before sitting down to use the program and some kind of support should be available when they use it on their own.

The computer on which students will do their research should be easily accessible. It should also be designated or prioritized as the "*Perseus*" computer to avoid conflicts in its use. Try some of the following assignments in the classroom. Review each step that you will perform before you try it in front of an audience.



Assignment Suggestions

Time Line

The construction of a time line is an excellent orientation tool to what happens in an epic poem, myth or historical period.

Artistic Assignment

How often are students in a history or language class asked to be artistic? Art plays a major role in all aspects of ancient Greek studies. It was and is a medium of education. Close examination of the art from the past may teach a student more than she/he can learn from a book or lecture. Students can design their own vases, sculptures or coins relating to their chosen or assigned topic.

Open Ended Discussion

What issues faced the ancient Greeks that are not of relevance to us today? What issues are relevant to people now and then? Come up with some questions that have no real answer and create a dialog between those in the class.

Word Analysis

Students do not have to know Greek to make use of the English to Greek Word Search. The appearance of the word in question in a definition found in the Greek-English Lexicon offers clues to its true meaning or to what the Greeks really meant by its use.



Art & Literature Comparisons

Sophocles' plays were social commentaries but did you ever think that a vase could serve the same purpose? After reading Sophocles' *Ajax*, a comparison to what happened in the play in regard to Achilles' armor and Ajax's suicide, was made between the text and vases that depict the scenes from the play. The play describes Ajax falling on his sword to take his own life but a vase depicts Ajax stabbed through the back with his sword. What is the painter trying to say with this depiction?

Family Trees

If you were to look at the Encyclopedia entry for any god or goddess, mythical or historical figure you would find notes describing their origin and offspring. From these Encyclopedia entries, family trees are easily constructed.

Atlas Assignment

Ancient Greek literature is filled with place names. References to sites where mythological births, deaths, travels or conflicts occurred are numerous. The Atlas is an excellent tool with which students may become familiar with the places and geographical areas from myth and literature. Combing the Atlas' maps with actual site images will enhance students' understanding of the world in which heroes lived and died, gods decided men's and women's fates and people went about their daily lives.



Assignments

These assignments serve many purposes. They are exercises in research, the use of specific *Perseus* Links, word analyzation and evaluation of information both textual and visual. The topic of each exercise can be changed without having to alter or write a new assignment. Because of the amount of information and its accessibility in *Perseus*, high school students and undergraduates will be able to do these assignments at a level previously achievable only by graduate students and professors.

An Introductory Assignment

Use the following assignment as an introduction to Greek theater. Parts A and B should be done in two separate short class sessions or one long session.

A. To properly investigate Greek theaters in general it is best to begin in the Encyclopedia. Go to the Encyclopedia entry for "Theater." Answer the following questions about Greek theaters to get things rolling. Make sure to take a look at the illustration that accompanies the "Theater" Encyclopedia entry.

1. What is the area called that is reserved for the speakers and actors?

2. Where would a theater be located? Why?

3. Where would the people who came to the theater sit?

4. What are the structural parts of a theater?

There are nine Greek theaters that appear in *Perseus* at the following sites: Amphiaraiion, Assos, Athens, Delos, Epidauros, Eretria, Miletus, Piraeus and Priene. In order to see each theater to study its construction specs, you will need to go through the Architecture Index (with the Index Type menu set to "Type").

5. Which theater is the oldest? _____

6. Who is said to be responsible for the form of 4th century theaters and comparably the form of theaters today?

7. Where is the theater at Epidauros located?

Go to the Atlas and plot the sites of Amphiaraiion, Assos, Athens, Delos, Epidauros, Eretria, Miletus, Piraeus and Priene.



8. Why might these theaters be so close together?

As further investigation for upper level students they may trace the changes that occurred in theater structure as actors, machines, paintings, altars, tombs and new props were added. The Encyclopedia entries for all Greek tragedians and comedy authors will give insight into the changes that occurred. Then a closer examination and comparison of early and later theaters in the Architecture Index will aid in making discoveries.

B. As an introductory assignment to the study of any ancient Greek tragedy, students should complete the following exercises to learn more about Greek drama.

Go to the **Links** menu and open the "Encyclopedia" Link. Find the Encyclopedia entry for "<specify a playwright>" and write the requested information below:

Date and place of birth, civic offices held, name and date of his extant (surviving) plays, how many competitions did he win and date of his death. Write this information in paragraph form.

Find the Encyclopedia entry for "Oedipus/Agamemnon." From this entry, find the name of Oedipus' / Agamemnon's father. Write it in the first space below. Find the entry for Oedipus' / Agamemnon's father's father. Write the name of Oedipus' / Agamemnon's grandfather in the space below. Continue in this manner for a total of four (4) generations.

1. _____
2. _____
3. _____
4. _____

Go to the Historical Overview through the Gateway, and read the entries on "The Performance of Tragedy" (10.2.2). Answer the following questions:

a. In whose honor were tragedies performed?

b. Name two characteristics of Athenian tragedy.

1. _____
2. _____

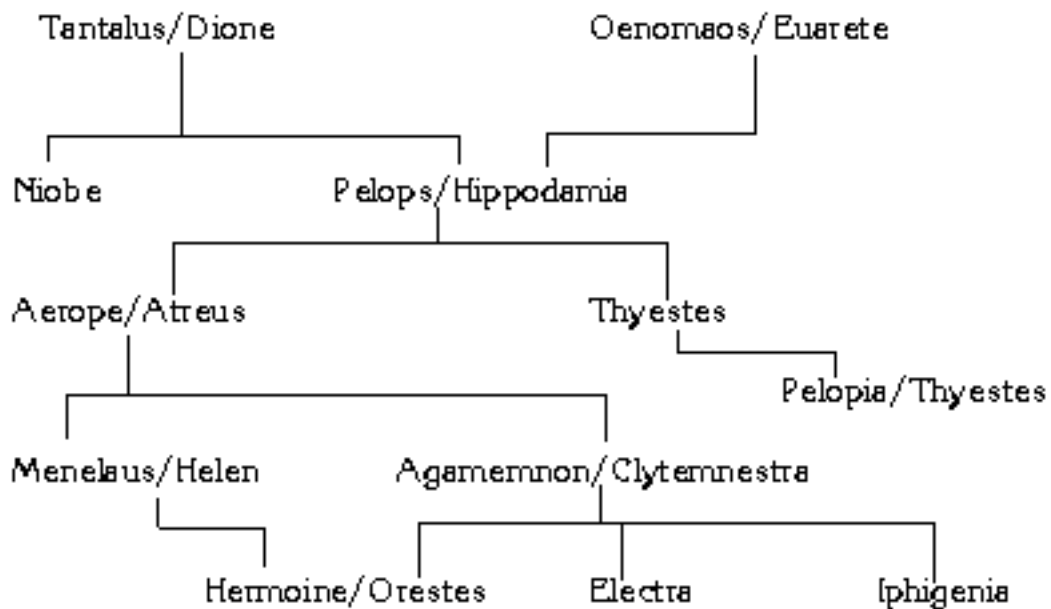
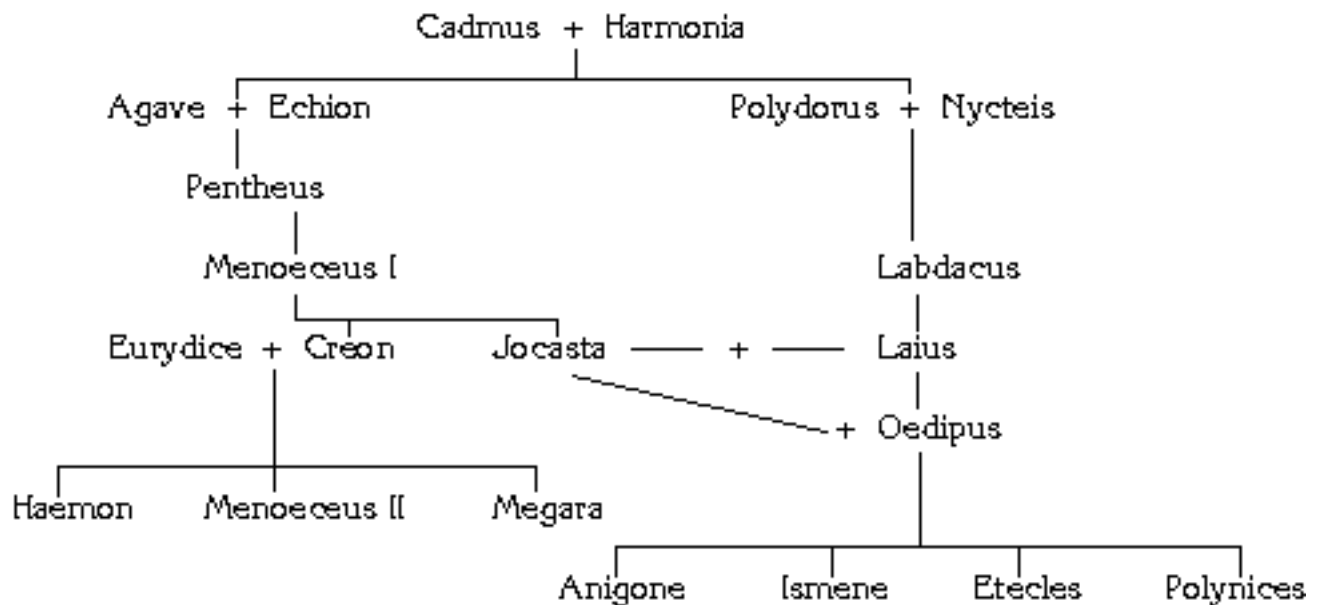
c. How were tragedies judged in the competitions?



Create family trees for families

Creating family trees is easy with limitations placed on the number of family members that must be included in each tree. The information on who is who in the families listed above can be found in the *Perseus* Encyclopedia and through the Encyclopedia references in Primary Text.

Example of a family trees for Oedipus and the House of Atreus:



Compare the Theaters of Epidauros and Athens

The theaters of Epidauros and Athens are the two of the best documented pieces of architecture in *Perseus*. A comparison of the two's theaters can lead to the discovery of their similarities and differences. Look closely at the construction of the two theaters via their architectural plans. Read the history of each theater to learn more about their initial appearance, the changes made to their structures over the years and the kind of performance that were held there. Note the location of each theater at the sites of Epidauros and Athens in relation to the other buildings.

Similarities

1. _____
2. _____
3. _____
4. _____

Differences

1. _____
2. _____
3. _____
4. _____

This is an excellent exercise for demonstrating how the three levels of the Site Catalog's Summary, Description and Views & Plans, must be used together to thoroughly re-search a site. This exercise will also serve as practice in using the "Go Back" arrow.



Comparing Textual Information to Archaeological Information

This exercise requires that the student look closely at both literary references to a historical or mythical being and the artistic interpretations of that being on vases, coins and sculptures. Students are sure to feel that they have made a discovery regarding the differing or similar portrayals of mythical figures in art and literature.

This assignment deals with the Sophoclean tragedy *Ajax*. Students will look at lines from the play, a Historical Overview subtopic paragraph and vase images to investigate the moral and political issues surrounding the death of Ajax. The assignment steps are as follows.

A. Read the information found in the Historical Overview subtopic 10.2.5.3 Sophocles' *Ajax*.

1. What motive did Sophocles have in mind in writing this play?

Click once on the command button "See Links/Lock Text" so that gray lines appear under the words of the text. Choose "*Ajax* (passim)" under the word "*Ajax*" at the beginning of the paragraph. Read the speech of Athena and Odysseus' response.

2. What impression do you get of Odysseus from Athena's words?

3. What has Ajax done?

B. Go back to the Historical Overview subtopic for Sophocles' *Ajax*. Next select "Voting [vase]" under the words "Greek soldiers voted to award the armor of the dead Achilles." You will now be at a Vase Catalog card. Look at the views "Side B: casting lots" and "Side B: *Ajax*."

4. How were lots cast? [Hint: Look at the vase description of Side B for the answer.]

5. What impression do you get of Ajax from the image "Side B: *Ajax*"?

C. Go back to the Historical Overview subtopic for Sophocles' *Ajax*. Choose "Pindar's Nemean 8" under the words "*Ajax* committed suicide."

6. How does Pindar say Ajax, the son of Telamon, died?

7. Odysseus is considered wily and good with words of persuasion. Why might this have worked in his favor against Ajax?

D. Return to the Historical Overview subtopic and look at the view of Ajax committing suicide under the words "*Ajax* committed suicide."

8. What is strange about this picture? Note the sword's entry point.

9. What kind of statement is the artist of the vase trying to make?

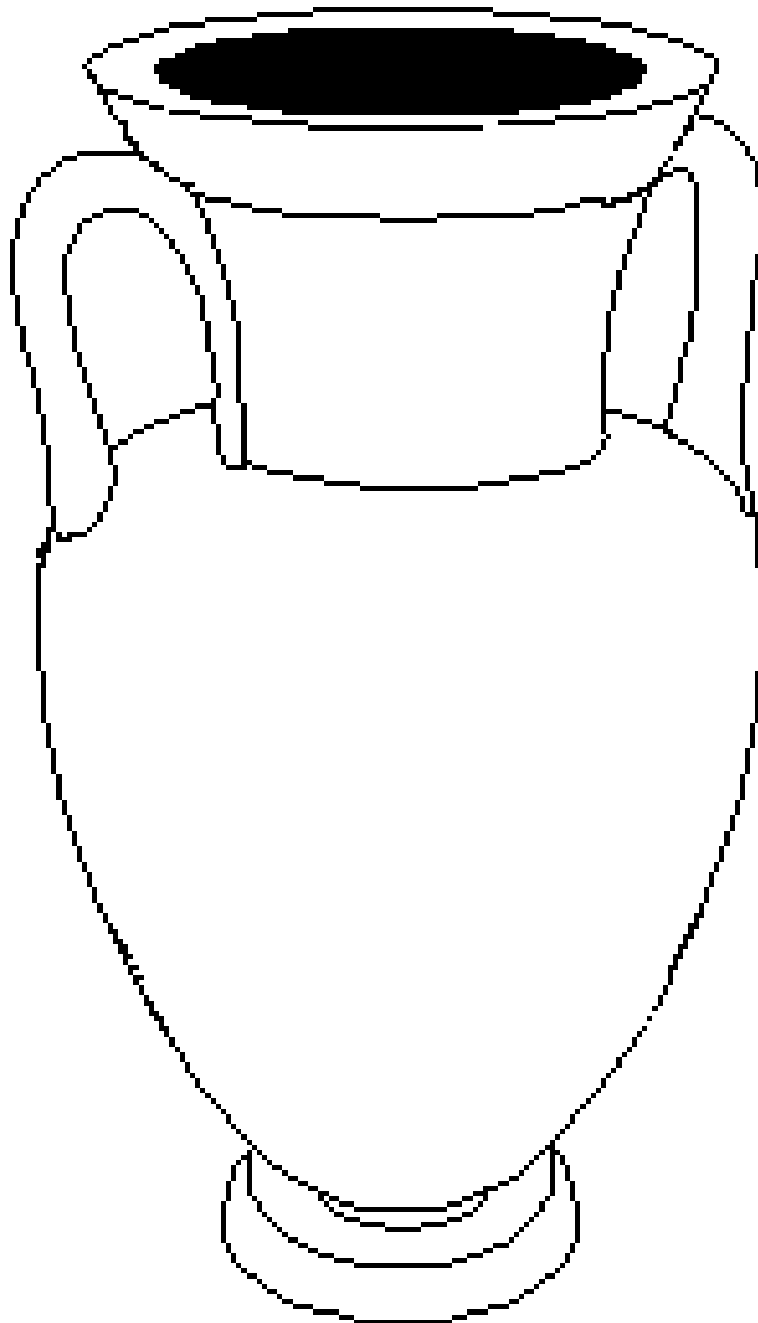
10. What modern term might we apply to Odysseus, the so-called friend of Ajax?



Create a Vase

After students have read a tragedy and looked at the archaeological materials that are associated with the tragedy's characters, have them design a vase depicting a scene from the play. Students should look at vase images to gain a knowledge of ancient Greek artistic style and drawing methods. The vase scene should tell a story and be easily matched with a scene from the tragedy from which the scene comes.

Use the vase outline below as the vase on which the scene should be drawn.



Text Analysis

The following assignment is an exercise in analyzation, translation and interpretation skills. Students should take an in-depth look at the important words in a Greek passage from the play they are studying. With the help of the *Perseus* tools, they will analyze, translate and offer an alternative translation of this passage that they feel best interprets the author's message. This exercise requires that the student know the underlying message of the play and the passage on which they are focusing. The assignment and example work are given below.

Take a scene from *Oedipus Tyrannos* and learn the meaning of each important Greek word in a chosen passage. Then analyze and translate the words. An example of this appears below.

Lines 105-107 of *Oedipus Tyrannos*:

-Οἰδίπους

ἔξοιδ᾽ ἀκούων· οὐ γὰρ **εἰσεῖδόν** γέπρω.

-Κρέων

τούτου θανόντος νῦν **ἐπιστέλλει σαφῶς**
τοῖς **αὐτοέντις** **χειρὶ τιμωρεῖν** τινος.

ἔξοιδα - to know well;

εἰσεῖδόν - εἰς-οἶδα, act. perf. part., to know.

εἰς-εἶδον, 2nd aor. ind. act., to see.

ἐπιστέλλει - pres. ind. act., to enjoin, command.

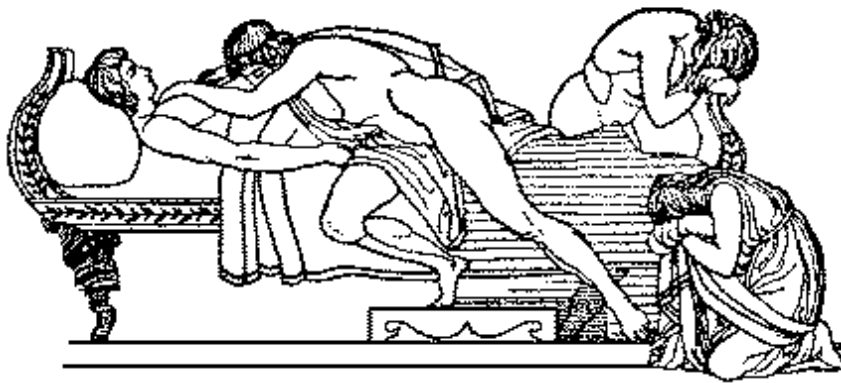
σαφῶς - adverbially, as sure, unerring

αὐτοέντις - masc. acc. plural, murderers.

χειρὶ - dat. 3rd declension fem. sing. hand.

τιμωρεῖν - acc., the person on whom vengeance is taken.

1. How would you improve the translation in *Perseus*? Your text book?
2. Would you make any changes?
3. Look closely at the use of prefixes, adjectives and verbs and how those may be interpreted. What is the underlying meaning of the passage you have chosen?



Oedipus Tyrannos

Use the following exercise after the class has read Sophocles' *Oedipus Tyrannos* to get the students started using Perseus.

1. Locate the three (3) main sites in the ancient world where the action of the play takes place. (Hint: Go to the Gateway and click on the Atlas icon.) Write the names of the places below:

1. _____

2. _____

3. _____

a. Which two sites are farthest from each other? _____

b. Which site is closest to Athens? (Hint: locate Athens first!) _____

2. Find one vase, one coin, and one sculpture depicting the Sphinx. (Hint: Go to the Browser under **Links** in the Menu Bar.) Write the requested information in the blanks below:

Vase (N.B. limit your search to the Early Classical and Classical Periods)

1. Museum Number (e.g. London 1983.01.176) _____

2. Period _____

3. Shape _____

Sculpture

1. Museum Number _____

2. Date _____

3. Material _____

Coin

1. Museum Number _____

2. Denomination _____

3. Metal _____

3. Go to the **Primary Texts** Link and choose Sophocles' *Oedipus Tyrannos*. Click once on the "Find Text" button and type the word "blind" in "Find Text" box. Repeat until you have found five citations for this word. Write down the line numbers of the first five citations of this word:

1. _____

2. _____

3. _____

4. _____

5. _____

4. Go to the **Historical Overview** link and find the entry for "Property, Social Freedom and Athenian Women." What do the women do at the oracles of Apollo and Zeus?



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τοῖς αὐτοέντας χειρὶ τιμωρεῖν τινας.

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εἰσιδόν - εἰς-οἶδα, act. perf. part., to know.

εἰς-εἶδον, 2nd aor. ind. act., to see.

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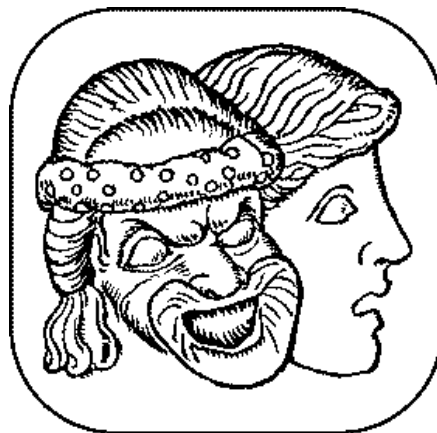
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3. Look closely at the use of prefixes, adjectives and verbs and how those may be interpreted. What is the underlying meaning of the passage you have chosen?



Theater costumes

Some of the most elaborate and decorative costumes were worn by actors. In ancient Greek theater the actors were men. Often the women had to play the role of a woman and therefore had to dress like one. *Perseus* covers theaters costume well through both textual and archaeological information. The combination of such information allows a student to better understand the play they are reading. Aeschylus made sure his actors wore grand costumes and Aristophanes even dressed his players up as “Birds.”

Direct students to examine the drama masks in the Delos, House of the Masks, the “Birds” vase found in the Browser Link under the keyword subject “Other Terms,” the text of Aeschylus’ Encyclopedia entry and the Historical Overview topics 12.2.3 The economic effects of war on Athenian women and 12.2.5 Athenian Comedy during the war.

Actors on Vases

Malibu 82.AE.83 - Actors wear bird masks.

London F 189 - Two comic actors in their costumes and mask.

Boston 03.788 - Men dressed in costumes for a satyr play.

Berlin F 3044 - A Phlyax scene.

Boston 98.883 - Actors dressing.

Actor’s Dress

Strabo, *The Geography* 11.14.12 - Strabo claims that the Thessalian dress inspired the dress of stage actors since the Thessalians wore long robes that were girded round the breast and their cloaks were fastened-on with clasps.

Acting Masks

Delos, House of the Masks - mask mosaics, beautiful mosaic Dionysos. on panther.

Berlin 100 (Bearded Mask from Marathon) - This is not a mask for acting but its size is similar.

Berlin F 2290 - A mask of Dionysos hangs from his image.



Comedy in *Perseus*

Perseus contains the works of the Greek comic playwright, Aristophanes and information on comedy as a vehicle for social commentary. Students should look at the following topics in the Historical Overview for more information:

- 12.2.5 Athenian Comedy during the War.
- 12.2.6 The humor and plots of Athenian Comedy.
- 12.2.7 Comedy as criticism of official policy.
- 12.2.8 The *Lysistrata* of Aristophanes.

Also see the Encyclopedia entry for “Aspasia” for some information on the content of Aristophanes’ *The Acharnians*. There is a vase in *Perseus* that depicts actors dressed as Aristophanes’ *Birds*. The vase is **Malibu 82.AE.83** and can be found in an Browser search for vases under the Keyword “Other Terms” or in the Vase Index under the “Malibu, J. Paul Getty Museum collection.”



Paper Topics and Investigative Projects

1. Compare and contrast the following characters from the plays of Sophocles and Aeschylus:

- Electra in Sophocles and in Aeschylus.
- The leaders: Creon and Xerxes in the Persians.
- Antigone and Electra.
- Jocasta and Clytemnestra.
- Deianeira and Clytemnestra.

2. Establishment of the court as an institution in Athens and Aeschylus' *Oresteia*.

Aeschylus' *Oresteia* does not begin with at the beginning of the legend of the House of Atreus. Trace the root of the *Oresteia* story to Pelops. Then answer the following questions:

1. Do the actions of the man whom Pelops killed merit death?
 2. Does anyone in the family who commits a murder deserve to die for their act?
 3. Who makes these decisions and how?
 4. Is Aeschylus trying to demonstrate that a jury trial is more just than avenging a loved one's death?
 5. Does Aeschylus see avenging a loved one's death and then dying yourself as noble?
 6. Why is Athena the god to establish an institution in Athens to put an end to the cyclical process of killing one person to avenge another?
3. Look at the artistic representations of Greek tragic characters: Odysseus, Ajax, Orestes, Herakles, Agamemnon, the Birds of Aristophanes, satyrs and the sphinx. Do the portrayals of these figures in art match their portrayals in literature?
4. The Great Dionysiad: Who started it? What was it? Who participated? Who attended the plays? Why would the Greeks combine theater and religion?
5. Look closely at the involvement of Tiresias in the affairs of other men. Find out how he was blinded and why he earned the gift of prophecy. Who learns of their fate from Tiresias? What other myths and plays does he turn up in? What is the purpose of his appearance?



Greek Theater in Art and Literature*

Tragic Characters in Art

The Choice of Heracles or *Heracles at the Crossroads* by Annibale Carracci, ca. 1596, depicts the philosophical allegory designed by Prodicus of Ceos. Heracles is wooed by the goddesses, Wickedness and Virtue.

Medea About to Kill her Children, by Eugene Delacroix, 1838 depicts Medea holding a dagger and her two sons. She looks warily over her shoulder.

Chiron with Achilles by a Herculneum painter ca. 60 CE depicts Chiron with a young Achilles teaching him the art of the lyre. Roman fresco.

The Sacrifice of Iphigenia, a Roman fresco from Pompeii depicts Agamemnon waiting to sacrifice his daughter who is shown at the top of the fresco riding a the deer of Artemis.

The Kiss of the Sphinx by Franz von Stuck depicts a vampire-like Sphinx embarrassing a man in a dominant kiss.

Medea by Edward Paolozzi is a sculpture of machine parts that conveys the idea of destruction in its material and design.

Tragic Characters in Literature

Oedipus: The Ancient Legend and Its Later Analogues, by Lowell Edmunds, Baltimore Maryland, 1985.

Medea, Seneca (ca. 4 BCE - 65 CE). Medea is a sorceress who controls the natural elements for her own purposes with magic.

Médée, Corneille. A Senecan version of the Medea.

Metamorphoses, Ovid. Lines 3.318-338 tells of the blinding of Tiresias.

*References: Powell, Barry B. *Classical Myth*. Prentice Hall: New Jersey, 1995.
Lenardon, Robert J. *Classical Mythology*. Longman Press: New York, 1991.



Video Recordings

TITLE: *Iphigenia* [video recording] / from Cinema 5; the Greek Film Centre presents; written and directed by Michael Cacoyannis.

PUBLISHER: Burbank, Calif.: RCA/Columbia Pictures Home Video, 1987.

SUBJECT: Iphigenia. Greek drama.

TITLE: *Medea* [video recording] / freely adapted from Euripides by Robinson Jeffers; Mark Cullingham, director; Mary Rawson, producer.

PUBLISHER: Princeton, NJ: Films for the Humanities, 1982.

SUBJECT: Greek drama, Medea, Euripides.

TITLE: *Orpheus* [video recording] = Orphee / Andre Paulve, Janus Films.

PUBLISHER: Los Angeles, Calif.: Janus Films, 1986.

SUBJECT: Fantasy Greek drama (Tragedy). Orpheus. Eurydice.

TITLE: *The Oresteia* [video recording]

AUTHOR: Aeschylus.

PUBLISHER: Princeton, NJ: Films for the Humanities, 1983.

SUBJECT: Aeschylus. Oresteia. Greek drama.

TITLE: *Oedipus rex* [video recording] / by Sophocles in a version by William Butler Yeats; directed by Tyrone Guthrie; produced by Leonid Kipnis.

PUBLISHER: New York: Corinth Films, [198-?]

SUBJECT: Greek drama, Oedipus.

TITLE: *Les Troyens* [video recording] / Hector Berlioz.

PUBLISHER: Hollywood, CA: Bel Canto Paramount Home Video, 1984.

SUBJECT: Greek drama, Trojan War.

TITLE: *Oedipus the king* [video recording] / a co-production of BBC and Films for the Humanities.

AUTHOR: Sophocles.

PUBLISHER: Princeton, NJ: Films for the Humanities, 1988.

SUBJECT: Greek drama, Oedipus. Mythology, Greek.

TITLE: *Antigone* [video recording] / a co-production of BBC and Films for the Humanities.

AUTHOR: Sophocles.

PUBLISHER: Princeton, NJ: Films for the Humanities, 1988.

SUBJECT: Sophocles. Antigone, Greek drama (Tragedy). Antigone. Civilization, Ancient, in motion pictures. Classical drama .

TITLE: *The Gospel at Colonus* [video recording] / produced by David Horn & Yvonne Smith.; directed by Kirk Browning; a production of WNET/Thirteen in association with Bioscope, Inc.

PUBLISHER: [Princeton, NJ]: Films for the Humanities, 1987.

SUBJECT: Gospel music, Greek drama Oedipus.



TITLE: *Greek epic* [video recording] / produced by Stephen Mantell; written by Carroll Moulton.

PUBLISHER: Princeton, NJ: Films for the Humanities, 1988.

SUBJECT: Greek Tragedy, Comedy.

TITLE: *Oedipus at Colonus* [video recording] / a co-production of BBC and Films for the Humanities.

AUTHOR: Sophocles.

PUBLISHER: Princeton, NJ: Films for the Humanities, 1988.

SUBJECT: Sophocles. Oedipus at Colonus.

TITLE: *Our heritage from ancient Greece* [video recording] / producer, Doris Storm; writer, Robert Silverberg.

PUBLISHER: Mt. Kisco, NY: Guidance Associates, [between 1977 and 1994]

SUBJECT: Arts, History. Classical drama. Civilization, Classical. Greece, History, Athenian supremacy, 479-431 BC.

TITLE: *Iphigenia* [video recording] / from Cinema 5; the Greek Film Centre presents; written and directed by Michael Cacoyannis.

PUBLISHER: Burbank, Calif.: Columbia Pictures Media Entertainment, 1982.

SUBJECT: Iphigenia, Classical drama, Video recordings.

TITLE: *Classical comedy* [video recording] / directed by Philip Hedley; produced by Harold Mantell.

PUBLISHER: Princeton, NJ: Films for the Humanities, 1988.

SUBJECT: Classical drama (Comedy), Video recordings.

TITLE: *Euripides' Medea* [video recording] / the New York Greek Drama Company; Peter Steadman, director.

PUBLISHER: New York: NY. Greek Drama Co., 1986.

SUBJECT: Euripides, Medea, Video recordings.



Path Suggestions

A Path is a sequence of locations in *Perseus* stored on Path Cards by the creator. The Path card shows all locations saved as a Path in sequential order from left to right. Each Path location is represented by a Link icon in which that location is found. A Path allows the Path user to learn about a topic through a series of stops, each one building on the previous one. Paths can be of great benefit to a new *Perseus* user introducing her/him to what *Perseus* has to offer.

Path assembly is easy when you work from the Greek Theater *Knowledge Builder™*. Use the *Knowledge Builder™* for Greek Theater to make a general Path. Include a Path step for each citation from the Greek Theater *Knowledge Builder™* mentioned in the directions and then add your Path Notes pointing out what is relevant to what you are reading or discussing in class. Path directions are available as a *Knowledge Builder™*, see the last page of this *Teacher's Companion™* for details.

Use the Assignments on the previous pages to build Paths associated with word analysis, art and archaeology and Primary Text evaluation. This is an excellent way to get students to think about a subject and to bring their own experiences and perceptions into their work.

In order to use the information below you must know how to create a Path. The Knowledge Builder™ “How to Create a Path” is an easy way to learn how and is available through Classical Technology Systems, Inc. The “About this Path” information should be included on the Path card. Then you should use the information next to “**Step X:**” to find each Path location and add it to your Path. Remember to include notes and to open images, that should appear with your Path step, when requested.

Starter Path: An Introduction to Athenian Theater

About this Path: This Path explores the origins and traditions associated with ancient Greek theater. It should offer you the basics on this subject and give you a knowledge base from which to work while studying ancient Greek theater.

Step 1: Gen Descrip

Link: Encyclopedia, Theater.

Notes: It is helpful to begin with a general description of a Greek theater in order to provide the necessary visual background. Click once on the “Illustrations” command button to see a drawing of a Greek Theater.

Step 2: Tragedy

Link: Historical Overview, 10.2 The Development of Athenian Tragedy.

Notes: Tragedy, in dramatic form, was developed to pay homage to which god?

Step 3: Diony vase

Link: Historical Overview, 10.2 The Development of Athenian Tragedy.

Notes: On this vase, one of 139 on which Dionysos is pictured, he is centered between a satyr and a maenad.



Special Instructions: Choose the view of “Dionysus sailing - Munich [view]” from the menu under the words “god Dionysus” so that the image appears in this Path step.

Step 4: Tragedy 2

Link: Historical Overview, 10.2.1 The Nature of Tragedy.

Notes: Can you name the three most highly respected Greek tragedians?

Step 5: Tragedy

Link: Greek-English Lexicon, definition of the Greek word “τραγωδία”

Notes: NB: the reference to goats.

Special Instructions: If you do not know how to type “τραγωδία” on your keyboard, use the English-Greek Word Search. Search for the word “tragedy” then cut and past “τραγωδία” from the search list.

Step 6: Tragedy 3

Link: Historical Overview, 10.2.2 The Performance of Tragedy.

Notes: Look at the aerial view of the theater of Dionysos found under the words “out-door theater sacred to Dionysus.” Make sure the command button in the top right corner reads “Hide Links/Lock Text.”

Step 7: Tragedy 4

Link: Historical Overview, 10.2.2 The Performance of Tragedy.

Notes: There were a total of twelve plays presented over a period of three days. Competition among the playwrights was quite fierce even though the prize was very small in today’s terms. What was the prize?

Step 8: Site Plan

Link: Architecture Catalog, Athens, Theater of Dionysos.

Notes: This site plan gives general idea of the way in which theaters of the time were constructed. Can you guess what materials were used in the construction of these buildings?

Special Instructions: Before making this a Path step make sure that you have the image “Plan” under drawings open so that it appears with the architecture catalog information. “Plan” is the very first view.

Step 9: Seating

Link: Architecture Catalog, Epidauros, Theater.

Notes: This photograph gives an idea of the size of a typical theater. Can you guess the numbers one like this would hold?

Special Instructions: Before making this a Path step make sure that you have the image “Aerial view of theater, straight down” under photographs open so that it appears with the architecture catalog information. “Aerial view of theater, straight down” is the first view under “Photographs.”

Step 10: Look down

Link: Architecture Catalog, Epidauros, Theater.

Notes: Imagine yourself sitting down for the first production of the day. Aren’t you glad you have great eyesight?



Special Instructions: Before making this a Path step make sure that you have the image “Orchestra and scene building from above” under photographs open so that it appears with the architecture catalog information.

Step 11: Close up

Link: Architecture Catalog, Delos, Theater.

Notes: This is the stage of a typical theater of Sophocles’ time. No other sets would have been necessary or used.

Special Instructions: Before making this a Path step make sure that you have the image “Perspective reconstruction as seen from cavea” under “Views” open so that it appears with the architecture catalog information.

Step 12: Stage

Link: Architecture Catalog, Amphiarraion, Theater.

Notes: Here, the ruins of a theater used for Sophoclean drama.

Special Instructions: Before making this a Path step make sure that you have the image “Orchestra from SW” under “Views” open so that it appears with the architecture catalog information.

Step 13: Theaters

Link: Atlas.

Notes: These sites contain the remains of the most popular theaters of the ancient world. Note how close together they are. Why do you suppose this was necessary then?

Special Instructions: In the Atlas, plot Amphiarraion, Assos, Athens, Delos, Epidaurus, Eretria, Miletus, Piraeus and Priene on the Greek World map.

Step 14: Tragedy 5

Link: Historical Overview, 10.2.3 The Spectacle of Tragedy.

Notes: Because the spectators had to sit so far from the audience, the performers wore masks to indicate change of emotion.

Step 15: Masks

Link: Architecture Catalog card, Delos, House of the Masks.

Notes: Look at the mosiacs displaying Dionysos riding a panther and theater mask.

Step 16: Tragedy 6

Link: Historical Overview, 10.2.5 Tragedy and the Polis.

Notes: **Although most tragedies were** variations on stories from the past, they presented moral issues of the day.

Step 17: Soph 1

Link: Historical Overview, 10.2.5.1 Sophocles’ Success.

Notes: Sophocles’ central characters are not villains, but fail because they are all too human.



Appendix A

These exercises may be given as in-class or out-of-class assignments. The exercises will take between thirty (30) minutes and an hour to complete depending on the student's computer skills. An answer key follows each practice exercise. Make sure that you give the students a thorough introduction to *Perseus* before having them attempt either exercise.

Exercise I

You will be asked to answer basic questions the answer to which you will find in *Perseus* without too much searching.

1. Name two ways to get to the Site Index.
 1. _____
 2. _____
2. Locate the three (3) main buildings at the site of Eleusis. (Hint: look at the Large site plan and the site description.)
 1. _____
 2. _____
 3. _____
3. Find one vase, one sculpture and one coin on which one of the following heroes appears: Perseus or Ajax. Fill in the information as requested below.

Vase

Museum Number (i.e. London 1983.01.176) _____
Period _____
Excavations Date _____

Sculpture

Museum Number _____
Date _____
Material _____

Coin

Museum Number _____
Denomination _____
Metal _____

4. Find the Encyclopedia entry for "Theater" and list five of the terms from the "See Also" column.
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____



5. Use the English Word Search to find the word "god" in the Historical Overview (Overview). List 5 of the citations.

1. _____
2. _____
3. _____
4. _____
5. _____



Key to Exercise I

1. a) From the *Perseus* Gateway, go to the Art & Archaeology table of contents and choose a site index.
b) Select "Sites" from the pop-up menu under Links at the top of the screen.
2. 1. Kallichoron or sacred well.
2. The cave of Pluto adjacent to a triangular court.
3. The Telesterion of Demeter.
3. Look at the follow vases, coins and sculpture for the answer to each question.

Perseus

Vases - Baltimore, Hopkins AIA B5, London B471, Malibu 86.AE.146.

Coins - BCMA 1923.119.9, Dewing 1213.

Sculpture - Athens Br. 13396.

Ajax

Vases - Florence 4209, London B193, Malibu 86.AE.286, Munich 1470.

Coins - Dewing 1476, Dewing 1478.

Sculpture - Aegina E 8, Aegina W 2, Aegina W 4, Aegina W 9, Aegina West Pediment 2, Aegina W 10, Aegina W 4, Aegina W 9.

4. Five of the following terms: Cavea, Cunei, Diazomata, Episkenion, Hyposkenion, Kerkis, Logeion, Orchestra, Theatron, Parodos, Paraskenion, Prohedria, Proskenion, Skene, Theologeion, Thymele, Thyromata.
5. Five of the following citations:
5.1 The Characteristics of the City State (*Polis*), **5.12** The Oracle at Delphi and Colonization, **5.25** Public Slaves, **6.18** Tyrants and Popular Support, **6.26** Solon and Democracy, **8.2.1** The Resources of Persia, **8.2.2** Persian Religion, **8.3.1** Croesus of Lydia and the Ionian Greeks, **9.1.4** Finances of the Alliance (Delian League), **9.4.7** The Significance of the Parthenon Frieze, **10.1** The Outlines of Greek Religion in the Classical Period, **10.1.2** The Gods and Human Behavior, **10.1.5.1** Large Animal Sacrifice, **10.1.8** Belief and Ritual, **10.2** The Development of Athenian Tragedy, **10.2.2** The Performance of Tragedy, **10.3.2** Private Sculptural Commissions, **12.1.2.1** Immediate Causes of War, **15.6** The Platonic Demiurge, **15.14** Aristotle of Slaves and Women, **16.11** Alexander in Egypt, **16.16** Alexander's Last Plans, **16.18** The Death of Alexander.



Task Oriented Exercise

Exercise II

1. Look closely at the vases Harvard 1960.312 and London B193. Read the description for each vase. List the similarities between the two vases and the differences.

Differences

1. _____
2. _____
3. _____
4. _____
5. _____

Similarities

1. _____
2. _____
3. _____
4. _____

2. Using the English Word Search, find five instances of the word "friend" in the works of Sophocles' play, *Electra*.

1. _____
2. _____
3. _____
4. _____
5. _____

3. Plot the following sites on the Atlas map and answer the questions below.

Athens, Sparta, Pylos, Knossos, Thebes, Ithaka, Mycenae, Troy

1. Which site is closest to Athens?
2. Which site(s) is on an island?
3. What line of latitude is Athens on? (Hint: Look under the word "Atlas" at the top of the screen for help.)
4. Which direction would you travel if you went from Sparta to Troy?
5. Which one of the sites plotted is closest to Italy?

4. From the site catalog on Pylos, find out in which building the Linear B tablets were found.

1. _____

5. Find the Encyclopedia entry for Crocodile's Town. Go to the Primary Text citation "Hdt. 2.148" and read from section 1 to section 7. Summarize Herodotus' description of the Crocodile's town Labyrinth.



Group or Research Project

This assignment can be given as a directed exercise to demonstrate to students how they might go about researching a topic. The order of execution given below is only one way to reach a given goal. Since everyone uses *Perseus* differently it should be made clear that this is not the only way to research the appearance of animals on shields.

Order of execution

1. Browser Search - under 'Weapons' find 'Shield.' Look at images and descriptions of animals that appear on vases, sculpture and coins.

Example Vases

Baltimore, Hopkins AIA B8, Baltimore, Hopkins BMA 60.55.2, Boston 00.330, Boston 13.186, Boston 63.473, Boston 97.368, Boston 98.916, Florence 4209, Harvard 1960.312, London B161, London B193, London B209, London B210, London B329, Malibu 77.AE.11, Malibu 86.AE.114, Munich 2620, Munich 2688, Worcester 1966.63.

2. Look at the Encyclopedia entries for animals on shields. The Encyclopedia entries will point out stories about the shields, who possessed them and why a certain animal appears on a shield.

Encyclopedia

Shield, Cock, Lion, Dragon, Gorgon, Crab and more.

3. Look at the Primary Text information about the shields on which animals appear, searching for explanation of the use of animals on shields and their representation.

Primary Text

Apollod. 1.149 the invention of shields by Acrisius and Proetus.

Design your own shield

Symbols on Greek hoplite shields may be likened to a coat of arms. Students should choose their own animal or being and draw it on a shield outline. Shield examples can be found in the list that appears in the previous assignment.



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