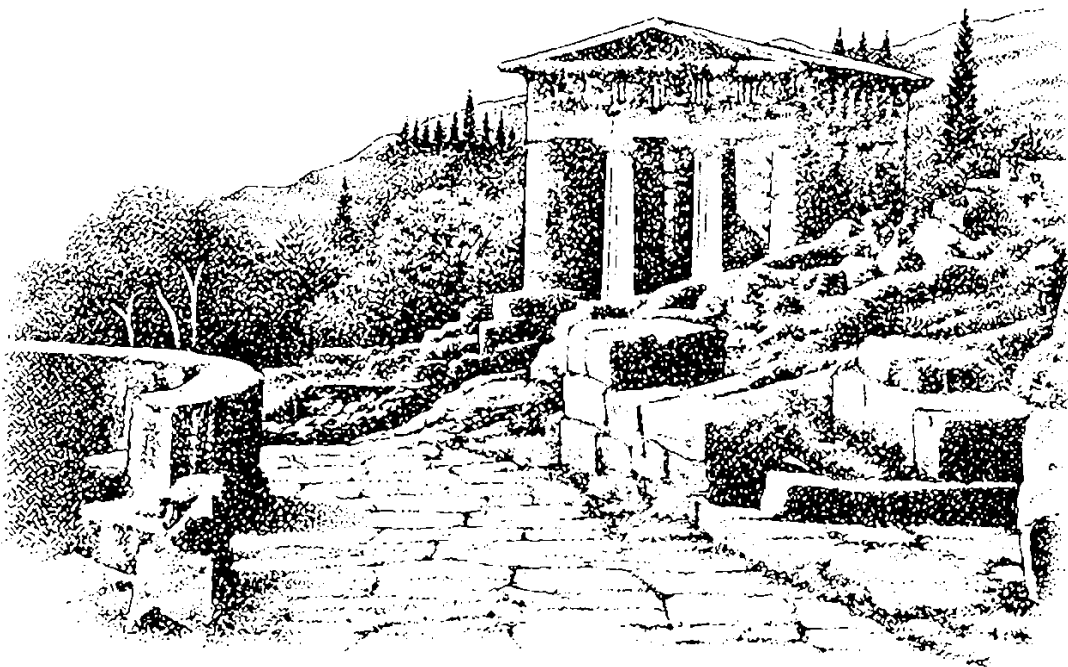


Perseus 2.0 Summer Institute Curriculum Materials

Edited by
Wendy E. Owens



AbleMedia

***Perseus*[®] Summer Institute**

Curriculum Materials

Wendy E. Owens

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Introduction

The idea for the *Perseus* Summer Institute (“the Institute”) was conceived after 85 high school teachers and university professors were successfully introduced to *Perseus* 2.0 in the spring and summer of 1994. A series of seven *Perseus* Workshops was held at Tufts University for local educators. Each person who attended received a basic introduction to *Perseus* and its tools. Participants walked away with a fundamental knowledge of *Perseus* elements and how to use the rudiments of the program. This was a good start, but it was soon realized that more instruction and preparation were needed if educators were to feel confident enough to begin using *Perseus* in the classroom.

At the 1994 New England Classical Institute, sponsored by the National Endowment for the Humanities, high school teachers from around the country were offered *Perseus* instruction beyond the introductory workshop. The success of further exposure led to the idea for a summer institute devoted to learning how to use, think and teach with *Perseus*.

Moneys left over from the New England Classical Institute budget were used to fund the return of its participants for the Institute. In all there were 16 teachers in attendance from as far away as California and as close as a ten minute drive. The Institute lasted three days that were filled with a spirit of reunion as the group came together for a third summer of learning at Tufts. Familiarity with one another, the instructor and their surroundings bred an air of confidence and created a supportive atmosphere; they would need this supportive atmosphere when they encountered the vast amounts of information available to them in *Perseus* 2.0.

The first day of the Institute was spent on re-introducing the participants to *Perseus* and was not without its moments. The second day consisted of a morning spent discussing the needs of an educator who intends to use this technology in the classroom. The results of this discussion can be found later in this book. (See “Fruits of Discussion.”) Critical issues and ideas surfaced from the topics that were discussed. Most importantly was that teachers cannot implement and integrate *Perseus* into their classrooms and curriculum alone; it must be a community effort. The second half of the second day and the remainder of the third were spent on creating the assignments and Paths that make up the bulk of this book.

Three groups composed three two-week *Perseus* units for the study of mythology, ancient Greek history and ancient Greek literature. The units, as they appear in this book, include the following:

1. Introductory Assignment with answer key.
This assignment should be used as a “get acquainted with the program” assignment. No in-depth analysis is called for, just a few simple questions.
2. Task oriented Assignment with answer key.
This assignment may involve learning how to use a certain Link for research purposes. It should lead to some kind of “discovery” on the student’s part.

3. Group or Research Assignment with answer key.

This can be a larger, multi-stepped assignment. It could result in a paper, a class presentation or information to be included on a World Wide Web page.

The Institute workbook required each group to complete questions and assignments. Part of the challenge of creating the assignments to be used by other educators was meeting the requirement: "Someone using your materials must be able to do each part of the assignment in-class with only one machine." The intention behind this requirement has its roots in the fact that not everyone who wishes to make use of *Perseus* in the classroom can afford or has at their disposal the optimum, networked computer hardware configuration. The lab at Tufts is equipped with the top computer hardware and software available and is therefore ideal for creating and using *Perseus* assignments. Even with excellent facilities and hands-on instruction, the group could have used a few more days to pull everything together in finished form and to practice using *Perseus*.

The time constraint of three days left some loose ends in the groups' projects. These ends have been mended and all assignments have been edited. The wording, style and composition of each group's project have been standardized; Path steps have been added and a structure has been given to the assignments within. Those who worked so hard to create these materials will of course be aware of the minor changes and additions, others will find thoughtfully comprised information and assignments.

On a personal note, I must offer my deep gratitude to the *Institute* participants for their patience and hard work. Not only did they benefit from the exposure to *Perseus* and practice in creating assignments for a large database, as a result, they are providing invaluable knowledge to their colleagues who hope to make use of *Perseus* in the classroom. Special thanks should also be given to Prof. Peter Reid whose efforts and support made the Institute possible and a success.

Points to Ponder

The following points were composed as issues for the teachers attending the Institute to consider while at Tufts. Upon their arrival they were asked to read the following information and to be prepared to discuss it during our classroom session.

In regard to us:

- We can help other teachers gain the confidence to make use of *Perseus* through the materials that result from the Institute. The materials we produce will offer teachers the opportunity to become proficient at using *Perseus* and teaching students and other teachers how to use and think with *Perseus*. The thoughts and information compiled here will help to make this possible by offering examples and insights.
- Teachers must be involved in the process of creating curriculum resources. Teachers are the ones who will be using the materials and they know best what they need and in what form they need it. Teachers are the missing link to making *Perseus* a universally usable product.
- The teachers who participate in this Institute will be given the opportunity to be published and may be asked to speak at future institutes and workshops. As a participant you will become a valuable member of the academic community as you will have been a leader in developing methods to use technology in humanities studies. When you return to your school in the fall the local education community will have its own person to turn to for information on the integration of interactive media.
- When training educators in the use of the database we must assume that they know nothing about the program or integrating it into their curriculum. The advantage of the assignments we will produce will be that teachers will create them and other teachers will use them. The ideas and concepts developed throughout the Institute will be unique therefore directions for implementation must be explained in great detail.
- Our goal is to offer guidance to teachers on how to use the multimedia tools available in their field of study. By introducing them to *Perseus* and the methods for its integration we are addressing a pressing problem, how does technology fit into Classical Studies? Into the Humanities?
- A natural progression in the learning process of teachers who have little or no experience with computers is to begin with a medium with which they are familiar to teach them how to use a medium with which they are unfamiliar. We will be producing usable paper materials from which a new or experienced computer user may begin their own projects.
- *Perseus* will be used for general study more than in-depth study at the high school level since teachers are required to teach X and X by the end of the year. The materi-

als developed by this group will accommodate a two week high school unit but may be used at the college level as well.

- We will attempt to answer some of the pedagogical questions surrounding the use of a large academic database while creating materials that work within the reality of high school curriculum. The use of *Perseus* in a school will grow and progress from how it is initially used. Teachers must become use to using it and continue to formulate methods for its integration.
- We will address the problem of the cost of the equipment needed to use *Perseus* at any school. We need to come up with assignments for the teacher who uses a stand alone machine and who has limited resources. Many high schools and colleges cannot use *Perseus* to its fullest extent due to the lack of funding with which to purchase the optimum computer hardware. We must be humble to our approach to this subject and try to accommodate nearly everyone.

In regard to technology in the classroom:

- Teachers must tell students why it is important that they use *Perseus* beyond it simply being a class requirement, i.e. when students leave high school/college they will be required by any industry to use a computer and many will have to do research and deal with large quantities of information. *Perseus* can teach them how to do this by giving them the opportunity to practice these skills as well as exposing them to computer hardware and software.
- Students now face the dilemma of the availability of too much information where they lacked information before. We will address this subject using *Perseus* as a medium to discover how to prevent the overwhelming sensation of “information overload.”
- High school students will be able to use *Perseus* as an advanced tool for research because of their constant exposure to computer. One essential element in this is to learn how to **THINK** with *Perseus* not just look at pretty images or use it for its morphological analysis.
- *Perseus* must not replace current classroom curricula but it must be integrated into already existing classroom curricula.

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. The *Quick Start System*[™] provides this vital structure, and it teaches a method for using *Perseus* to do research even as it teaches the user how to *think* with the vast database *Perseus* supplies.

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 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 everyone 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 with at least 5 Mb of free disk space, 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* 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 everyday 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 what 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 and images from *Perseus* and organize it into a document. The print quality for *Perseus* images printed from a laser printer is 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 assembled 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, 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 projector. If you use an LCD 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 projector 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 LCD panels with a light source included. And even better than these are the three-tube video projectors. If all courses using *Perseus* can be held in the same room it is recommend that a three-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* includes the driver to run the videodisk directly from the computer. *Perseus* 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. Perhaps it will be necessary only to educate the computer gurus in charge of the lab in 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. You can rely on the *Quick Start System*[™]. Use *Quick Start* to design a plan for instruction. Use it as a guide to go step-by-step through your instruction plan to make sure that you cover all the relevant *Perseus* Links and tools. Use *Quick Start* to conduct your own step-by-step workshop to teach students and colleagues how to use *Perseus*. Prevent disorientation and the “I hate *Perseus*” syndrome, provide some kind of user support.

Other *teaching & learning* services, plus hands-on workshops, for learning *Perseus* are available through Classical Technology Systems, Inc. See the last page of this book for more information about *teaching & learning Perseus* in the best and most efficient way.

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 will 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 over 2000 citations. If a new user had to sift through all this information the anguish and frustration would only be detrimental. An intermediate user has the skills to filter through large amounts of 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 database 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 regarding 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 Hypercard™ is set to run at least 4000K if you have 8 Mb of RAM available on your computer. If you have more than 12 Mb of RAM, *Perseus* 2.0 will run great if Hypercard™ is set at 8000K.
- Make sure that there is only one copy of Hypercard 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.

Advice to an Educator

The participants were asked to answer the following series of question. Their responses are included in the project materials later in this book. Use this as a reference to the abbreviated questions included before each response in the “Advice to an Educator” section.

After working with *Perseus* and on your group project you will have experiences to draw from that put you in a position to offer advise to others. Learning to use *Perseus* and creating assignments are the challenges that face any educator who wants to make constructive use of the program.

Teachers need to know what to anticipate when learning how to use the program and creating assignments. Since the program is meant to be used at the beginner to expert levels there is information in the program with which teachers may be unfamiliar and this can be frustrating as well as a bit daunting. When using *Perseus*, teaching effectiveness should be based on how and what students learn and not on how smoothly the day went.

What advise would you offer to a fellow educator? Please answer the questions below thoroughly as educators will be looking to your advise without the benefit of outside instruction or the presents of a support person.

1. **What was the most rewarding thing about using *Perseus*?**
2. **Do you believe that *Perseus* is a worth while tool? Why? Why not?**
3. **Was there anything about *Perseus* that frustrated you?**
4. **What advise would you give to a first time *Perseus* user?**
5. **What advise would you give to a teacher who wants to teach with *Perseus*?**
6. **What do you think teachers would like to see added to *Perseus*? Why?**
7. **What kind of support to new *Perseus* users would you recommend?**

The Fruits of Discussion

The second morning of the *Perseus* Summer Institute, the group came together to discuss the steps for integrating *Perseus* and other multi-media technology into their curricula. The discussion resulted in a plan to achieve general computer literacy while learning how to use *Perseus* and studying aspects of ancient Greece. The group also concocted ideas for helping students to avoid “information overload,” advice for helping students to gain proficiency in research, a list of support needs and opinions on what you should anticipate when using *Perseus*.

The discussion was directed towards these topics as they comprise the basic issues surrounding the use of *Perseus* in the classroom. The group’s suggestions are the result of applying current teaching techniques to the future use of computer databases, such as *Perseus*, in class and for research. As educators who have spent time learning *Perseus* and its applications, the Institute participants formulated methods for teaching others how to use the database by demonstrating research methods. They created a wish list of support materials, computer materials and continuing education programs that promote the learning and use of academic computer programs through encouragement and incentives.

Mechanical Literacy

The first issue discussed dealt with the idea of “Mechanical Literacy.” Mechanical literacy is the ability of a student or teacher to make use of the hardware and software components available to them for the completion of assignments and/or research. It is best, when teaching others how to use a computer, to have a vehicle program through which they can become mechanically literate. In the instance that *Perseus* is your vehicle program, the participants suggested that a teacher should divide the class into three skill groups — beginner, intermediate and advanced. This may be difficult depending on the resources and time available but it will save the advanced computer users from being bored and the beginning users from becoming lost and frustrated. Mechanical literacy is more easily attained in a comfortable setting.

The requirement of mechanical literacy must be met by teachers as it is extremely important that they be able to offer support and ideas to their students on the mechanics and applications of the program. In the case of teaching colleagues how to use the program, the participants suggested that the approach be one-on-one. An experienced teacher helps the other by asking them “what project do you want to do” with *Perseus* then giving advice on how to do it. By using this method the learner sees the practical applications of the program in his/her area of study.

Finally, for both teacher and student, it is essential to practice. Repeated use of *Perseus*, as with any new tool, will make every user more adept at using it. For those early times of practice when no one is around to answer questions it is essential to have support materials readily available. The participants preferred step-by-step materials that are easy to use and read. If possible a summary of the *Perseus* manual should be available.

Support materials such as those recommended by the Institute participants are available through Classical Technology Systems, Inc. (See the last page of this book.)

Avoiding “Information Overload” & “Information Seeking Strategies”

Gary Marchionini, in his “*Perseus* Evaluation 1993-94,” discusses the ideas of “information overload” and “information seeking strategies.” Logically these are two important points that must be address when learning with and teaching with a large academic database. The participants addressed these issues and would advise others to apply familiar exercises to the learning process. Information overload is avoided using information seeking strategies.

When anyone begins to use *Perseus* the novelty of so much information at their fingertips makes them feel as they have found the “answer.” But when the novelty wears off they are left with the realization that finding the real answers will require hard work, perseverance and patience. The participants suggested that specific instructions and examples of research methods must be demonstrated by the teacher first. When students confront their research task, having been exposed to examples of how to filter out unwanted information, they can better and more quickly answer the question that has been posed to them. As a result of talking through the steps for providing students with research strategies, one of the participants concluded that creating materials to help students learn to do research with *Perseus* is just like creating a “library skills unit.” The consensus was that this parallel would be understood by any teacher who had created a library skills unit in the past. The *Perseus* “units” should be ones that teach students how to use each *Perseus* Link with an example assignment for each tool. Such materials are already available through Classical Technology Systems, Inc. in the form of the *Quick Start System*™.

Directed learning and exposure will beat the problem of information overload. Students should gradually encounter larger and larger amounts of information as they learn the *Perseus* Links. This approach will add to their knowledge base and increase their ability to manage the information they find. A list of suggestions for what students should be offered as direction in conjunction with learning the mechanics of *Perseus* appears below.

- A list of possible topics from which a student may choose.
- Ideas on how to narrow a search.
- Suggestions on how Links can be used.
- A series of example questions to ask themselves before beginning their research.

Managing Information

Managing information may be at first easier to accomplish when a group of students works together. The participants say that group work can be very important to achieve your end. They worked in groups to create these materials and found it to be a rewarding experience as each person offered the group a variety of skills, ideas and knowledge. Once a student has a strong knowledge base and confidence found from group

support, then he/she can be set loose to do their own research.

Part of the process of helping students to build a knowledge base and to manage information is to help them learn how to use other programs that will make managing the information easier. The group agreed that this includes teaching students how to use a word processing program in conjunction with *Perseus*. Citation list, quotes and images can be placed into a word processing program from *Perseus*. From here ideas and data is easily organized and evaluated. Hard copies can be made and taken home so that the computer is not always needed to complete the work. The use of a word processing program forestalls the burden of "notebook-in-lap" writing making the collection and organization of information that much easier.

Student projects, individual and group, may result in a classroom presentation. The organization of a presentation takes the learning process one step further as the most important facts must be determined and presented in a concise form. One of the participants suggested that any presentations resulting from a *Perseus* assignment be video taped to show the next year's class what other classes have done in previous years. Just as the teacher offers examples of research strategies so other students offer examples of what can be done with a project.

What the Community should give you

The participants were asked, "If you intend to use *Perseus* in regular classroom assignments, what do you need to do so?" Their response is a thoughtful list of training needs, materials and equipment that will most adequately prepare a teacher to use *Perseus* in the classroom.

A school that devises a plan to make use of the current and top multimedia computer programs must begin with encouragement. Schools must encourage their teachers to make the effort to learn and use innovative software. This encouragement should be accompanied by incentives to taking the time-out of their daily lives to learn the software. Incentives may come in the form of credits towards re-certification or time out of the classroom to learn these skills. Once a teacher is trained in the use and implementation of any software, a school's responsibility does not stop there. Continuing education in the use of software upgrades is also necessary. Encouragement, incentives and follow-up training form the framework for success in using academic software in the classroom.

Now that a teacher knows how to use the software they must have the proper equipment on which to use it. This may range from a stand alone machine to a fully networked lab. The participants define a proper lab as including: adequate hardware to meet *Perseus'* requirements, software that can be used in conjunction with *Perseus*, extensive lab access for users and user support. Proper equipment will assure that the software a school invests in is used by all those with access.

Support

User support comes in many forms. First, there must be someone who can answer

hardware questions and deal with problems as they arise. This person should know the basics of *Perseus* and how to use it with other programs, such as a word processing program. Secondly, there should be easy to use support materials available to both students and teachers. These materials may be manuals and a chart of commands. The participants suggested that a school have project examples and a list of possible hardware configurations for use with the *Perseus* software on hand. All these materials are currently available through Classical Technology Systems, Inc. Finally, the participants suggested that a network of *Perseus* users be organized so ideas and questions could be shared with *Perseus* users at other schools. A network of users already exists, it is called the *Perseus* List. The *Perseus* List allows for the exchange of information and helps with problems in teaching and using *Perseus* over the Internet. If you have an Internet account you can subscribe to this user group. Follow the directions below to subscribe.

To subscribe:

1. Send a message to "listserv@brownvm.brown.edu."
2. The message should not have a subject line.
3. The message should say "subscribe *Perseus* <real name of the person subscribing>."

If you have any problems subscribing write to "wmerrill@perseus.tufts.edu." Once you have subscribed you will receive more information on the "List" process. A world of support is available, make sure that it is available to your *Perseus* users.

What you should anticipate

Imagine yourself with a networked lab sporting top of the line computer hardware, all the software you can handle, support materials to your eyeballs and a computer guru who can answer any and all of your computer questions. (What, it could happen!) Now you must prepare yourself for your students' reaction to *Perseus*. A little brainstorming led the Institute participants to the formulation of advice for their fellow educators. Remind yourself, they said, that adults will not deal as easily with computer glitches as students and students will potentially feel more at home at the computer than teachers.

Students may initially suffer from ancient Greek culture shock as they learn about animal sacrificing, vengeful gods, ancient Greek ideas on homosexuality and their relaxed attitude about nudity. Once they get over this they will find a wealth of information available to them. So much information is available that they may feel they are cheating by not having to pay their dues at the library. The participants would advise other educators to inform students early on that *Perseus* does not have all the answers and it should be used with other source materials. Students will still have to spend time at the library just like the many others who came before them.

Conclusion

Learning and teaching with *Perseus* is not just learning the mechanics, it is a combination of achieving mechanical literacy, learning information seeking strategies and developing community support which makes-up the formula for success with *Perseus*. The

cumulative efforts and experience of the Institute participants have produced an excellent list of methods to achieving the goal of using *Perseus* in the classroom. Practice, organization, the right materials and support will assure you of attaining this goal. Please make use of the participants' ideas and materials included in this book.

Assignment Suggestions

Here are some assignment suggestions that may not appear in the assignments created by the Institute participants.

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 answers 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 the 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 scene. The play describes Ajax falling on his sword to take his own life but the 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 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. Satellite images and color topography and hydrology tell more about the site in question than can be learned from an ordinary map. Combining the Atlas's maps with actual site images (if available) 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.

Assignment Introduction

The following assignments are meant to be used over a two week period of instruction and learning. Each assignment may be done on a stand alone machine with a single copy of *Perseus*. Paths may be created using the Path steps found at the end of each assignment set. The Path Notes and steps may be changed to better fit your teaching style and points of interest. The written assignments should also be altered to meet your needs and the needs of your students.

The assignments are examples of what can be accomplished with effort and forethought. Each group offers its advice on how to go about learning how to use the program yourself and then teaching your students how to use it. Please heed the participants' advice, it will make things run that much more smoothly.

Make sure to read "Strategies for using *Perseus* in the Classroom" (pages 5 - 8) before attempting to integrate *Perseus* into your curriculum. The best advice is to practice and use the support materials that are available to you. Your knowledge of the program and confidence in your knowledge will make it easier for you to create assignments like these independently. If you can, work with someone else on creating assignments, the participants found this most satisfying.

The order of the materials created by each group follows. Not every group followed these guidelines so some materials will not adhere exactly to this order or list.

Group Assignment Introductions
Intended Learning Statement & Outcomes
List of Goals for a Two Week Unit
Advice to an Educator
Write-up of Final Thoughts
Anecdote
Introductory Assignment
Task Oriented Assignment
Group or Research Assignment
Paths

Intended Learning Statements & Outcomes

Introductory Assignment:

Statement - The student will find information about *Oedipus Tyrannus*, and practice some of the basic research skills needed to navigate in *Perseus* .

Outcome - The student will become familiar with the menu bar and Navigator to use all seven of the primary *Perseus* Links.

Task Oriented Assignment

Statement - The student will practice moving back and forth between Links and will learn about the historical and mythological background of the play.

Outcome - The student will be able to perform more sophisticated tasks in *Perseus* and focus on more specific information about the play.

Research or Group Assignment

Statement - The student will do research and create a Path in *Perseus* and be asked to apply knowledge of the play to modern society.

Outcome - The student will demonstrate knowledge of the functions of *Perseus* and of Sophocles and fifth century society. The student will draw conclusions and formulate opinions about modern society based on these ancient models.

List of Goals for a Two Week Unit

Realistic Goals

1. Learn basic navigational skills in *Perseus* .
2. Learn about the background of Greek tragedy, specifically Sophocles.
3. Be able to create a Path in *Perseus*.
4. Be able to talk about *Oedipus* in its context.
5. Increase skills in cooperative learning.

Idealistic Goals

1. Have a strong command of the *Perseus* program.
2. Develop an appreciation for Greek tragedy.
3. Be inspired to do further independent research.

Advice to Educator

1. Most rewarding thing about using *Perseus* :

I have enjoyed just exploring the various features of the program, which seem to be endless. The combination of atlas, vase, archeology, history, literature, etc., and the ability to shift quickly from one area to another, is fascinating to me.

2. *Perseus* as a worthwhile tool:

For those who have access to equipment that can run the program in the fashion that it is employed in this lab, it is an incredibly worthwhile tool for research and education. In an ideal situation, it should be configured in a computer lab with a central server, as it is here. *Perseus* : it's not just for Classicists anymore!

3. Frustrations?

It took several hours to accustom myself to the way the program works, and there were some mechanical glitches in the first session, but after that I felt reasonably confident in moving around in the program. The inability to re-size or close certain windows and the Greek/English text scrolling un-synchronized were minor annoyances.

4. Advice to first time user:

Practice, practice, practice, practice, practice, practice and more practice. Be patient. There is so much about the program to learn that only time will allow anyone to fully comprehend and take advantage of its many offerings. It is remarkably easy to use given the program's overall complexity.

5. Advice for teaching from *Perseus*:

It is a marvelous tool, but unless you are a computer guru it will take you week[s] to master it. Make initial assignments brief and specific. Have specific assignments prepared in advance, and go through them yourself before asking the students to. Make sure that you are intimately familiar with both the hardware and the program before attempting to instruct a class of students. Any major glitch or problem in a lab situation, and the class will be lost.

6. Additions to *Perseus* :

I cannot think of a thing that I would want in the program that is not already there. Lora says that she would like to see a way to provide historical dates and cross references to them in the historical overview and essays portions of the program. This would be helpful in creating timelines. I do hope that someone, somewhere, sometime will construct a similar program with the emphasis on Latin. Katherine says: I would like to see easier ways of getting at basic facts about gods and goddesses that students need to familiarize themselves with. Presently there is no fast, easy way, e.g. thumbnail sketches at beginning of encyclopedia reference.

7. Support:

A concise manual, a quick-reference card, and an 800 number support phone line would be helpful with a technician familiar with Mac and Hypercard. The introductory tour already included with the program should be sufficient to get anyone going with the program initially.

Final Thoughts

The experience of this workshop was delightful. It was equally wonderful learning more about the program and seeing everyone from the Institute again. I would be interested in keeping abreast of developments in the program as things progress, especially regarding the availability and cost of the single CD ROM edition of version *Perseus* 2.0 and the PC version. I am not certain that our school will ever commit to a purchase of the expanded version, but I would be interested in perhaps purchasing a single CD copy for myself.

Katherine says: I wish we had five days and about two hours fewer each day. Some initial instruction for the group of us that is composed of computer barely literate would have been helpful, or some written instructions on how to access the word processing program, etc. would have helped. The group experience was great. Fortunate[ly] I think each group contained a computer expert who carried the rest of us as far as actually using the program. There were no conflicts and the only frustrations were getting things to work. Boy, am I glad I came. If I had had to master this thing by myself from scratch, I'd probably have given up and stored away hundreds of dollars of software in a deep, dark drawer.

Anecdote

I discovered that one cannot delete credits from images and add them to Paths. The credits must remain on [on the screen] or the image won't appear on the Path.

Always do the assignment yourself before assigning it. We devised several assignments before sitting down at the machine, then found they would be much too difficult and time consuming for students, even impossible.

Introductory Assignment

The purpose of this assignment is to find information about *Oedipus Tyrannus*, and to practice some of the basic research skills you have learned. This exercise should take about thirty (30) minutes to complete if you already have basic computer skills.

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

1. _____
2. _____
3. _____

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

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

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

Vase

1. Museum Number (e.g. London 1983.01.176) _____
2. Period _____
3. Collection _____

Sculpture

1. Museum Number _____
2. Date _____
3. Material _____

Coin

1. Museum Number _____
2. Denomination _____
3. Metal _____

3. Find the Encyclopedia entry for "Oedipus" and,

- A. Cite the authors from which additional ancient information is given:

1. _____
2. _____
3. _____

B. List the two (2) terms from the "See Also" column of the "Oedipus" Encyclopedia entry, and click on one of them. Write down one interesting fact about the item you found, and, if needed, explain how it relates to Oedipus.

1. _____
2. _____

Fact: _____

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

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

5. Go to the **Historical Overview** Link and find the entry for "The Oracle at Delphi." Why did the majority of visitors consult the oracle?

Task Oriented Assignment

1. Go to the **Links** menu and open the "Essays and Catalogs" Link. Find the "Biography" of Sophocles and write the requested information below:

Date and place of birth, civic offices held, name and date of his extant (surviving) plays, and date of his death. Write this information in paragraph form on another sheet of paper.

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

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

Find the vase depicting Oedipus and the Sphinx. Write the requested information in the blanks below:

1. Museum Number _____
2. Describe the "three-fold" form of the Sphinx you see in the picture.

3. Go back to the **Tools and References** Link and find the Encyclopedia entry for "Sphinx." Find the reference to the end of the Sphinx' life. Write the citation (author, etc.) for this story below:

4. Go to the passage describing the end of the Sphinx's life. Do this by highlighting the text citation then choosing "Primary Text" from the Links menu. Read the story, then write what happened to the Sphinx after Oedipus solved her riddle.

5. Find the encyclopedia entry for "Tiresias." Relate the three versions of how he lost his sight. Write the Primary Text citation where the information can be found before you write the summary of events in your own words.

1. Citation: _____

2. Citation: _____

3. Citation: _____

Group/Pairs Assignment

This purpose of this assignment is to learn about the background of Sophoclean Theater: The students will work together to gain an understanding of the context of the *Oedipus Tyrannus* in 5th ca. Athenian society.

1. Go to the **Historical Overview** through the Gateway, and read the entries on “Tragedy” (10.2ff). Answer the following questions:

a. In whose honor were tragedies performed? _____

b. Name two characteristics of Athenian tragedy.

1. _____
2. _____

c. How were tragedies judged in the competitions?

d. Describe the function of the following: the chorus, masks:

e. Summarize the plot of *Ajax* or *Antigone*:

2. The *Oedipus Tyrannus* is considered to be the first in a “trilogy” of the Oedipus story. The story continues in *Antigone* and concludes in *Oedipus Colonos*. Go to the biography of Sophocles in the “Essays and Biographies” Link, and write down the order of these plays by date of performance. Why do you think that the plays were presented in this order? Why do you think that Sophocles was so interested in the Oedipus story? What conclusions can you draw about Sophocles as a playwright?

3. *Oedipus Tyrannus* presents a number of moral issues for the reader of today, just as it did for the audience in ancient Greece. List below **two** moral issues you think the play confronts. How would you, if you were a modern playwright, address those issues in today's society? Can you think of events in recent history that have forced the American citizens to confront similar types of moral dilemmas?

1. _____

2. _____

Notes:

With your partner or group, create a **short** drama on a separate sheet of paper (or create a new document in a word-processing program). Use your knowledge of the structure of Greek tragedy and physical parameters of Greek theatrical productions to produce a modern American tragedy in the Greek style. You may illustrate your drama with images you have seen in *Perseus* (Hint: use your copy and paste skills!), or you may create a vase, sculpture and/or coin that illustrate your modern drama using Hypercard™ drawing tools.

Answer Sheet for Introductory Assignment

1. Three main sites: 1. Thebes, 2. Delphi, 3. Corinth

- a. Delphi, Corinth
- b. Thebes

2. Vase

1. Malibu 86.AE.257
2. Classical
3. University Museums, U. of Mississippi

OR

1. RISD 28.020
2. Early Classical
3. Museum of Art, RISD

Sculpture:

1. Athens NM 4575
2. ca.1250 BC
3. plaster

OR

1. Delphi, Naxian Sphinx
2. ca.570-560 BC
3. marble

OR

1. London 290
2. ca.470-450 BC
3. limestone

Coin:

- | | | |
|----------------|---------------|-----------|
| 1. Dewing 1274 | 2. drachm | 3. silver |
| 1. Dewing 1309 | 2. hemidrachm | 3. silver |
| 1. Dewing 1310 | 2. hemidrachm | 3. silver |
| 1. Dewing 2318 | 2. didrachm | 3. silver |
| 1. Dewing 2325 | 2. drachm | 3. silver |
| 1. Dewing 2480 | 2. obol | 3. silver |
| 1. Dewing 2525 | 2. tetrobol | 3. silver |

3. A. 1. Apollodorus 2. Herodotus 3. Pausanias

B. 1. Oidipodes 2. Jocasta

Fact: 1. Oedipus had children with a woman named Epicasta (Jocasta).

2. Jocasta was also called Epicasta, daughter of Menoeceus, wife of Laius.

3. mother of Oedipus.

4. called Epicaste by Homer.

5. had no children by Oedipus.

6. marries her son unwittingly, and hangs herself.

4. 1. **line 390**
 2. **line 454**
 3. **line 681**
 4. **line 1324**
 5. **line 1325**
 6. **line 1368**
5. The entry is **5.12 The Oracle at Delphi and Colonization**. Most visitors consulted the oracle **concerning marriage and having children**.

Task Oriented Assignment Answer Sheet

1. The “Life of Sophocles” informs us that he was born in the second year of the 71st Olympiad during the archonship of Philippos at Athens: 495/4. The Suda offers a later date (Olympiad 73, 488/5). Both record that he was the son of a man named Sophilos and that he came from the *deme* of Colonus. Diod. 13.103.4 reports that Sophocles died in 406/5, at the age of ninety. Aside from his work as a playwright, Sophocles seems to have held a number of important political positions. He was a senior administrator in the Athenian Empire (Hellenotamias) in 443/2, and was elected as one of the ten generals in charge of military affairs for the year 441/0. In 413, he belonged to a committee of ten older citizens (*Probouloi*) which ultimately helped institute a temporary oligarchy (Thuc. 8.1.3, Aristot. Ath. Pol. 29.2). Although already in his eighties, Sophocles had served as one of these *Probouloi* and was asked whether he didn’t agree that he had participated in a shameful affair. He replied that he had, but that there were no better alternatives at the time (Aristot. Rhet. 1419a25). He produced, we are told, fifty plays.

Surviving Works
 Production of Ajax 450-430
 Antigone c. 442?
 Trachiniai 450-430
 Oedipus Tyrannos 429-425?
 Electra 420-410
 Philoctetes 409
 Oedipus at Colonus (posthumous) 401

The dates of Sophocles’ surviving plays cannot, for the most part, be determined with any confidence. Most of our knowledge comes from “hypotheses,” brief introductions to the plays written by Byzantine scholars but often drawing upon much earlier (and more reliable) sources.

Oedipus’ Ancestry

1. **Laius**
2. **Labdacus**
3. **Polydorus**
4. **Cadmus**

Vase on which Oedipus and the Sphinx appear

1. **Boston 06.2447**
2. **She has the head of a woman, the body of a lion, and the wings of a bird.**

3. **Apollodorus 1.351.**
4. **She threw herself from the citadel of the city of Thebes.**
5. Citation: **Apollodorus 1.363.**
 1. **He revealed the secrets of the gods, so Zeus blinded him.**
 2. **He saw Athena bathing, so she blinded him for seeing her nude.**
 3. **Hera blinded him for saying that women enjoyed the pleasures of love more than men did.**

Group/Pairs Assignment Answers

1. Tragedy Entries
 - a. **Dionysos**
 - b. They took place during the daytime in an outdoor theater sacred to Dionysos, built into the slope of the southern hillside of Athens' acropolis. This theater of Dionysos held around 14,000 spectators overlooking an open, circular area in front of a slightly raised stage platform. To ensure fairness in the competition, all tragedies were required to have the same size cast, all of whom were men: three actors to play the speaking roles of all male and female characters and fifteen chorus members.
 - c. A board of citizen judges awarded first, second, and third prizes to the competing playwrights at the end of the festival.
 - d. **Chorus:** Although the chorus's leader sometimes engaged in dialogue with the actors, the chorus primarily performed songs and dances in the circular area in front of the stage, called the orchestra ("dancing area").
Masks: The actors wore masks since the audience in the upper tiers of the theater would not be able to see their facial expressions.
 - e. **Ajax:** the play bore the name of the second-best warrior (Achilles had been preeminent) in the Greek army that besieged Troy in the Trojan War. When his fellow Greek soldiers voted to award the armor of the dead Achilles to the wily Odysseus instead of himself, Ajax went on a berserk rampage against his former friends that the goddess Athena thwarted because Ajax had once rejected her help in battle. Disgraced by his failure to secure revenge, Ajax committed suicide. Odysseus then stepped in to convince the Greek chiefs to bury Ajax despite his attempted treachery because the future security of the army and the obligations of friendship demanded that they obey the divine injunction always to bury the dead.

Antigone: the daughter of Oedipus, the now-deceased former king of Thebes, comes into conflict with her uncle, the new ruler, when he forbids the burial of one of Antigone's two brothers on the grounds he had been a traitor. This brother had attacked Thebes after the other brother had broken an agreement to share the kingship. Both brothers died in the ensuing battle, but Antigone's uncle had allowed the burial only of the brother who had remained in power. When Antigone brazenly defies her uncle by symbolically burying the allegedly traitorous brother, her uncle condemns her to die. He only realizes his error when sacrifices to the gods go wrong. His decision to punish Antigone ends in personal disaster when his son and then his wife kill themselves in despair.
3. Answers will vary for this portion of the assignment.

Literature Paths

Part of the project each groups had to complete at the NEH *Perseus* Summer Institute was to create two Paths for distribution with their assignments. Some groups completed two Paths, others one and one group needed some help so a Path has been created to accompany their work. Each Path should be used along with the paper assignments as an introduction or an in-depth look into the subject.

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.

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.

OT Intro 1

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

Step 1: Gen Descrip

Link: Encyclopedia, Theater.

Notes: It is helpful to begin with a general description of a Greek theater to provide the necessary visual background.

Step 2: Tragedy

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

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

Step 3: Diony vase

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

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

Special Instructions: Choose the view of "Harvard Vase 1960.343" from the menu under the words "god Dionysos" so that the image appears with this Path step.

Step 4: Tragedy 2

Link: Historical Overview, 10.2.1 The Nature of Tragedy.

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

Step 5: Trag def

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

Notes: NB: the reference to goats.

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

Step 6: Tragedy 3

Link: Historical Overview, 10.2.2 The Performance of Tragedy.

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

Step 7: Tragedy 4

Link: Historical Overview, 10.2.2 The Performance of Tragedy.

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

Step 8: Site Plan

Link: Architecture Catalog, Athens, Theater of Dionysos.

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

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

Step 9: Seating

Link: Architecture Catalog, Epidauros, Theater.

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

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

Step 10: Look down

Link: Architecture Catalog, Epidauros, Theater.

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

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

Step 11: Close up

Link: Architecture Catalog, Delos, Theater.

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

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

Step 12: Stage

Link: Architecture Catalog, Amphiarraion, Theater.

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

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

Step 13: Theaters

Link: Atlas.

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

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

Step 14: Tragedy 5

Link: Historical Overview, 10.2.3 The Spectacle of Tragedy.

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

Step 15: Masks

Link: Vase Catalog, Boston 98.883.

Notes: In this scene that depicts actors dressing for the stage, note the mask in the center of the picture.

Special Instructions: Before making this a Path step make sure that you have the image "Side A: actors dressing" under photographs open so that it appears with the vase catalog information.

Step 16: Tragedy 6

Link: Historical Overview, 10.2.5 Tragedy and the Polis.

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

Step 17: Soph 1

Link: Historical Overview, 10.2.5.1. Sophocles' Success.

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

Path: OT Intro 2

About this Path: This Path examines the story and history surrounding Oedipus and his family. The first eight steps have been created for you. Please continue this Path with additional steps that are relevant to your class discussions and readings.

Step 1: Oed sites

Link: Atlas.

Notes: Thebes, Corinth, Delphi, and Colonus are the sites most important in Oedipus's story. Born in Thebes, raised in Corinth, advised at Delphi, eventual King of Thebes, and exiled to Colonus, the span of his life was encompassed in this region of the world.

Special Instructions: In the Atlas, plot Thebes, Corinth, Delphi, and Colonus on the color elevation map with rivers, "Atlas Elevation - Water 500 ms," for the area of Athens.

Step 2: Paus 9

Link: Primary Text, Pausanias Book 9, 5.10.

Notes: Pausanias is a later source of the Oedipus legend. You can see a brief overview of Oedipus's birth and destiny in section 5.10.

Special Instructions: Highlight the text from "When Laius was king and married to Iocasta, an oracle came from Delphi . . . he also married his mother" before adding this step to your Path.

Step 3: Sphinx

Link: Sculpture Catalog card, Naxian Sphinx.

Notes: The Sphinx is an important part of Oedipus' story. She set a plague on Thebes for many years that would not leave until her riddle was solved. Her riddle was finally solved by Oedipus, who was awarded the city's queen for saving the people from ultimate destruction. What was the riddle and its solution?

Step 4: Apoll 3

Link: Primary Text, Apollodorus vol. 1.351.

Notes: Apollodorus is another source of the Oedipus myth. Here we learn of Oedipus' desire to learn of his parentage, his visit to the Delphic oracle, and the murder of Laius at the hands of his son, Oedipus.

Special Instructions: Highlight the text from "He inquired of Periboea, but could learn nothing . . . Oedipus in a rage killed both Polyphontes and Laius, and arrived in Thebes" before adding this step to your Path.

Step 5: Delphi Ap

Link: Site Catalog, Delphi.

Notes: The sanctuary of Apollo at Delphi is the site of the oracle that Oedipus would have visited to determine his parentage. Look at some of these images but remember to close them when you are done.

Step 6: Apollo

Link: Vase Catalog, Harvard 1960.367.

Notes: Apollo was often present at his oracle at Delphi when suppliants arrived seeking his advice. Why do you think, of all the deities, Apollo's oracle was the most frequently visited by those looking for answers to their questions?

Special Instructions: Before making this a Path step make sure that you have the image "Side A: Orestes at Delphi" under "Views" open so that it appears with the vase catalog information.

Step 7: Joc txt

Link: Primary Text, Apollodorus vol. 1.351.

Notes: Again from Apollodorus, we learn of the fate of the unfortunate Jocasta. In this text we are told that she unwittingly married her son and hanged herself when the truth of the situation came to light.

Special Instructions: Highlight the text from "So the Sphinx threw herself from the citadel . . . Jocasta hanged herself in a noose," before adding this step to your Path.

Step 8: Thebes

Link: Site Catalog, Thebes.

Notes: The Temple of Apollo at Thebes was a site probably familiar to Oedipus and Jocasta.

Please continue this Path with additional steps that are relevant to your class discussions and readings.

Intended Learning Statements and Outcomes

Introductory Assignment

Statement - The students will be exposed to various aspects of the *Perseus* program.

Outcome - The students will be able to maneuver easily within *Perseus* to obtain information from different areas.

Task Oriented Assignment

Statement - Students will focus attention on some features of the *Perseus* program requiring less instruction to find information.

Outcome - Students will be able to access information through the Atlas, coins, vases, sculpture and Primary Texts Links without instruction.

Group/Research Assignment

Statement - Students will use *Perseus* by themselves to research information on a certain topic.

Outcome - Students will gain knowledge about Delphi through the Historical Overview, Site Catalog and Primary Texts.

Advice to an Educator

Mary Ann Swanson

1. Most rewarding thing?

Finding the links between areas, such as on Kleobis and Biton and then the story in Herodotus about them.

2. *Perseus* a worthwhile tool?

Yes, the enormous access to information for research at one's fingers is the strength of the program.

3. Frustrations?

One problem which was frustrating was the inconsistent reasoning to seek some pieces of information.

4. Advice to first time user?

Seek help from someone who is familiar with the program.

5. Advice for teaching with *Perseus* ?

Become very familiar with the program before you attempt to teach a whole class [with it].

6. Additions to *Perseus* ?

I am not familiar enough with the program to see what is missing.

7. Support?

A simplified tutorial or basic manual of bare essentials to help the beginner.

Mythology Group Introductory Assignment

Introductory Assignment: Part I

1. Choose "Encyclopedia" from the Links menu at the top of the screen. Click once on the letter "D" from the alphabet at the bottom of the Encyclopedia Index card. Choose "Delphi" from the list that appears above the alphabet.

What three authors are noted as sources for information on Delphi?

1. _____
2. _____
3. _____

2. Choose "Primary Text" from the Links menu at the top of the screen. Click once on "Herodotus" and choose Book 1 from the list of books. Find Book 1 section 31 and read this passage.

Whose festival was being held at Argos? _____

Why did Kleobis and Biton take up the yoke? _____

What did the mother ask of the goddess? _____

What do you think the moral of this story is? _____

3. Return to the Primary Text Index and go to Pausanias Book 10, section 5.5. Read this passage.

To whom did the oracular seat belong in early times? _____

Who was Daphnis? _____

To whom did Earth later give her oracle? _____

4. Choose "Lookup" from the Links menu at the top of the screen. Type in the word "tripod" in the space provided. Hit the "Return" button on the keyboard. A list of possible places to see information about a tripod appears. Choose "English Index."

From the list of citation in the English Index search for tripods and highlight "London 1917.12-10.1 (vase description)." Click once on the command button "Go There" once "London 1917.12-10.1 (vase description)" is highlighted.

Upon what is Orestes kneeling? _____

What is behind Orestes? _____

Who appears to the right of Orestes? _____

Click once on the "Summary" command button and choose the "Side A" view from the list of views at the bottom of the card.

How many figures appear on the vase? _____

Sketch the shape of this vase.

5. Choose "English Index" from the Links menu at the top of the screen. Find and highlight "Boston 01.8027 (vase description)" from the tripod search list. Click once on the "Go There" command button.

What is Apollo trying to do in this scene? _____

What does Apollo carry? _____

What color is the tripod? _____

Click once on the "Summary" command button.

Who painted this vase? _____

What is the shape of this vase? _____

What is the date and period of this vase? _____

Click once on the view for Side B.

What is Thetis handing to Achilles? _____

What covers most of the figure of Thetis? _____

What color is the figure of Achilles? _____

Part II: Introductory Assignment

1. Go to the Atlas and click on the "Show Tools" flag to bring down the tools menu. Plot the site of Delphi by finding it in the list of sites. Click on the word "Delphi" so that it is highlighted then click once on the "Plot Selected Sites" command button.

What line of latitude does Delphi lie on? _____

What line of longitude does Delphi lie on? _____

In the tools menu, scroll up to "Athens" and plot this site.

What line of latitude does Athens lie on? _____

What line of longitude does Athens lie on? _____

2. In the tools menu, click once on the circle next to "Compute Distances" so that a black dot appears in the circle. Click once on the "Start Route" button to compute the distance between Athens and Delphi. Click once on the dot next to the word "Athens" on the map. An X will appear on the dot. Next, click on the dot next to Delphi to compute the distance between the two sites.

If you were an Athenian and wished to consult the oracle at Delphi, how many kilometers would you have to travel to reach the oracle?

3. Choose "Sites" from the Links menu at the top of the screen. Select "All" from the pop-up menu labeled "Index Type." From the list that appears below click once on "Delphi" to go to this Site Catalog card.

In which region is Delphi located? _____
During what periods did Delphi exist? _____
What type of site is Delphi? _____

Click once on the command button "Description" in the top right corner of the Summary card. Give a short summary of the description of Delphi.

4. Choose "Coins" from the Links menu at the top of the screen. Select "Mint" from the pop-up menu labeled "Index Type." From the list that appears below click once on "Delphi" to see a list of coins minted in Delphi.

How many coins in *Perseus* were minted in Delphi? _____
What is the museum number of the coin(s)? _____

Click once on "Dewing 1486" to go to the Coin Catalog card for this coin.

What is the name of the collection in which the coin is found? _____
What metal is the coin made of? _____
What is the denomination of the coin? _____
What is depicted on the obverse of the coin? _____
What is depicted on the reverse of the coin? _____
What is the approximate date of this coin? _____
What period is this coin from? _____

5. Choose "Sculpture" from the Links menu at the top of the screen. Select "Collection" from the pop-up menu labeled "Index Type." In the list that appears below, click once on "Delphi Archaeological Museum." Click once on "Delphi, Kleobis and Biton" to see this Sculpture Catalog card.

What material is this sculpture made of? _____
What period is this sculpture from? _____
What is the approximate date of this sculpture? _____
Who was the sculptor? _____

From the list of Views at the bottom of the Sculpture Catalog card, click once on the first view in the list.

What anatomical features are missing from the sculpture?

Task Oriented Assignment

A. Using the Atlas plot the site of Mt. Olympus and give its latitude and longitude. Next find Athens and give its latitude and longitude. Compute the distance between Athens and Mt. Olympus. Using the elevation key estimate the elevation of Mt. Olympus and the elevation of Athens and its surrounding area.

1. Mt. Olympus - Lat: _____ Long: _____
Athens - Lat: _____ Long: _____
2. Distance between Mt. Olympus and Athens:
3. Mt. Olympus - Elevation: _____
Athens - Elevation: _____
4. Why do you think the Athenians believed the gods dwelled on Mt. Olympus?

B. Using the English Index, perform a search for "Zeus" in "Architecture" summaries and descriptions. Find the citation for the "Temple of Zeus at Olympia (architecture description)." Highlight this citation and go there.

Read the architecture description and answer the following question. What was the construction material of this temple?

Name two ways to get back to the English Index Link.

1. _____
2. _____

C. Read the Homeric Hymn to Hera. In what quality does this Homeric Hymn say Hera surpasses all? _____

D. Read Apollodorus, vol. 1.4.1 - 1.4.3. Find the references to Apollo. From whom did Apollo learn the art of prophecy?

E. Using the Browser, perform a search for "Athena" on coins. Remember to choose "Coins," "Keywords" and "Divinities" for your search. Look at the following coins. Fill in the information requested and answer any questions.

Dewing 1417

1. Metal - _____
2. Mint - _____
3. Denomination - _____
4. Description - Obverse: _____
5. Date - _____
6. Period - _____
7. Look at the obverse of this coin.

Dewing 1594

1. Metal - _____
2. Mint - _____
3. Denomination - _____
4. Description - Obverse: _____
Reverse: _____
5. Date - _____
6. Period - _____
7. Look at both the obverse and the reverse of this coin. Write out the three Greek letters that appear on the reverse of this coin. _____

Dewing 1732

1. Metal - _____
2. Mint - _____
3. Denomination - _____
4. Description - Obverse: _____
Reverse: _____
5. Date - _____
6. Period - _____
7. Look at the reverse of this coin.

F. Using the Browser, perform a search for “Athena” in sculpture. Remember to choose “Sculpture,” “Keywords” and “Divinities” for your search. Look at the following sculptures. Fill in the information requested and answer any questions.

Athena Parthenos (reconstruction)

1. Collection - _____
2. Material - _____
3. Sculptor - _____
4. Look at the views of this sculpture.

Reconstruction of Athena from the Royal Ontario Museum

1. Look at the frontal view of this sculpture.
2. What is Athena holding in her right hand? _____
3. What is Athena holding in her left hand? _____

G. Using the Browser, perform a search for “Artemis” on coins. Remember to choose “Coins,” “Keywords” and “Divinities” for your search. Look at the following coin. Fill in the information requested and answer any questions.

Dewing 679

1. Metal - _____
2. Mint - _____
3. Denomination - _____
4. Description - Obverse: _____

- H. Using the Browser, perform a search for “Artemis” in sculpture. Remember to choose “Sculpture,” “Keywords” and “Divinities” for your search. Look at the following sculpture. Fill in the information requested and answer any questions.

Parthenon: EF (East Frieze)

1. Look at the detail of Artemis from the list of views.
2. Is Artemis seated or is she standing? _____

- I. Using the Browser, perform a search for “Aphrodite” on coins. Remember to choose “Coins,” “Keywords” and “Divinities” for your search. Look at the following coin. Fill in the information requested and answer any questions.

Dewing 2488

1. Metal - _____
2. Mint - _____
3. Denomination - _____
4. Description - Obverse: _____

- J. Using the Browser, perform a search for “Aphrodite” in sculpture. Remember to choose “Sculpture,” “Keywords” and “Divinities” for your search. Look at the following sculptures. Fill in the information requested and answer any questions.

Parthenon East Pediment

1. Material - _____
2. Look at the four views of Figure K (Hestia), L (Dione), and M (Aphrodite).

Louvre MA 3518 (Kaufmann Head)

1. Collection - _____
2. Material - _____
3. Sculptor - _____
4. Look at the views of the head.

- K. Choose “Lookup” under the Links menu at the top of the screen. Type in “London 1971.11-1.1” in the space provided then choose “Vases” from the Links menu. All three the of the goddesses at whom you recently looked appear on this vase depicting the wedding of Peleus and Thetis. Fill in the information requested and answer any questions.

London 1971.11-1.1*

1. Collection - _____
2. Ware - _____
3. Shape - _____
4. Decoration - _____

*Note: The description for this vase is long and includes descriptions of all the Olympians as well as other legendary people.

5. Find the names of Aphrodite, Athena and Artemis written in Greek letters by looking at the views of each goddess. Copy each name and answer the following questions.

Aphrodite - _____

Athena - _____

Artemis - _____

- a. Who appears with Aphrodite? _____
- b. Where is Athena standing? _____
- c. Who accompanies Artemis? _____

Group/Research Assignment

A. From the Historical Overview choose the topic 5.12. When the topic card appears be sure that the command box in the upper right corner reads "Hide links/Unlock text." If it does not click once on the command button "See Links/Lock Text" to change it. From the menu under the first underlined passage, choose "Temple of Apollo (view)."

1. What is the basic shape of the temple? _____
2. How many columns have been left standing? _____

Close the image and return to the Historical Overview topic 5.12. From the menu under the word "Pythia" choose "Aeschylus, *Eumenides*."

3. What is the last sentence in the speech of the Priestess?

Read the information in the Historical Overview topic 5.12.

4. During how many months of the year did the oracle at Delphi operate?

B. Choose "Delphi" from the Site Index. Look at the large overview plan of the site. Find the rectangular temple of Apollo. Click on the temple and look at the temple plan. Sketch the temple or import the image "1990.33.0162a" into a word processing document.

C. Perform a word search for "oracle" using the English Index. Choose, read and compare the following passages: Aesch. Eum. 200 and Aesch. Lib.265.

1. What was the common instruction from the oracle in these two passages?

Return to the English Index search for "oracle." Choose, read and compare the following passages: Aristoph. Birds 960 and Aristoph. Peace 1085.

2. What seems to be Aristophanes' attitude towards oracles?

Mythology Introductory Assignment Answers

1. Two authors? **Apollodorus, Herodotus, Pausanias.**
2. Whose festival? **Hera's.**
Why take up yoke? **To bring their mother to the festival.**
Mother ask? **Grant her sons great good.**
Moral? **Peaceful death is a reward for a heroic deed.**
3. To whom did the oracular seat belong? **Earth.**
Who was Daphnis? **A mountain Nymph appointed prophethess by Earth.**
To whom did Earth later give her oracle? **Themis.**
4. Kneeling? **Omphalos.**
Behind Orestes? **A tripod.**
Right of Orestes? **Apollo.**
How many figures? **5 or 7.**
5. Apollo doing? **Stealing the tripod.**
Apollo carry? **Quiver.**
Color? **Red.**

Who painted? **Amasis.**
Shape ? **Neck Amphora.**
Date and period? **ca. 525-515 BC., Archaic.**
Thetis handing? **A helmet.**
Covers Thetis? **Large round shield.**
Color of Achilles? **Black.**

Introductory Assignment Part II

1. Delphi - Latitude: **38:29**
Longitude **22:31**

Athens - Latitude: **37:59**
Longitude **23:44**
2. Distance between Delphi and Athens - **approximately 120 km** depending on exact starting point.
3. In which region is Delphi located? **Phocis.**
During what periods did Delphi exist? **Geometric through Roman.**
What type of site is Delphi? **Panhellenic Sanctuary.**

For a short description of the Sanctuary of Delphi see the **Description card for the Sanctuary at Delphi.**

4. How many? **One.**
 Museum number? **Dewing 1486.**
 Collection? **Arthur Dewing Collection.**
 Metal? **Silver.**
 Denomination? **Triehemiobol.**
 Obverse? **Ram's head with Dolphin below.**
 Reverse? **Ram's head between two dolphins.**
 Approximate date? **ca. 475 BC.**
 Period? **Early Classical.**
5. Material? **Marble.**
 Period? **Archaic.**
 Approximate date? **ca. 580 BC.**
 Sculptor? **[Poly]medes of Argos.**
 Missing features? **Right arm and left hand.**

Task Oriented Assignment Answers

- A. Mt. Olympus **Lat.: 40:05 Long.: 22:21.**
 Athens **Lat.: 37:59 Long.: 23:44.**
 Distance - **255 km.**
 Elevation of Mt. Olympus - **N/A.**
 Elevation of Athens - **N/A.**
 Why did gods dwell there? **Highest peak around.**
- B. Construction material? **Shell Limestone.**
 1. **Through the Tools & Reference Icon at the *Perseus* Gateway.**
 2. **Through the Links menu at the top of the screen.**
- C. **Beauty.**
- D. **Pan.**
- E. Coins.
Dewing 1417
 1. Metal - **Silver.**
 2. Mint - **Phaosalos.**
 3. Denomination - **Triehemiobol.**
 4. Description - Obverse: **Head of Athena Parthenos.**
 5. Date - **400-344 BC.**
 6. Period - **Late Classical.**
- Dewing 1594**
 1. Metal - **Silver.**
 2. Mint - **Athens.**
 3. Denomination - **Tetradrachm.**

4. Description - Obverse: **Helmeted Athena, helmet w/ olive wreath.**
Reverse: **Owl, olive sprig and crescent.**
5. Date - **449-420 BC.**
6. Period - **Classical.**
7. **AΘE.**

Dewing 1732

1. Metal - **Silver.**
2. Mint - **Corinth.**
3. Denomination - **Stater.**
4. Description - Reverse: **Head of Athena wearing Corinthian Helmet w/ neck flaps.**
5. Date - **400-350 BC.**
6. Period - **Late Classical.**

F. Sculptures.

Athena Parthenos (reconstruction)

1. Collection - **Toronto.**
2. Material - **Ivory, Gold.**
3. Sculptor - **Pheidias.**

Reconstruction of Athena from the Royal Ontario Museum

4. Holding in her right hand? **Nike.**
5. Holding in her left hand? **Shield.**

G. Coin.

Dewing 679

1. Metal - **Silver.**
2. Mint - **Selinus.**
3. Denomination - **Tetradrachm.**
4. Description - Obverse: **Quadriga, drawn by Artemis, to her right Apollo stands discharging an arrow.**

H. Sculpture.

Parthenon: EF (East Frieze)

1. Look at the detail of Artemis from the list of views.
2. Is Artemis seated or is she standing? **She is seated.**

I. Coin.

Dewing 2488

1. Metal - **Silver.**
2. Mint - **Nagidus.**
3. Denomination - **Stater.**
4. Description - Obverse: **Aphrodite seated holding *patera*, Eros on right.**

J. Sculptures.

Parthenon East Pediment

1. Material - **Marble.**

Louvre MA 3518 (Kaufmann Head)

1. Collection - **Kaufmann.**
2. Subject - **Head of Knidian Aphrodite.**
3. Sculptor - **Praxiteles.**

K. Vase.

London 1971.11-1.1

1. Collection - **British Museum London.**
2. Ware - **Attic Black Figure.**
3. Shape - **Dinos.**
4. Decoration - **Wedding of Peleus and Thetis.**
5. Aphrodite - **ΑΦΡΟΔΙΤΕ**
Athena - **ΑΘΗΝΑΙΑ**
Artemis - **ΑΡΤΕΜΙΣ**
 - a. Who appears with Aphrodite? **Five Muses.**
 - b. Where is Athena standing? **A chariot.**
 - c. Who accompanies Artemis? **Companion to Athena.**

Group/Research Assignment Answers

A.

1. What is the basic shape of the temple? **Rectangular.**
2. How many columns have been left standing? **Six.**
3. What is the last sentence in the speech of the Priestess?
"For I prophecy as the god leads."
4. Months of the year did the oracle at Delphi operate? **Nine.**

B. See image "1990.33.0162a" for a look at the temple plan.

- C. 1. What was the common instruction from the oracle in these two passages? **To exact vengeance on his father.**
2. What seems to be Aristophanes' attitude towards oracles?
Mocking and derisive.

Mythology Path

Part of the project each groups had to complete at the NEH *Perseus* Summer Institute was to create two Paths for distribution with their assignments. Some groups completed two Paths, others one and one group needed some help so a Path has been created to accompany their work. Each Path should be used along with the paper assignments as an introduction or an in-depth look into the subject.

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.

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.

An Introduction to the Greek Gods

About this Path: This Path will introduce you to the history of the ancient Greek gods through the use of ancient Greek texts, art and secondary source material. Each god or goddess will then be illustrated in art, vases, coins or sculpture. This just a brief introduction to the gods and much more can be found by researching a god or goddess individually.

Step 1: Gods

Link: Encyclopedia, Gods.

Notes: The Encyclopedia entry for “Gods” is a good place to start if you want some basic information about what gods and goddesses were once up to.

Step 2: Theogony

Link: Primary Text, Hesiod’s *Theogony*, line 1.

Notes: Hesiod wrote the *Theogony* as a history of the appearance of the twelve main Greek gods and goddesses.

Step 3: Theogony 2

Link: Primary Text, Hesiod’s *Theogony*, line 453.

Notes: Here Hesiod describes the birth of the main Greek deities and their consumption by their father, Cronos.

Special Instructions: Highlight the words “But Rhea was subject in love to Cronos and bore splendid children . . . [465] strong though he was, through the contriving of great Zeus” before adding this location to your Path.

Step 4: sum Hesiod

Link: Historical Overview, 4.13 The Mythical Origin of Justice.

Notes: This topic paragraph offers a summary of Hesiod's story of the origin of the gods. Read this for the gist of the tale.

Step 5: Nature

Link: Historical Overview, 10.1.1 The Nature of the Gods.

Notes: Hesiod offers a mythological tale of the gods' origin, this passage offers insight into how the Greeks perceived their gods and their gods' roles in human life.

Step 6: Sanctuary

Link: Primary Text, Pausanias, Book 2, section 2.8.

Notes: Sanctuaries for the worship of a god or goddess were vitally important to ancient Greek religion. Offerings to a god or goddess could be made at their sanctuary in an effort to solicit help from them.

Special Instructions: Highlight the words "Beside it is a sanctuary for all the gods . . . another they call Chthonius (of the Lower World) and the third Most High" before adding this location to your Path.

Step 7: Statues

Link: Primary Text, Pausanias, Book 4, section 32.1.

Notes: It was important to have a deity present in a temple. The statue acted as a vessel through which a god or goddess could be reached with offerings or prayer.

Special Instructions: Highlight the words "[1] The place called Hierothesion by the Messenians contains statues . . . 'have felt not the fire,' as Homer says" before adding this location to your Path.

Step 8: on vases

Link: Browser.

Notes: From the Browser we can find a list of vases on which different gods and goddesses appear. Just choose the name of a god or goddess from the list under the Keywords and Divinities pop-up menu buttons.

Special Instructions: Perform a search on vases for divinities before adding this location to your Path. The search pop-up menus should be set to "Keywords" and "Divinities" then the selection "All Divinities [1328 Vases]" should be made.

Step 9: Aphrodite

Link: Vase Catalog card, Berlin inv. 30036.

Notes: The goddess of love and passion comforts Helen, a woman who evoked so much passion in men.

Special Instructions: Choose the view "Main Panel: Helen and Aphrodite" from the menu under the word "Views" before adding this location to your Path so that the image appears with this Path step.

Step 10: Hephaistos

Link: Vase Catalog card, Boston 13.188.

Notes: The only son of Zeus and Hera, Hephaistos was a craftsman. He is seen here finishing the shield of Achilles. Hephaistos was left lame after being tossed off Mt. Olympus.

Special Instructions: Choose the view "Side A: Hephaistos and Thetis" from the menu under the words "Views" before adding this location to your Path so that the image appears with this Path step.

Step 11: Heph info

Link: Encyclopedia, Hephaistos.

Notes: This Encyclopedia entry for Hephaistos tells of his metal working and craftsmanship.

Step 12: Poseidon

Link: Coin Catalog card, BCMA 1919.58.8.

Notes: An archaeologist can tell this is Poseidon, god of the sea and earth shaker, because the figure is throwing a trident and because of the Greek letters POSE on the coin.

Special Instructions: Choose the view "BCMA 1919.58.8 Obverse" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 13: Demeter

Link: Vase Catalog card, Mississippi 1977.3.86.

Notes: As is traditional, Demeter appears on this vase with her follower Triptolemos. Take a look at some of the views of Demeter.

Step 14: Ares

Link: Vase Catalog card, Berlin F 2531.

Notes: Ares is the god of war. Here he is acting on his nature slaying a fallen man.

Special Instructions: Choose the view "Side B: Ares" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 15: Zeus

Link: Sculpture Catalog card, Cave of Pan relief.

Notes: Here father Zeus looks down upon the other gods. Zeus is the only god to sit on a throne and is positioned as the center of attention.

Special Instructions: Choose the view "Cave of Pan relief, detail of Zeus" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 16: Zeus info

Link: Encyclopedia, Zeus.

Notes: Zeus' Encyclopedia entry offers some information on his origin, family and exploits.

Step 17: Athena

Link: Vase Catalog card, Toledo 1961.24.

Notes: How do we know this is Athena and not some woman dressed in armor? Gods and goddesses can be distinguished from one another and from regular people by what they wear, what they carry and their size.

Special Instructions: Choose the view "Side A: Athena" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 18: Parthenon

Link: Architecture Catalog card, Athens, Parthenon.

Notes: Athena's main temple, the Parthenon, is found on the acropolis at Athens.

Athenians held Athena in high esteem and made her their patron goddess

Special Instructions: Choose the view "East Facade from E" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 19: Dionysos

Link: Vase Catalog card, Toledo 1981.110.

Notes: This image shows Dionysos with his regular companions, satyrs and maenads. He holds a *thyrsos* that is used in the ceremonies associated with the worship of this god.

Special Instructions: Choose the view "Side A: Dionysos and Ariadne" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 20: Artemis

Link: Sculpture Catalog card, Parthenon, East Frieze slab 6.

Notes: This sculpture depicts the chaste Artemis covering herself with her gown. She is a virgin goddess and the goddess of the hunt.

Special Instructions: Choose the view "East Frieze: detail of Artemis" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 21: Hades

Link: Vase Catalog card, Munich 3297.

Notes: As the king of the Underworld, Hades reigned with his wife Persephone. Take a look at some of these images. Remember to close the images when you are done.

Step 22: Hades info

Link: Encyclopedia, Hades.

Notes: Read through this outline for Hades. Notice that Hades is both a god and a place. You may want to choose "Hell" or "Pluto" from the "See Also" menu for more information.

Step 23: Hermes

Link: Sculpture Catalog card, Votive Relief to the Nymphs.

Notes: Hermes is the crafty son of Zeus and one of the younger gods. He acts as a messenger and jokester among the gods.

Special Instructions: Choose the view "Votive Relief to the Nymphs, Hermes" from the "Views" section before adding this location to your Path so that the image appears with this Path step.

Step 24: Mt Olympus

Link: Atlas, Color Elevation map.

Notes: All the gods are said to have lived atop Mt. Olympus. The darker coloration on the map means a higher altitude. Mt. Olympus is one of the highest peak in Greece.

Special Instructions: In the Atlas, plot Mt. Olympus and Mt. Ossa on the "Atlas Elevation - Water 125 ms" map on which Mt. Olympus can be found.

Overview of History Project

This project is designed for students to look at and compare two figures who loom large on the landscape of ancient Greek culture using as many available resources as possible with *Perseus* as one of the more important tools. Because of the incredible amount of material contained in *Perseus* and the variety of Links *Perseus* uses, the initial experience will be having students work through a small Introductory Tutorial that starts with the goal of a very specific exploration of as many Links in *Perseus* as possible within a sub-theme of heroes. This allows the resource to be learned and used in a variety of ways — single user/single computer, pair or small group/single computer, class singly, paired or in small groups. This tutorial can serve as a learning method for staff as well.

After completing the tutorial, students will be need to pursue the Paths designed to explore both Achilles and Alexander the Great, two prominent heroes from the ancient Greek culture. Then, a series of factual and thoughtful questions will be presented for the students' consideration as they proceed through a research project that aims at assessing the two larger-than-life individuals and their similarities and difference. One overall question might deal with whether Alexander has the characteristics of a mythical hero and what those characteristics are.

Students will need to arrive at a definition of "hero" and its specific implications in the Greek world, find at least one other mythic hero to investigate and then assess Alexander, the historical figure as a "hero." In addition to *Perseus*, they will also want to consult the World Wide Web (WWW) Classical sources as well as more traditional research tools. The culmination of this unit will be shared with the class as a presentation or presented as a WWW publication in HTML with hot links to graphics and sources.

Intro to Paths

The project attempts to use two particular Paths to follow the literary and artistic images of Achilles and Alexander the Great. The Paths are named “Hero Attempt” and “Hero Attempt 2.” Although the Paths are not completely ordered (due to time constraints), they give the student a quick road to compare the two figures. [These Paths have been edited and included with these materials.]

The figure of Achilles is viewed through several selected passages from ancient Greek texts. The Path titled “Hero Attempt” follows the character of Achilles through the *Iliad*, beginning with the opening passage of Book 1, progressing through the great battle with Hector in Book 21 and concluding with Book 24. The focus is on Achilles’ wrath, his grief for his comrade Patroklos and his excellence in battle. This path also includes Achilles’ appearance in Book 11 of the *Odyssey*, Pindar’s *Isthmian Ode 8*, and Plato’s *Symposium*. Intermixed with these textual citations are images of Achilles on temple friezes and in vase paintings. The student can utilize this Path to quickly assess the literary and artistic impact of the figure of Achilles from the eighth to fifth centuries BC.

The character of Alexander the Great is assessed through encyclopedia entries, ancient texts, temple sites, sculpture and vase paintings. The Path entitled “Hero Attempt 2” progresses through each of these items, allowing the student to realize the impact Alexander had on Greek literature and art. By comparing the contents of the two Paths, a student may be able to answer questions on the similarities and differences between the two figures.

Intended Learning Statements and Outcomes

Introductory Assignment

Statement - The epic hero is a multi-faceted figure, students will investigate the impact of a specific hero on classical society. It is our intention that the students use *Perseus* as a tool to discover the historical, artistic and literary values of the epic hero.

Outcome - Students will develop cooperative skills.

Task Oriented Assignment

Statement - Students will learn to manipulate *Perseus* as a research tool.

Outcome - Students will be able to access information through *Perseus* Links without instruction.

Group/Research Assignment

Statement - Students will follow images of Achilles and Alexander through a texts.

Outcome - Students will gain a greater understanding of the hero’s place in Greek society, of the inter-relatedness of the arts, of the effect of certain individuals on history. They will also improve their proficiency with research skills.

Goals for a Two Week Unit

Realistic Goals

1. To understand different views of the hero in the Greek world.
2. To appreciate the interrelationship of art, literature and history.
3. To see the effects of certain individuals on history.
4. To increase proficiency with research skills.
5. To understand the role of the individual in society.
6. To understand the many facets of the epic hero in the classical world.

Idealistic Goals

1. Each student will have improved social, communication and presentation skills.
2. Each student will have become *Perseus* literate.
3. Each student will have developed long term planning skills.

Advice to an Educator

Mary Fran Starcher

1. Most rewarding thing about using *Perseus* :
The vast amount of resource material contained within the program and the ease with which it is accessible.
2. *Perseus* as a worthwhile tool:
Yes. It is user-friendly, has a great variety of information, can be approached from myriad aspects. It is capable of meeting the interest and motivation levels of a broad spectrum of users.
3. Frustrations?
No.
4. Advice to first time user:
Pursue a special area of interest when first examining the program. It will motivate you to ignore difficulties more readily.
5. Advice for teaching from *Perseus* :
First, be well-acquainted with the program. Then have your objectives and procedures well planned. Use *Perseus* as one tool of many. Be enthusiastic, exude confidence, and relax.
6. Additions to *Perseus* :
I don't know yet.
7. Support:
An 800 number.

Anne O'Keefe

1. Most rewarding thing about using *Perseus* :
Perseus allows me to locate literary referenced at the touch of a button.

2. Perseus as a worthwhile tool:
Perseus is very worth while as a research tool. One must remember that it is only a tool and not an instructional substitute.
3. Frustrations?
It is rather easy to travel thorough *Perseus* with instruction. However it is very frustrating to narrow down a project's focus.
4. Advice to first time user:
I would make sure that teachers have the ability to maneuver through *Perseus* , and I would make sure that students use *Perseus* as part of their researching practice.
5. Advice for teaching from Perseus :
I would advise a teacher to fully investigate any "kinks" which students might encounter in using *Perseus* to complete projects.
6. Additions to Perseus :
Teachers may want the Atlas to be expanded so that ancient sites can be compared to modern cities.
7. Support:
Have patience and enjoy!

Joe Greenwald

1. Most rewarding thing about using Perseus :
Able to (almost) instantly access a large variety of information on a topic. Ability to explore without restrictions inherent in a small medium or library.
2. Perseus as a worthwhile tool:
Yes, the only alternative in a library or truncated search.
3. Frustrations?
Limitations inherent in Hypercard were very frustrating.
4. Advice to first time user:
Teachers - Take it home, use the manual, play with it. Students - Explore, surf and follow structure.
5. Advice for teaching from Perseus :
See before.
6. Additions to Perseus :
More mythological Paths. Friendlier interface between facets are within - e.g. You can type in the beginning letters of a name in the Encyclopedia, like you can in the Atlas places (but you have to remember to click each time in that area).
7. Support:
A very good manual.

Write-up of Final Thoughts □ History

Mary Fran Starcher

My initial thought was that the workshop wasn't long enough, but some people don't plan to use *Perseus* anyway. For those of us who do, we received enough of an introduction to go on alone with it. (And that's what it will take anyway — long hours of individual planning and practice.) I liked the group approach with the projects.

Donna Brookman

This project was a wonderful opportunity for learning *Perseus*, but even more for developing projects which teach students to use the myriad resources now available to them, to learn effective search techniques and new technologies, and to develop skills in assessing the information which they have retrieved. It was already apparent that students need these skills and that they need to learn and practice them with meaningful assignments rather than “make-work” kinds of activities, but it also became apparent that even more care and skill needs to go into developing this kind of project and the related support materials than in other kinds of projects. Working in a group with such diverse abilities, levels of skill and learning styles (and thresholds of tolerance and patience) it really made the need for a tutorial very apparent. We also learned about degrees of group skills and interpersonal relations. It was impressive to watch the barometer of class and individual mood change as we experienced different activities and from different places on the learning curve. The project was extremely valuable and well presented. Our presenter dealt well with many circumstances beyond her control — like programmers still working on the program while we were trying to use it. Her flexibility is to be commended as well as her patience. Ideally the workshop could have been a couple of days longer to allow for fuller development of the individual group's endeavors, but we all have walked away with something which we can incorporate into our daily teaching. Some of these lessons are independent of *Perseus*. A nice peripheral for many people was the chance to become aware of and use an additional information resource, the World Wide Web.

Anne O'Keefe

I indeed benefited greatly from this workshop. I have learned how to maneuver within *Perseus* and how to use *Perseus* as a teaching tool.

We did not have enough time to complete the Paths project, and it was difficult to integrate the Paths of four different people. In that respect the workshop was frustrating. It was, however, important to know how intensive creating a project is on *Perseus*. I am now prepared to attempt to use *Perseus* in the classroom.

Joe Greenwald

1. *Life of Alexander* by Plutarch speaks to high school history, literature etc. teachers about which authors to include and which writings. Example: Plutarch's *Alexander* is much more important than Alcibiades in high school.
2. I know 2.0 has been a very difficult birth, by please attempt to receive funding to change this to C++. Hypercard is just too limited.
3. Kudos to all the dedicated people who have done the work on this. It's really good and so close . . .

Anecdotes: History

Mary Fran Starcher

I kept typing Path notes to accompany vase info, returning to look at the Path, and seeing no copy. Twice I asked Wendy if there was a way to save it. "Oh no, you don't need to — it's automatic." Finally, after half an hour we realized that a project partner had his Path open and this prevented my editing. Perhaps the groups should have one person as the "Path Secretary."

Joe Greenwald

After using *Perseus* to search for Alexander on the fastest most advanced machines (in speeds measured in nano-seconds), I found a book in the same time in a used book store.

An Introductory Tutorial Project

Come on a trip through the ancient Greek world of heroes using the *Perseus* program. The exercises that follow will give you a chance to explore some aspects of the hero while becoming familiar with the various capabilities of *Perseus*.

A. Pausanias speaks of Megara as a site where heroes are honored by a grave in the Council House. Using multiple *Perseus* Links (Lookup, Atlas, Encyclopedia, Site Catalog, English Index, and English Greek Word Search), explore various aspects of Megara and heroes.

1. Use the "Lookup" Link as a base for exploration of "Megara." Go to the Links menu and highlight "Lookup." Type "Megara" in the "Lookup" box and hit return or click once on the "More" button. *Perseus* will return a box with a list of several Links that deal with your chosen topic. Click once on a suggested Link to go there. Work from each Link to learn more about Megara.

B. From the "Lookup" box choose the "in atlas" option. A map will appear with Megara plotted. A tools box will also appear. Click once on the small flag next to "Show Tools" to expand this box.

Plot the following three famous Greek sites: Athens, Delphi and Phthia. To plot these sites, scroll through the site list, click on the name of the site so that it is high-light then click once on the "Plot Sites" command button.

Once all three sites are plotted, click once inside the circle next to "Compute Distance" so that a dot fills the circle. Then click once on the "Start Route" command button. Click once on the black dot next to Megara so that an X appears at that point. Next click once on the dot next to Athens and write the calculated distance in the space provided. Continue until you have completed filling in the answers below.

1. Megara to Athens _____
2. Athens to Delphi _____
3. Megara to Phthia _____

C. For this step you need to remember where Megara is located. Click once on the command button "Graphic Index of Maps." Find the square in which Megara can be found. Hold down your Mouse button to bring up the menu for this square and choose the "Color Elevation map" and plot Megara. Use the Go Back arrow to move backwards and choose Satellite image and plot Megara.

Signal a teacher or monitor when you have done each of the above activities and have them initialed.

D. Perform a "Lookup" search for Megara again (review the steps in A.1). Choose the "in Encyclopedia" Link and find three characteristics of Megara mentioned in the

description of the city by Pausanias contained in Paus. 1.40.1 through Paus. 1.44.2.
Characteristics

1. _____
2. _____
3. _____

[Hint: To get to a Primary Text, highlight "Paus. 1.40.1" then go to the Links menu and highlight Primary Text.]

Using Pausanias again, explain the origin of the town's name below and cite the passage.

Passage: _____

E. Choose "Sites" under the Links menu. You will now be at the Site Index. Choose "All" from the pop-up menu under "Index Type." Click once on the word "Megara." Look at the views for this site then answer the questions below.

1. In what region is this site found? _____
2. How many images are there of the Theagenes Fountainhouse? _____
3. In which images do people appear? _____

Task Oriented Assignment

A. In the Browser, perform a search on vases for the word “hero.” Look at the vases that are listed and answer the questions below.

1. Which “heroes” appear on these vases? _____
2. Why would these men be classified as heroes? (i.e. what traits do they possess that make them heroes?)

B. Read the Historical Overview passage, “VI A.6 Hero Cults” and answer the following questions. Answering the questions will require you to go to other Links via the Historical Overview menus hidden under certain words and phrases.

1. What powers did the heroes who the people worshipped offer?

2. When Theseus returned to Athens what kind of attitudes was he met with? Why couldn't he rule as he had done before? [Hint: Look under “Theseus” in the Hero Cults passage.]

3. Where did Theseus go into exile? Why was he killed? Why did the Athenians want the bones of Theseus to be returned to their city? [Hint: Look at the Link Plutarch's *Cimon* then turn one page forward.]

4. Which hero was worshipped at shrine internationally? Why was this hero considered to be so important to a city's well being?

C. Perform an Object Keyword Search for “hero” in sculpture. Find the **first** citation for “Athens, Acropolis 698” and go there. Read the description of this sculpture and answer the following questions.

1. Which hero might this sculpture represent? _____
2. Why would archaeologist believe this figure to be a hero or a god?

3. Go to the Summary card for this sculpture. How would you change this sculpture to make him look more like a typical ancient Greek hero?

Group Research Assignment

Look at the Paths for this unit. After viewing the Paths write down the similarities and difference between Achilles and Alexander the Great. In paragraph form answer the following questions:

1. Why was Achilles the ultimate Greek hero?
2. What evidence can you find to support this and where can you find it?
3. What character flaw does Achilles possess?
4. Does the Greek idea of the hero differ from our perception of what a hero is today?
5. Whose perception of a hero does Alexander the Great meet?
6. Is Alexander the Great some how flawed?
7. Take a look at Achilles and Alexander from the point of view of their enemy. You obviously would not find them heroic if they killed the people of your town. What acts did they perform that would make them an anti-hero in your eyes?

You may need to do further investigation into the lives and history of Achilles and Alexander the Great. Please make use of all the materials you feel are necessary to complete your project.

Introductory Assignment Answers

B.

1. Megara to Athens **31.2 km.**
2. Athens to Delphi **116.27 km.**
3. Megara to Phthia **196.84 km.**

D.

1. **Theagenes Fountainhouse.**
2. **Ancient sanctuary.**
3. **Olympieum.**

Passage: **Paus. 139.**

Origin of the town's name?

1. **Town named during reign of Car, a time when the sanctuaries to Demeter were built. Megara means Chambers.**
2. **named after the Boeotian, Megarus, who came to help Nisus fight Minos; the site of Megarus' grave was named Megara.**

E.

1. In what region is this site found? **Megarid.**
2. How many images are there of the Theagenes Fountainhouse? **7.**
3. In which images do people appear?
 1. **Megara, City Walls. Semicircular tower and stretch of double-faced wall.**
 2. **Megara, Theagenes Fountainhouse. Piers and dividing wall of the double reservoir from south.**

Task Oriented Assignment Answers

A. In the Object Keywords Search, perform a search on vases for the word "hero." Look at the vases that are listed and answer the questions below.

1. **Achilles and Herakles**
2. **warriors, performed great deeds, sons of immortals.**

B.

1. What powers? **for revealing the future through oracles, for healing injuries and disease, or for providing assistance in war.**
2. Attitudes? **resistance from factions who hated him before he left and now hate him even more because their contempt had grown.**
Not rule? **The people did not simply do what he said but wanted to be cajoled into work. The factions worked against him so that he went away into exile.**
3. Where did Theseus go into exile? **Scyros.**
Why was he killed? **Out of fear.**
Theseus to be returned to their city? **An oracle advised the Athenians to return**

the bones to the city for its protection.

4. Which hero was worshipped at shrine internationally? **Herakles**
Why was this hero considered to be so important to a city's well being? **He was considered to be a great protector of cities due to his performance of so many great deeds.**

C. Athens, Acropolis 698

1. **Theseus**
2. **They based the idea "largely on the tubular ring around which his hair is wound, since other known examples of this ring seem to be worn by gods rather than athletes, for whom a flat fillet is more appropriate."**
3. **Open to student's interpretation. Add armor, shield, spear, sword. Have him fighting some mythical beast. Make him look older, etc.**

Group Research Assignment Answers

1. **He is both a warrior and a thinker.**
2. **Homer's *Iliad*, Pausanias, Historical Overview, etc.**
3. **Too stubborn, unable to control his wrath/temper.**
4. **Student's opinion.**
5. **Aristocratic society's.**
6. **Attempts to go too far and do too much then is unable to hold on to what he has gained because he dies.**
7. **Student's opinion.**

History Paths

Part of the project each groups had to complete at the NEH *Perseus* Summer Institute was to create two Paths for distribution with their assignments. Some groups completed two Paths, others one and one group needed some help so a Path has been created to accompany their work. Each Path should be used along with the paper assignments as an introduction or an in-depth look into the subject.

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.

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.

Hero Attempt

About this Path: This is an attempt to trace the ambiguity of the Greek hero using Achilles and Alexander as examples for study. In addition to the places to be visited on this Path and the activities contained therein, a separate activity sheet addresses the necessary skills. If you are unacquainted with *Perseus*, please do those activities first.

Step 1: Achilles

Link: Encyclopedia, Achilles.

Notes: Entry number 2 in the Encyclopedia entry for Achilles describes the hero with whom we are interested. Read the abbreviated list of his exploits.

Step 2: brilliant

Link: Primary Text, Homer *Iliad*, Book 1.1.

Notes: The wrath of a hero may be destructive but none so destructive as the wrath of Achilles. What caused Achilles to become so angry?

Special Instructions: Highlight the words “The wrath sing, goddess, of Peleus’ son, Achilles . . . king of men, and brilliant Achilles” before adding this passage to your Path.

Step 3: infancy

Link: Primary Text, Apollodorus vol. 2.71.

Notes: Achilles never suckled at his mother’s breast and instead was fed the innards of lions, wild swine and bear marrow. A baby who could stomach this food certainly is not someone to anger when he grows up.

Special Instructions: Highlight the words “[6] When Thetis had got a babe by Peleus, she wished to make it immortal . . . but before that time his name was Ligyron” before adding this passage to your Path.

Step 4: name

Link: Greek - English Lexicon, look up **Ἀχιλλεύς**.

Notes: What’s in a name? Grief. The lexicon defines Achilles as the son of Peleus and Thetis but if you look under the “Derived from” section of the Lexicon card, you see a foreshadowing of things to come. Perhaps Chiron knew the future when giving this name to the baby he raised.

Special Instructions: Click once on **ἄχος** in the “Derived from” section so that it is highlighted before adding this Lexicon entry to your Path.

Step 5: friend

Link: Vase Catalog card, Berlin F 1737.

Notes: Here Achilles appears with the two people whom he loves the most, his mother Thetis and Patroklos.

Special Instructions: Choose the view “Side A: scene at center” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

Step 6: first aid

Link: Vase Catalog card, Berlin F 2278.

Notes: Achilles is tending to his friend Patroklos wounds. An arrow lies next to Patroklos, perhaps this has just been removed from his arm. Both are armed for war. This is a gentler side of the hero whose anger will bring death to so many.

Special Instructions: Choose the view “Tondo: Achilles tending Patroklos” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

Step 7: bost ach

Link: Vase Catalog card, Boston 97.368.

Notes: This image depicts Achilles striding forward, sword in hand. Memnon has drawn his sword, but is wounded, and falls; and a third warrior lies dead in the lower part of the image. Athena steps forward to stand by Achilles, her spear in her right hand, her left arm extended in the aegis ready for battle.

Special Instructions: Choose the view “Side A: Achilles and Melanippos” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

Step 8: games

Link: Vase Catalog card, Toledo 1963.26.

Notes: Not all of Achilles time was spent fighting. He found time for games and singing. Here he plays a board game with Ajax as Athena looks on.

Special Instructions: Choose the view “Side A: Achilles and Ajax playing a board

games” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

Step 9: Pat dies

Link: Primary Text, Homer *Iliad*, Book 16.855

Notes: In this passage Hector kills Patroklos and in turn will evoke the rage of Achilles who will kill Hector. In the next few lines Patroklos will predict Hector’s death but Hector will not heed his words.

Special Instructions: Highlight the words “But Hector, when he beheld great-souled Patroclus drawing back, smitten with the sharp bronze . . . and he fell with a thud, and sorely grieved the host of the Achaeans” before adding this passage to your Path.

Step 10: Arch Achi

Link: Vase Catalog card, Munich 1426.

Notes: Look at the image “Side A: Hermes, Athena and Achilles.” Notice that Achilles is supported by two gods, Hector by none. Not only is Achilles a mighty warrior but he has the backing of two gods as aid in completing his mission of winning the Trojan War.

Step 11: revenge

Link: Vase Catalog card, Boston 63.473.

Notes: Achilles exacts revenge on Hector for the killing of Patroklos. But in doing so he breaks the basic religious burial rules. Look at the images of this vase and read the description. Do the images match the scenes described by Homer in the *Iliad*?

Step 12: advice

Link: Primary Text, Homer *Iliad*, Book 24.130.

Notes: Achilles recklessness has angered the gods. Thetis comes to tell her son that his death is near and to make matters worse Zeus, himself, is angered by his actions. Achilles now must make the decision to ransom Hector.

Special Instructions: Highlight the words “For, I tell thee, thou shalt not thyself be long in life, but even now doth death stand hard by thee and mighty fate . . . Nay come, give him up, and take ransom for the dead” before adding this passage to your Path.

Step 13: ransom

Link: Vase Catalog card, Harvard 1972.40.

Notes: Priam has come to plead for the body of his son, Hector. Achilles lounges on his couch and ponders whether or not he should turn the body over. Look at these images.

Step 14: a plea

Link: Primary Text, Homer *Iliad*, Book 24, line 499.

Notes: Priam pleads with Achilles for the body of Hector and asks Achilles to remem-

ber his own father hoping to evoke pity.

Special Instructions: Highlight the words “Of these, many as they were, furious Ares hath loosed the knees, and he that alone was left me . . . to reach forth my hand to the face of him that hath slain my sons” before adding this passage to your Path.

Step 15: lamenting

Link: Primary Text, Homer *Iliad*, Book 24, line 507.

Notes: The two men join together to weep for their dead friends and family. Achilles wrath melts away with his tears and all is forgiven.

Special Instructions: Highlight the words “So spake he, and in Achilles he roused desire to weep for his father; and he took the old man by the hand, and gently put him from him . . . for no profit cometh of chill lament” before adding this passage to your Path.

Step 16: in death

Link: Primary Text, Homer *Odyssey*, Book 11, line 479.

Notes: When Odysseus visited Hades he met Achilles, Achilles ruled the dead as he had commanded troops in life. Even before his death, we learn that Achilles was worshipped as a god. Odysseus asks him not to grieve in death since his memory is honored above.

Special Instructions: Highlight the words “Achilles, son of Peleus, far the mightiest of the Achaeans, I came through need of Teiresias . . . grieve not at all that thou art dead, Achilles’” before adding this passage to your Path.

Step 17: preference

Link: Primary Text, Homer *Odyssey*, Book 11, line 487.

Notes: Our brave hero now worshipped as an immortal god would prefer to live as a slave rather than rule the shadows of the underworld. Does Achilles regret his hero status and the choice he made?

Special Instructions: Highlight the words “Nay, seek not to speak soothingly to me of death, glorious Odysseus . . . rather than to be lord over all the dead that have perished” before adding this passage to your Path.

Step 18: male ethic

Link: Historical Overview, 4.7 The Male Ethic.

Notes: Achilles had a lot to live up to as an aristocratic male. He was both a warrior and a man of words. Like Achilles, later aristocratic men including Alexander the Great, would have to live up to this goal set for them by society.

Special Instructions: Highlight the words “Achilles of the *Iliad*” before adding this passage to your Path.

Hero Attempt 2

Step 1: Alex-Ency

Link: Encyclopedia, Alexander.

Notes: Much more has been written by ancient authors on Alexander. Plutarch has a *Life of Alexander* and Arrian has a 2 volume *Anabasis of Alexander*.

Step 2: Atlas lrg

Link: Atlas.

Notes: One of the important facts to remember about Alexander was that he wasn't from Greece proper. He was born and raised in Macedon. However, he always attempted to present himself as a Greek and later in life he traced his ancestry to Achilles.

Special Instructions: Plot the sites Athens, Granicus, Olympia, Pella, Troy on the Atlas Outline map.

Step 3: Aechnes

Link: Primary Text, Aechines, *Speech 1.168*.

Notes: Aechines was a gossip monger who reported on Alexander. Just like in today's supermarket tabloids, important people were "fair game."

Special Instructions: Highlight "For, under the impression that he is hurting me with reference to the accounting . . . I were not merely a member of the embassy, but one of the boy's own family" before adding this step to your Path.

Step 4: Friend?

Link: Primary Text, Demosthenes, *Speech 18*.

Notes: Aeschines claims to be a friend to Alexander and Philip but Demosthenes denounces him as a hireling and not a friend in the sense that friendship is earned.

Step 5: Alex rise

Link: Historical Overview, 16.7 Alexander's Rise to Power.

Notes: Who were Alexander's friends and who helped him rise to such great power? Read this passage for some hints.

Step 6: wife help

Link: Primary Text, Strabo, *The Geography*, Book 14.2.16.

Notes: Alexander did not work alone to become the greatest man of his time, he had help from his wife Ada. Read the highlighted passage.

Special Instructions: Highlight the words "And when Alexander came over, the satrap sustained a siege. His wife was Ada . . . become a matter of anger and personal enmity" before adding this citation to your Path.

Step 7: the Great

Link: Historical Overview, 16.8. Alexander's Hopes.

Notes: Alexander earned his nickname of the "Great" by fighting along side regular soldiers much like Achilles. Like Achilles he was a leader whose armor shown in the sun as if it were made by Hephaestus himself.

Special Instructions: Highlight the words “Alexander’s astounding success in conquering the entire Persian Empire while in his twenties earned him the title “the Great” in later ages . . . and armor polished to reflect the sun” before adding this citation to your Path.

Step 8: no support

Link: Architecture Catalog card, Halikarnassos, Maussolleion.

Notes: Not everyone supported the hero Alexander the Great during his reign. Scholars use his dislike for the Halikarnassians to condemn the theory that he helped supported the construction of the Halikarnassians’ Maussolleion.

Step 9: Homeric

Link: Historical Overview, 16.9. The Attack on the Persian Empire.

Notes: Obviously Alexander had read his Homer as he knew of this ancient tradition. Spears played an important role in the battle of Troy in which Achilles fought.

Special Instructions: Highlight the words Alexander cast a spear into the earth . . . in Homeric fashion as “territory won by the spear” before adding this citation to your Path.

Step 10: sulking

Link: Historical Overview, 16.14 Alexander in Afghanistan and India.

Notes: Alexander learned that sulking can create a sense of shame in his men and he learned it from Achilles.

Special Instructions: Highlight the words “When his men had balked before, Alexander had always been able to shame them back into action by sulking in his tent like Achilles in the Iliad. This time the soldiers were beyond shame” before adding this citation to your Path.

Step 11: hopes

Link: Historical Overview, 16.8. Alexander’s Hopes.

Notes: Alexander dreamed of being like Achilles, hero of words and the sword. Achilles was the ideal Greek male, brave, intelligent and loved by the gods. Even though Alexander was not truly Greek he still hoped to live up to this ideal.

Special Instructions: Highlight the words ““What,” he was asked,” do you have left for yourself?” “My hopes,” Alexander replied . . . still the dominant ideal of male Greek culture” before adding this citation to your Path.

Step 12: Alexander

Link: Coins, BCMA 1914.6.7.

Notes: For his exploits and courage Alexander earned his due respect and was immortalized in silver. Coins were one of many attempts to immortalize the “Great” man.

Special Instructions: Choose the view “BCMA 1914.6.7 obverse” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

Step 13: stone face

Link: Primary Text, Strabo, *The Geography*, Book 14.1.22.

Notes: The artist Cheiocrates made a suggestion to immortalize Alexander on the side of a mountain much like the US has done with four of its presidents.

Special Instructions: Highlight the words “Cheiocrates* (the same man who built Alexandria . . . and a river flowing from one to the other)” before adding this citation to your Path.

Step 14: home&bust

Link: Architecture Catalog card, Priene, Alexandriaion.

Notes: This is a description of the Alexandriaion at Priene where Alexander may have stayed and which housed a bust of the hero. Notice that Alexander also gave his name to the building.

Step 15: dedicated

Link: Architecture Description card, Priene, Temple of Athena.

Notes: Like his father before him, Alexander gave as much to the artistic construction of building as he did on the battle field.

Special Instructions: Highlight the words “History: Begun ca. 340 BC.; dedicated by Alexander the Great in 334 BC., when the east end of the temple was completed at least up to the anta” before adding this citation to your Path.

Step 16: death

Link: Historical Overview, 16.18 The Death of Alexander.

Notes: Alexander may have been a hero but he was also mortal and died a common death. He did not have a divine mother to tell him that he would not die in battle unlike Achilles.

Special Instructions: Highlight the words “Meanwhile, Alexander threw himself into preparing for his Arabian campaign by exploring the marshy lowlands of southern Mesopotamia . . . to whom he bequeathed his kingdom, he replied, “To the most powerful”” before adding this citation to your Path.

Step 17: effect

Link: Historical Overview, 16.19 The Effect of Alexander.

Notes: “What strange and unexpected event has not occurred in our time? The life we have lived is no ordinary human one, but we were born to be an object of wonder to posterity.”

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