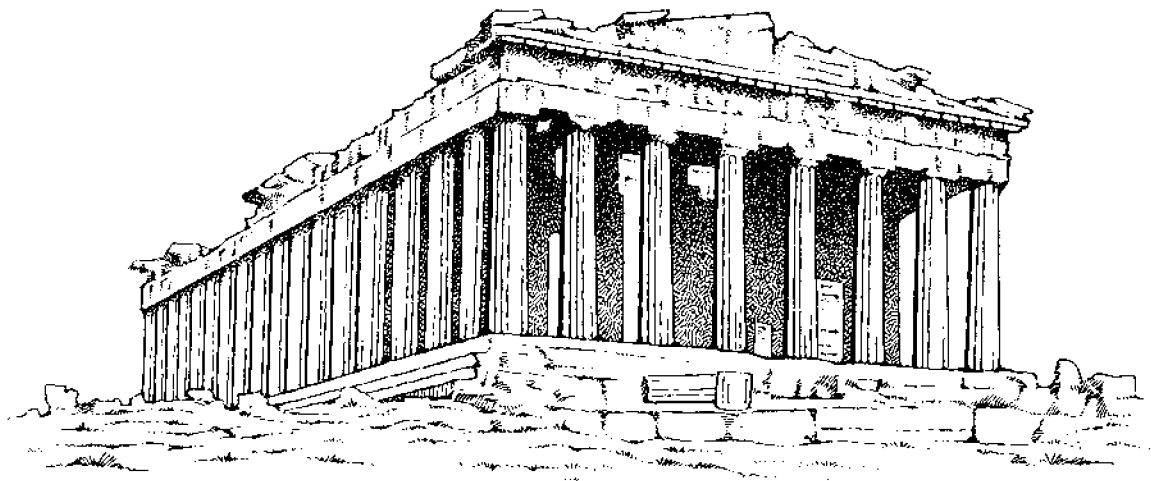


Teacher's Companion™

for *Perseus*® 2.0

How to Create a Path

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.



The Use of Paths in the Classroom

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. The *Perseus* Paths are perfect for in-class presentations and interactive assignments.

A Path allows the *Perseus* user to learn about a small topic through a series of steps, 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. There are three questions to ask yourself before you create a path: What topic am I going to research? Where will I begin your research? Who is my audience? Answer all three questions before you begin creating your Path.

When choosing a topic, do not choose a topic that is too broad or it may difficult to create a comprehensive Path for that topic. Begin your Path by giving the user an overview of the topic the Path addresses, i.e., use an Encyclopedia entry as an anchor point. Build in more specific information from your anchor point to fill out your research. Give some consideration to the user's familiarity with *Perseus*, ancient Greek studies and reason for following the Path.

When it comes to using *Perseus* and creating Paths, the instructor should make an effort to assure that the use of *Perseus* is viewed as something students need to know for practical reasons. The reasons being that *Perseus* is an excellent research tool and that it is an accepted research tool for use in Classical Studies. If students believe that *Perseus* is a regular part of the class and Classical Studies they will be more accepting of its use and will use it more often. In the words of Prof. Neil Smith, *Perseus* must be seen as "part of the furniture."

Students should create Paths to be turned in on disk or over a server to the instructor for examination and grading. Students and instructors should use Paths to give classroom presentation or as study guides left on-line for examination. A copy of the original Path stack from the *Perseus* CD ROM may be copied onto a floppy disk and renamed for student use. This new Path stack can be accessed from the floppy, local hard drive or server by a *Perseus* user. To access a Path stack other than the original, go to the Settings card from the *Perseus* Gateway. Click once in the box next to the words "Path Stack." A dialog box will appear so that you can choose a Path stack. Find the new/renamed Path stack that you would like to see and open it. This will now be the Path stack from which *Perseus* will read the Path Index.

For directions on how to create a Path see the "How to Create a Path" *Knowledge Builder™* for help.



Paths

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 an unit or course, it is best to expose them to the Greek alphabet. Exposure through transliteration will allow students to make better use to the database without fearing the Greek words they will run into.

In connection with tyranny, 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 would 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: *aegis, linen, Dionysos, fraternity, democracy, tyranny, oligarchy, aristocracy, emporium.*

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	Ψ. 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* prior to 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.



Path Assignments

These assignments serve many purposes. They are exercises in research, the use of specific *Perseus* Links, word analysis 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. These are starter Paths meant to be used as examples as to what shape Paths and Paths assignments might take. Use these Paths to create an example Path stack for your students' first encounters with Paths.

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.

Comparing Textual Information to Archaeological Information

This exercise requires that the student take a close look at textual and archaeological descriptions of a legendary, historical or mythical figure. Students are sure to feel that they have made a discovery regarding the differing or similar portrayals of mythical figures in art and literature.

The assignment for this Path is to find information on Helen of Troy in both primary texts and on vases. Conclusions about her mythical beauty may be made from the information found in *Perseus*. Her beauty will be explored in the context of her physical attributes and her personality.

Step 1: H Search

Link: English word search for "Helen."

Notes: This is an English word search for "Helen." Notice that "Helen" appears over 200 times in the text of *Perseus* Links. Looking at each occurrence is a daunting task, maybe we should start somewhere else.

Step 2: a start

Link: Encyclopedia, Helen.

Notes: A better place to start would be the Encyclopedia entry for Helen. It reads like footnotes and will take us to specific text that describe Helen and her life.

Step 3: her birth

Link: Apollodorus 3.10.7.

Notes: This uncommon beauty had an uncommon birth by parents who were once human but had since become swans or geese. Read the story of Helen's birth.



Step 4: her home

Link: Encyclopedia, Laconia.

Notes: The Encyclopedia entry for Laconia includes a reference to Helen and Menelaos as it is famous inhabitants.

Step 5: Argive H

Link: Homer, *Iliad*, Book 2 line 160.

Notes: Her description as Argive Helen does not offer us much information except for her origin.

Step 6: white arms

Link: Homer, *Iliad*, Book 3 line 121.

Notes: Here is some information on Helen's appearance. An investigation of the phrase "white-armed" will show that Homer uses it to describe many women and goddesses.

Step 7: whiteness

Link: Historical Overview, 11.1.3.1 Standards of Beauty.

Notes: Here is one explanation for the reference to Helen as "white-armed." Pale skin was a sign of wealth and status.

Step 8: fairtress

Link: Homer, *Odyssey*, Book 15 line 59.

Notes: It appears that Helen was a snappy dresser. Not surprising for a woman who was both a queen and semi-divine. But what did she look like?

Step 9: keyword

Link: Browser, Keyword: Legendary People, Helen.

Notes: An Object Keyword search for Helen on vases yields these results. Not much to go on but maybe we can get an idea of what the Greeks believed her to look like.

Step 10: taken 1

Link: Vase Catalog card, Boston 13.186.

Notes: The Boston vase depicts Helen's captured by Paris or as he is also known Alexandros on one side. On the other side is Menelaus taking her back. Look at the view "Side A: Alexandros and Helen, with Eros."

Step 11: taken 2

Link: Vase Catalog card, Boston 13.186.

Notes: Look at the view "Side B: Menelaos taking Helen" for another look at Helen.

Step 12: descrpt. B

Link: Vase Description card, Boston 13.186.

Notes: This is the vase description for the Boston vase. Read it for more information on each scene.

Step 13: loyalty

Link: Apollodorus, 3.10.7.

Notes: The suitors of Helen pledged loyalty to Helen's future husband who would be Menelaos. Little did they know that their oath would take them to war to retrieve the



woman they courted.

Step 14: otherstory

Link: Herodotus, *Histories* 113.1.

Notes: There is an alternate story to that of Helen's capture by Paris, a story that does not make her beauty the cause for a war. Read this text from 113.1-117.1.

Step 15: Helen??

Link: Vase Catalog card, London 1899.2-19.1.

Notes: This is the other vase on which Helen appears. Look at the only view for this vase.

Step 16: descrt. 2

Link: Vase Description card, London 1899.2-19.1.

Notes: The description of the London vase explains why Perseus tells us that Helen appears on this vase, because her name appears in the text of the vase description. Can you find it?

Step 17: Artemis?

Link: Homer, *Odyssey*, Book 4 line 120.

Notes: Homer describes Helen as looking like a golden Artemis. Funny, Artemis is a virgin goddess and a huntress, not someone easily abducted or the wife of two different men. Look for images of Artemis on vases.

Step 18: potion

Link: Homer, *Odyssey*, Book 4 line 219.

Notes: Another strange thing, Helen mixes a potion to prevent the men from weeping. Read the text, notice where she learned to make the potion, maybe Herodotus was right, Helen spent time in Egypt.

Step 19: next?

Link: Homer, *Odyssey*, Book 4 line 1.

Notes: Could Helen's daughter with the beauty of Aphrodite be the next woman to bring men to steal their friends' wives and start a war that will last ten years?

Step 20: end notes

Link: Notebook Stack.

Notes: Please read.

Notebook Text: Well, Helen appears not to have sat for a portrait nor does anyone describe her features in great detail. Her birth is somewhat suspect for a human but then she is half divine. Helen was obviously a woman desired by many men and went through life being possessed by one or another. In the end Homer describes a wise Helen who thwarts sadness with a magic potion. A transformation appears to have occurred, from a woman whose destiny was controlled by men to a woman who can control men. As for the portrayals of Helen on vases, they do not offer much information. Her face is difficult to see and she looks much like the other people depicted in the painting. Perhaps Helen's beauty is not to be known except through myth, words and writing. Each era values different looks and shapes as beautiful. Helen's beauty can be found in your own imagination, what do you think she looked like?



Greek Word Analysis

Students may use the *Perseus* English-Greek Word List to explore the meanings of Greek words. Different ancient Greek authors make use of the same Greek word but the word itself may carry a different meaning or connotation depending on its context. As a practice assignment for the use of the word analysis tools, student should create a Path that includes their findings about the use of a specific word by different authors. An ancient Greek word may not have an equivalent English counter part. Through their research students must learn that we can not assume that the translation of a word in a text is its exact match. The organized collection of data in a Path will help students order their thoughts and draw conclusions about the word in question.

The following Path looks at the word “*doulos*” and its use in Homer and Herodotus. The Path will examine the frequency of use of *doulos*, the context in which it is used and its meaning in context. This Path may be used as an example of a word analysis. As an example of this type of investigation, students will learn to model their research behavior after what has been done by the instructor. When offering an example Path, be careful not to overwhelm the student with you knowledge or topic depth. The assignment must be within their reach.

“*Doulos*” carries different connotations in different context. It may be used in a specific context or in a historical context. This Path will try to discover its contextual usage in Homer and Herodotus. Path steps have been created and information compiled but it is the student's job to add Path notes and to organize the information into a meaningful sequence of information.

Step 1: Assignment

Link: Notebook Stack.

Notes: Please read first!

Notebook Text: The Greeks had many words for slave with different social connotations and meanings. The Path steps available here examine the words *doulos* and its use in Homer and Herodotus. When we use the word “slave” we understand its meaning in a modern context but when we translate *doulos* as “slave” in Greek texts are we translating it properly?

The word *doulos* appears in the Homeric epics only twice but Herodotus uses it more often and in a few different contexts. Look at the Path steps first and do some research on your own on slavery in ancient Greece. You may add your own Path steps to this Path. Rearrange the Path steps into a specific order and add Path notes to each step. As your final step, include a Notebook note with a summary of your finding in report form/full sentences. Turn in your copy of you Path on floppy disk.

Step 2: in Homer

Link: English-Greek Word Search: search for Greek words for “slave” in general and in Homer.

Notes: Of the possible 51 words for slave found in the Lexicon, Homer uses 13 of them in the *Iliad* and the *Odyssey*. One of the words he uses is *doulos*.



Step 3: 20 in Her

Link: English-Greek Word Search: search for Greek words for “slave” in general and in Herodotus.

Notes: To be added by student.

Step 4: definition

Link: Greek Lexicon, definition for δούλος

Notes: To be added by student.

Step 5: slavery

Link: Historical Overview, 12.1.11 Attack on Melos.

Notes: To be added by student.

Step 6: doulos x2

Link: Greek Word Search, lematized search for δούλος in Homer with two occurrences.

Notes: To be added by student.

Step 7: doulos x40

Link: Greek Word Search, lemmatized search for δούλος in Herodotus with 40 occurrences.

Notes: To be added by student.

Step 8: Medesslave

Link: Herodotus, *Histories*, Book 1, section 129.1.

Notes: To be added by student.

Step 9: Scythia

Link: Herodotus, *Histories*, Book 4, section 3.1.

Notes: To be added by student.

Step 10: Argos

Link: Herodotus, *Histories*, Book 4, section 3.1.

Notes: To be added by student.

Step 11: Iliad d.

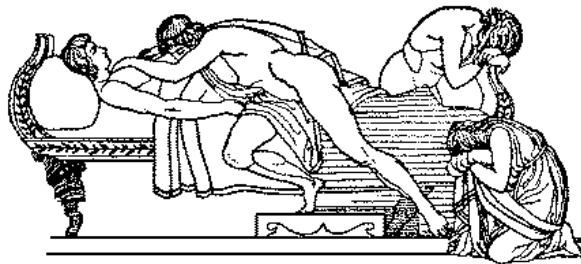
Link: Homer, *Iliad*, Book 3 line 383.

Notes: To be added by student.

Step 12: Odyssey d

Link: Homer, *Odyssey*, Book 4 line 11.

Notes: To be added by student.



Greek Animals

Here is another example of an assignment the instructor begins and the student completes based on the information and format already provided. See the last step for the Notebook stack text and assignment.

Step 1: animals

Step: Browser Search, Keywords: Animals. No specific animal selected.

Notes: Here is a good place to begin a general investigation of animals in Greek art. From here you can choose an animal to investigate. Let's look at the uses of a bull in ancient Greek life.

Step 2: bull vases

Link: Browser Search, Keywords: Animals, bull.

Notes: A bull appears on six vases. Look at these vases. What is a bull's main purpose? Who appears with these bulls on the vases?

Step 3: charging b

Link: Vase Catalog, Boston 13.186.

Notes: A soldier's shield depicts a bull charging in the view "Handle, Side A at right: Priam under handle." A charging bull on a shield tells the soldier's opponents that he is as fierce as a charging bull.

Step 4: Cretan b

Link: Vase Catalog, Boston 99.538.

Notes: The capture of the Cretan Bull was one of the labors of Herakles. In the context of the bull vases so far, we can see that bulls were considered fierce animals and ones to be emulated in war.

Step 5: Herakles

Link: Encyclopedia, Herakles.

Notes: The Encyclopedia entry for Herakles gives the volume and line number of Apollodorus' version on the story of Herakles and the Cretan Bull.

Special Instructions: Highlight "brings the Cretan bull: Apollod. vol. 1.199."

Step 6: lions too

Link: Encyclopedia, Herakles.

Notes: Herakles fought lions as well, another fierce animal. Let's look at lions depicted on the coins of different cities. Why might a city use a lion as a symbol on its coins?

Special Instructions: Highlight "kills the Nemean lion: Apollod. vol. 1.185, Apollod. vol. 1.187."

Step 7: lion coins

Link: Object Keyword Search for Coins, Class: Animals, lion.

Notes: This is the Object Keyword Search for lions on all coins. Take a look at the next two Path steps for the depiction of lions on the coins of Cyzicus and Lesbos.

Step 8: lion&tunny

Link: Coin Catalog card, Dewing 2166.

Notes: The Cyzicus coin shows a lion seated on a tunny.



Step 9: lion head

Link: Coin Catalog card, Dewing 2233.

Notes: The Lesbos coin shows a lion's head, fierce and angry in appearance.

Step 10: Hydra

Link: Vase Catalog card, Malibu 77.AE.11.

Notes: Not all Greek animals had to be real. Here is the Hydra in mortal combat with Herakles that famous animal exterminator. Look at the view "Side A: lower frieze, Herakles and the Hydra."

Step 11: Your turn

Link: Notebook stack.

Notes: Please read.

Notebook Text: This Path has been begun by your instructor but it's your turn to continue adding information about Greek animals. Remember a Path can only have 27 steps. So choose an animal and perform your own searches and investigation. Add your findings to this Path.



Women in ancient Greece

Step 1: attitude

Link: Encyclopedia, Sophocles.

Notes: Sophocles expressed a sentiment that he shares with other men, that women despite their position in society have a hold over men.

Special Instructions: Highlight the text “He cites a time when he heard someone ask the aged Sophocles whether he could still sleep with a woman. ‘Hush, my friend,’ replied Sophocles, ‘I am only too grateful to have escaped from this, just as if I had escaped a crazed and savage master.’”

Step 2: first one

Link: Hesiod, *Works and Days*, 59-83.

Notes: Read Hesiod’s account of the creation of the first woman. Read the whole page of text.

Step 3: social st.

Link: Historical Overview, 11.1 Property, Social Freedom and Athenian Women.

Notes: This topic card describes the role of women in ancient Greek society. Read the card for more information.

Step 4: reading

Link: Vase Catalog card, London E190.

Notes: This vase shows a wealthy woman reading a scroll, perhaps a letter or inventory of goods. Her maids are busy around her. A wife was responsible for the daily management of the household.

Step 5: rights

Link: Historical Overview, 11.1.1 Women’s Responsibilities and Property Rights.

Notes: Please read the information on this card.

Step 6: vase scene

Link: Browser search for vases, Class: Generic scenes, woman spinning.

Notes: The Object Keyword Search allows you to look at women on vases performing various duties. Choose a generic scene of women and look at the vases from the list given below.

Step 7: maids

Link: Vase Catalog card, Worcester 1935.148.

Notes: Here a woman is attended by her maids.

Step 8: fountain

Link: vase catalog card, London B329.

Notes: The water fountain served as a meeting place for women to talk about their day to day activities.

Step 9: companion

Link: Historical Overview, V A.5 Prostitutes and “Companions.”

Notes: Some women chose not to marry but instead became “companions” to men.



The life style and occupation of these women afforded them social freedoms not available to others.

Step 10: speech

Link: Historical Overview, 11.1.5.a “Companions” and Freedom of Speech with Men.

Notes: This topic card describes some of the social freedoms enjoyed by “companions.”

Step 11: music

Link: Vase Catalog card, Harvard 1959.188.

Notes: Here a woman is playing the *kithara* and plays for a group of men.

Step 12: famouscomp

Link: Encyclopedia entry, Aspasia.

Notes: Aspasia was one of the most famous companions as she was attached to Pericles.

Step 13: maternity

Link: Historical Overview, 11.1.4 Paternity and a Woman’s Social Standing.

Notes: The sexual activities of married women served a purpose other than pleasure. Bearing children was an important part of a woman’s worth to their husbands. This paragraph explains why.

Step 14: mother

Link: Vase Catalog card, RISD 25.088.

Notes: Here a vase depicts the scene of a mother and her children. The pose they strike is not unlike one you might see today.



Colonization

Step 1: Colonies

Link: Notebook, Notebook Page.

Notes: Please read the following passage for idea of what this Path will cover.

Special Instructions: Write the following introduction or something similar on the Notebook Page you have created. Creating a Notebook Page is just like creating a Path. "A large part of Greek colonization occurred in the Archaic period. The necessity for colonization rose out of the problems of over population and the lack of natural resources. In this Path you will look at the mechanisms that shaped ancient Greek colonization via primary texts and the Encyclopedia. Conclusion may be drawn as to the economic and social reasons for founding a colony."

Step 2: Explore

Link: Primary Text, Herodotus 4.42.

Notes: In this passage, the king of Egypt, Necos, sends a Phoenician ship past the Pillars of Herakles and into the Northern Sea. It was said that the Underworld began past the Pillars of Herakles.

Special Instructions: Highlight the words "Necos king of Egypt first discovered this . . . past the Pillars of Heracles until they came into the northern sea and so to Egypt" before adding this step to your Path.

Step 3: Phocaeans

Link: Primary Text, Herodotus 1.163.1.

Notes: Despite the best efforts, ships did not always remain on course and when weather blew them in the wrong direction it led them to an opportunity of exploration. The Phocaeans made long voyages to the Adriatic, Etruria, Tartessus and Spain.

Special Instructions: Highlight the words "These Phocaeans were the earliest of the Greeks to make long sea-voyages . . . he gave them money to build a wall around their city" before adding this step to your Path.

Step 4: Trade

Link: Notebook, Notebook Page.

Notes: Please read the following passage.

Special Instructions: Include the following on your Notebook Page that you have created. "The exploration and misadventures of lost ships lead to the establishment of trade routes. Interaction with foreign peoples brought the idea of trading for desirable and essential goods between one group and another. The next few primary text passages will describe trading colonies and where they are located."

Step 5: Black Sea

Link: Primary Text, Herodotus 4.24.

Notes: Herodotus describes colonies and sites along the Black Sea as "*emporion*."

Step 6: Emporium

Link: Greek-English Lexicon, definition of the word "*emporion*."

Notes: This is the definition for Herodotus' "*emporion*" as it was used in ancient Greek. Modern languages still use the word today and in English we use "*emporium*" to mean a center of trade.



Special Instructions: If you are unable to type Greek characters into the Greek-English Lexicon, use the English-Greek Word Search. From the English-Greek Word Search, type “emporium” onto the line next to “Look Up” and click once on “Look Up.” Find “ἑμποριον” from the list, highlight it and choose “Greek English Lexicon” from the Related Tools menu.

Step 7: Colony

Link: Primary Text, Thucydides 1.7.1.

Notes: Read this page. Thucydides offers an explanation for the rise of coastal settlements and isthmus towns.

Step 8: Cyrene

Link: Primary Text, Herodotus 4.150-158.

Notes: Herodotus tells the story of the founding of the Thera colony of Cyrene. Read book four from line 150 to line 158.

Step 9: Where

Link: Notebook, Notebook Page.

Notes: Please read the following passage.

Special Instructions: Write the following on the Notebook Page you create. “Below is a list of mother cities and their colonies. Go to the next step to see where each colony and mother city is located. What do you notice about the location of the new colony?

Chalcis and Naxos/Mylae, Corinth and Syracuse/Corcyra, Sparta and Tarentum, Thera and Cyrene, Megara and Chalcedon/Byzantium, Phocaea and Massalia, Athens and Samos/Amphipolis.

Step 10: Locations

Link: Atlas, Outline map.

Notes: This map shows the location of the listed mother cities and colonies in the previous step. Use the compute distance function to discover how far a mother-city and her colony lied from one another.

Special Instructions: Plot Chalcis, Naxos, Mylae, Corinth, Syracuse, Corcyra, Sparta, Tarentum, Thera, Cyrene, Megara, Chalcedon, Byzantium, Phocaea, Massalia, Athens, Samos and Amphipolis on the Greek World map. Then add this step to your Path.

Step 11: Maps

Link: Notebook, Notebook Page.

Notes: Please read the following.

Special Instructions: “Once the Greeks discovered a good trading city or a nice place to found a colony, how did they navigate to that site again? The Greeks use the stars, word of mouth and maps to navigate to newly found places. Maps were a new concept to the Greeks and they had various ideas of how the world was shaped and how to represent them on stone, bronze or papyrus.”

Step 12: Homer idea

Link: Primary Text, Homer *Odyssey* 18.470-85.

Notes: In this passage, Homer describes the shield of Achilles as fashioned by



Hephaestus. Read this passage from line 470 to line 485. Wouldn't you think a god would know what the world really looked like?

Step 13: Laughs

Link: Primary Text, Herodotus 4.36.2.

Notes: Herodotus, feeling himself an authority in the field of geography, laughs at others' ideas of what the world looks like. He is especially critical of Homer's idea of the world that he alludes to in this passage.

Special Instructions: Highlight the words "And I laugh to see how many have before now drawn maps of the world . . . I will in a few words indicate the extent of the two, and how each should be drawn" before adding this step to your Path.

Step 14: Bronze map

Link: Primary Text, Herodotus 5.49.1-5.

Notes: Herodotus describes a bronze tablet used for navigation and understanding the lay of the rivers and oceans. Read this passage from section 49.1 to 49.5 to find out to whom the map belongs.



Step 15: Map def

Link: Greek-English Lexicon, definition of "περίοδος."

Notes: The word "περίοδος" means a "going around" but becomes equated with the idea of a map when used with the Greek word for Earth.

Special Instructions: If you are unable to type Greek characters into the Greek-English Lexicon, use the English-Greek Word Search. From the English-Greek Word Search, type "map" into the line next to "Look up" and click once on "Look Up." Find "περίοδος" from the list, highlight it and choose "Greek English Lexicon" from the Related Tools menu.

Step 16: Cols & Mom

Link: Notebook, Notebook Page.

Notes: Please read the following passage.

Special Instructions: "Colonies did not always get along with their mother city. Mother cities used their colonies for natural resources and could impose laws limiting a colonies independence. Like any teenager looking to be independent, a colony could rebel. Rebellion came in the form of going against the wishes of the mother city. Read the next passage in the Historical Overview to see what a rebellious colony could be like."

Step 17: Rebel

Link: Historical Overview, 12.1.2.1. Immediate causes of War.

Notes: Please read this topic card.

Please continue this Path including information relevant to your classroom discussions.



Agriculture

Step 1: Grain

Link: Coin Catalog card, Dewing 380.

Notes: This coin illustrates grain on one side and the goddess of agriculture, Demeter, on the other. Both grain and Demeter were the main stays of Greek agricultural life. One provided people and their animals with food. The other brought the seasons and the good harvests.

Special Instructions: Before adding this step to your Path, choose either the obverse or reverse of this coin so that the image appears on your screen. Now add this step to your Path so that the obverse or reverse image appears on the screen.

Step 2: Handbook

Link: Primary Text, Hesiod's *Works and Days*, line 1.

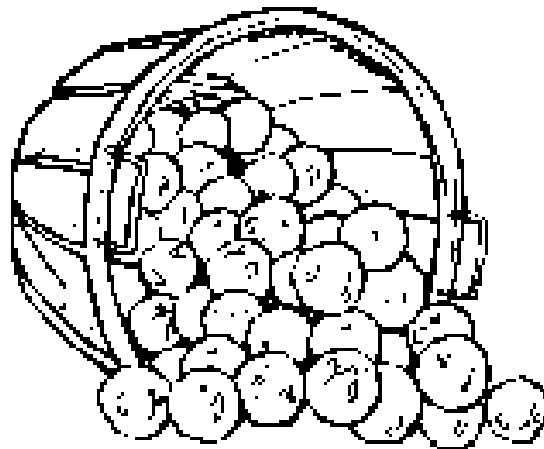
Notes: The Greek author, Hesiod, composed his *Works and Days* as a farming handbook for his brother. This work offers us great insight into ancient Greek agricultural life as well as the social beliefs of the average farmer.

Step 3: Food

Link: Greek-English Lexicon, definition for the word, **ἄριστος**.

Notes: A farmer's goal was the production of food. Here is the definition for a Greek word commonly applied to food in general.

Special Instructions: If you are unable to type Greek characters into the Greek-English Lexicon, use the English-Greek Word Search. From the English-Greek Word Search, type "food" onto the line next to "Look Up" and click once on "Look Up." Find **ἄριστος** from the list, highlight it and choose "Greek-English Lexicon" from the menu under Related Tools.



Step 4: Plow

Link: Coin Catalog card, BCMA 1919.58.19.

Notes: The use of a plow was essential to any farmer plowing his fields in preparation for planting. The farmer hitched oxen to his plow for tilling and plowed in April or May.

Special Instructions: Before adding this step to your Path, open the image "BCMA 1919.58.19 reverse" under Views so that this view appears on the screen when the user reaches this step.

Step 5: Olive

Link: Vase Catalog card, London B226.

Notes: The vase illustrates the method used to harvest olives. Take a close look at the instruments used to knock the olives out of the tree.



Special Instructions: Before adding this step to your Path, open the image “Side A: olive harvesting” under Views so that this view appears on the screen when the user reaches this step.

Step 6: Described

Link: Primary Text, Aeschylus’ *Persians*, line 617.

Notes: In this passage Aeschylus describes an olive. It wasn’t that his audience did not know what an olive was but he meant to sing its praise.

Special Instructions: Highlight the words “Here too is the fragrant fruit of the pale-green olive that lives the entirety of its life in luxuriant foliage; and garlanded flowers, produce of the bounteous earth” before adding this step to your Path.

Step 7: On a coin

Link: Coin Catalog card, Dewing 1594.

Notes: Olives, like grain, were and still are an important Greek crop. Olive oil was used for bathing, cooking and as a coating before exercise. The olive’s importance merits its appearance on this and many other coins. Look at other coins on which olives appear. What do these coins have in common?

Special Instructions: Before adding this step to your Path, open the image “Dewing 1594: reverse” under Views so that this view appears on the screen when the user reaches this step.

Step 8: Other food

Link: Primary Text, Herodotus 4.17.2.

Notes: Not all Greeks grew the same set of crops. Often the climate, soil conditions and water availability dictated which crops could be grown where. Herodotus tells us that the Callippidae and the Alazones planted and ate grain, onions, garlic, lentils and millet.

Special Instructions: Before adding this step to your Path, highlight the words “another tribe called Alazones . . . plant and eat grain, onions, garlic, lentils, and millet.”

Step 9: To sell

Link: Primary Text, Herodotus 4.17.3.

Notes: The Callippidae and the Alazones lived off of what they could grow. The Scythians farmed like them and were able to specialize in growing grain that they then sold at markets.

Special Instructions: Before adding this step to your Path, highlight the words “Scythian farmers, who plant grain not to eat but to sell.”

Step 10: Demeter

Link: Vase Catalog card, Harvard 1959.187.

Notes: Demeter and her follower, Triptolemos, sprinkle grain on to the ground. Look closely at the views for this vase. Notice how well you can see the grain. Does this grain look like other images of grain you have seen in *Perseus*?



Step 11: Work

Link: Greek-English Lexicon, definition for **πόνος**.

Notes: All this farming with non-mechanized tools for planting, sowing and reaping meant hard work. This is the Greek word that describes the everyday task of the farmer.

Special Instructions: If you are unable to type Greek characters into the Greek-English Lexicon, use the English-Greek Word Search. From the English-Greek Word Search, type “work” onto the line next to “Look Up” and click once on “Look Up.” Find “**πόνος**” from the list, highlight it and choose “Greek-English Lexicon” from the menu under Related Tools.

Step 12: Leisure

Link: Greek-English Lexicon, definition for **σχολή**.

Notes: On the other hand, there was enough time, especially during the hottest summer months and the coldest winter ones, for a bit of leisure time.

Special Instructions: If you are unable to type Greek characters into the Greek-English Lexicon, use the English-Greek Word Search. From the English-Greek Word Search, type “leisure” onto the line next to “Look Up” and click once on “Look Up.” Find “**σχολή**” from the list, highlight it and choose “Greek-English Lexicon” from the menu under Related Tools.

Please continue this Path with steps that apply to your classroom studies.



Create family trees for families

Creating family trees is not as easy as it sounds but with limitations on the number of family members that must be included this assignment is much easier. The information on who is who in the family can be found in the *Perseus* Encyclopedia and through the Encyclopedia references in Primary Text. In this assignment a Path about the family of Atreus will be created and a drawing of the family tree will accompany the Path when it is turned in.

From the information provided by each Path step a family tree for the House of Atreus can be created. See the example below.

Step 1: Pelops

Link: Encyclopedia, Pelops.

Notes: Add notes here.

Special Instructions: Highlight family information before adding this card to the Path.

Step 2: Atreus

Link: Encyclopedia, Atreus.

Notes: Add notes here.

Special Instructions: Highlight family information before adding this card to the Path.

Step 3: Aerope

Link: Encyclopedia, Aerope.

Notes: Add notes here.

Special Instructions: Highlight family information before adding this card to the Path.

Step 4: Menelaus

Link: Encyclopedia, Menelaus.

Notes: Add notes here.

Special Instructions: Highlight family information before adding this card to the Path.

Step 5: Agamemnon

Link: Encyclopedia, Agamemnon.

Notes: Add notes here.

Special Instructions: Highlight family information before adding this card to the Path.

Step 6: who's son?

Link: Encyclopedia, Agamemnon. .

Notes: Add notes here.

Special Instructions: Highlight "son of Atreus or Plisthenes and Aerope" information before adding this card to the Path

Step 7: pict Ag.

Link: Vase Description card, Malibu 86.AE.286.

Notes: Read the description of this vase and look at the views that include depictions of Agamemnon.



Step 8: Clytaemn.

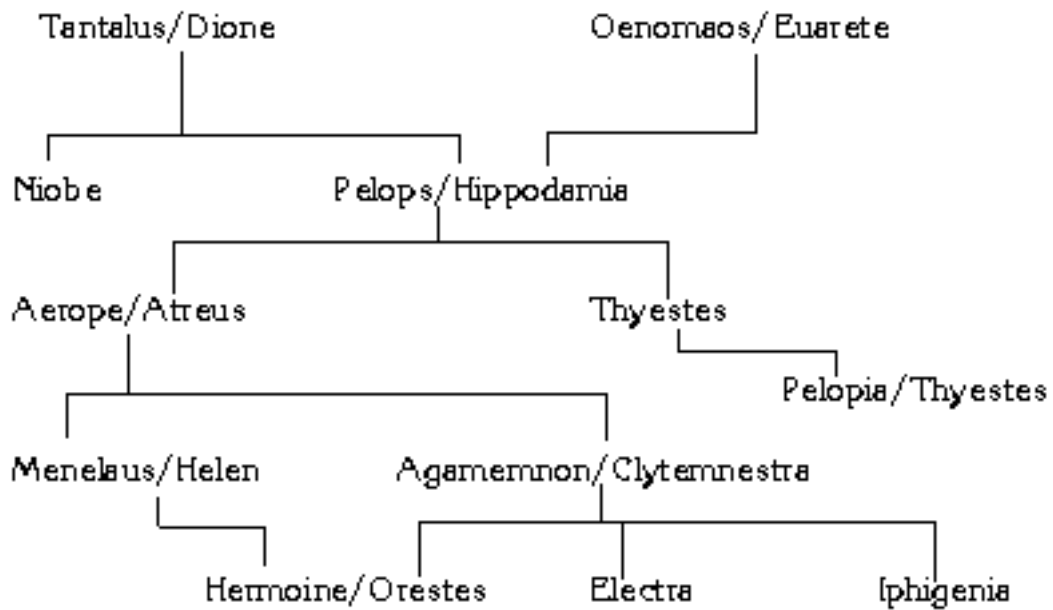
Link: Apollodorus, *Epitome*, vol. 2.167.

Notes: Add notes here.

Step 9: Orestes

Link: vase catalog card, Harvard 1960. 367.

Notes: Look at the depiction of Agamemnon's son Orestes on this vase.



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.



Key to Exercise II

1. Differences

1. Harvard 1960.312 is a neck amphora; London B193 is a belly amphora.
2. Harvard 1960.312 was painted by a Group E painter; London B193 was painted by the Andokides Painter;
3. Harvard 1960.312 is an Attica Black Figure; London B193 is an Attic Bilingual figure.
4. Harvard 1960.312 shows Theseus and the Minotaur on the opposite side of the Herakles portrait; London B193 shows Achilles and Ajax playing.
5. London B193 is 0.546 meters tall; Harvard 1960.312 is 0.413 meters tall.

Similarities

1. Both are from the Archaic period.
2. Both depict Herakles fighting the Nemean lion.
3. Athena appears on both vases.
4. Iolaos appears on both vases.

- | | |
|------------------|---------------------|
| 2. 1. Thebes. | 2. Ithaka, Knossos. |
| 3. 38° Latitude. | 4. Northeast. |
| 5. Ithaka. | |

- | | |
|--------------------|-------------------|
| 3. 1. Soph. El. 23 | 2. Soph. El. 1125 |
| 3. Soph. El. 405 | 4. Soph. El. 465 |
| 5. Soph. El. 665 | 6. Soph. El. 670 |
| 7. Soph. El. 675 | 8. Soph. El. 755 |
| 9. Soph. El. 815 | |

4. The linear B tablets were found in the Archive Room.

5. City of Crocodiles

1. Great labor and cost of labyrinth.
2. Maze surpasses even the pyramids.
3. It has twelve roofed courts with doors facing each other: six face north and six south, in two continuous lines, all within one outer wall.
4. There are also double sets of chambers, three thousand altogether, fifteen hundred above and the same number under ground.
5. The Egyptian caretakers would not show Herodotus the burial vaults of the kings who first built this labyrinth.
6. Herodotus can only speak from hearsay of the lower chambers.
7. The upper are creations greater than human.
8. He passed from court to apartment and from apartment to colonnade, from colonnades again to more chambers and then into yet more courts.
9. Covering the rooms is a roof, made of stone like the walls.
10. The walls are covered with cut figures, and every court is set around with pillars of white stone very precisely fitted together.
11. Where the labyrinth ends stands a pyramid two hundred and forty feet high, on which great figures are cut.
12. A passage to this has been made underground.



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 the shield outline provided below. Shield examples can be found in the list that appears in the previous assignment.



**For more free materials from
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