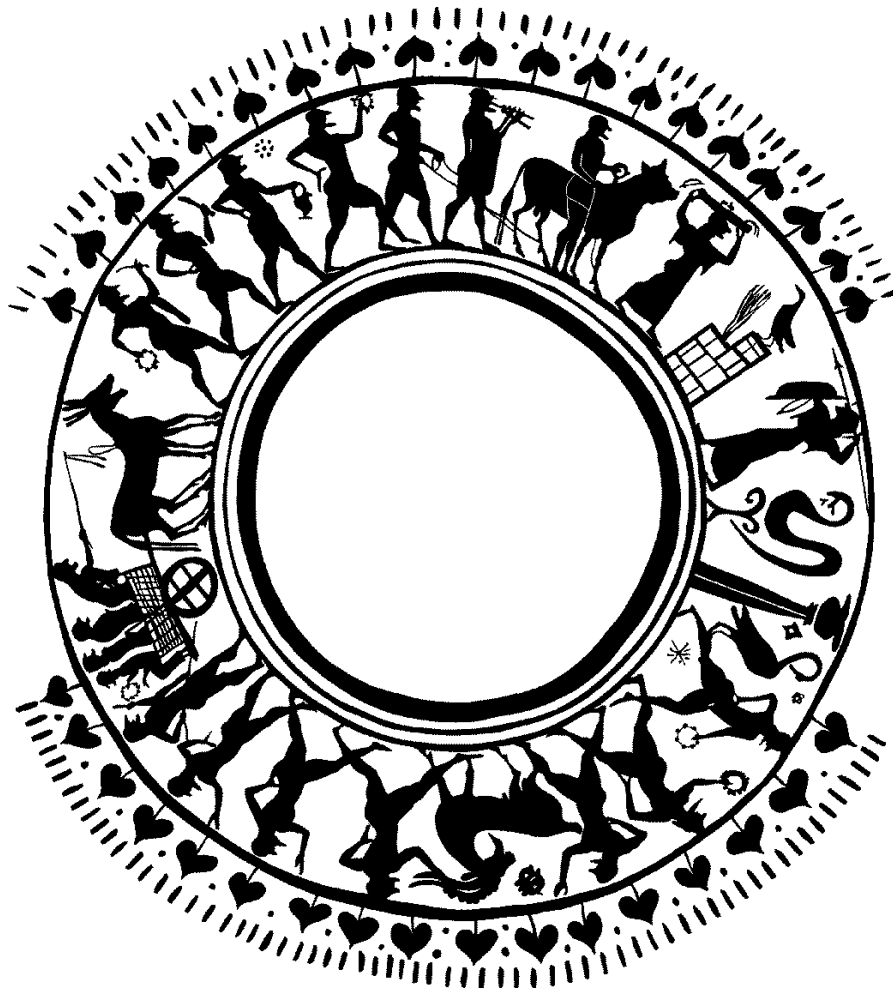


Teacher's Companion™

for *Perseus*® 2.0

How to use *Perseus*® with a Word Processing Program

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.



How to use *Perseus* with a Word Processing Document

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 to the database without fearing the Greek words they will run into.

In connection with Dress and Costume, 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: *shroud, Athena, linen, rag, sack, aegis, linteum, diadem, democracy, aristocracy.*

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)	Χ. 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* 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.

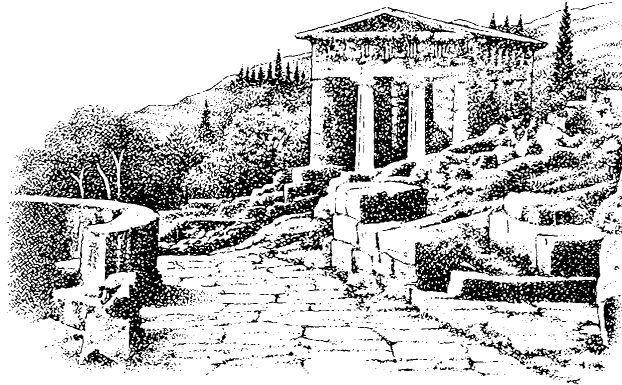
Atlas Assignment

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 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.



A Study of Ancient Greek Maps

The following is an example of a class lecture created using *Perseus* and other source materials on the origin and use of maps in the ancient Greek world. The text is organized in handout form and includes definitions from the *Perseus* Lexicon, text quotes from *Perseus* authors, a mock reading assignment and questions for homework. Note the use of different fonts in the text. It is very important that the school lab or Classics department invest in the proper Greek fonts. The Greek fonts that work with text from *Perseus* are: Attika, Sparta and SuperGreek.

This handout set was created from notes and *Perseus* information compiled in another file. Students should be encouraged to create more than one file for their research. Just as many drafts of a paper are written, many files of varying amounts and organization of information should be created so that the information can be reviewed and reorganized in many ways. Encourage students not to throw away information they have collected until their project is complete since they may find they need that information after all. Information tossed in the trash and later needed is only time lost on the recollection of data.

In this assignment, a student used outside source material and *Perseus* together to collect information on the origin of ancient Greek map making. The assignment called for the composition a 15 minute lecture, an annotated bibliography, suggested readings and homework questions in the form of class handouts. The following are the results of one of the suggested topics from the original assignments.



Lecture 5: Maps and Geography

CLS 468

Think of maps as another form of literacy developing in the Archaic period.

- periodos - περίοδος** - [I.] a going round, a flank march, **Hdt., Thuc.**
[II.] a way round, the circumference, circuit, compass, τοῦ τεύχεος, τῆς λίμνης **Hdt.**; absol., τῆν. in circumference, **Hdt.**
[III.] γῆς π. a chart or map of the earth (cf. πῖναξ), **Hdt., Ar.**
[IV.] a going round in a circle, circuit, **Plut.**
[2.] of Time, a cycle or period of time, **Pind., Plat., etc.**
[3.] a prescribed course of life, system, **Plat.**
[6.] the orbit of a heavenly body, **Xen.**

History of Maps

- China and the Greco-Roman world were producing maps at the same time.
- Sumerians invented *cuneiform* writing and produced *cuneiform* tablets between 2500-2200 BCE which included a list of place names, rivers, and mountains.
- Babylonian World map dated 600 BCE.
- Mesopotamia, Egypt and perhaps Persia influenced Greek map making.
- Greek map making started at Miletus and other places in western Asia minor.
- Anaximander of Miletus (ca. 611-546 BCE), said to have invented the sun dial, is the first to portray the land and sea in map form.
- Hecataeus of Miletus (fl. 500 BCE) a geographer and mythographer, wrote *Periodos Ges (Journey around the World)*, that detailed Europe and Asia (including Africa).

Greeks' Idea of Maps

- The idea of an ocean encircling the earth probably comes from the Babylonians and is reinforced by Homer's mythological interpretations; these maps put Greece at the middle and perhaps Delphi at the central position since the oracle told of colonization; oracle is considered *omphalos* (navel) of Greek world.
- By mid sixth century, Greek knowledge of landscape of Mediterranean was good enough, though not complete or accurate, to enable them to form a conception of Mediterranean Basin.
- The "equator" of Ionian maps were based on appearance of a fixed horizon with points marked by the rising and setting of the sun.
- In the fifth century, center axis of longitude ran through Greece as an "equator".
- Borders of the Greek world: to the west Pillars of Herakles (Straits of Gibraltar), to the north and south Pindar (*Isthmian* II.41) names Phasis and Nile rivers as boundaries.



- Herodotus knew a considerable number of maps and indicated that there was no essential difference between them; he used Ionian maps, reference is to Hecataeus of Miletus.

Primary Text References of Maps and Navigation*

Hdt. 4.36

“[2] And I laugh to see how many have before now drawn maps of the world, not one of them reasonably; for they draw the world as round as if fashioned by compasses, encircled by the Ocean river, and Asia and Europe of a like extent. For myself, I will in a few words indicate the extent of the two, and how each should be drawn.”

Hdt. 4.37

“[1] The land where the Persians live extends to the southern sea which is called Red; beyond these to the north are the Medes, and beyond the Medes the Saspire, and beyond the Saspire the Colchians, whose country extends to the northern sea* into which the Phasis river flows; so these four nations live between the one sea and the other.”

Hdt. 4.42

“[1] I wonder, then, at those who have mapped out and divided the world into Libya, Asia, and Europe; for the difference between them is great, seeing that in length Europe stretches along both the others together, and it appears to me to be wider beyond all comparison.”

“[2] For Libya shows clearly that it is bounded by the sea, except where it borders on Asia. Necos king of Egypt first discovered this and made it known. When he had finished digging the canal which leads from the Nile to the Arabian Gulf, he sent Phoenicians in ships, instructing them to sail on their return voyage past the Pillars of Heracles until they came into the northern sea and so to Egypt.”

Hdt. 4.152.1-2

“(Phoecians being driven off course) [1] But after they had been away for longer than the agreed time, and Corobius had no provisions left, a Samian ship sailing for Egypt, whose captain was Colaeus, was driven off her course to Platea, where the Samians heard the whole story from Corobius and left him provisions for a year;

“[2] they then put out to sea from the island and would have sailed to Egypt, but an easterly wind drove them from their course, and did not abate until they had passed through the Pillars of Heracles and came providentially to Tartessus.”

Hdt. 5.49.1

“When he had an audience with the king, as the Lacedaemonians report, he brought with him a bronze tablet on which the map of all the earth was engraved, and all the sea and all the rivers. (This he said pointing to the map of the earth which he had brought engraved on the tablet.)”



Homer, *Iliad* 18.470-85

“First fashioned he a shield, great and sturdy, adorning it cunningly in every part, and round about it set a bright rim, [480] threefold and glittering, and therefrom made fast a silver baldric. Five were the layers of the shield itself; and on it he wrought many curious devices with cunning skill. Therein he wrought the earth, therein the heavens therein the sea, and the unwearied sun, and the moon at the full, [485] and therein all the constellations wherewith heaven is crowned — the Pleiades, and the Hyades and the mighty Orion, and the Bear, that men call also the Wain, that circleth ever in her place, and watcheth Orion, and alone hath no part in the baths of Ocean.”

*Crane, Greg (editor). *Perseus* 2.0, [Computer Program]. Available Distributor: Yale University Press, 92A Yale Station, New Haven, CT 06520.

Bibliography

Boardman, John. *The Greeks Overseas*. Thames and Hudson: London, 1973.

- This book takes a look at the archeological side of Greek and barbarian relations down to about 480 BCE; it discusses Greek contact with older civilizations (Mesopotamia and the Nile Valley); this text provides numerous illustrations and photos of ancient archeology.

Bunbury, E. H. *A History of Ancient Geography*. Dover Publications, Inc.: New York, 1959.

- This is a comprehensive overview of ancient geography drawing information from primary text and archeology from the ancient world; it is good for looking at Greek maps in the context of the ancient world but not for an in-depth look at Greek maps.

Crane, Greg (editor). *Perseus* (1.0), [Computer Program]. Available Distributor: Yale University Press, 92A Yale Station, New Haven, CT 06520.

- *Perseus* enables the student to perform large text searches in regards in maps, navigation and geography. Most of the primary text information I found came from the data base.

Dilke, O. A. W. *Greek and Roman Maps*. Thames and Hudson Ltd.: London, 1985.

- This book focuses on Greek and Roman maps, their origins and influences; it gives a history of development from the Sumerians through the late Roman empire; it also gives alternative theories on the origin of maps and other instruments of geographical measurement; it is useful for its broad context.

Heidel, William Arthur. *The Frame of the Ancient Greek Maps*. American Geological Society: New York, 1937.

- Gives information on what cultures influenced Greek map making; more in-depth look at outside influences.

Murray, Oswin. *Early Greece*. Harvard University Press: Cambridge, 1993.

- Chapters seven and thirteen look at the Greek economy and colonization paying attention to aspects of navigation and reasons for colonization.



Reading Assignment for Map and Geography

Read: Handout of Primary Text

Boardman, *The Greeks Overseas*. Chaps. 1-4

Dilke, *Greek and Roman Maps*. pp. 1-30

Heidel, *The Frame of the Ancient Greek Maps*. Chap. 1-2

Murray, *Early Greece*. Chaps. 7 and 13.

Bunbury, *A History of Ancient Geography*. Chaps. 1-2

Boardman, *The Greeks Overseas*. Chaps. 1-3

Homework Questions

1. From your readings in Herodotus and Homer, do you perceive a conflict between the rational/scientific approach to map making and mytho-historical template?
2. Is it possible to trace social evolution from Hesiod's idea of economic conservatism and the inequality of land ownership to the age of exploration, trade and colonization, bringing freedom from social constraints?
3. From memory, draw a map of the three blocks surrounding your house. Include in your drawing the topography of the land and any water sources. Try to make your drawing to scale.
4. Have someone describe a route from their house to yours over the phone. Ask for land markers such as lights and conspicuous features. Draw a map while they are describing the route. How difficult is this? How accurate can you be from their directions? What features did they include? Leave out? Was there any ambiguity in the directions that would have caused you to lose your way?



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 in questions may be found in the *Perseus* Encyclopedia and through the Encyclopedia references in Primary Texts.

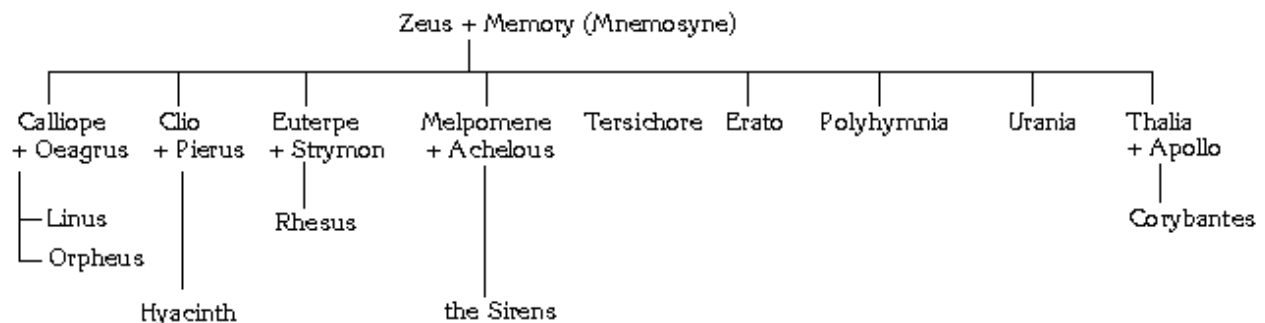
Collecting the genealogical information will involve looking closely at the Encyclopedia entries and Primary texts. This is an exercise in the organization of information, the comparison of conflicting information and using *Perseus* with a word processing program.

Assignment

You are to collect genealogical information on the Muses, discover who their parents are, their mates and offspring. The information you find should be organized in chart form with vertical columns for each Muse and a series of horizontal columns for their family information. An example chart is below. If you find your information in a primary text, list the author, work and line as well. Finally, you will create the Muse family tree, see the example below.

Muse	Muse of	Parents	Mate	Offspring	Text
Calliope	epic poetry	Zeus & Mnemosyne	Oeagrus	Linus & Orpheus	Hesiod <i>Theogony</i> 1-116

Muse Family Tree



The Different Dress of Women: the *Hetaira*, the Goddess, the Amazons and the Generic Woman

Hetaira, goddesses and Amazons can be distinguished from other women by their dress. Their dress defines their role in society and the godly realm. Whether they are dressed in armor, long robes or in elegant *chitons*, these women are depicted with common features and clothing elements.

Students should look at many examples of each type of woman paying close attention to the clothing style, robe length and accessories. Below are citations and summaries for some of the more interesting textual and artistic depictions of women in *Perseus*.

Hetaira

Vase

Malibu 86.AE.293 - A young man offers a hetaira a flower.

London E 382 - A satyr negotiates with an hetaira.

Louvre G 135 - A hetaira wears a finely pleated Ionic chiton and fillet and stands playing the double flute.

Tampa 86.70 - A hetaira sits on a porch talking to a boy as a man approaches with a money bag in his hand.

Texts

Encyclopedia - Aspasia.

Goddesses

Sculpture

Parthenon EF.6.38-42 - Artemis.

Athens, NM 1783 - Hermes takes a goddess for a ride in his chariot.

Berlin 1761 (Seated Goddess from Tarentum) - The clothing of this goddess is easy to see.

Vases

London 1971.11.1-1 - Leto and other goddess are dressed and decorated.

Mount Holyoke 1929.BS.II.4 - A goddess, possibly Hera, sits next to a woman.

RISD 35.707 - Nike and Hera prepare to pour libations.

Texts

Herodotus, *History* 1.605.1 - Pisistratus dressed a very tall woman up to look like Athena and drove her through town in a chariot.

Homer, *Iliad* 5.733 - This passage describes Athena dressed in full armor.

Amazon

Coins

Dewing 2228 - head of Amazon Cyene.

Dewing 2493 - An Amazon kneels with her bow.



Vases

Boston 98.916 - Herakles and Andromache.

Harvard 1960.367 - The Amazons on this vase are dressed in embroidered clothing.

Munich 2688 - Achilles and Penthesileia, great because shows Amazon without armor and in jewelry and chiton.

Baltimore, Hopkins BMA 60.55.2.

Text

Herodotus, *History* 4.110.1-4.117.1 - An excellent description of difference between Greek women and Amazons.

Women

Vases

Berlin Inv. 31426 - Two girls wear chitons and himations with their hair covered by a sakkos.

Tampa 86.97a, b - A woman sits looking in the mirror accompanied by her maids who spin.

Text

Homer, *Iliad* 14.175 - In this passage, Helen dresses in her best clothing.

Xenophon, *Economics* 10.2 - One day a husband notices that his wife has painted her face white with white lead, had used alkanet juice as rouge on her cheeks and "she was wearing boots with thick soles to increase her height."

Aristophanes, *Ecclesiazusae* lines 879-880 - An old woman laments, "Then it is for naught that I have painted myself with white lead, dressed myself in my beautiful yellow robe."

Questions

1. What is the most telling element in the dress of a goddess?
2. What is the difference between the dress of a *hetaira* and a generic woman?
3. What is the difference between the dress of an Amazon and a goddess?
4. How might you tell the difference between Athena and an Amazon? Artemis and an Amazon?
5. Homer describes Helen as "fair-tressed," is this true? Look at depictions of Helen on vases.



People Turned into Animals

Many ancient Greek myths describes the transformation of a person into an animal. Below is a list of people, the animals they became and the Primary text citation where the myth can be found. Investigations may be done on who and why these people were changed into animals. Students may also want to examine the relevance of animal these people were changed into in Greek mythology and religion.

An English Index search for information on the person and the animal they became would be one place to start. Facts should be cut and pasted into a word processing program and displayed in chart from. Answers and a chart appear below.

<u>Person</u>	<u>Animal they became</u>	<u>Primary Text citation</u>
Io	Cow	Apollod. vol. 1.133
Tithonus	Grasshopper	Apollod. note 3.12.4.a
Callisto	Bear	Apollod. vol. 1.395
Odysseus' Men	Swine, Bears, Lions, Asses	Homer's <i>Odyssey</i> Book 10.210, Apollod. vol. 2.287.
Dionysos	Kid (Goat)	Apollod. vol. 1.321
Harmonia	Serpent	Apollod. vol. 1.335
Hecuba	Bitch	Apollod. vol. 2.241
Tereus	Hoopoe	Apollod. vol. 2.101
Melanion	Lion	Apollod. vol. 1.401
Nemesis	Goose, Swan	Apollod. vol. 2.25
Procne	Nightingale	Apollod. vol. 2.101
Philomela	Swallow	Apollod. vol. 2.101
Tyrrhenians	Dolphins	Apollod. vol. 1.331
Aesacus	Bird	Apollod. vol. 2.45
Alcyone	Kingfisher	Apollod. vol. 1.59
Ascalaphus	Owl	Apollod. vol. 1.237



Word Analysis

Have your students analyze the word “cloth” using the English-Greek Word List. A list of 28 Greek words will appear all of which have the word “cloth” somewhere in their definition. The definitions that contain the word “cloth” will vary from web to clothes-cleaner.

Other examples of definitions that contain the word “cloth” are: “web, red cloak or flag, stout linen, a sail, tattered garment, fishing net, web of destiny and flowers embroidered on cloth.” All the words are related in some way by the material that was so essential to every day Greek life.

Through this exercise, students will gain practice in transferring Greek text from Perseus into a word processing document. They will begin to recognize when Greek text has not translated correctly from one program to the next.

Below are a few examples of Greek words and their definitions. Students may want to compare these words and their uses to discover what kind of cloth was most valuable to the Greeks.

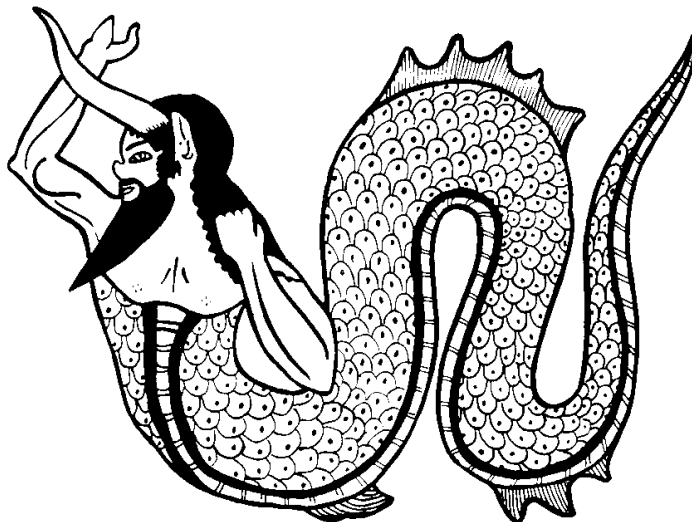
φᾶρος - a large piece of cloth, a web.

φοινικίς - a red or purple cloth, a red cloak.

κλωφεύς - a fuller, i. e. a cloth-dresser, clothes-cleaner.

λίνον - anything made of flax: linen, linen-cloth.

σάκκος - a coarse hair-cloth, sackcloth, anything made of this cloth, a sack,
bag



The Evolution of Greek Clothing

The evolution of Greek clothing can be traced through textual and archaeological information. A comparison of dress from the Mycenaean to Roman periods will reveal the changes in fashion styles (Doric, Ionic, etc.) and accessories.

Reasons for the changes in fashion range from the religious to the political, from regional disputes to foreign contact. Students should examine the following artistic examples and text. Consideration should be given to the following issues: religion, foreign influence, social climate (war time, peace time, moral reflection), popular figures of the time.

Students should collect the following information in a word processing document and turn their findings into a report.

Text

10.3.3. The Emergence of a New Sculptural Style - Beginning in the fifth century BCE, sculptures moved away from the depiction of women in flowing robes and towards clothing that hung with the intention of showing the body's shape.

Aeschines, *Speech 1*, 1.131 - Aeschines describes the clothing of Demosthenes and soft and pretty. He claims that a jury could not tell whether a man or a woman would wear these clothes.

Euripides, *Alcestis* 1050 - The style of clothing changed as a person grew older. This is apparent from the remark in this text that a woman's age can be told from her dress and adornments.

Herodotus, *History* 5.87.1 - Herodotus tells the story of how and why women's dress in Greece was forced to change from Doric to Ionian.

Herodotus, *History* 1.82.7 - Men could not wear long hair and women could not wear gold until Thyreae was returned to Athenian possession.

Sculpture

Peplos Kore or Athens, Acropolis 679 - The Kore wears older clothes, offers good explanation of changes in clothes and how they can be traced through sculpture.

Acropolis Kore 682 - more intricate dress than found other places.

Athens, Agora S 2154 - Apollo statue in temple, costume has been called both feminine and Ionic.

Coins

Dewing 2756 - Head of Arsinoe II from Egypt wearing *stephane* and veil.

Dewing 1350 - Alexander the Great appears on this coin.

Dewing 1982 - King Minos of Crete appears on this coin.

Dewing 2716 - A Bactrian helmet, like one worn by jungle explorers, appears on this coin.



Vases

Archaic - **Munich 2645**, satyr next to Dionysos wears boots.

Classical - **Yale 1913.134**, Side A: youth wears a later style of boots.

Questions

1. Are there returns to certain styles of dress from different periods?
2. Do people try to dress like the gods or do artist dress the gods in the fashion of their day?
3. What political pressures might dictate how people dress?
4. Do vases painted during the Peloponnesian War demonstrate a difference in fashion from the time just prior to the war?
5. List three noticeable fashion changes between the Archaic and Classical periods.



Paper Topics and Investigative Projects

1. Ancient Greek sculpture was once painted. Look at the Parthenon Frieze reconstructions for ideas on the colors they dyed their clothing.
2. Spartan dress vs. Athenian dress: Compare the descriptions of Spartan dress to the descriptions and images of Athenian dress. Refer to Xenophon's *The Politeia of the Spartans* for more information on Spartan dress.
3. Read Herodotus' *History*, Book 4 section 150-158, (Hdt. 4.150-8), the story of the founding of Cyrene by the Therans. Who were the colonist? Why did the Therans turn so harshly on their fellow countrymen? Also read Herodotus Book 4, line 199 for his description of Cyrene. Compare the site of Thera to the description of Cyrene.
4. Look at myths of sacrificing women in place of animal to save men from a fate they created. Specifically, look at the myths that involve stories of warding off a plague or bad weather involving Europa, Pasiphae, Iphigenia, Ariadne, Andromeda and the daughters of Hyacinthus.
5. Look at myths of the passing on of blood guilt and curses in the House of Atreus. Does it have parallels in modern times?
6. When the Athenians and the Persian first met the Athenians feared the Persians, not because they knew they had a reputation as fierce fighters but because of their strange dress. Athenian had never seen Persians before they fought at the Battle of Marathon. Compare the dress of Athenians and Persian soldiers. Make a list of the differences in dress and use images to support your findings.
7. Investigate clothes production. How were clothes made? What were most clothes made of? When did people begin to specialization in producing cloth? What effect did trade have on clothes production? Look at the spinning elements in the Corinth Theft Catalog and on vase for depictions of women carding wool and spinning and washing clothes. Create a format for presenting your findings.
8. Investigate jewelry that was involved in violent acts. Why would jewelry be used as a weapon to maim or kill? Look at Oedipus' self blinding in Sophocles' *Oedipus Tyrannos* and at Herodotus' *History* 5.87.1-3.
9. Certain foods had to be used when performing sacrificial rites. Which ones and why?
10. Take a closer look at the foods eaten by the ancient Greeks. Use the Browser to begin your visual investigation.



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 Dress and Costume *Knowledge Builder™*. Use the *Knowledge Builder™* for Dress and Costume to make a general Path. Include a Path step for each citation from the Dress and Costume *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.

Step 1: Blue/Brown

Link: Atlas, Color Elevation 500 ms view of Attica.

Note: Sea and land, mountain and plain interlaced: where the Greeks lived and still live.

Step 2: Sounion

Link: Site Catalog, Sounion.

Note: Show how land, escarpment and cultivated land are set together.

Special Instructions: Before adding this step to your Path, open the image “Aerial view of promontory tip, from SW” so that the image appears on the screen with this step.

Step 3: Fertile Plain

Link: Site Catalog, Troy.

Note: Show how the city of Troy overlooked fields of grain and groves of fruit trees.

Special Instructions: Before adding this step to your Path, open the image “View from Temple of Athena toward NE and the plain” so that the image appears on the screen with this step.

Step 4: Olympus

Link: Encyclopedia, Thessaly.

Note: Show why Greeks thought gods lived on Olympus.



Special Instructions: Before adding this step to your Path, open the image “Mount Olympus: View from SW above Elasson” so that the image appears on the screen with this step.

Step 5: Landscape

Link: Historical Overview, 2.1 Landscape.

Note: How do the two paragraphs explain the images you have seen on the first four frames? What limitations and possibilities for agriculture, city building and trade are suggested?

Step 6: Harbor

Link: Site Catalog, Piraeus.

Note: Why do landlocked yet sea-open people eventually create a “connector” city like this?

Special Instructions: Before adding this step to your Path, open the image “Aerial view from SE” so that the image appears on the screen with this step.

Step 7: At Sea

Link: Vase Catalog, Munich 2044.

Note: Dionysos traveling by the conveyance that bridges seas and peoples.

Special Instructions: Before adding this step to your Path, open the image “Interior: Dionysos and ship” so that the image appears on the screen with this step.

Step 8: Explore

Link: London E 440

Note: The sea voyages of explorers lead them to encounter beings and events they could not explain. On this vase, Odysseus listens to the mythical Siren song.

Special Instructions: Before adding this step to your Path, open the image “Drawing of Side A: Odysseus and the Siren” so that the image appears on the screen with this step.

Step 9: BTO Trader

Link: Primary Text, Homer *Odyssey* Book 14, line 229.

Note: Follow an enterprising business man from Crete around the Eastern Mediterranean. After he proved himself as warrior at Troy, his taste for commercial enterprise was wetted, with very mixed results. Begin reading the text (at *Odyssey* 14.229), turning the pages as you proceed to the end of Odysseus’ tale (line 359). Note that the latter made up the story to conceal his identity when he had finally reached his island home Ithaca.

Special Instructions: Highlight the words “For before the sons of the Achaeans set foot . . . honored among the Cretans” before adding this step to your Path.

Step 10: Colonies

Link: Historical Overview, 5.5 Early Colonization.

Note: What factors led to the founding and success of Greek settlements on the Ionian coast, later in the eastern and central Mediterranean generally? Call up the relevant map in the Atlas and locate the following colonies: Miletus, Syracuse, Rome. Then check information about them in the encyclopedia section.



Step 11: Kinship

Link: Primary Text, Aristotle *Politics* 1252b.

Note: What does Aristotle in his “Politics” identify as the force that connects a colony to its mother city?

Special Instructions: Highlight the words “On the other hand the primary partnership made up of several households . . . To sons and eke to spouses” before adding this step to your Path.

Step 12: Godly Ship

Link: Coin Catalog, Dewing 1206.

Note: This coin depicts the Greek god Apollo seated on the prow of a ship (coin minted approx. 225 BCE). What does the image symbolize in relation to Greek maritime presence in the Mediterranean? Check Encyclopedia references to “ship” and follow up any “Links” that interest you.

Special Instructions: Before adding this step to your Path, open the image “Dewing 1206: reverse” so that the image appears on the screen with this step.

Step 13: Go Read!

Link: Vase Catalog, London E 190.

Note: A seated woman, reading, with attendants (Vase, classical period). The scroll represents transmission of stories, knowledge, and values from one period and place to another. In what way is reading a habit that also connects us with the world of the Greeks? Check the Encyclopedia entry for “scroll and literature.”

Special Instructions: Before adding this step to your Path, open the image “Main panel: women spinning, reading, holding chest, holding flower” so that the image appears on the screen with this step.

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



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



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