

# ***Curriculum Guide:*** ***Perseus® 2.0 Course***

**at the Taft Educational Center**



**AbleMedia**

# ***Perseus*<sup>®</sup> 2.0 Course** **at the Taft Educational Center**

**Wendy E. Owens**

Copyright © 1998 by AbleMedia  
50 Clark Street, Medford, MA 02155-4474  
All Rights Reserved

No part of this assignment may be reproduced by any mechanical, photographic, or electronic process, or in the form of a phonographic recording, nor may it be stored in a retrieval system, transmitted, or otherwise copied for public or private use, without the written permission from the publisher.

Printed in the United States of America.

Perseus is a registered trademark of the President and Fellow of Harvard College and the Corporation for Public Broadcasting.

All copyrights and trademarks are the property of their respective owners.

## ***Perseus*® Course at the Taft Educational Center**

Classical Technology Systems, Inc. (CTS) specializes in training educators in the use of computer technology and in aiding educators in the development of useful curriculum and support materials for use by them, their colleagues and their students. The purpose of the Course is to provide educators with hands on instruction in the use of the Perseus software, the primary interactive technology in the field of Classics. Participants learn how to: use Perseus, develop curriculum for use with Perseus and other academic databases and augment Perseus with other Classics software. The course culminates with the development of curriculum to be published and used by other educators. To assure a solid foundation for learning, the Perseus Course enhances the computer skills of educators, from novice to expert, based on individual learning-styles and hands-on exercises adapted to specific learning-styles. Through the course, educators also learn how to help students avoid "information overload" by using information seeking strategies to manage the vast amounts of information that are now available.

During the summer of 1996, educators from as far away as Greece and Australia, varying in specialities from Latin to Judaic Studies, attend the week long course. This book is the fruit of their labors and learnings throughout the week. The assignments found within this book can be used as is or modified to fit the needs of your students. The assignments, suggestions and thoughts offered by the course attendees should be used as they apply to your class or courses. The participants and I hope that you find our work useful.

More information on th Taft Educational Center registration, tuition and charges, child care and credits can be found in the Taft Educational Center catalog. To receive a free catalog write TaftEdCtr@taft.pvt.k12.ct.us or call 1-800-274-7815 or (203) 274-2516 or by fax at 1-800-274-7815.

**Perseus: Interactive Sources & Studies on Ancient Greece  
Course A13 Schedule**

**Monday, July 1**

- Sessions 1-3: Thorough introduction to *Perseus* 2.0 program with an emphasis on mechanics and getting to know what the program contains.
- Session 4: Instruction in the use of peripheral *Perseus* 2.0 tools.
- Homework: Read “Strategies for using *Perseus* in the Classroom” and “Fruits of Discussion” in workbook.

**Tuesday, July 2**

- Sessions 1-2: Instruction on how to create a Path.
- Session 3: Classroom discussion of using *Perseus* in the Classroom.
- Session 4: Introductory Assignment and Review of answers.
- Homework: Appendix I.

**Wednesday, July 3**

- Session 1: Task Oriented Assignment and Review of answers.
- Session 2: Discussion of Group Projects.
- Session 3: Begin work on projects.
- Session 4: Continue work on projects.
- Optional Session: Continue work on projects.

**Thursday, July 4**

- Session 1: Using *Perseus* with a word processing program.
- Sessions 2-4: Continue work on projects.
- Optional Session: Continue work on projects.

**Friday, July 5**

Presentation of Projects and Wrap-up.

\* Please note, the instructor will be available from 7-9 PM each evening to answer any specific questions participants may have about *Perseus* or its use in their curriculum. This will also be a time to work on outside projects and for practice.

## Strategies for Using *Perseus* in the Classroom

### I. How You Make a Good Start

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

### II. How You Create a Learning Environment

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

### III. Acquiring the Resources You will Need

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

### IV. Overcoming Limited Resources

*"What if I only have one copy of Perseus?"* So you only have one copy of *Perseus*, this is no reason not to make use of *Perseus* in the classroom. *Perseus* can aid you in your every day lessons both directly and indirectly. The most important thing to do is to make the most to what you have despite a lack of resources.

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

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

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

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

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

An alternative to projecting is to use a large, high resolution monitor and a videodisk player to show images. To use the *Perseus* videodisk in tandem with the *Perseus* CD-ROM, it is necessary to have a video monitor (any color video monitor that can be connected to the videodisk player will work), a videodisk player, and the appropriate cables to connect them to each other and to the computer. *Perseus* 1.0 includes the driver to run the videodisk right from the Macintosh. *Perseus* 1.0 will support these videodisk player models: Pioneer 4200, 6000A and 6010A, Sony 1500, 2000 and LDP 1200, and Hitachi 9550. The videodisk player will allow you to show all images and motion video on the *Perseus* videodisk but you will not be able to show any of the site plans and architectural plans since the videodisk does not contain them. Digitized images do have better resolution than the

video images but the projection setup you choose depends, of course, on the resources you have available.

## **VI. Demands on You as the Instructor**

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

## **VII. Demands on Your Community**

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

## **VIII. Build Your Students’ Confidence**

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

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

Provide students with the knowledge that the skills they learn by using *Perseus* are invaluable. The ability to filter out usable information is a necessary skill for succeeding in college or any job. Tools like *Perseus* have been or are being developed for many different subjects so the skills students learn are practical and may be applied to programs and 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 in regards to how much work each person did on the project. Base the overall grade on the final product, the rating of a group's members by other members and the individual's perception of their own work. Once the students have completed a few simple *Perseus* exercises and a group project, they will be more comfortable using the program on their own for research.

## X. What you should anticipate

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

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

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

Barbara Waas  
Rob Albis  
Stephen Farrell

# The Persian Wars



**Barbara Waas**  
**Rob Albis**  
**Stephen Farrell**

## **Intended Learning Outcomes**

### **Introductory Assignment**

#### Statement

Students use the various tools in *Perseus*.

#### Outcome

Students become comfortable with *Perseus*.

### **Task Oriented Assignment (Pan)**

#### Statement

Students will explore aspects of the god Pan as demonstrated in the various sources provided by *Perseus*.

#### Outcome

Students will become able to access information in *Perseus*.

### **Group Research Project**

#### Statement

Students will follow the course of events of the Persian Wars, accompanied by ancient historical, literary, and archaeological sources.

#### Outcome

Students learn how and why the Persian Wars changed Greek history.

## **Goals for Two Week Unit**

### **Realistic Goals**

1. To become familiar with the ancient sources connected with the Persian Wars.
2. To become familiar with sequence of historical events.
3. To introduce students to *Perseus* as a tool for understanding the ancient world.
4. To appreciate the interrelationship of art, literature, and history

### **Idealistic Goals**

1. To see the contrast between Greek and Persian culture.
2. To see how art and literature rise out of historical experience.
3. To see how the Greeks defined themselves in opposition to Persian culture, and to see how this victory by small states over a large united power resulted in a surge in confidence and new identity.
4. To see how the Greek victory led to the Athenian Empire (Delian League) and the Golden Age of Athens, as demonstrated by its art and architecture.
5. To appreciate how historical events are exploited for their mythological and political potential as propaganda.

## Advice to an Educator

The Perseus Course Participants were asked to briefly answer the following questions. Please take a look at their answers as they provide insight into the possible uses of Perseus, what the program might lack and how to begin making use of the program.

1. What is 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 the *Perseus* program that frustrated you?
4. What advice would you give to a first time *Perseus* user, teacher and student?
5. What advice 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?
8. What is the first thing you would teach a new user about using *Perseus*?

### Barbara

1. Having so much information at your fingertips. Illustrations and maps will bring history alive for the students.
2. Yes. It will really involve students in the learning process.
3. No.
4. Try to explain as carefully as Wendy did how to use the program.
5. Familiarize yourself thoroughly with the program and plan carefully before assigning work on the program.
6. I think on the Atlas part a program to show the various areas such as Laconia, Attica, etc. may prove useful. Some original poetry could be useful too.
7. I'll need a lot of help since my computer skills aren't that great. Perhaps contact by e-mail or an 800 number would be good.
8. I think I would work through each of the icons the way we did.

### Rob

1. The ability to coordinate primary texts with relevant images from vase paintings, sculpture and archaeological sites.
2. Right now it seems more worthwhile as a tool for preparing presentations for students than as a research tool for the students themselves; I think those without background in the field might become overwhelmed by the vast amount of material.
3. Some art objects that are considered basic in the field are not in Perseus.
4. Master each resource (e.g., browser) before moving on to another.
5. Keep assignments for students narrow in focus.
6. Lyric Poets!!!! Hellenistic authors, especially Apollonius Rhodius. Larger Atlas that would include more of the Mediterranean and the enough of the Near East to include Persian Empire and Alexander's conquests.
7. Comprehensive manual.

## Final Thoughts

### **Barbara**

I think the practice and the worksheets were excellent. It was something I really needed since my computer skills are still at a minimal level. I enjoyed the people I worked with and they all seemed to be involved in the work. I think maybe starting the group projects a bit earlier might be beneficial.

### **Rob**

It was a little frustrating that we couldn't actually form the paths because of a glitch — I found earlier that one can't really predict how smoothly a path will flow without running it; the sequence is often choppier than expected. But, I came away realizing some of the potential for Perseus; playing around with Perseus 1.0 on my own last year had left me unimpressed, but now I am eager to integrate Perseus into my Greek classes. I still have some reservations about having my students use Perseus themselves too much; I have a fear that too much time that should be spent learning Greek might be taken over by learning how to use Perseus. My task now is to figure out how introduce Perseus thoroughly enough to make it worthwhile without eating up too much time.

# Introductory Assignment

## A. Historical Overview

1. From *Perseus* Gateway, click once on the "Historical Overview" icon.
  2. You should now be at the Historical Overview table of contents.
  3. Choose "Find" from the "Go" menu.
  4. Type "Thermopylae" in the Find box at the bottom of the screen and hit "return" on your keyboard.
  5. In the title of what Historical Overview section does "Thermopylae" appear?
- 

## B. Atlas

6. Click once on the "Gateway" icon on the Navigator.
7. Click once on the "Atlas" icon on the Gateway.
8. You should now be at the "Outline" map of the *Perseus* Atlas.
9. Move your mouse arrow onto the "flag" next to "Show Tools" in the lower right corner of the Tools Palette and click once on the flag so that the bottom drops out of the Tools Palette.
10. Move the Atlas Tools Palette to one side of the Atlas map.
11. Click once inside the radial button next to "Plot site."
12. Scroll down through the site list to "Thermopylae."
13. Click once "Thermopylae" so that it is highlighted.
14. Click once on the command button "Plot Selected Sites."
15. Record the latitude and longitude from the Tools Box.
16. Complete steps 12-15 for "Athens."

## C. Vases

17. Click once on the "Browser" icon on the Gateway.
18. Click once inside the radial button next to "Vases."
19. Choose "Keywords" from the first pop-up menu button.
20. Choose "Generic People" from the second pop-up menu button.
21. From the list of "Generic People," choose "Persian."
22. How many vases depict scenes in which Persians appear? \_\_\_\_\_

## D. Coins

23. Do a Browser search for coins on which Persians appear.
24. Click once inside the radial button next to "Coins."
25. From the list of "Generic People," choose "Persian."
26. On how many coins do Persians appear? \_\_\_\_\_
27. Click once on the name of the first coin in collection.
28. You should now be at the Coin Catalog card.
29. Read summary card. On which side of the coin does a picture of a Persian king appear? \_\_\_\_\_
30. From the summary card, tell what material the coin is made of. \_\_\_\_\_

## E. Primary Text

31. Choose "English Index" from the Links menu.
32. Move the arrow onto dotted line next to "Look for." Click once on the mouse button to set cursor (|).

33. Type the word "Persian" next to the words "Look for."
  34. Choose "Plato" from the pop-up menu button next to "Show List at."
  35. Choose "Exact Match" from the pop-up menu button next to "Position."
  36. Move the mouse arrow onto the "Do Search" button and click once. It will take a few seconds to complete the search.
  37. The results of the search will appear in the search results space.
  38. List the citation for the first occurrence of the word Persian in the text of Plato's *Republic*. (Hint: Plato is abbreviated as "Plat." and *Republic* is abbreviated as "Rep.")
-

## Task Oriented Assignment (Pan)

### A. About Pan

1. Click once on the "Tools & Reference" icon on the Gateway.
2. Under the bold "Encyclopedia" heading, click once on "Alphabetical Index."
3. Choose "P" from the letter list and click once on "Pan" in the list of words.
4. What region is Pan the god of? \_\_\_\_\_
5. What did Pan invent? \_\_\_\_\_

### B. Where is Arcadia?

5. From the Primary Text Index, choose Pausanias' Book 8 from the list of Pausanias texts.
6. Read 8.1.1.
7. On what peninsula is Arcadia? \_\_\_\_\_

### C. Images of Pan

8. Do a Browser search for the divinity Pan on vases. Choose Boston 10.185 from the list of Pan vases.
9. Describe the scene on the vase. What does it indicate about Pan?  
\_\_\_\_\_

### D. The First Gods

10. Use the "Lookup" Link to go to "Paus. 8.31.3."
11. Read section 8.31.3.
12. Who were two of the first Gods? \_\_\_\_\_

## The Persian War Paths 1 and 2

Part of the project each groups had to complete at the Taft Educational Center *Perseus* course 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.

### Path 1

**About this Path:** This Path is an overview of the Persian Wars. It includes a look at Greek and Persian dress and Greek attitude towards the Persians.

#### Step 1: Intro

**Link:** Historical Overview, 8 Clash Between Greeks and Persians.

**Note:** Read this topic card.

#### Step 2: Persia

**Link:** Historical Overview, 8.2 The Kingdom of Persia.

**Note:** Read this topic card.

#### Step 3: Resources

**Link:** Historical Overview, 8.2.1 The Resources of Persia.

**Note:** Read this topic card.

#### Step 4: War start

**Link:** Historical Overview, 8.3 The Beginning of the Persian Wars.

**Note:** Read this topic card.

#### Step 5: Croesus

**Link:** Historical Overview, 8.3.1 Croesus of Lydia and the Ionian Greeks.

**Note:** Read this topic card.

#### Step 6: Revolt

**Link:** Historical Overview, 8.3.2 Revolt in Ionia.

**Note:** Read this topic card.

#### Step 7: Vengeance

**Link:** Historical Overview, 8.3.3 Persian Vengeance against Athens.

**Note:** Read this topic card.

**Step 8: Sites**

**Link:** Atlas, Outline Map.

**Note:** Plot the following sites: Athens, Marathon, Miletus, Salamis, Sardis, Sparta, Thermopylae.

**Step 9: Battle**

**Link:** Historical Overview, 8.3.4 The Battle of Marathon.

**Note:** How are the Persians different from the Greeks? Look at the images under the words “metal armor at a dead run” and “Persian arrows.”

**Step 10: Clothing**

**Link:** Coin Catalog, Dewing 2715.

**Note:** What kinds of clothes are they wearing?

**Special Instructions:** Choose the view “Dewing 2715: 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 11: Clothing 2**

**Link:** Coin Catalog, Dewing 2664.

**Note:** What kinds of clothes are they wearing?

**Special Instructions:** Choose the view “Dewing 2664: reverse” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 12: Hoplites**

**Link:** Vase Catalog, Harvard 1925.30.125.

**Note:** Look at this image of Greek hoplites. Close the image and look at other images from the “Views” list. Note what a Greek hoplite wore in battle.

**Special Instructions:** Choose the view “Side A: hoplites on left” 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: Expectations**

**Link:** Historical Overview, 8.3.4 The Battle of Marathon.

**Note:** Read this topic card then choose “Hdt. 6.112.1” from the menu under the words “The Athenian and Plataean soldiers, who had never seen Persians before.” Read the text from 6.112.1 to 112.3 and answer the following questions: What does this tell you about the Greeks’ attitude at the beginning of the battle? What were their expectations? What were the Persian expectations?

**Step 14: FightStyle**

**Link:** Vase Catalog, London E 233.

**Note:** What is the major difference in fighting styles between the Persians and the Greeks?

**Special Instructions:** Choose the view “Main panel: Greeks and Orientals” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 15: A marathon**

**Link:** Atlas.

**Note:** Measure the distances from Athens to Sparta, Sparta to Marathon, and Marathon to Athens. How long did it take Pheidippides to run all three lengths? What happened to him when he reached Athens after the battle?

**Step 16: Divinehelp**

**Link:** Primary Text, Herodotus 6.105.1-3.

**Note:** What god does Philippides meet on his way to Athens? Remember this for a later question.

**Special Instructions:** Highlight the words “While still in the city, the generals first sent to Sparta the herald Philippides . . . Ever since that message they propitiate him with annual sacrifices and a torch-race.” before adding this passage to your Path.

**Step 17: Courage**

**Link:** Historical Overview, 8.4.1 Greek Courage at Thermopylae.

**Note:** Read this topic card.

**Step 18: Locations**

**Link:** Atlas, Outline Map.

**Note:** Given the relation of Thermopylae’s location to that of Athens and to that of Sparta, why do you think the Spartans were less eager to face the Persians at Thermopylae than were the Athenians?

**Step 19: Fortified**

**Link:** Site Catalog, Thermopylae.

**Note:** What about the geography of this region would make it a good place for the Greeks to make a stand against the Persians? Look at the images for this site.

**Step 20: Holdout**

**Link:** Primary Text, Herodotus 7.201.1.

**Note:** According to Herodotus, why were the badly outnumbered Greeks able to hold out so long against the Persians? What enabled the Persians finally to defeat the Greeks, and what are the implications of this type of victory for the relative merits of Greek and Persian soldiers?

**Special Instructions:** Highlight the words “King Xerxes lay encamped in Trachis in Malis and the Hellenes in the pass . . . the Hellenes of all that lay toward the south on the mainland” before adding this passage to your Path.

**Step 21: Thermopyl**

**Link:** Primary Text, Isocrates, *Panegyricus* Speech 4.90.

**Note:** This text is from a speech by Isocrates, who lived over 100 years after the battle of Thermopylae. In this speech, he urges the Greeks to give up their various quarrels and cooperate among one another. Why would he appeal to the Battle of Thermopylae in trying to convince his listeners?

**Special Instructions:** Highlight the words “It was against a king who had grown so proud, who had carried through such mighty tasks . . .” before adding this passage to your Path.

**Step 22: Mound**

**Link:** Encyclopedia Entry, Thermopylae.

**Note:** Look at this image. When you are done, close the image and look at the Encyclopedia entry text.

**Special Instructions:** Choose the view “Burial Mound for Spartan Dead at Thermopylae, from E-NE” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 23: Tomb**

**Link:** Site Catalog, Sparta.

**Note:** Look at this image.

**Special Instructions:** Choose the view “Sparta, Tomb of Leonidas: Remains of block from tomb” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 24: Coin**

**Link:** Coin Catalog, Dewing 2451.

**Note:** Look at the reverse of this coin. Notice how the warrior is dressed and what weapons he carries.

**Special Instructions:** Choose the view “Dewing 2451: reverse” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 25: Salamis**

**Link:** Historical Overview, 8.4.2 The Naval Battle of Salamis.

**Note:** Please read this topic card.

**Step 26: Map**

**Link:** Atlas, Outline Map.

**Note:** Plot Athens and Salamis, and the cities to which Athenian noncombatants fled, Troezen, Aegina.

**Step 27: Battle**

**Link:** Primary Text, Aristotle Constitution of the Athenians 23.1.-23.3.

**Note:** Aristotle mentions the Battle of Salamis incidentally here, to explain how the Council of the Areopagus became powerful after the Persian Wars. From his description, how optimistic do you think the Athenians were about winning this battle?

**Special Instructions:** Highlight the words “ At this date, therefore, the state had advanced to this point . . .” before adding this passage to your Path.

**Path 2****Step 1: Battle**

**Link:** Primary Text, Herodotus 8.10.1-2.

**Note:** Read the description of the start of the battle and tell what chances the Persians thought they had of winning the battle.

**Special Instructions:** Highlight the words “When Xerxes’ men and their generals saw the Greeks bearing down on them with but a few ships . . . so powerless did the Greeks seem to them to be” before adding this passage to your Path.

**Step 2: Trireme 1**

**Link:** Encyclopedia Entry, Trireme.

**Note:** This is a reconstruction of a trireme, a Greek war. Look closely at the image. Think about the Herodotus passage you just read while you look at the ship.

**Special Instructions:** Choose the view “Anchored reconstructed trireme” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 3: Trireme 2**

**Link:** Encyclopedia Entry, Trireme.

**Note:** This image shows where the trireme rowers sat to do their hard work.

**Special Instructions:** Choose the view “Rowers seats and foot braces” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 4: Trireme 3**

**Link:** Encyclopedia Entry, Trireme.

**Note:** Look at the close-up of the battering ram. Why might these eyes be painted on its sides? Think about how a battering ram was used.

**Special Instructions:** Choose the view “Battering ram with apotropaic eyes” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.

**Step 5: Bad News**

**Link:** Primary Text, Aeschylus’ *Persians* lines 450-471.

**Note:** This passage is taken from Aeschylus’ *Persians*, a tragedy that portrays the reaction in the Persian palace to the news of the Greek victory at Salamis. Here, a messenger relays the news. Read the passage and answer the questions below on a separate sheet of paper. Read his description of the battle and answer the following questions.

1. What does his description of the island of Salamis have in common with an event connected with the Battle of Marathon?
2. How does Xerxes express his grief at the sight of the Persians’ defeat, and how does this relate to depictions of Persians that we’ve seen?

**Special Instructions:** Highlight the words “ There Xerxes dispatched these, his choicest troops . . . the disaster you must bewail” before adding this passage to your Path.

**Step 6: Barbarian**

**Link:** Notebook, Use of English Index, Greek-English Lexicon.

**Note:** Please read the following and answer the questions on a separate piece of paper.

**Special Instructions:** Type the following into the Notebook text space before adding this passage to your Path.

The Greeks usually called the Persians “barbarians” (*barbaroi*). Some of the earliest uses of this term come in Herodotus, who described the war between the Greeks and Persians. Do an English Index search for the term “barbarian” in Herodotus, and consider the following questions.

1. How does he seem to use the term? Does it always seem to have the same connotations as our use of “barbarian”?
2. Now do a search for the term under Aristotle, and look at the first citation listed (Aristot. Pol. 1252b). Do the same for Demosthenes, and look at the first citation (Dem. 3.16).
3. How do Aristotle and Demosthenes differ in their use of the word from Herodotus? What might explain the difference? (Hint: Look up the biographies of three authors and look at their dates.)

4. Look up the term  $\beta\alpha\rho\beta\alpha\rho\varsigma$  (refer to your transliteration guide) in the Greek-English Lexicon and see if the entry seems consistent with how you think these authors use the term.
5. How does the change in the use of the term “barbarian” reflect the way that the Greeks thought of themselves in relation to other peoples before and after the Persian Wars?

**Step 7:** Agamemnon

**Link:** Primary Text, Aeschylus, *Agamemnon* 914-943

**Note:** Why would Aeschylus’ depiction of Agamemnon remind a Greek audience of the recent victory of the Greeks over Xerxes (see Step 5) and the Persians?

**Special Instructions:** Highlight the words “Offspring of Leda, guardian of my house. . . Yet of your own free will entrust the victory to me” before adding this passage to your Path.

**Step 8:** Delian Leag

**Link:** Historical Overview, 9.1 The Establishment of the Athenian Empire.

**Note:** Please read this topic card.

**Step 9:** Building

**Link:** Historical Overview, 9.4 Periclean Building Program.

**Note:** Please read this topic card.

**Step 10:** Image

**Link:** Historical Overview, 9.4 Periclean Building Program.

**Note:** Look at this view of the Acropolis.

**Special Instructions:** Choose the view “Acropolis ca. 450-400 B.C. [Site Plan]” from the menu pop-up menu under the words “In the early 440’s B.C. the assembly accepted Pericles’ recommendation to initiate a public building program” before adding this location to your Path so that the image appears with this Path step.

**Step 11:** Model

**Link:** Historical Overview, 9.4.4 Pericles’ Acropolis.

**Note:** This is a modern view of the acropolis to which Pericles made his famous changes.

**Special Instructions:** Choose the view “Acropolis aerial view [View]” from the menu pop-up menu under the words “Athenian acropolis” before adding this location to your Path so that the image appears with this Path step.

**Step 12:** Parthenon

**Link:** Historical Overview 9.4.6 The Parthenon.

**Note:** Please read this topic card and find the hidden links to text and image under the underlined words.

**Step 13:** Reconstruc

**Link:** Architecture Catalog, Athens, Parthenon.

**Note:** Look at the reconstruction of the interior of the Parthenon. Think of what this monument was like in its prime.

**Special Instructions:** Choose the view “Reconstruction drawing of interior of Parthenon, showing statue of Athena Parthenos” from the menu under the words “Views” before adding this location to your Path so that the image appears with this Path step.



**Peter Baiter**  
**Prof. Betty Banks**  
**Prof. John Burke**

# Assignments



**Peter Baiter**  
**Prof. Betty Banks**  
**Prof. John Burke**

## **Advice to an Educator**

The Perseus Course Participants were asked to briefly answer the following questions. Please take a look at their answers as they provide insight into the possible uses of Perseus, what the program might lack and how to begin making use of the program.

1. What is 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 the *Perseus* program that frustrated you?
4. What advice would you give to a first time *Perseus* user, teacher and student?
5. What advice 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?
8. What is the first thing you would teach a new user about using *Perseus*?

### **Betty Banks**

1. Ability to combine images and texts.
2. As a supplementary tool. I could not teach an introductory course in Greek art and archaeology with P alone — too many major monuments missing and too many poor quality images.
3. Lack of skill on a MAC.
4. Don't expect too much and be prepared to spend a lot of time in preparation.
5. With students be sure that all directions are specific, unambiguous.
6. More images of major monuments. !SAPPHO!
7. PERSEUS MANUAL FOR DUMMIES. (Quick Start System from the Classics Technology Center)

### **John Burke**

1. The most rewarding thing about using Perseus is the wealth of materials at your fingertips. The second most rewarding thing, given that many of us are language and literature people, or art historians, or archaeologists, is that it combines art and archaeology with language and literature in a way that lets us cross the boundaries effortlessly.
2. Perseus enables a teacher to direct and a student to explore, an admirable combination of pedagogical approaches.
3. I was a little frustrated by non-zooming windows, lists that could not be navigated by a keystroke, the lack of a trace-forward button after I had used the backtrack button on the Navigator, the inability to have two cards from the same stack open at the same time, the lack of non-contiguous selection, inconsistent terminology, the lack of keystroke commands.
4. To a first-time Perseus teacher I would recommend that they spend quite a lot of time becoming familiar with the contents. You need to know what is there, to look at the pictures and read the texts before you can assemble bits and pieces into demonstrations and exercises. To a first-time student, I would recommend a few extra hours trying to

understand how the material is organized and indexed and how to work all the tools.

5. Design your course thoroughly before looking to see what Perseus offers.
6. The interface is too complex - a more streamlined interface would help. Perhaps combine English Index, Greek word search, Look up, Browser and Go - Find... into a single floating navigate and search tool. Merge essays into the encyclopedia and extend the present encyclopedia to other authors. Merge the various philological tools to a single window. As for content, add the lyric poets, more Aristotle and Plutarch. Where images are a little obscure, and perhaps throughout, include labelled drawings to clarify images.
7. For teachers, a cheap quarterly newsletter with application tips and sample paths etc. (the list tends to get clogged with more technical matters).
8. What is in it.

I think Perseus has outgrown HyperCard, which now seems slow and clunky compared with some of the latest multimedia-capable relational database programs in increasingly common use. But I would not want to see it lose the mass accessibility that HyperCard on Macintosh originally gave it. Perhaps it is time also to issue a volume of suggested study units and associated paths, which could be a collaborative enterprise between teachers who are familiar with the package.

### **Peter Baiter**

1. Finding a program that offers instant access to a variety of sources from the original text with translations, to summaries of major historical and social issues to art and architecture. A real opportunity for multimedia teaching and learning.
2. Definitely a worth while tool. Provides ample opportunities for random browsing, research into specific topics or themes, study of the ancient Greek language, and writing research papers using quotes from text (traditional) combined with visual materials of all kinds as well.
3. Part of my frustration came simply from the fact that I am virtually computer illiterate. Main frustration with the program after I got used to it was not being able to get back quickly to earlier documents I was working from, e.g., a page from the Historical Overview.
4. I think I would have a novice start with the Gateway and run quickly through each icon to get a general view of what is available in each category. Next step would be use of such categories as "Browser" and Finder."
5. First, teachers must construct a lesson plan for a topic or unit before exploring the program. Second, after determining what parts of the program can be supported by materials from Perseus, follow-up or concurrent activities must also be planned, such as discussion and debate as well as oral presentations. In short, a variety of learning modes must be employed.
6. Prepackaged units on various important themes and topics, both to be used in themselves and to serve as a model for what can be done which a teacher can adapt in developing his/her own units later. This appears to have already been done by Classical Technology Systems, Inc. though I have only seen very brief written descriptions of the materials already on the market.

7. A database on the Internet detailing various successful applications of the Perseus program whenever a teacher feels particularly satisfied. There should also, of course, be a list of cautions.
8. First thing to teach would be a general outline of what it is the program does, touching on the following:
  - a. What period of Greek history is being dealt with.
  - b. What aspects of Greek civilization are being emphasized.
  - c. What major primary resources are provided - texts, artwork, archaeological remains, etc.

As I see it Perseus 2.0 has a potentially large market not only in the US by elsewhere. It combines learning about a traditional subject (ancient Greece) which still has a great deal of appeal with the latest developments in technology hence making it more accessible and appealing to the computer generation. A more effective advertising campaign needs to be mounted, however, in which I would be glad to assist in whatever way I can.

## **Final Thoughts**

### **Betty**

I came expecting too much of Perseus as an art/ archaeology tool and so have to rethink how I can make use of it with MY classes. My colleagues in Greek MAY be able to use it, but I would rather see more and better images before Smythe's GREEK GRAMMAR!

## Introductory Assignment Part 1

**Goals:** To introduce new users to *Perseus'* major features and basic mechanisms of accessing them and to give them some knowledge of a useful subject, the Olympic Games.

1. Click once on the "Historical Overview" icon on the Gateway.
2. You should now be at the Historical Overview table of contents.
3. Scroll through the table of contents, using the scroll bar, to "4.10."
4. Click once on "4.10 The Olympic Games of Zeus and Hera."
5. You should now be at the topic card for "4.10 The Olympic Games of Zeus and Hera."
6. Read this topic card.

If no words in the text of topic card 4.10 are underlined, click on once on "See Links" in the upper right hand corner and the gray underlining should appear.

7. Move your mouse arrow onto the underlined word "Olympia."
8. Hold down your mouse button to bring up the pop-up menu under "Olympia."
9. Choose "Olympia [Atlas]" from the menu by highlighting the words and release your mouse button.

**Question 1:** In what general direction did Athenians travel to Olympia? \_\_\_\_\_

10. Click once on the "Go Back" arrow to return to the Historical Overview. See the picture below for help.
11. Hold down your mouse button to bring up the pop-up menu under "Olympia."
12. Choose "Olympia [Site]" from the menu by highlighting the words and release your mouse button.
13. Scroll through the list of "Plans and Views" to the "Photographs" heading and click once on "Model of sanctuary, showing distant overall view, from S."

**Question 2:** Where is the Temple of Zeus? \_\_\_\_\_

14. Close the image and credit box by clicking once inside the small square in upper left box of each window.
15. Click once on the "Go Back" arrow to return to the Historical Overview.
16. In the text, read the section on Milo of Croton.
17. Click once on the "Gateway" icon on your Navigator.
18. Click once on the "Atlas" icon on the Gateway.
19. You should now be at the "Outline" map of the *Perseus* Atlas.
20. Move your mouse arrow onto the "flag" next to "Show Tools" in the lower right corner of the Tools Palette and click once on the flag so that the bottom drops out of the Tools Palette.
21. Move the Atlas Tools Palette to one side of the Atlas map.
22. Click once inside the radial button next to "Plot site."
23. Scroll down through the site list to "Kroton."
24. Click once "Kroton" so that it is highlighted.
25. Click once on the command button "Plot Selected Sites."

**Question 3:** In what modern country is Croton? \_\_\_\_\_

26. Click once on the "Gateway" icon on your Navigator.
27. Click once on the "Browser" icon on the Gateway.

28. Click once inside the radial button next to "Sculpture."
29. Choose "Keywords" from the first pop-up menu button.
30. Choose "Divinities" from the second pop-up menu button.
31. From the list of "Divinities," choose "Zeus."
32. From the list of sculpture, click once on "Olympia East Pediment."
33. You will now be at the Catalog card for "Olympia East Pediment."
34. Look at the image "East Pediment sculptures, reconstruction (small)" by clicking once on these words in the Views section.

**Question 4:** Where is Zeus in the reconstruction? \_\_\_\_\_

35. Close the image as indicated above.
36. Look at the image "East pediment, Fig. H (Zeus)" by clicking once on these words in the Views section.

**Question 5:** How is Zeus represented? \_\_\_\_\_

37. Close the image as indicated above.
38. Click once on the "Go Back" arrow on your Navigator.
39. Click once inside the radial button next to "Coins."
40. Choose "Keywords" from the first pop-up menu button.
41. Choose "Divinities" from the second pop-up menu button.
42. From the list of "Divinities," choose "Zeus."
43. From the list of coins, click once on "Dewing 1889."
44. You will now be at the Catalog card for "Dewing 1889."
45. Look at the image(s) for this .
46. Look at the image "Dewing 1889: obverse" by clicking once on these words in the Views section.

**Question 6:** What metal is the coin made of? \_\_\_\_\_

47. Close the image as indicated above.
48. Choose "Encyclopedia" from the Links menu.
49. Click once on the letter "M" from the alphabet at the bottom of the card.
50. Scroll through the list of "M" words until you find "Milo."
51. Click once on the word "Milo."
52. You should now be at the Encyclopedia entry for "Milo."
53. Highlight "Hdt. 3.137."
54. With a textual citation highlighted, choose "Primary Text" from the "Links" menu at the top of your screen.
55. Read this passage and find the reference to the Milo's prowess. You will have to use the "Next Page" arrow on your Navigator to read the whole story. See below.

**Question 7:** Whom did Milo impress with his prowess? \_\_\_\_\_

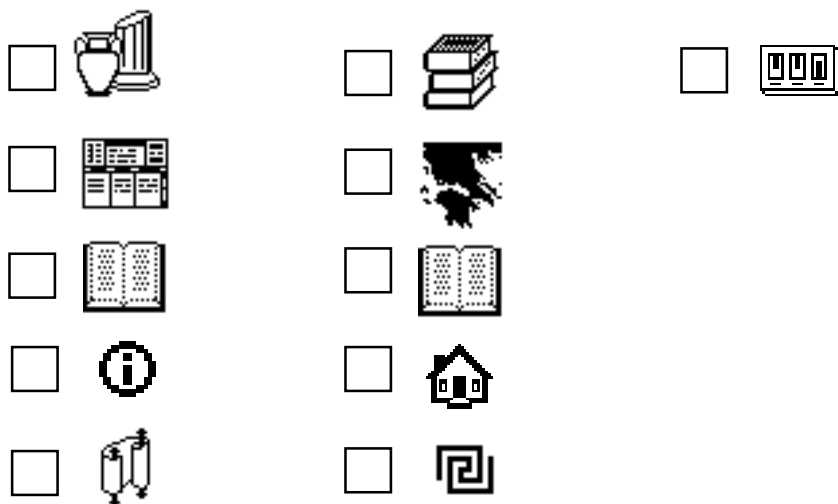
## **Key to Introductory Assignment I**

1. SW.
2. In the center of the sanctuary.
3. Italy.
4. In the center.
5. Standing, draped from waist down.
6. Silver.
7. Darius.

## Introductory Assignment: Part 2

The questions that follow are intended to make you more familiar with the mechanics of navigating the *Perseus* databases.

These are the **Perseus Gateway** buttons. A single click on one of the eleven buttons (icons) will take you to a part of the database. The names of the buttons have been replaced by numbers. Below are the names of the buttons. Next to each name, write the number corresponding to its place on the *Perseus* Gateway:



1. Browser
2. Essays & Catalogs
3. Historical Overview
4. Tools & References
5. Art & Archaeology
6. Atlas
7. Primary Text
8. Settings
9. Home
10. Information
11. Path Index

Which button number would you click on to find:

2. The works of Plato? \_\_\_\_\_
3. The location of Kroton? \_\_\_\_\_
4. A guided tour? \_\_\_\_\_
5. A biography of Sophocles? \_\_\_\_\_
6. A coin, a vase, a sculpture or a site plan? \_\_\_\_\_

The *Perseus* Gateway closes when you open another window. But you can get to the same parts of *Perseus* from the **Links menu**, which is always available while *Perseus* is open.

Use a selection from the Links menu to find answers to the following:

7. What "Index Types" are available in the Site Index? \_\_\_\_\_
8. What "Index Types" are available in the Primary Texts Index? \_\_\_\_\_
9. How many "Index Types" are available for Coins? \_\_\_\_\_
10. In what order is the Table of Contents arranged in the Historical Overview?  
\_\_\_\_\_
11. What can you get to using "Tools & References" that you cannot get to using the Links menu? \_\_\_\_\_
12. If you sort the maps by region, what is the second region on the list? (Clue: open Atlas, look under the Atlas menu). How many maps are there for this region? \_\_\_\_\_
13. Find the Encyclopedia entry for Croton in South Italy. Is it spelled Croton or Kroton? To which three authors are there references in this Encyclopedia entry? What happens if you select one of the references (e.g. Hdt. 3.131) and then select "Primary Texts" from the Links menu? \_\_\_\_\_
14. Use the Sculpture Index to find the sculpture of Zeus (Fig H) on the East Pediment of the Temple of Zeus at Olympia. Write down the image number of the frontal view.  
\_\_\_\_\_
15. In *Perseus*, what is this called (put an 'X' in the appropriate box):

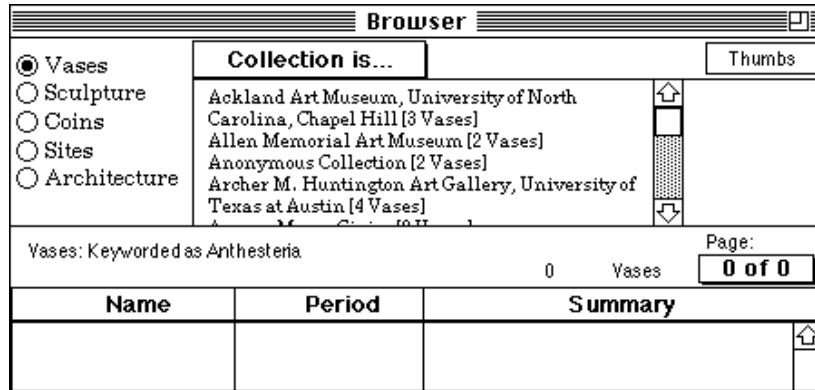


- The Slide Shower
  - The Browser
  - The Navigator
  - The Lookup
16. Counting from the left, which of the (buttons) on this window would you click on to get back to the *Perseus Gateway*?

#### Helpful Hint

If the mouse button freezes, try holding down the Command key (the one with the Apple) and typing a period. If that doesn't work, go to the Special menu and select "Restart."

## Browser



The Browser brings all the non-text indices together. It also lets you search by one of about 1400 keywords divided into categories such as Food or Legendary Persons.

17. Give two ways to get to the Browser.

1. \_\_\_\_\_
2. \_\_\_\_\_

Use the Browser to find:

18. Find two vases portraying Hecuba. What shape is the first vase? From what period is the second?

1. \_\_\_\_\_
2. \_\_\_\_\_

19. For what period are there images of buildings at Mallia, Crete?

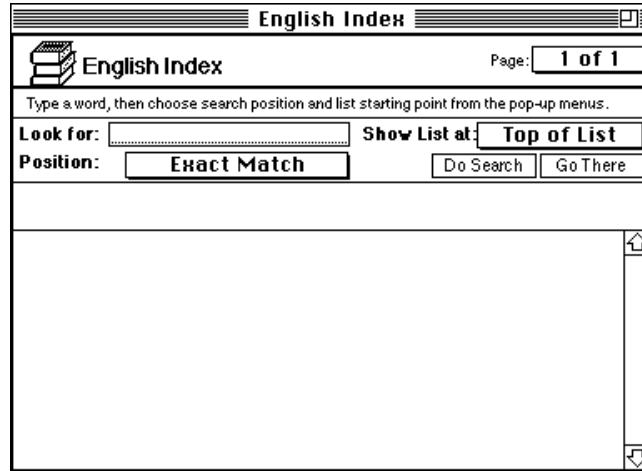
1. Mallia - \_\_\_\_\_
2. Crete - \_\_\_\_\_

20. How many different musical instruments are found among sculptures in *Perseus*? Use the Thumbs to bring up small images of a *kithara* and then to find the collection name and number of the image portraying a *kithara* in a musical contest.

21. Find a coin with a head of Zeus on it. Write down the collection name and number of the first coin listed.

Collection Name & Number \_\_\_\_\_

## English Index



22. Use the English Index to find all references to “polyxena” in all of *Perseus*. Who is portrayed with Polyxena on the Toledo 1947.62 vase? \_\_\_\_\_
23. Look at the description of the Toledo 1947.62 vase. Highlight the word “hydria” on the third line, then select “Look up...” from the Links menu. What happens when you then press the return key? \_\_\_\_\_

Follow up “hydria” as a vase shape. How many handles do you think there would be on the first hydria listed? \_\_\_\_\_

24. Go to the Historical Overview, then open the Introductory chapter. From the “Go” menu, select “Find” or type Command-F on your keyboard. Type “Croton” between the quotation marks of the Find box and press the return key. In what chapter of the Historical Overview does the word “Croton” first appear? \_\_\_\_\_
25. Go back to the table of contents and open the Introductory chapter. Open the “Find” box and type in the word “slave.” Press the return key again, to see what happens. In what chapter does the word slave first appear? \_\_\_\_\_
26. Go to the Historical Overview chapter 5.16. Find and select the word “hoplites” in the eleventh line.

### Helpful Hint

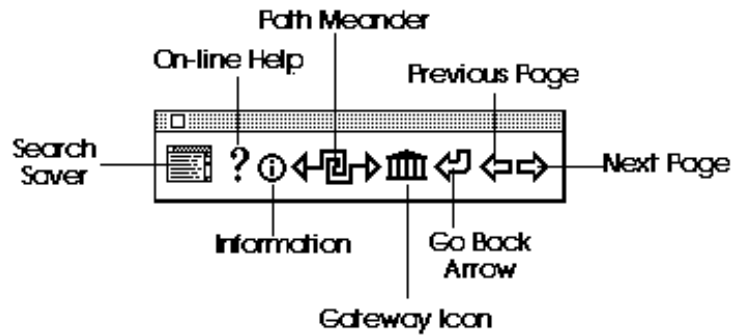
To highlight a word in the text, make sure that the lower command button in the upper right corner reads “See Links/Lock Text.”

Choose “Look up” from the Links menu. Press the return key. Where can information on “hoplites” be found? \_\_\_\_\_

Change the word “hoplites” to “hoplite” in the Lookup box and press the return key again. Find the collection name and number of a coin depicting a hoplite. What denomination is the coin? \_\_\_\_\_

## Navigator

The buttons in the Navigator are links to various parts of the database. Clicking on a button executes one of the following functions:



27. What takes place when you click on each of the following Navigator buttons:



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

28. Find the text "Pausanias 5.5.1."

An asterisk in the English translation of a Greek primary text indicates that there is a note (see the picture below). How do you get to see the note?

\_\_\_\_\_

29. Highlight the Greek word  $\xi\acute{\epsilon}\nu\omicron\iota\varsigma$  (just before paragraph 3).

What is the dictionary entry form for this word? (Clue: Analyze it).

\_\_\_\_\_

What is the last meaning given in the Greek-English lexicon for this word?

\_\_\_\_\_

30. Go back to the text of Pausanias (Clue: use the Navigator). How would you quickly get from Pausanias Book 5.5.1 to Pausanias Book 8.3.1? \_\_\_\_\_

\_\_\_\_\_

What would you have to type in the "Go to" box? \_\_\_\_\_

What is the first Greek word of the section 8.3.1? \_\_\_\_\_

31. In the third line of English text, highlight and copy the word "cities." What happens when you click on "Find text..." and paste "cities" into the "Find text" box?

---


What happens when you repeat the "Find text..." action several times?










---

---

---

## ANSWERS for INTRODUCTORY ASSIGNMENT: PART 2

1. 5            4            8  
   1 3  
   2/3        2/3  
   10         9  
   7          11  
   4
2. 7
3. 6
4. 11
5. 2, 3, or 4
6. 5
7. All, region, type, period.
8. Author, form, genre, date.
9. Eight.
10. Chronological.
11. Bibliography.
12. Achaea. Two.
13. Kroton. Apollodorus, Herodotus, Pausanias. Go to that point in the text.
14. 1990.12.0008.
15. Navigator.
16. Fifth.
17. From the *Perseus* Gateway or the Links menu.
18. Hydria. Classical.
19. Middle Bronze Age.
20. Five. Athens, NM 215.
21. Dewing 1113.
22. Achilles.
23. The Look up reports in which part of *Perseus* the word "hydria" can be found. Three handles.
24. 4.10.
25. 4.16. Subsequent occurrences are found and highlighted.
26. In the English Index.
27. Search saver. 

-  Help
-  Information
-  Previous step
-  Path Index.
-  Next step
-  Gateway
-  Previous window.
-  Preceding card
-  Next card.

28. Select the asterisk and the word before it, then press the “See Note” button.
29. ξένος. Mercenary.
30. Use the “Go to...” button. 8.3.1. τρίτη.
31. A search window opens with “cities” entered. The next occurrence of the word is located upon pressing the return key or clicking on the search button.

# Task Oriented Assignment

## Slavery

Please answer the following questions using the Links indicated in the directions. If you forget how to use a Link, refer to the introductory assignment or use the on-line help Link in Perseus. To get to "Help" click once on the (?) icon on your Navigator.

### Historical Overview

1. In the "Historical Overview," what section discusses slavery? \_\_\_\_\_

Read the slavery passage and answer the following questions.

2. How did the development of the city-state (*polis*) indicate a clear distinction of free and unfree? \_\_\_\_\_

3. Note three ways the Greeks acquired slaves.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. Give three primary places slaves worked in the Greek world.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

5. Could freed slaves become citizens? \_\_\_\_\_

6. From what work of Aristotle comes the reference in the text "work, punishment, and food"? \_\_\_\_\_

### Atlas

Abdera was a prominent settlement on the coast of Thrace, a major area from which slaves were acquired by the Athenians.

7. Locate Abdera on the map and give its latitude. \_\_\_\_\_

8. Using the Browser, find a marble sculpture relief that shows a boy slave pouring liquid from a pitcher. Catalog number or name: \_\_\_\_\_

The worst service for Athenian slaves was in the mines of Laurion.

9. Plot Athens and Laurion on a map and calculate the distance between them.

Distance: \_\_\_\_\_

### Browser

10. Using the Browser, find a white-ground *lekythos* (vase shape) showing a female slave handing a baby to its mother.

Catalog number or name: \_\_\_\_\_

11. Find an image of a mine shaft that shows how a slave would have worked in the mines. Give image number, the number at the top center of the photograph, on this picture.  
\_\_\_\_\_
12. Find an Athenian coin from 458 BCE with a head of Athena on the obverse that would have been made from Lavrion silver.  
Name: \_\_\_\_\_
13. What images appear on the reverse of the coin? \_\_\_\_\_

## **Answers to the Task Oriented Assignment**

1. Section 5.20 Slavery in the Dark Ages.
2. Only the free could hold full political rights.
3. By war, from pirates and raiders, house born.
4. House, manufacturing, mines.
5. No.
6. *Economics*.
7. 40:59.
8. NM 4466.
9. Berlin F 2443.
10. 41:37 km.
11. 1987.08.2219.
12. Dewing 1589.
13. Owl and olive sprig.

## Task Assignment: Part III

[Note: This is the third part of the Task Assignment planned by Peter, Betty and John; it was implemented by John Burke.]

1. Look up the word “slave” in the English-Greek word search.
2. Using one of the Related Tools (clue: look at the figure below), find out how many times a form of the word δούλος appears in Aristotle? \_\_\_\_\_
3. How many times does the actual form δούλος appear? \_\_\_\_\_
4. Select the form δούλος and call up the citations for the selected form (clue: look under Options).
5. Read Eur. Tro. 462 - 510 and note the image of slavery that Hecuba presents and her attitude towards it (clue: use Lookup... to get there quickly). Also read Eur. Hec. 475 to 550 and summarize her daughter Polyxena’s attitude.
  
6. Go to the text of Aristot. Pol. 1255b and see if you can conclude, from that page of the text, whether Aristotle’s account reflects the attitudes of these two noble women, and whether Aristotle believes slavery to be a state of nature or the result of force or fate.

## Group Research Assignment

This assignment deals with oracles, in general, with a specific focus on the Pythian oracle at Delphi in the sixth and fifth centuries BCE. Answer the questions in section A. Review the information in sections B-D and report on the construction of the oracle, the nature of the god Apollo as seen on coins and the role of the oracle in the tragedy *Oedipus Tyrannus*.

- A. Read the Historical Overview topic card “5.12 the Oracle at Delphi and Colonization” and answer the following questions. Read the questions and accompanying directions carefully.
  1. What is an oracle?
  2. What was the religious tie with oracles? Look at link “?” under the words “Apollo & Delphi” in the text of the topic card.
  3. What importance did the Delphic oracle have? See link from Apollo, early performances of the oracle. Oracles in Herodotus for other examples i.e. Croeus.
  4. What was the Pythian Priestess’s role as the agent of Apollo. See link Pythian in Aeschylus *Eumenides*.
- B. Look at the Sanctuary of Apollo under the word “Apollo” in the text of the topic card. Temple view, description and images from site and the sanctuary plan from 500-450 BCE.
- C. Look up Apollo in a Browser search on vases. Choose Harvard 1960.367, read description and look at Side A Orestes at Delphi.  
  
Look up Apollo in a Browser search on coins. Choose Dewing 1009 and Dewing 1100.
- D. Look at Apollo in tragedy of Sophocles *Oedipus Tyrannus*. Line 70 Oedipus sends Kreon to oracle for solution, many other references to Apollo.

## Possible Research Assignment

Toward the end of semester a possibility is a Path with images of Aphrodite accompanied by appropriate texts on the basis of which students will be asked to write a short essay on the Greeks’ changing concept of the human form and changing attitudes to divinity from 600 to 300 BCE.

Part of the project each groups had to complete at the Taft Educational Center *Perseus* course 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.

## Paths

Part of the project each groups had to complete at the Taft Educational Center *Perseus* course 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.

### PATH

**About this Path:** Use this Path to reinforce in lab class a lecture on Greek landscape.

#### Step 1: Landscape

**Link:** Historical Overview, 2.1 The Landscape.

**Note:** Move cursor to underlined “landscape of mainland Greece.” Move the mouse arrow onto these words and hold the button down. Highlight the words “Satellite image of SE Greece [Atlas] in the pop-up menu then release your mouse button. Do the same for the selection from Thucydides under the words “landscape of mainland Greece” and read the passage.

#### Step 2: Example

**Link:** Site Catalog, Brauron.

**Note:** This view of Brauron on the east coast of Attica gives a good idea of typical Greek landscape: terraced farm on rocky soil, olive trees in foreground with the sea nearby.

**Special Instructions:** Before adding this step to your Path, open the image “View of harbor from Sanctuary of Artemis” so that the image appears on the screen with this step.

#### Step 3: Olives

**Link:** Vase Catalog, London B 226.

**Note:** The olive was a primary crop in Greece, the tree (here being shaken for its fruit) being well suited to the dry, rocky environment.

**Special Instructions:** Before adding this step to your Path, open the image “Side A: olive harvesting” so that the image appears on the screen with this step.

#### Step 4: Animals

**Link:** Coin Catalog, Dewing 2483.

**Note:** With limited grazing land, goats and sheep were common animals in ancient Greece, as today. It is not surprising to see one represented on the reverse of a coin of a city as a sign of its wealth.

**Special Instructions:** Before adding this step to your Path, open the image “Dewing 2483: reverse” so that the image appears on the screen with this step.

**Step 5:** Odysseus

**Link:** Vase Catalog, Boston 34.79.

**Note:** Here Odysseus sacrifices a sheep to the gods of the Underworld.

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

**Step 6:** Sacrifice

**Link:** Sculpture Catalog, Parthenon Frieze.

**Note:** Cattle were raised in Greece in small quantity and were prestige animals for sacrifice, as you see in these cattle about to be sacrificed to the goddess Athena on her birthday.

**Special Instructions:** Before adding this step to your Path, open the image “North Frieze Slab 2: North Frieze: three youths driving two cattle to sacrifice” so that the image appears on the screen with this step.

**Step 7:** Sea port

**Link:** Site Catalog, Piraeus.

**Note:** The sea was critical to Greece for communication, but much of the coastline is rocky like this and there are few good harbors.

**Special Instructions:** Before adding this step to your Path, open the image “View to Euripos Strait from NW” so that the image appears on the screen with this step.

**Step 8:** Piraeus

**Link:** Site Catalog, Piraeus.

**Note:** One reason Athens developed so successfully was that she was safely inland from the fine harbor of Piraeus, still her major port city.

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

**Step 9:** Argos

**Link:** Site Catalog, Argos.

**Note:** Most Greek city states, like Athens and Argos, that is illustrated here, were centered on a “high place” or “acropolis” surrounded by farmland.

**Special Instructions:** Before adding this step to your Path, open the image “View from E across Argos plains to Argos” so that the image appears on the screen with this step.

# Theatre

**About this Path:** Look at all the steps. You will need to make copious notes and explain lots of things, doing your own research.

**Please Note:** This Path was prepared as a draft only. More steps are need to define the nature of Greek religion, theatre and society.

**Step 1:** Rel origin

**Link:** Historical Overview, 4.12. Religion, Myth, and Community.

**Note:** Greek theatre grew out of a religious festival, and was often concerned with the deepest questions about morality and the relationship between mortals, the gods, and fate. What does the first step say about the role of tragedy in Athenian society? Read through several pages of the text. Note the social context of religion and the way religion was celebrated. Read all of 4.12-4.13.

**Step 2:** HsdTheog

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

**Note:** Hesiod *Theogony* 1-100. What is the role of the muses of song and dance in religion?

**Step 3:** Tragedy

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

**Note:** Please read this topic card. What were the connections between drama and religion?

**Step 4:** Altar

**Link:** Vase Catalog, Harvard 1960.367.

**Note:** Blood be-spattered altar with wine vessel and column.

**Special Instructions:** Before adding this step to your Path, open the image "Side A neck: blood-spattered altar with column and oinochoe" so that the image appears on the screen with this step.

**Step 5:** Sacrifice

**Link:** Vase Catalog, Harvard 1960.367.

**Note:** A ram being sacrificed.

**Special Instructions:** Before adding this step to your Path, open the image "Side A neck: sacrifice of ram" so that the image appears on the screen with this step.

**Step 6:** Aeschyl

**Link:** Encyclopedia, Aeschylus.

**Note:** Read this short account of Aeschylus' contribution to tragedy.

**Step 7:** Overview

**Link:** Historical Overview, 10. Athenian Religious and Cultural Life in the Golden Age.

**Note:** A long but good outline of the different strands of Greek religion.

**Step 8:** Birds

**Link:** Vase Catalog, Malibu 82.AE.83.

**Note:** Comedy went hand in hand with tragedy. This step shows comic actors in Aristophanes' *Birds*. There are some aspects of the depiction which today might not be regarded as moral - certainly not in a religious context. Explain the costumes.

**Special Instructions:** Before adding this step to your Path, open the image “Side A: scene from Aristophanes’ *Birds*” so that the image appears on the screen with this step.

**Step 9: ComicActor**

**Link:** Vase Catalog, London F 189.

**Note:** The next step shows some more comic actors. Explore further scenes from comedy, and identify common characteristics of dress, action, situation and language as they are depicted in images and plays. Spend no more than ten minutes exploring. Question: from the description of these two actors, and the description of the two birds in the previous step, what common elements can you detect in the appearance of comic actors? Look for other representations (making a note of what you find) to fill out the picture.

**Special Instructions:** Before adding this step to your Path, open the image “Side A: two comic actors” so that the image appears on the screen with this step.

**Step 10: Comedy**

**Link:** Historical Overview, 12.2.5. Athenian comedy during the war.

**Note:** Theatre was performed during a religious festival. But it was obviously political, at least during the classical period. Equally obviously, it contained elements which may seem to us to contradict public morality. Tragedies and comedies were performed on the same day, in the same theatre, and to the same audience. Would modern religious festivals allow comedies of this kind? The rest of the path is designed to present what is for us a dilemma, but perhaps not for the ancient Greeks. What sort of religious and moral system was it that had, at one of its main festivals, the performance of plays with such a strong political and pornographic content? How could the gods smile on such an occasion? Please read this topic card.

**Step 11: Bacchae 1**

**Link:** Primary Text, Euripides *Bacchae* line 1.

**Note:** About Bacchus, wine, the other side of religion not commonly associated with it in the modern world.

**Step 12: Bacchae 2**

**Link:** Primary Text, Euripides *Bacchae* line 298.

**Note:** The nature of Bacchic harmony with spontaneous, prophetic forces in nature.

**Step 13: Bacchae 3**

**Link:** Primary Text, Euripides *Bacchae* line 677.

**Note:** What the messenger saw - this and the next card on the stack. What happens when religion is denied.

**Step 14: Socrates**

**Link:** Historical Overview, 14.6. Socrates.

**Note:** Read through the account of Socrates’ life and death.



Prof. Rich Hebein  
Prof. Wolfgang Roth  
Beth Wolpert

# Greek Public Art



**Prof. Rich Hebein**  
**Prof. Wolfgang Roth**  
**Beth Wolpert**

## **Greek Public Art**

Productions of art in public places exemplify the different values that people place on art. For some, art exists for pleasure or decoration. Others see art as an extension of economic wealth, political power, or personal importance. A few see art only for its functional use, and society as a whole often uses public art to record history or to use past antecedents to give its own culture the authority of the past. Both static and performance art in public settings, and creatively written art as well, can lead to aesthetic response and critical analytical thinking. As we students look at the public art of the ancient Greeks, art that spanned the centuries, we gradually discern their world view in its practical and ideal facets, so that our art study helps us form a mental picture of the past. Art becomes a teacher of classical culture.

Students will:

1. Examine and discuss the purposes of art in public places.
2. Discuss, debate, and evaluate issues pertaining to public art.
3. Cooperate in group discussions, group planning, and group presentations
4. Apply aesthetic, analytic, and critical thinking skills to discuss an art object by:
  - a) Reasoning.
  - b) Analyzing arguments.
  - c) Recognizing emotive language.
  - d) Recognizing assumptions.
  - e) Making inferences based on proposals to use public money for a public art project at an ancient Greek site.

## **Goals for a Two Week Unit**

### **Realistic Goals**

1. To understand the different forms of art existing in the ancient Greek world.
2. To appreciate the interrelationships of art, literature, and history.
3. To see the effects of certain outstanding individuals and of generic duty persons on their society.
4. To increase proficiency with making paths and when using research skills in the *Perseus* program.
5. To understand the expected role of an Athenian man and of an Athenian woman in their society.
6. To have a good sense of the aesthetic we call *classical*.
7. To recognize the general appearance of words written in Greek and to learn a few key concept words in Greek.
  - To have a strong command of the *Perseus* program to aid themselves with this research tool.
  - To understand the isolating and connecting factors of mountains and bodies of water as they affect expansion and unity.

- To view the physical terrain.
- To visit important sites.
- To examine representative artifacts.
- To complete specific task and subject matter lessons.
- To increase proficiency with research skills.
- To be able to follow a path.
- To develop basic mouse and navigating skills.

### **Idealistic Goals**

1. Each student will develop improved social, communicative, role playing, and presentation skills.
2. Each student will have become *Perseus* literate.
3. Each student will have developed in his or her aesthetic, analytic, and critical thinking skills.
  - Each student will become *Perseus* literate.
  - Each student will grow in ability to make connections, and to think in temporal, spatial, and conceptual perspectives.
  - Each student will realize the importance of reading directions carefully.
  - Each student will feel empowered in a positive learning environment.
  - Each student will feel an aesthetic response to some aspect of classical culture.
  - Each student will acquire a lasting curiosity toward and appreciation of classical culture, history, and geography, and some of the outstanding artifacts.

### **Wolfgang Roth**

#### **Realistic**

(assuming introductory and task assignments completed)

Read about the development of theatre as a social phenomenon closely associated with religion. Read some primary text illustrating the connection between gods, the muses, civic life, political life. Read some secondary and primary materials to get some insight into the different strands of Greek religion — justice, legalism, mystery religions. Comprehend that the coming together of religion, politics and sex in the theatre of Dionysos during a state religious festival was natural in Athens, however alien it may seem to us today.

#### **Idealistic**

That students be stimulate to pursue further engaging into the rationalism of late classical Athenian thought, to compare the corporate nature of Greek society with modern individualism, to want to read more plays, history, philosophy, politics and poetry.

# Intended Learning Statements and Outcomes

## Introductory Assignment

### Statement

Introduction to contents of *Perseus*, its organization, the indexing system, and how to find things and navigate back and fourth between them. Choosing an art form for public display, students will investigate the site, the art form, and the source of funds through the *Perseus* program.

### Outcome

Familiarity with contents of *Perseus*. Familiarity with the indexes and how to access them. Familiarity with tools and references, and philological tools. Students will gain greater understanding of the role of public art and the sense of community as to the values of art through their own cooperative work.

### Questions

What does *Perseus* contain? What indexes are there? What possibilities do the tools offer? How do you find things?

## Task-Oriented Assignment

### Statement

Students will learn to manipulate *Perseus* as a research tool. Students learn a little bit about slavery, ancient attitudes towards it, the proportion of slaves, etc.

### Outcome

Students will be able to create a short path, accessing *Perseus* links without instruction.

## Group/Research Assignment

### Statement

Students will select five different art forms, one of which will be chosen by the group for public display at a selected site through role playing, group discussion, and class presentation of brief, student-created skits.

### Outcome

Students will gain increased awareness of the policies, costs, and effects of public art on society. Students know something about slavery. How to put things together from *Perseus* to build knowledge about an aspect of ancient Greek society.

### Questions

Were some people thought to be superior to others, or was slavery an ancient of fate and fortune?

## Research or Group Assignment

### Statement

Using topographical and geographical maps and slides, students will investigate the geography of the eastern Mediterranean in historic and cultural forms, familiarizing themselves with places, events, and artifacts. They will also investigate the role played by theatre in Greek (particularly Athenian) society for the start to the end of the fifth century BCE.

### Outcome

Students will gain a greater understanding of the isolating factors and the unifying factors

that affected the ancient Greeks in their development as a cultural community through their experience with the *Perseus* program. Theatre played a big role but its function gradually shifted from religion/morality to politics.

### Questions

Was Greek religion and Greek political culture different from contemporary ones corresponding aspects of society?

## Advice to an Educator

The Perseus Course Participants were asked to briefly answer the following questions. Please take a look at their answers as they provide insight into the possible uses of Perseus, what the program might lack and how to begin making use of the program.

1. What is 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 the *Perseus* program that frustrated you?
4. What advice would you give to a first time *Perseus* user, teacher and student?
5. What advice 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?
8. What is the first thing you would teach a new user about using *Perseus*?

### Rich Hebein

1. Things: The great amount of information available in the program. All the art indices are especially rich; the quality of the coin slides is truly fine.
2. Yes, because there is so much information contained in one place, but there are some things that should be added to the program if it truly is to be a basic, comprehensive program.
3. The commands are not always those used in Mac programs; not all windows have close boxes; "Return" doesn't always activate the default key; not all windows have default keys; sometimes closing the slide window closes the credit box but sometimes not.

Typos and outright mistakes.

The indexing system to get to passages in the primary texts is seriously flawed.

4. Make sure you take the time to learn what is in the program and how to navigate through it. Don't take umbrage; take a break. Use Mac's Note Pad to record things; it's right there.
5. There is a wealth of information here. You can construct all kinds of paths with all kinds of exercises for well-motivated students and for those less so. It just takes time.
6. More primary texts and a more accurate way of accessing them. A mythology link. This should sell.
7. Users have to have local help and help from the vendor. If there isn't effective local help, the vendor will have to provide it, or the reputation of the program will suffer. My local help is quite good; I have not had occasion to try help from this vendor, but disconnected 800 numbers of other programs just make me angry. I don't think I'm alone in this reaction.
8. Try to learn about the program and how to navigate through it in a methodical way; aimless surfing just makes you tired. Start at the Browser.

### Wolfgang Roth

1. It puts ancient Greece at your fingertips. What one knows is there and more can be pulled up instantly with a little practice.

2. Yes, for the motivated and future colleague.
3. Well, it's in progress and there are necessarily loose ends - we met up with a few.
4. Work with someone who is (somewhat) literate already. This kind of workshop is ideal.
5. First use it as a resource to prepare for you own classes, then gauge how to phase in student participation.
6. Lyric Poets, Further refinements under keywords, Hellenic text, including Seph[ ], Aristeas (Lebes), New Testament, Greek Apocryphe, Apollolic Father and Justine [ ]. (Sorry if the list is wrong and there are misspellings but the handwriting was hard to read.)
7. Organize local workshops.
8. I'd start with Primary Texts because that is that which traditional Classicists teaching has worked.

## **Final Thoughts**

### **Rich Hebein**

Not many; that must mean I'm pleased. I liked the structure; the tasks were purposeful. When a workshop or convention goes for a whole week (not to mention including a national holiday), I like to have at least part of an afternoon off to see the local sights. Otherwise it's like going to Rome and not seeing the Pope. Not that I'd go to see the Pope even if I were in Rome.

Ms. Owens was extremely knowledgeable, helpful and patient-not only with regard to the Perseus program but also about the Mac and Mac skills. I have never seen a person handle a Mac better. Hat's off!

### **Wolfgang Roth**

Final Project (Group) - Time pressure — but that's our usual human condition. No complaint there. Our group did some constructive conceptualizing, then agreed to have each of us concentrate on what she/he thought most interested. There is an overall cohesion, "Geographical Horizons" — how for the individual part coalesce, we'll see. It's a work in progress, to be sure. I think that we'd be well able to refine and finalize the project together. Its certainly a necessary exercise.

Course - It was almost exactly what I hoped it would be and could do for me. Well done!  
Follow-up - I know that as I work with Perseus, I'll need, from time to time, to consult with someone like you.

## Research Project

There is an excess in the Treasury at Delos and the leaders of the Delian League have set aside funds for the display of public art in major city-states. Divide students into groups, each group representing a member of the Delian League. Each group is allotted equal amounts of money and they must choose a specific location in their city-state to put the public art. They must present an argument for the location of the art for discussion. Students must select the form of public art to be displayed and present reasons for their selection. Students should keep in mind that much of the public art displayed publicly in ancient Greek was privately donated and that they, spending the public's funds, will be competing with donations and may be open to criticism if they fail. Consider all options carefully, including the political system in your city-state and the way your city-state makes its decisions.

### Public Art Path 1

Part of the project each groups had to complete at the Taft Educational Center *Perseus* course 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.

#### Beth's Path

**About this Path:** How does public art give Athens a sense of its entity as a historic, moral, religious and political entity?

**Step 1:** Lion Gate

**Link:** Architecture Catalog Card, Lions Gate.

**Note:** The Lion gate guarded the palace at Mycenae where a king brought justice to a redistributive agricultural economy.

**Special Instructions:** Before adding this step to your Path, open the image “Entrance and bastion from N” so that the image appears on the screen with this step.

**Step 2: Gate**

**Link:** Architecture Catalog Card, Lions Gate.

**Note:** The massive gate to the citadel, made from high stone slabs, reveals the necessity for community involvement in building and that community's symbol of power, the lion.

**Special Instructions:** Before adding this step to your Path, open the image "Detail of relief sculpture" so that the image appears on the screen with this step.

**Step 3: Vase**

**Link:** Vase Catalog, Boston 63.473.

**Note:** Legend has it that the stealing of a bride took soldiers across the sea to Troy to bring her back. In the war that ensued on her behalf, the ideal of man as a "doer of deeds" was the warrior, who, like Achilles, dies young and gave his life for his community to ensure kleos or everlasting fame.

**Special Instructions:** Before adding this step to your Path, open the image "Main panel: Achilles dragging Hektor past the tomb of Patroklos" so that the image appears on the screen with this step.

**Step 4: Text**

**Link:** Primary Text, Euripides' *Iphigenia at Aulis*.

**Note:** The sacrifice of Agamemnon's daughter, Iphigenia, tells us that human sacrifice, once required by the gods, was changing to animal sacrifice, for a deer was substituted for the young maiden on the altar, and shows contact with colonies in Asia Minor.

**Special Instructions:** Highlight the words "and he answered that we should sacrifice my own child Iphigenia . . . [if we sacrificed her" before adding this step to your Path.

**Step 5: Funerals**

**Link:** Sculpture Catalog, New York 27.45.

**Note:** Public funerals revealed the extensive wealth of select citizens, the beginnings of the establishment of the aristocratic ideals.

**Special Instructions:** Before adding this step to your Path, open the image "NY Stele of Young Girl from Paros, general view" so that the image appears on the screen with this step.

**Step 6: Parthenon**

**Link:** Architecture Catalog, Parthenon.

**Note:** The ideal of balance in form as the main element in architectural beauty made the Parthenon Athens' most memorable building.

**Special Instructions:** Before adding this step to your Path, open the image "View through columns of Propylon" so that the image appears on the screen with this step.

**Step 7: Carytids**

**Link:** Architecture Catalog, Erechtheion.

**Note:** The Carytids, columns on the Erechtheion shaped like standing women, show us one aspect of Athenian society, the slaves captured in wartime. Athenian society consisted of men, women, children and slaves as a given.

**Special Instructions:** Before adding this step to your Path, open the image "Porch of Carytids from S" so that the image appears on the screen with this step.

**Step 8: Frieze**

**Link:** Sculpture Catalog, Parthenon Frieze.

**Note:** Look at this reconstruction of the Parthenon frieze. Notice that color was used to decorate the frieze. We do not image Greek statues and friezes in color because the color wore off long ago.

**Special Instructions:** Before adding this step to your Path, open the image “Reconstruction of Parthenon East Frieze” so that the image appears on the screen with this step.

**Step 9: Athena**

**Link:** Sculpture Catalog, Athena Parthenos reconstruction.

**Note:** The Parthenon, earthly dwelling place of the goddess Athena, houses the patroness of the city who, according to legend, gave Athens the olive branch, a sign of peace, to defeat Poseidon’s gift of the horse, a sign of war.

**Special Instructions:** Before adding this step to your Path, open the image “Reconstruction of the Athena Parthenos in the Royal Ontario Museum, frontal view” so that the image appears on the screen with this step.

**Step 10: Theater**

**Link:** Architectural Catalog, Athens, Theater of Dionysos.

**Note:** Religious procession led the Athenians to the hillsides outside the city where religious services eventually became theater, another form of public art.

**Special Instructions:** Before adding this step to your Path, open the image “Aerial view of Acropolis from S-SE: good view of Theater, Odeion, Stoa, etc.” so that the image appears on the screen with this step.

**Step 11: Tragedy**

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

**Note:** Words written by Sophocles, Euripides and Aeschylus created the moral climate by revisiting old myths with contemporary insights into tragedy.

**Special Instructions:** Before adding this step to your Path, open the image “Detail of floor mosaic, a mask” so that the image appears on the screen with this step.

**Step 12: Comedy**

**Link:** Vase Catalog, London F 189.

**Note:** Comedy, less idealistic, presented the foibles of people, gods, and society.

**Special Instructions:** Before adding this step to your Path, open the image “Side A: two comic actors” so that the image appears on the screen with this step.

**Step 13: Oration**

**Link:** Primary Text, Thucydides 2.35.1.

**Note:** Public oratory now was the mark of a man, the doer of deeds and the speaker of words. This is the famous funeral oration by Pericles. Read from 2.35.1 to 2.46.2.

**Special Instructions:** Highlight the words “Most of my predecessors in this place have commended him who made this speech part of the law” before adding this step to your Path.

**Step 14: Demosthenes**

**Link:** Encyclopedia, Demosthenes.

**Note:** Legend tells us that the orator, Demosthenes, practiced his orations with stones in his mouth at the seaside to overcome the sound of the waves and thus clarify how words.

**Step 15: Socrates**

**Link:** Primary Text, Plato *Crito* 46c.

**Note:** Socrates, with his method of questioning, made education a public art as he asked open-ended questions of youths in the Agora.

**Special Instructions:** Highlight the words “Now how could we examine the matter most reasonably? . . . to some opinions and not to others?” before adding this step to your Path.

**Step 16: Theogony**

**Link:** Primary Text, Hesiod *Theogony* line 116.

**Note:** The writer, Hesiod, reestablishes a past for the Greeks with his depiction of the creation of men, women (as seen here) and of the gods.

**Special Instructions:** Highlight the words “In truth at first Chaos came to be . . . all gods and all men within them” before adding this step to your Path.

**Step 17: Mysteries**

**Link:** Historical Overview, 10.1.7. The Eleusian Mysteries.

**Note:** Read this topic card to learn how the ceremonies, performed as part of the Eleusian Mysteries, were kept secret over the centuries.

**Step 18: Herms**

**Link:** Vase Catalog, Boston 13.100.

**Note:** It was rumored by his enemies that Alcibiades revealed the secrets of the Mysteries in public on a night when vandals mutilated Athens’ sacred herms.

**Special Instructions:** Before adding this step to your Path, open the image “Side A: man setting up a herm” so that the image appears on the screen with this step.

**Step 19: Long Walls**

**Link:** Site Catalog, Athens.

**Note:** Unification against a common enemy, Persia, led to the construction of the Long Walls (between Athens and its seaport) that acted as a public reminder of Athenian defenses.

**Special Instructions:** Before adding this step to your Path, open the image “Athens, City Walls: Section of the Long Wall near Agora, from W” so that the image appears on the screen with this step.

**Step 20: Warship**

**Link:** Encyclopedia Entry, Trireme.

**Note:** The development of a navy for war on the water helped the Athenians design a ship for fighting that would enable their navy to be attacked at Salamis.

**Special Instructions:** Before adding this step to your Path, open the image “Full view of ship sailing” so that the image appears on the screen with this step.

**Step 21: Marathon**

**Link:** Primary Text, Herodotus 6.105.1-3.

**Note:** Unification against a common enemy, Persia, joined the usually independent city-states in a mutual cause that was commemorated in a legend of a runner who carried the news to Sparta and back.

**Special Instructions:** Highlight the words “While still in the city, the generals first sent to Sparta the herald Philippides . . . Ever since that message they propitiate him with annual sacrifices and a torch-race.” before adding this passage to your Path.

**Step 22: Olympics**

**Link:** Vase Catalog, Malibu 86.AE.298.

**Note:** Another unifying factor was the pan-Hellenic Olympic games where competitors were keen on honoring their city-state with victory.

**Special Instructions:** Before adding this step to your Path, open the image “Tondo: athlete with javelins” so that the image appears on the screen with this step.

**Step 23: Oracle**

**Link:** Architecture Catalog, Delphi, Temple of Apollo.

**Note:** A third commonality, visiting the oracle at the sacred site of Delphi, could also have been a strong unifying factor.

**Special Instructions:** Before adding this step to your Path, open the image “Front of temple from NE” so that the image appears on the screen with this step.

**Step 24: Founding**

**Link:** Primary Text, Herodotus 4.159.1-3.

**Note:** According to Herodotus, the oracle was consulted about founding a colony.

**Special Instructions:** Highlight the words “But in the time of the third ruler, Battus . . . I say shall be sorry afterward” before adding this step to your Path.

**Step 25:**

**Link:** Primary Text, Herodotus 4.20.1 .

**Note:** Herodotus describes the artistic public ritual in which a trench is dug around the outline of the *polis* in a founding city.

**Special Instructions:** Highlight the words “their territory stretches south to the Tauric land . . . on the Maeetian lake” before adding this step to your Path.

**Step 26: Diodorus**

**Link:** Primary Text, Diodorus Siculus 11.60.2.

**Note:** What happened to a colonist from Athens upon founding a colony shows the close connection of a mother city and its child.

**Special Instructions:** Highlight the words “and setting up an Athenian as the founder of a colony he portioned out the land in allotments” before adding this step to your Path.

**Step 27: End**

**Link:** Notebook, Note “Public Art.”

**Note:** Please read this note.

**Special Instructions:** Type the following into a new Notebook page titled “Public Art” before adding this step to your Path: “Though the Greek city-states never unified, the sense of identity, unique to each city-state, combine for us through public art to form the Classical age.

# Geography 1 Path

## Wolfgang Roth

### Step 1: Blue/Brown

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

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

### Step 2: Sounion

**Link:** Site Catalog, Sounion.

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

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

### Step 3: Fertile Plain

**Link:** Site Catalog, Troy.

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

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

### Step 4: Olympus

**Link:** Encyclopedia, Thessaly.

**Note:** Show why Greeks thought gods lived on Olympus.

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

### Step 5: Landscape

**Link:** Historical Overview, 2.1 Landscape.

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

### Step 6: Harbor

**Link:** Site Catalog, Piraeus.

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

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

### Step 7: At Sea

**Link:** Vase Catalog, Munich 2044.

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

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

### Step 8: Explore

**Link:** London E 440

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

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

**Step 9: BTO Trader**

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

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

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

**Step 10: Colonies**

**Link:** Historical Overview, 5.5 Early Colonization.

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

**Step 11: Kinship**

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

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

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

**Step 12: Godly Ship**

**Link:** Coin Catalog, Dewing 1206.

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

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

**Step 13: Go Read!**

**Link:** Vase Catalog, London E 190.

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

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

# Geography Path

Rich Hebein

[The following is meant as accompanying goals and assignments to the Geography Path and Group assignment developed by Richard Hebein. Please use it collectively.]

## Intended Learning Statement

Painting on pottery from Ancient Greece is the closest thing we have to a photographic record. Mythological figures are often shown doing human activities. Here's an intriguing example.

## Intended Learning Outcome

This assignment is an exercise in using the *Perseus* Program and also provides practice in basic mouse and navigating skills as they apply to *Perseus*.

## Questions

### Windows

Sometimes more than one window will be open. Remember that clicking on any window will make it active and bring it to the foreground. Windows can be moved around by using the mouse to move the cursor to the header bar at the top of the window and — while holding the mouse button down — moving the window.

A window can be closed by clicking on its close box. The close box is at the left end of the header bar of the window. Every image and its credit box have close boxes, and you must close them to make them go away. If you close the credit window first, you will have to close the image box separately. If you close the image window, both windows will usually close. The reason that the program is set up this way is that you might want to keep more than one image open at the same time for comparison.

### Navigator

Throughout these Paths, a small window with symbols will appear, usually at the bottom of the screen though at first in the middle of it; this is the Navigator. The meander pattern with arrows sticking out to the sides will take you backward or forward to stops on the path when you click on them. Clicking on the single, large, backward-pointing arrow will take you back to the last screen; knowing this will be very useful.

1. Choose "Browser" from the Links menu.
2. Click once inside the radial button next to "Vases."
3. Choose "Shape" from the first pop-up menu button.
4. From the list of "Shapes," choose "Amphora."
5. From the list of Amphora, click once on "Berlin F 2159."
6. You will now be at the Catalog card for "Berlin F 2159."
7. From looking at it, answer:
  1. Who are depicted on this pot? \_\_\_\_\_
  2. What are they doing? \_\_\_\_\_

8. Click once on the “Thumbs” command button which will give you thumbnail sketches of this pot.
9. Click on any picture in the Thumbnail window so that a black box appears around the picture.
10. Click once on the “Picture” command button to see it full size.
11. Close the credit box, the slide window and the Vase-Thumbnail-Browser window.
12. Click once on the “Description” command button.
13. After reading the description, click once on the “Summary” command button to return to the Vase Catalog card.

### **Answers to Introductory Assignment**

1. Herakles and Apollo.
2. Wrestling.

# Task Oriented Assignment

## Intended Learning Statement

A knowledge of geography is essential for understanding the events and accomplishments which occur in a place.

## Intended Learning Outcome

This assignment is an exercise in using the *Perseus* Atlas.

## Questions

1. Choose "Atlas" from the Links menu.
2. Move your mouse arrow onto the "flag" next to "Show Tools" in the lower right corner of the Tools Palette and click once on the flag so that the bottom drops out of the Tools Palette.
3. Move the Atlas Tools Palette to one side of the Atlas map.
4. Click once inside the radio button next to "Plot site."
5. Scroll down through the site list to "Athens" and click once "Athens" so that it is highlighted.
6. Click once on the command button "Plot Selected Sites."

**When you plot a site and it seems not to appear on the screen it may be hiding under the Atlas Tools Palette or Navigator. Check there before you worry.**

7. Scroll down through the site list to "Sparta" and click once "Sparta" so that it is highlighted.
8. Click once on the command button "Plot Selected Sites."
9. Click once inside the radio button next to "Compute Distance."
10. Read the directions flashing in the "Directions Box."
11. Since you know where you want to begin your journey, click once on the "Start Route" command button.
12. Click once on the black dot (•) next to "Athens" so that an "X" appears at this point.

**If you get the message, "Not enough memory to use the painting tools," click "OK." There is not enough RAM allotted for the use of Perseus or that you have used the allotted amount up. Quit Perseus and check your RAM allotment and start Perseus again.**

13. Click once on the black dot (•) next to "Sparta."
14. Click once on the "Stop route" command button.

1. As the crow flies, what is the distance from Athens to Sparta? Look for the answer in the Atlas Palette. (149 km.)
-

## Atlas Path

To see the overview of this path, choose “Path Index” from the “Perseus” menu. Click once on the Path entitled “Geography” so that it is highlighted. Then, click once on the “Edit Path” command button. The icons show the stops on this Path. It is a good idea to read the notes and answer the questions for each step before going to the next.

[To the educator, please use this assignment after you have entered the Geography Path onto a Path Stack and have made this stack available to your students.]

### Step 1: BRONZE

**Link:** Atlas.

**Notes:** These sites were important during the Bronze Age and the Trojan War. Pull down from the Links menu to Sites.

**Special Instructions:** Plot the following sites on the Atlas Outline map before adding this step to your Path: [choose sites that are the best for your purposes].

### Step 2: Troy

**Link:** Site Description, Troy.

**Notes:** Answer the questions in the remainder of the Path steps on a separate piece of paper to be handed in to the instructor: At Troy, are there any of the signs of the original excavations left today that were made by Heinrich Schliemann, who was the original excavator? What are the signs?

**KEY:** 1) Heinrich Schliemann, 2) a trench.

### Step 3: Knossos

**Link:** Site Catalog, Knossos.

**Notes:** Describe in your own words the size of the ancient site.

**KEY:** It is very large with evidence of many buildings. This is probably the labyrinth of mythology.

### Step 4: Mycenae

**Link:** Site Description, Mycenae.

**Notes:** At Mycenae, name one of the features of the tombs.

**KEY:** They are round, underground and beehive shaped.

### Step 5: IONIA

**Link:** Atlas.

**Note:** After the Dorian Invasion, the western coast of Asia Minor was known as Ionia. The cities here flourished, and it is here that the Greeks preserved their heritage.

**Special Instructions:** Plot the following sites on the Atlas Outline map before adding this step to your Path: [choose sites that are the best for your purposes].

### Step 6: Miletus

**Link:** Site Catalog, Miletus.

**Notes:** Which areas of knowledge was Miletus known for at this time?

**KEY:** Science and philosophy.

### Step 7: M Theater

**Link:** Site Catalog, Miletus.

**Notes:** What is left of the theater at Miletus?

**KEY:** Most of the bleachers; the orchestra (“dancing place”), the foundations of the skene (stage and building or building facade behind it), and a couple of columns.

**Step 8:** Lesbos

**Link:** Encyclopedia, Lesbos.

**Notes:** Who was the famous poetess of Lesbos?

**KEY:** Sappho.

**Step 9:** CLASSICAL

**Link:** Atlas.

**Note:** These sites were important during the Classical Age. Most of the architecture we see in ancient Greece was built during this period. The middle of the fifth century BCE was a prosperous period for Athens in particular, and its intellectual and artistic productivity were impressive so we will spend more time studying these sites.

**Special Instructions:** Plot the following sites on the Atlas Outline map before adding this step to your Path: [choose sites that are the best for your purposes].

**Step 10:** Location

**Link:** Encyclopedia, Corinthia.

**Notes:** Simply from its location, can you tell why was Corinth destined to become a great city? Hint: Look at the information on the site of Corinth.

**KEY:** Since it is on the Isthmus, it can control land traffic between the Peloponnese and central Greece. It can also control traffic between the Gulf of Corinth and the Saronic Gulf with its access to and from the East.

**Step 11:** Pottery

**Link:** Vase Index.

**Notes:** Corinth was known for a particular kind of pottery, aptly called Corinthian pottery. After looking at several Corinthian Ware vases, you will be able to tell which color is the usual background color and which colors are usually painted on this background. Look at some of these vases by clicking once on a Catalog number. Look at the images for each vase and use the “Go Back” arrow to return to the Vase Index for Corinthian Pottery. Now, which was the most common background color of Corinthian Ware, and which were the two common colors that were used to paint decorations on it?

**Special Instructions:** Choose “Ware” from the Index pop-up menu so that a list of ware appears in the left column. Click once on “Corinthian.” Then with this set-up ready, add this step to your Path.

**KEY:** White on the ground and red and black for the decorations.

**Step 12:** Sparta

**Link:** Site Description, Sparta.

**Notes:** What was unusual about the fortifications of the city? Why was this so? Now go to the Site Description Card for Olympia and tell when the first Olympic Games were celebrated. When you have answered this question, click once on the “Next Step” arrow (right) on the Path Meander found on the Navigator.

**KEY:** 1) There weren’t any. Sparta prided itself on its military prowess and believed that walls were unnecessary, 2) 776 BCE.

**Step 13: Athens****Link:** Site, Athens.**Notes:** In Athens, most of the buildings that survive from ancient Greece were built during the Classical period. To get an idea of its setting on the Acropolis (the fortified hilltop), look at the first entry under Photographs and at the second Aerial View.**Step 14: Parthenon****Link:** Architecture Catalog, Athens, Parthenon.**Notes:** Greek temple architects eventually settled on what were thought to be the perfect proportions of length to width: counting the corner column both times, the ideal length should be twice the number of columns across the front plus one. Draw the floor plan of the Parthenon showing the columns and walls. How many columns are across the front? Down the sides? Does the Parthenon honor this proportion? Return to the Architecture Index, and name three other buildings you can look at in Athens.**KEY:** 1) See drawing, 2) Eight, 3) seventeen, 4) yes.**Step 15: Figures****Link:** Vase Index.**Notes:** During the Sixth century BCE, Athens began producing a first and then a second type of pottery which were to surpass Corinthian Ware in beauty and to push it from its first place in the pottery market. The first of these types is called "Black Figure Pottery"; the second, "Red Figure." These are easy to remember because on Black Figure the human figures are in black, and in Red Figure, the figures are red. We will now examine some pots of both types. Keep in mind the method we used for looking at Corinthian Ware that we used above. What is the usual color of the background of these vases?**Special Instructions:** Choose "Ware" from the Index pop-up menu so that a list of ware appears in the left column. Click once on "Attic Black Figure." Then with this set-up ready, add this step to your Path.**KEY:** White.**Step 16: Attic Red****Link:** Vase Index.**Notes:** The Vase Index lists Attic Red Figure, Attic Red Figure and White Ground. The third type obviously depicts the red figures on a white ground; what is the other background color for Attic Red Figure? Judging from the size of the collections in the *Perseus* Program, which background color was more common on Attic Red Figure?**Special Instructions:** Choose "Ware" from the Index pop-up menu so that a list of ware appears in the left column. Click once on "Attic Red Figure." Then with this set-up ready, add this step to your Path.**KEY:** 1) Black, 2) black.**Step 17: SANCTUARIES****Link:** Site Catalog, Delphi.**Note:** There were many holy places in ancient Greece. As the home of the gods, Mt. Olympus was very important, but it was so remote as to be inaccessible. Two sanctuaries were regarded as especially holy: Delos and Delphi. Both were sacred

to Apollo. Among other things, he was the god of prophecy; and many people went to his oracle at Delphi to get advice on a proper course of action.

**Step 18:** Phases

**Link:** Site Phases Card, Delphi.

**Note:** Move through the Construction Phases for Delphi one at a time until you get to the Composite plan. To do this, choose a phase from the “Phases” pop-up menu button in the upper right corner of the card. You might have to move the credit windows out of the way. Then, choose “Site Catalog” from the “Plan” menu at the top of the screen. Look at some of the images for this site.

**Special Instructions:** To get to the site phase for Delphi, click once on “Overview plan of site (sm.)” in the “Plans & Views” section. Then, click once on the “Sanctuary Phases” button.

**Step 19:** Description

**Link:** Site Description, Delphi.

**Notes:** Write a paragraph summarizing the role of the Oracle at Delphi in the history of Greece. When did the French School of Archaeology start excavating this site?

**KEY:** 1) Points might include that the site itself is dramatically impressive; that people came from all over the ancient world for advice; that the Pythian athletic games were celebrated here; that answers were given by a priestess to her assistant priestesses to be communicated to the questioner; and that this was the most prestigious oracle of the Greek world. 2) 1892.

**Step 20:** Delos

**Link:** Site Description, Delos.

**Notes:** Write a paragraph summarizing the relationship between Delos and Athens. What did Athens do with some of the treasury from Delos? When did the French School of Archaeology start excavating this site?

**KEY:** 1) Points that might be included are that Delos is an island; that it was a sacred spot from very early times; that it served as the depository for the wealth of the Delian League; that Athens took this wealth and used at least part of it to rebuild the Acropolis. 2) 1873.

**For more free materials from  
AbleMedia, visit the  
Classics Technology Center**

**<http://ablemedia.com/ctcweb>**

50 Clark Street • Medford • MA 02155-4474  
(781) 396-7582 • FAX (781) 393-5643  
e-mail: [ctc@ablemedia.com](mailto:ctc@ablemedia.com)  
<http://ablemedia.com/ctc/>