

Greeks

A simulation of the history and culture of
ancient Greece

About the Author

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Special Thanks to:

Fran Lyons Sammons, for her substantial contribution to Academy and her support in refreshing the content of this title to meet today's educational standards. Fran taught fifth grade in Jamestown, Rhode Island, for 30 years. She has written, co-authored, and contributed to several Interact titles including *Chow* and *Personal Finance*. When she's not busy promoting active learning, she can be found sailing with her husband who is a retired science teacher.

Jeremy Varner, for authoring the Technikos phase, a science connection he created and used in his own classroom. Jeremy is entering his fifteenth year teaching in the Cincinnati, Ohio, area where he has used Interact units his whole career. In addition to this contribution for Interact, he has published two novels and several articles. When he is not teaching or writing, he spends time with his wife fixing up their old house, reading, or doing almost anything outdoors.

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Purpose and Overview

ABOUT TECHNIKOS

In this phase, students explore some of the major science and math contributions of the Greeks through a series of four inquiry-based labs. These labs cover the areas of earth science; forces, motion, and energy; geometry; and physical science. As they complete the lab exercises, students will be reinforcing and understanding key scientific principles in the same manner the Greeks did, making for a holistic, fun, and challenging experience.

What Students Will Learn

Knowledge

- Understand the Greeks' historical impact on science and math
- Identify the steps of the scientific method and their importance
- Understand how simple machines make work easier
- Recognize the differences between mass, volume, and density
- Understand that ratios and proportions can solve real-world problems
- Learn facts about the Earth's circumference and celestial mechanics, and how they affect us
- Identify and observe the effects of the curvature and proportions of the Earth, simple machines, the Pythagorean Theorem, and properties of matter

Skills

- Use critical thinking to guess, test, and revise possible solutions
- Apply the Pythagorean Theorem
- Conduct experiments and make observations
- Collect and record data
- Evaluate results
- Solve problems
- Communicate results in words, graphs, and numbers

Purpose and Overview

Technikos

Attitudes

- Realize a connection between science, math, and history
- Appreciate the value of errors as a learning opportunity
- Develop a willingness to critically analyze one's own work and thoughts
- Develop an increased confidence in problem-solving skills

Time Required

Technikos requires two to four days of instruction. Follow the suggested time frame for five days or compress the time by eliminating labs from the rotation.

DAY 1

- Introduce Technikos

DAY 2

- Introduce all labs
- Complete one half-hour lab

DAY 3

- Complete two half-hour labs

DAY 4

- Complete final half-hour lab
- Debrief and discuss labs and results

Assessment Methods

- Cooperative Group Rubric
- Lab write-ups

Use the **Ancient Greek Recording Sheet** for lab write-ups. The recording sheets detail students' lab results and can be flexible to fit with existing classroom policies for labs and writing assignments. Proficiency may be demonstrated in many ways, not only by getting a "right answer" but also by the creativity of the answers and the use of the scientific method. Generally, proficiency is reached if the students meet the goal stated in the lab write-up. But there is sometimes more than one way to meet the goal! For example, in the Greek Shipping lab, students using the "proper" way would use enough pulleys to reduce the force needed below the cutoff. But other students who know their Aristotle might build a ramp out of the materials of sufficient slope to require less force and make it work. As long as both groups detail their procedure and quantify their results, they should be given full credit. You might even award extra Hellaspoinits for creativity, depending on the case!

Technikos Daily Lesson Plan

Before Day 1

Preparation and Setup

1. Review Technikos

Read through the entire phase to get an understanding of its purpose, how it works, and how you might incorporate it into your Greeks unit.

If possible, enlist a science teacher to assist you or to do this phase in his or her own classroom. Meet with this teacher early in your planning process. Explain how these labs integrate subject areas. Provide a copy of the lesson plan and support materials. Give your colleague time to review the materials and ask questions. Meet a few days later to discuss opportunities and obstacles. Collaborate on content options and timing.

2. Choose Labs

Decide if you will do all four labs, or choose which of the four labs you will do. Consider the difficulty level, materials needed, and preparation time required for each lab. The labs are numbered in terms of difficulty (Lab 4 is most difficult), and are designed so that you can choose labs based on your students' abilities and your required curriculum. You might choose to do some of the labs as whole group or individual activities, rather than using small groups. Also, because these are inquiry-based labs, the inclusion of non-critical materials will create an extra challenge for some students. For example, the Greek Shipping lab and Archimedes lab both require the manipulation of certain scientific tools. Adding in extra tools as red herrings, especially high-profile tools, will lead advanced students to question exactly what they need to do in order to succeed.

3. Determine Groups

Determine work groups. The labs are best done in groups of five students. You can use polis groups as lab groups by setting up two stations with the same lab (if you are doing all four labs). You may also choose to have students work independently or in pairs, depending on your students' abilities and need for differentiation. As a variation, any lab can be done as a whole-class demonstration, but keep in mind that without hands-on experience and use of the inquiry method, students will not reap the full benefits of the scientific methodology used by the Greeks.

Teaching tip

Students will find it useful if Lab

4 is located near an overhanging bookshelf or other fixture that they can safely hang pulleys from.



4. Arrange a Lab Location

If you are doing this phase without the help of a science teacher, consider whether you will need an alternate location in which to do the labs. Be sure to keep safety issues in mind when choosing your location. See the Unit Time Chart for the number of days the labs will need to be set up.

Determine the room setup. The number of labs you are including in the rotation and the size of your lab groups will affect the setup. The lab areas should be separated from one another as much as possible so that students do not run into each other. Larger, lab-style tables or groups of smaller tables are needed for each lab station.

5. Gather Materials

See individual labs for materials needed.

6. Make Copies

See individual labs for Masters needed for each lab. Consider using heavy paper for durability for any documents you might reuse (e.g., Lab Scenarios, Lab Hints). You will also need to make copies of the following for this phase:

- **Scientific Legacies**—One (1) per student
- **Ancient Greek Recording Sheet**—One (1) per student per lab, copy two pages to make double-sided sheet

• DAY 1 •

- Introduce Technikos

1. Give a "Quiz"

In the Technikos phase, we are going to explore some of the major contributions of the Greeks in science and math. First, let's see how much you already know.

Hand out the **Scientific Legacies** sheet and ask students to identify the era for each discovery as indicated in the directions. Be sure to tell them that this quiz is just for fun and will not be graded. It is designed to determine what they already know about the science and math contributions. Guessing is encouraged; the point is most people don't know the correct answers. Give students approximately 10 minutes to complete the quiz.

When time is up, allow students to check their own papers as you review the answers.



Read or say

Answer Key:

1	A	5	A	9	A	13	A	17	M	21	A
2	A	6	A	10	A	14	A	18	A	22	A
3	M	7	R	11	A	15	A	19	A	23	A
4	A	8	A	12	A	16	A	20	A	24	A

.....

2. Review Answers to Quiz

Ask for a show of hands to determine how many questions the majority of the class answered correctly, starting with “Did anyone get all 24 correct? 23?” and so on. Discuss the results and how well the students did (or did not) do. Ask the questions below. Students will most likely bring up the following discussion points. If they don’t, make sure you cover them.

Discussion Questions:

- Why do you think the results came out the way they did?
- Which answers surprise you the most and why?

Discussion Points:

- *The Greeks didn’t have the technology or the “smarts” to accomplish such things.* This is the point of the lesson—they did! Students will soon see, as they work through the labs, how a few simple objects and an open mind are equal to fancy machines any day.
- *Other people were responsible for these discoveries and inventions, not the Greeks.* For example, students might say that the correct shape of the Earth was discovered by Christopher Columbus and the steam engine was perfected by Robert Fulton. Not true! Much ancient learning was lost during the Middle Ages (hence the prejudiced term “Dark Ages”) and had to be rediscovered by later people. Some good items to discuss at this point: How might the world be a different place if the people of the Middle Ages had retained this ancient knowledge, for both the people of the Middle Ages and the people of today? Who should be given credit for discovering these facts, the original discoverers or the later ones? For example, did Christopher Columbus (or, more technically correct, the crew of Ferdinand Magellan) prove the Earth was round, even if someone did it before him? What’s the difference between proving something and publicizing it? Which is more important, and why? How does this impact the final step in the scientific method: communicating/publishing results?



Read or say

Teaching tip

Supplement your introduction with primary source documents and other materials.



3. Introduce the Phase

Much of how we look at the world around us was created by the Greeks and we aren't even aware of it. Because most people do not realize the depth of scientific knowledge that the Greeks possessed, oftentimes their discoveries are attributed to more recent, famous names like Darwin or Columbus.

To explore some of the major scientific contributions of the Greeks, we will think and do like they did to work through some lab experiments.

4. Discuss Scientific Method

Ask students to rate the importance of discovering the scientific method. Is it not important, somewhat important, or very important? You could also ask students to rate the importance on a 1 to 10 scale. Have students answer by a show of hands, or have them write down their opinion then use their answers to start the discussion.

Discussion Questions:

- How could this "invention" affect, and therefore possibly be more important than, all the others?
- What would the scientific community, and therefore the world, be like today without the scientific method?

The invention of the scientific method is not a single event; it was likely drawn out over hundreds of years, and many people probably helped create it.

Here it is referring to Aristotelian empiricism as the roots of the scientific method. If your students are advanced, you can make this distinction. If you have time and your students are advanced, you could also discuss whether they think the scientific method was a discovery or an invention, and what the difference is.

The importance of discovering the scientific method is more than a philosophical discussion. Over time, the scientific method has emerged as a critical component to doing science well. In fact, you will be put into the shoes of the Greeks in the next several class periods. If you are going to



Read or say



Read or say

survive, and even thrive, the way the Greeks did, you will have to do well to master the Greek tool(s) of success.

Skipping or rearranging steps can sometimes happen, as the scientific method is not the same in every situation, but students will do this at their own peril.

While your students have most likely had some instruction on the scientific method in a previous class, review the steps and have students include them in their notes. They will need to follow this process in the days to come as they play the roles of the ancient Greeks:

1. Observe/state the problem
2. Formulate a hypothesis
3. Predict/create a procedure
4. Test/gather results
5. Evaluate results
6. Communicate/publish results

Remind students to bring their notes on the scientific method with them the following day, as they may need them to solve the riddles they will face.

5. *Prepare for Tomorrow's Labs*

Before class tomorrow, set up lab stations using the "Lab Preparation" list for each lab. At each station, leave copies of the **Ancient Greek Recording Sheet**.

• DAY 2 •

- Introduce all labs
- Complete one half-hour lab

1. *Introduce Labs*

Use the first half-hour of class to give a general introduction to the labs, how students will rotate through each lab, and what students are expected to do at each lab.

Have students pick up an **Ancient Greek Recording Sheet** at their lab station. Explain how students will fill this out for each lab. Use this sheet and the **Cooperative Group Rubric** to review your expectations.



Read or say

These are not as much labs as they are real-life problems that occurred to someone at some point in time. Just as the Greeks couldn't appeal to a 'teacher' to solve the problem for them in real life, you too will have to guess, test, and revise to create a definition and solution to a problem. The best you can hope for is "Socratic" guidance from me, as I can offer you only little or no information. But I may help you by asking you a series of questions. Through answering these questions, you will eventually arrive at an answer.

2. Complete One Lab

For the second half hour, complete one lab. Each group should start at a different station and groups will rotate until they have done all four labs.

LAB PROCEDURE

1st	• Read the scenario and attempt to solve the problem with the materials given
2nd	• Develop a hypothesis and procedure
3rd	• Gather data
4th	• Test hypothesis
5th	• Record each step as it is taken on the front of the Ancient Greek Recording Sheet before moving on to the next step

If a group has formulated a hypothesis, tested it, and failed, or if you believe a group is truly stuck, give them one or more of the **Lab Hints** as needed.

The solutions and historical context provided for each lab are intended to be used for debriefing, or only after students have tried to solve the problem.

3. Assign Homework

Have students turn their recorded steps and data into a formal lab write-up on the back of the **Ancient Greek Recording Sheet**. The write-up should include exactly what happened and how, following the rough outline of the scientific method.

• DAY 3 •

- Complete two half-hour labs

1. *Complete Two Labs*

Have lab groups rotate clockwise to the next lab and repeat the lab procedure.

2. *Assign Homework*

Have students turn their recorded steps and data into a formal lab write-up for each lab.

• DAY 4 •

- Complete final half-hour lab
- Debrief and discuss labs and results

1. *Complete Final Lab*

For the first half hour, have lab groups rotate clockwise to the final lab and repeat the lab procedure.

Allow time for students to turn their recorded steps and data into a formal lab write-up for each lab.

2. *Debriefing*

Debrief about the labs. Have students lead the debriefing. Discuss write-ups and conclusions reached, as well as different possible "correct" solutions to the labs. Remember that some labs have several possible solutions. Place the results in cultural and historical context. For example, the Greeks discovered not only that the Earth was round, but also exactly what size it was 1,500 years before Columbus. Why was that discovery "lost"? What were the implications of that?

Discussion Questions:

- Did all cultures "lose" this information? Who didn't? What did they accomplish?
- What would history be like if the information the Greeks gathered had been retained?

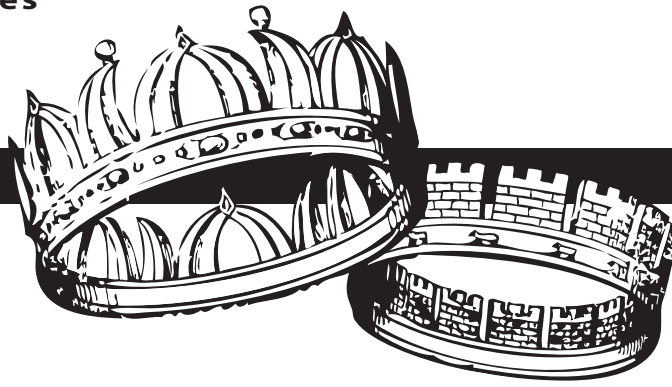
3. *Award Hellaspints*

Lab 1: Archimedes

Technikos

LAB 1

ARCHIMEDES



MATERIALS REQUIRED

- two 50 g pieces of modeling clay
- approximately three to five small cork stoppers (No. 0 or 1 are best)
- electric scale
- calculator
- medium beaker (e.g., 500 mL)
- tap water to fill half the beaker
- paper towels (any kind)

MASTER COPIES NEEDED

- **Lab 1 Scenario**—One (1)
- **Lab 1 Hints**—One (1) set, cut apart

LAB PREPARATION

1. Make sure the clay is divided into two equal pieces.
2. Use one piece of the clay to surround the three to five small corks. The corks must be completely covered.
3. Shape the corks into the rough shape of a crown, without the open center. The more irregular you can make the crown (e.g., with points surrounding the crown) the better.
4. Use the other piece of clay to form a ball.
5. Using the electric scale, add or remove clay to either piece until the “crown” with the corks buried in the middle of it and the ball of clay without the corks weigh exactly the same.
6. Set out the scale, the beaker half filled with water, the clay crown, the clay ball, and the paper towels. For advanced or older students, you may also want to set out additional scientific red herrings, such as a petri dish, an eyedropper, etc. These things have nothing to do with the lab, but will force advanced students to evaluate what the best approach will be.
7. Post the **Lab 1 Scenario** so it is visible to all students at that station.

LAB 1**ARCHIMEDES****SCENARIO**

Hiero II, the King of Syracuse, has ordered a new gold crown from Crowns-R-Us. The sales representative from Crowns-R-Us, Pseudos, delivered the crown this morning. The archon, however, suspects that he has been cheated. He fears that the crown is not the one of pure gold that he ordered, but one that has been mixed with other metals, leaving Pseudos to pocket the extra gold.

Hiero has heard you know how to use a scientific system to solve problems and has called upon you to determine whether or not the crown was in fact made with pure gold. Use the materials provided, including the “crown” and the “pure ball of gold” to determine once and for all if Pseudos duped Hiero or if Hiero genuinely got the gold. Record all attempts and measurements on your recording sheet so you will be ready to defend your position if you need to see Pseudos in court.



LAB 1

ARCHIMEDES

HINT #1

Density = Mass/Volume

HINT #2

Eureka! I stepped into my bathtub and what did I see?
The water displaced was the volume of me. Lab 1: Archimedes

HINT #3

The density of one piece of pure gold is the same as any other piece of pure gold, got it?

LAB 1

ARCHIMEDES

SOLUTION

Historical Context

Archimedes was the first person to quantify exactly how much space objects take up. When he combined this with the measure of the weight of an object (mass being more accurate but also a distinction unknown to the Greeks) Archimedes laid the groundwork for the measure of density; that is, the amount of mass in a given space. Or, phrased slightly differently: how tightly packed a matter is in a given space. The story of his epiphany, almost certainly untrue, has him sitting down in the bathtub, watching the water rise, and making the connection between the amount of water rising and the amount of mass his body added to the contents of the tub. Equally unlikely, but even more fun to tell students, was that he was so excited by his discovery that he leapt out of the tub and ran naked down the street, yelling "Eureka!" (rough translation: I got it!) at the top of his lungs. When the volume of an object (the amount of space it takes up) can be measured, it can be used in a division problem with the weight of that object (the mass of the object as it is pulled on by gravity) to come up with the density, a number that is unique and specific, because the only way to take up the same amount of space and weigh exactly the same as another object is to be made up of exactly the same material(s) in the exact same proportion(s). Thus, you can prove whether or not two objects are made of the same material by measuring their density because no two materials are alike.

Solution

The exact numbers will differ depending on the size of the objects and the exact type of clay you use, but essentially the two objects will have the same weight, but different volumes, thus making different densities and proving they are not the same material. Expressed mathematically:

Mass #1 = Mass #2, but Volume #1 \neq Volume #2, so Density #1 \neq Density #2. The objects can't be the same material.

Key Learning Goals:

- $M/V = D$
- One variable (in this instance, mass) doesn't necessarily prove a case
- The importance of quantifying your results
- And, possibly, the story above

Lab 2: Greek Shipping

Technikos

LAB 2



GREEK SHIPPING

MATERIALS REQUIRED

- large plastic dish or bowl; label the dish “Greek Ship”
- spring scale
- several small pulleys
- an object of a known weight (in this lab, it is a 50 g scale balance weight) that is well within the range of your spring scale to measure; label the weight “Trojan Horse Wheel”
- two yards common string or twine
- various pieces of small lab equipment (e.g., petri dish, cork stoppers, etc.) to act as red herrings

MASTER COPIES NEEDED

- **Lab 2 Scenario**—One (1)
- **Lab 2 Hints**—One (1) set, cut apart

LAB PREPARATION

1. Organize your weight and measurements. If you do not have a weight that is exactly 50 g, adjust the lab for the size object you do have. Substitute the weight of your object for the 50 g weight and set the goal force at about half (or slightly less) of what the spring scale says it takes to move that weight.
2. Place the Trojan Horse Wheel and the various pieces of small lab equipment in the Greek Ship.
3. Post the **Lab 2 Scenario** so it is visible to all students at that station.

LAB 2

GREEK SHIPPING

SCENARIO

So you're Greek, right? Whether you're Megaran, Argive, Corinthian, Athenian, or Spartan, you're still a Greek. And that means you're supposed to be sharp; observant; and able to use scientific systems, order, and organization to solve problems. Or at least, that's your reputation. But ...

One day you are heading down to the docks to meet your true love coming home from fighting the Persians. When you get near, you can see there are some huffing, puffing, sweating, hairy, cursing fellow Greeks loading the boats docked at the pier. These guys are working so hard they are about to burst out of their chitons—not a pretty sight, let me tell you. But they still can't get the heaviest piece of cargo on the ship. One of them spies you and calls out, "Hey, Cerebrumus, you're good with all that new science stuff. Give us a hand here. We can only lift 0.2 Newtons worth of force, but this Trojan Horse wheel here weighs 0.5. How can we get this wheel on the ship?" You look at the random parts of cargo scattered around you. At first you look puzzled, then you beam. "Sure, you can do it. Watch!"

What do you do to save your fellow Greeks so they can clear the dock for your true love?

LAB 2

GREEK SHIPPING

HINT #1

Even the Greeks knew that simple machines can redistribute forces needed to do a job.

HINT #2

Sometimes, the more the merrier!

LAB 2

GREEK SHIPPING

SOLUTION

Historical Context

The Greeks were masters at using simple machines to make their lives easier, which is a good thing because they didn't have modern machinery to do it for them. One machine to transport water from one level to another was even named after its inventor: the Archimedes Screw. This lab, however, focuses on the fact that pulleys distribute forces, thus making it easier for a person to do the work. A hidden agenda to this lab deals with the reality of invention/discovery: no one tells you what to do, you have to do it yourself! Consequently, students are given many everyday objects, just as the Greeks would have found them laying around on the ground. Students may even be able to solve this lab—quantifiably!—without using pulleys. If they can be true to situations that Greeks would have encountered, give them the credit.

Solution

The more pulleys used, the more the force is distributed and the less force an individual has to use all at once to move the object. Students should keep adding pulleys to their system (and there is more than one correct way to set them up) until the force required to move the object drops below the limit.

Key Learning Goals:

- How pulleys work
- How work can be made easier
- How to identify “red herrings” or useless objects
- How to creatively use materials for uses other than their stated purpose

Lab 3: Eratosthenes

Technikos



LAB 3

ERATOSTHENES

MATERIALS REQUIRED

- calculator
- globe—optional visual reference

MASTER COPIES NEEDED

- **Lab 3 Scenario**—One (1)
- **Lab 3 Hints**—One (1) set
- **Map of Egypt**—One (1) per student

LAB PREPARATION

- Post the **Lab 3 Scenario** so it is visible to all students at that station.

LAB 3

ERATOSTHENES

SCENARIO

Atlas was on his way to becoming the next Olympic champion in the discus throw. But then a freak accident happened.

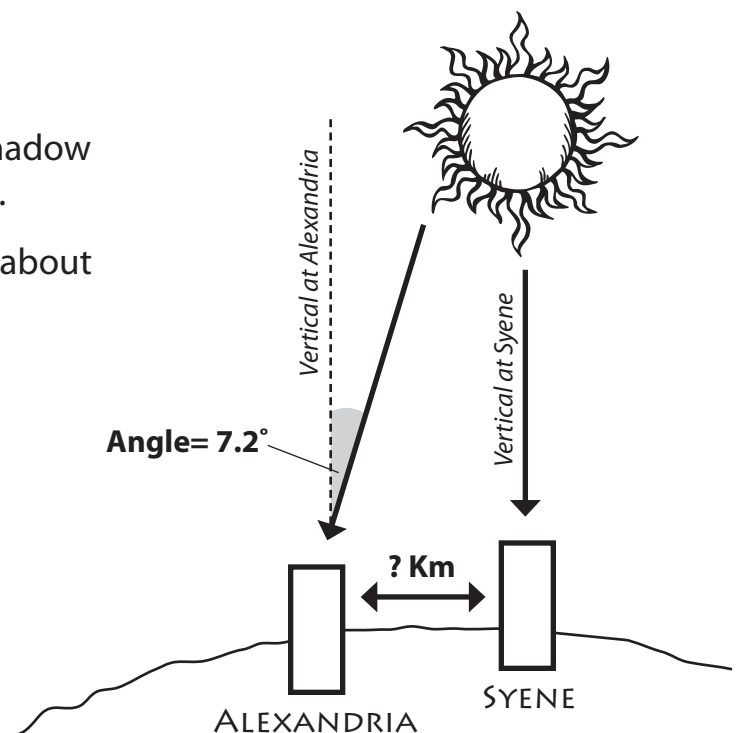
Every day at noon, Atlas practiced in his hometown of Alexandria. One day he went to visit a friend in Syene. With the Summer Olympic Games fast approaching, Atlas decided to practice that day as well. During his first throw, the sunlight reflected off the nearby bronze foul pole, off the discus, and into his eyes, blinding him. Atlas was so upset that he swore never to pick up a discus again.

What caused this tragedy to happen? Retracing the events, Atlas realized that when he practiced in Alexandria, there was always a shadow that protected his eyes as he approached the foul pole. In Syene, there was no shadow.

Can you use your scientifically ordered and organized brain to help Atlas fill in the details of this unfortunate event?

Use the materials provided to:

1. Discover why there was a shadow at Alexandria but not Syene.
2. Discover what this tells you about the size of the Earth.



LAB 3

ERATOSTHENES

HINT #1

Use the map to find the distance between the cities. Use this distance and the angle given to compute the circumference.

HINT #2

The angle of the sun at Alexandria \div 360 degrees (the whole Earth) = The distance between cities \div x.

Calculate the value of x.

What do you think you just calculated? How did it affect poor Atlas's eyesight?

LAB 3

ERATOSTHENES

SOLUTION

Historical Context

One day Eratosthenes read that on June 21 at noon, in the city of Syene, vertical sticks did not cast a shadow and a reflection of the sun could be seen at the bottom of the well. Being the scientist that he was, he wanted to know if the same thing happened in Alexandria at the same time. He was patient and waited until the following June 21 at noon to find out. He discovered that the same thing did not happen. There were shadows in Alexandria. This confirmed his theory that the Earth was round.

Solution

When the sun is directly overhead, no shadow will be cast. But if there is a shadow cast at another location, then the sun cannot be directly overhead there. The shadow, therefore, proves the Earth is round because you have one at one location and not another; there must be a curve of the Earth's surface. The length of the shadow can then be used to create a proportion to figure out the entire circumference of the Earth. The shadow would be at a $23\frac{1}{2}$ degree angle, the exact tilt of the Earth.

$$\frac{\begin{array}{l} \text{\# miles between Alexandria and Syene} \\ 23\frac{1}{2}^\circ \text{ (a portion of Earth's circumference)} \end{array}}{\quad} = \frac{\begin{array}{l} \text{\# miles around the Earth} \\ 360^\circ \text{ (the whole way around)} \end{array}}{\quad}$$

Key Learning Goals:

- Compute circumference
- Mathematically show that the Earth is round

LAB 3

ERATOSTHENES

MAP OF EGYPT



LAB 4



PYTHAGORAS

MATERIALS REQUIRED

- calculators—One (1) per student

MASTER COPIES NEEDED

- **Lab 4 Scenario**—One (1)
- **Lab 4 Hints**—One (1) set
- **Examples** sheet—One (1) per student
- **Graph Paper** or standard graph paper—One (1) per student

LAB PREPARATION

- Post the **Lab 4 Scenario** so it is visible to all students at that station.

LAB 4

PYTHAGORAS

SCENARIO

Pete Thagoras was working as a stonemason, up on the Acropolis. The sun was beating down on him as he chiseled away at a rock, when a shadow fell over him. It was his architect, Phyllo.

"Hey there, boy," he growled. "We've got a problem here at the Acropolis. We've been wasting too much money by making mistakes when carving these stones. We need to be more careful, more exact."

Pete nodded and gulped. His boss continued:

"I see that you first cut the stone to make the steps. Then you cut stone wedges to fit on top of the steps to create a ramp for bringing all the heavy stuff to the top. That's great, but you're using too much stone trying to fit the ramps to the steps. Figure out how much you need before you start cutting! This guessing game is causing us to waste a lot of valuable material." Then he stormed off up the hill.

After thinking a moment, Pete used his scientifically ordered and organized brain and got some ancient Greek graph paper to draw some diagrams, make a table, and track his results. He figured maybe if he did some measuring and experimented with the numbers on paper, he might find a pattern to the distances and never waste any stone.

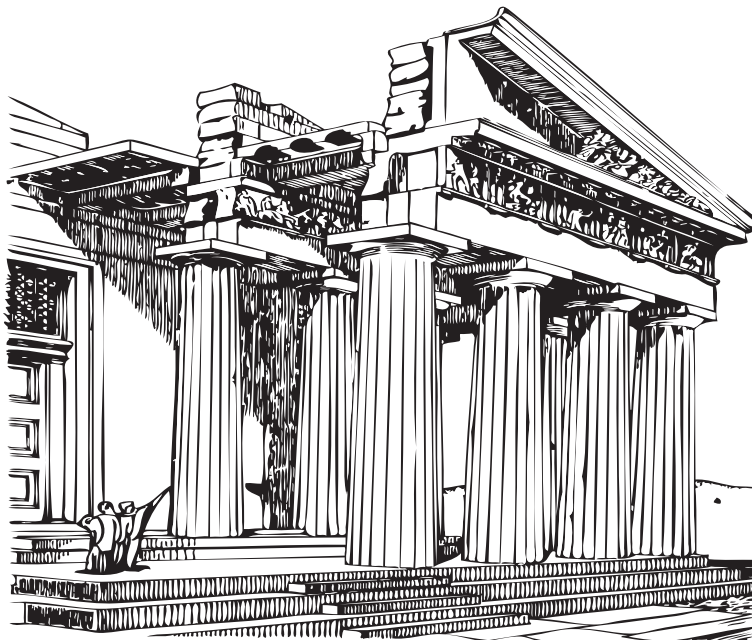
On the graph paper, Pete drew his most basic stair: a block with each side one foot long and labeled it #1. Then he added the ramp, which he called a hypotenuse, and drew the block from which he cut the ramp, and labeled it #2. (See example for "First Stair.") Then he wrote down what he noticed about the size of the blocks he needed to use. He created the chart on the next page.

LAB 4

PYTHAGORAS

<i>Length of the flat part of the step</i>	<i>Height of the step</i>	<i>Area of the block for the flat part</i>	<i>Area of the block for the height</i>	<i>Area of the big block for the ramp</i>	<i>Hypotenuse</i>
1	1	1	1	2	
1	2	1	4	5	
2	2				
1	3				
2	3				
3	3				
3	4				

He repeated this process for the next size of stair and filled it in his chart. (See example for "Second Stair.") As he drew all of the steps and ramps on his graph paper, Pete started to notice a pattern in the size of the blocks he needed. Can you see it? How would you describe it?



LAB 4

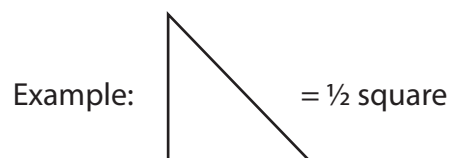
PYTHAGORAS

HINT #1

The area of a square is side x side.

HINT #2

If a square is made with a diagonal line, so it doesn't make an exact whole unit, estimate by looking at how much of a square is taken up.



LAB 4

PYTHAGORAS

SOLUTION

Historical Context

There are many, many proofs of the Pythagorean Theorem; Pythagoras did it first (as you might have guessed). Since then, it has been a kind of mathematical playground to come up with new proofs, some of them ingenious and some of them silly. One unique way was even discovered by the American president Theodore Roosevelt! All of them make one basic statement: the length of the square of the long side (hypotenuse) of a right triangle is equal to the squares of both of the shorter sides added together. Or, $A^2 + B^2 = C^2$. Sometimes people get caught up in the big words and the fancy numbers and the basic point is lost. Using this scenario, terms like “squared” have real world, as opposed to just mathematical, meaning, and therefore hopefully don’t throw learners for a loop. Instead of what appears to be a random and arbitrary manipulation of numbers, this scenario actually needs squares to make it work, to turn the steps into a ramp to get heavy objects into a building. The picture below might help illustrate how this works.



Your brain will naturally focus on the step blocks and the ramp blocks, but hidden in all that are right triangles that ‘prove’ what Pythagoras was trying to say. You need to quantify the area of the blocks and add the smaller two to get the area of the larger one, and this will work no matter what size the blocks are, as long as they form right triangles.

Solution

The pattern students should realize is that no matter how you manipulate the size of the squares, it always follows the Pythagorean Theorem: the area of the two “step” squares always add up to the area of the “ramp” square.

Key Learning Goals:

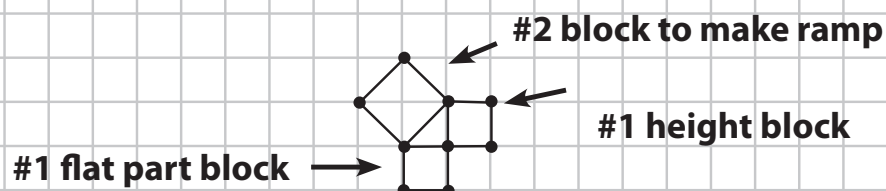
- An understanding of the Pythagorean Theorem
- $A^2 + B^2 = C^2$
- Drawing pictures and making charts can help solve problems

LAB 4

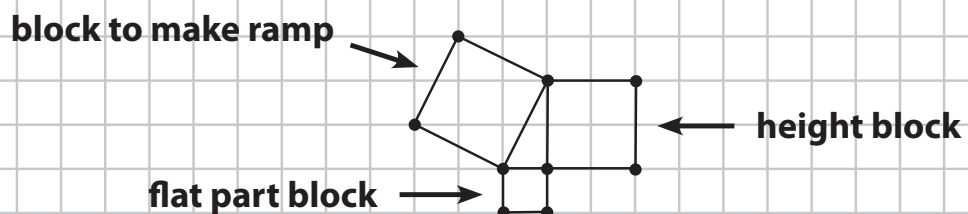
PYTHAGORAS

EXAMPLES

First Stair:

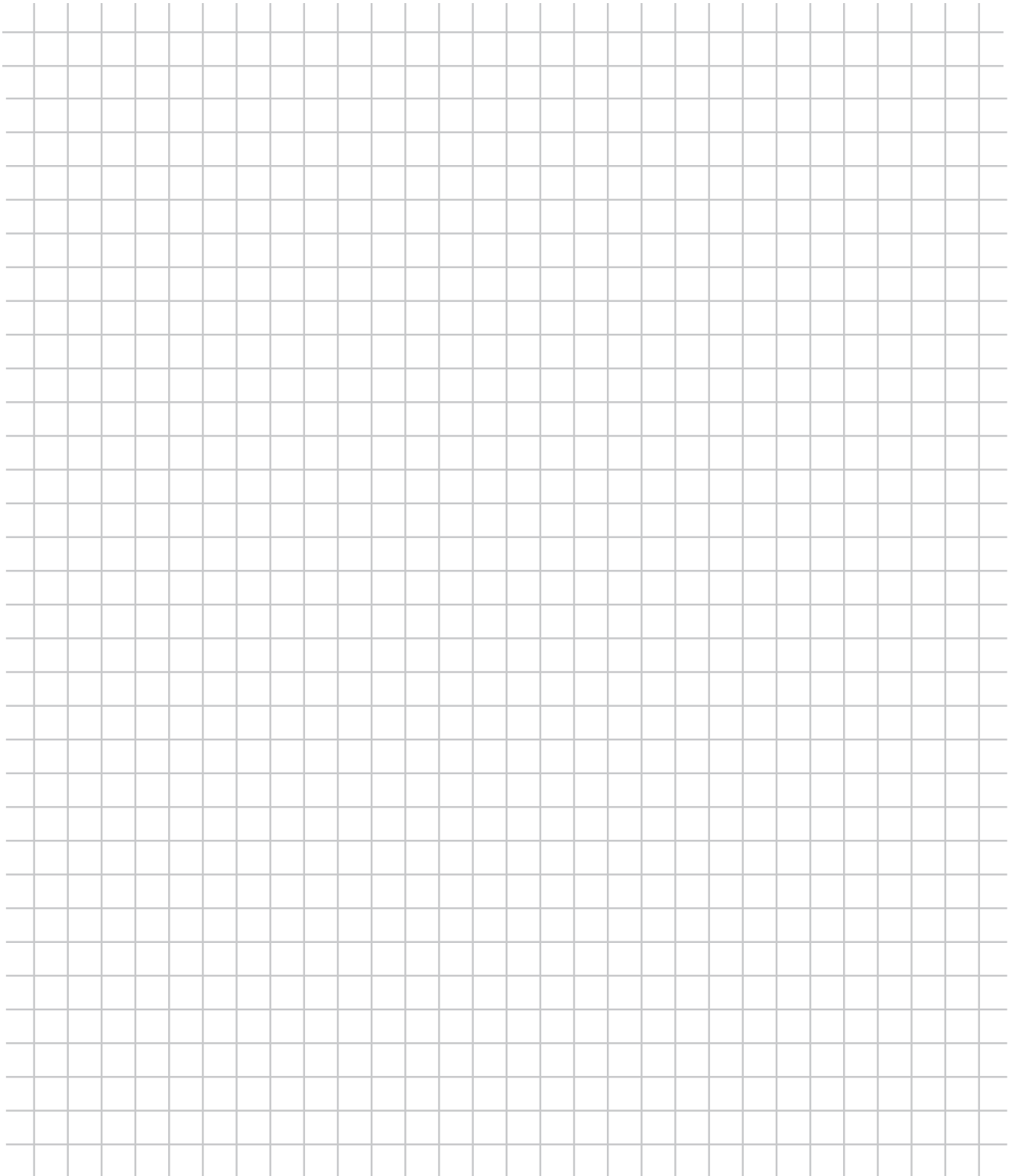


Second Stair:



LAB 4

PYTHAGORAS

GRAPH PAPER

SCIENTIFIC LEGACIES

Name: _____

Polis: _____

We owe our knowledge of science, mathematics, and technology to inventors, scientists, and observers who have come before us. Do you know who we owe our debts of knowledge to and when they were discovered or invented? To see how aware you are, identify the era that each discovery or invention was originally made. Write an “**A**” for ancient times (roughly before 500 CE), an “**R**” for medieval and Renaissance times (roughly from 500–1500 CE), and an “**M**” for modern times (1500–present).

- | | |
|---|---|
| _____ 1. Planetarium | _____ 14. The size of the moon |
| _____ 2. Gears to drive machines | _____ 15. Heliocentric theory (the idea that the Earth revolves around the sun) |
| _____ 3. The metric system | _____ 16. The value of pi |
| _____ 4. Water clock (first mechanical way of telling time) | _____ 17. How to accurately calculate longitude |
| _____ 5. The first steam engine | _____ 18. How to calculate the volume of an object |
| _____ 6. The world's first university | _____ 19. How to determine every prime number |
| _____ 7. Eyeglasses | _____ 20. The idea of atoms |
| _____ 8. Catapult | _____ 21. Algebra |
| _____ 9. Repeating catapult (the machine gun of catapults) | _____ 22. The beginnings of an organized scientific method |
| _____ 10. Math describing the motion of the planets | _____ 23. Measure of the tilt of the Earth's axis |
| _____ 11. The correct size of the Earth | _____ 24. The cause of the Earth's tides |
| _____ 12. The correct shape of the Earth | |
| _____ 13. Heredity and genetics | |

ANCIENT GREEK RECORDING SHEET

Name: _____

Polis: _____

◆ WHICH ACTIVITY DID YOU DO?

◆ WHAT IS YOUR HYPOTHESIS?

◆ DESCRIBE YOUR PROCEDURE. BE SPECIFIC ABOUT YOUR STEPS.

◆ DESCRIBE YOUR RESULTS CAREFULLY, USING NUMBERS WHERE YOU SHOULD.



ANCIENT GREEK RECORDING SHEET

Use your lab notes from the front of this page and turn it into an ancient Greek lab report. Write a single, well-organized paragraph describing what you did and what you discovered. Write a minimum of five complete sentences.

[illegible]

■ TECHNIKOS GLOSSARY ■

ALEXANDRIA a city in ancient Greece, currently in modern-day Egypt

ANCIENT (CE) the period in European history prior to the fifth century

ARCHIMEDES (287 BCE–212 BCE) a Greek mathematician, astronomer, philosopher, physicist, and engineer

ARISTOTLE (384 BCE–322 BCE) an ancient Greek philosopher who, along with Plato, is often considered one of the most influential philosophers in Western thought; writer of many books about physics, poetry, zoology, government, and biology

CATARACT a waterfall; where the flow of a river changes dramatically

CIRCUMFERENCE the distance around a closed curve; a kind of perimeter

DENSITY a measure of mass per unit of volume

ENERGY a fundamental quantity that every physical system possesses; allows us to predict how much work the system could be made to do, or how much heat it can produce or absorb

ERATOSTHENES (276 BCE–194 BCE) a Greek mathematician, geographer, and astronomer

FORCE that which causes a body to accelerate, to change its velocity

GEOMETRY the branch of mathematics dealing with spatial relationships

HEREDITY the transference of biological characteristics from a parent organism to offspring

HYPOTENUSE the longest side on a right triangle

HYPOTHESIS a proposed explanation for a phenomenon

MASS a property of physical objects that measures the amount of matter they contain

MEDIEVAL the period in European history between the fifth and fifteenth centuries

MOTION a change in the position of a body with respect to time as measured by a particular observer in a particular frame of reference

NEWTON the amount of force required to accelerate a mass of one kilogram at a rate of one meter per second squared

PYTHAGORAS (582 BCE–496 BCE) a Greek mathematician and philosopher known best for formulating the Pythagorean theorem

SCIENTIFIC METHOD a method of observations, hypotheses, and deductions to build a supportable, evidence-based understanding of our natural world

SOCRATIC METHOD a classic method of teaching by question and answer

SYENE a city in ancient Greece, currently in modern-day Egypt

TECHNIKOS the Greek word for technology; artistic, professional

TROPIC OF CANCER the parallel of latitude that runs 23° 26' 2" north of the equator; the farthest northern latitude at which the sun can appear directly overhead

VOLUME a quantification of how much space an object occupies

1 QUIZ CARD

TECHNIKOS

What are the steps of the scientific method?



Answer:

1. Observe/state the problem
2. Formulate a hypothesis
3. Predict/create a procedure
4. Test/gather results
5. Evaluate results
6. Communicate/publish results

2 QUIZ CARD

TECHNIKOS

What is the Socratic method of teaching?



Answer: The teacher asks questions that guide students to the answer

3 QUIZ CARD

TECHNIKOS

What is the formula for the Pythagorean Theorem?



Answer: $A^2 + B^2 = C^2$

4 QUIZ CARD

TECHNIKOS

Who was the first person to quantify how much space objects take up?



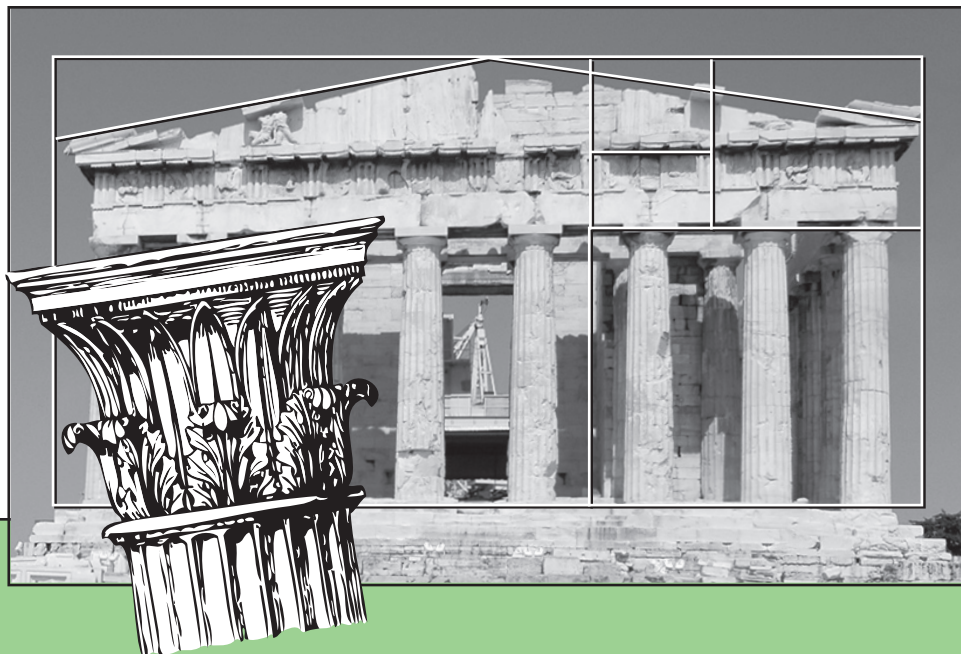
Answer: Archimedes

ACROPOLIS



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Purpose and Overview

ABOUT ACROPOLIS

In this phase, students learn not only about Greek architecture, but also about five different forms of government (monarchy, democracy, oligarchy, anarchy, and dictatorship). First they study Greece's famous architects and buildings with their Doric, Ionic, and Corinthian columns. Then they read an essay describing the five different forms of government. Each polis uses what they've learned to design and build a Greek temple. Each polis randomly draws one of the five forms of government, under which they must operate to build their temple. Temples are judged on beauty, symmetry, function, and how well they honor their deity.

What Students Will Learn

Knowledge

- Learn about architecture in ancient Greece
- Describe the location and role of an acropolis
- Identify the key buildings of ancient Greece including the Parthenon
- Recognize the difference between Doric, Ionic, and Corinthian columns
- Describe and compare five different forms of government (monarchy, democracy, oligarchy, anarchy, and dictatorship)

Skills

- Acquire information from reading essays and discussing content within a group
- Work and function effectively as an individual or cooperatively in a group to complete tasks

Attitudes

- Appreciate the rich cultural and artistic legacies of ancient Greece
- Appreciate the differences between different forms of government and their effects on individual freedoms

Purpose and Overview

Acropolis

Time Required

Acropolis requires three to four days of instruction. Follow the suggested time frame for four days, or compress the time to three days by eliminating the preliminary design sketches; or assigning preliminary sketches, creation of blueprints, and reflection as homework.

DAY 1

- Choose new leaders
- Introduce Acropolis phase
- Read **Greek Architecture** essay
- Explain temple-building competition
- Begin temple designs

DAY 2

- Create blueprints
- Read **Forms of Government**

DAY 3

- Draw **Government Choice Cards**
- Temple-building competition
- Reflection

DAY 4

- Present temples
- Judge temples
- Debriefing

Assessment Methods

- Acropolis Judge's Form
- Cooperative Group Rubric
- Quiz Cards

Acropolis Daily Lesson Plan

Before Day 1

Preparation and Setup

1. Prepare Classroom

Display pictures of Greek temples, both current photos of them in ruins and drawings of them to show what they looked like when they were first constructed. Direct students to books in the class resource area with pictures of Greek architecture.

Organize the room so that each polis has room to construct a temple. If possible, prepare a judging and display area on a back table or counter.

2. Invite Judges

You will need at least one judge to evaluate the completed temples. If you have more than one judge, set up a system that awards points according to the position of finish. First place earns 5 Hellaspoin, second place 4, third place 3, fourth place 2, and fifth place 1. The polis that earns the most Hellaspoin wins the temple competition. You might also ask the judges to score the blueprints and construction, or you can score these activities yourself.

Tell judges what days and times you will need them. You might choose to have the judges evaluate the completed temples during debriefing on Day 4, or you might have the judging done after school hours on Day 3.

3. Gather Materials

In addition to the materials collected in Getting Started (see page 16), you will also need the following for this phase:

- scratch paper
- chart paper
- letter-size white paper—one ream
- paper clips—one box
- rubber bands—about 50
- transparent tape—one roll
- marking pens—10
- thumb tacks—one box
- scissors—one per polis

4. Make Copies

In addition to the copies you made in Getting Started (see page 16), you will also need to make copies of the following for this phase:

- **Greek Architecture** essay—One (1) per student
- **Building a Greek Temple**—One (1) per student
- **Acropolis Judge's Form**—One (1) per polis per judge
- **Forms of Government** essay—One (1) per student
- **Government Choice Cards**—One (1) set
- **Acropolis Quiz Cards**— At least five (5) sets; one per polis and a few classroom sets

5. Assemble Resources

Work with your school or public librarian to assemble additional resources if needed. You will need visual examples of various types of Greek architecture, both current photos of ruins and drawings to show what they looked like when first constructed. Display some of these visuals in your classroom.

• DAY 1 •

- Choose new leaders
- Introduce Acropolis phase
- Read **Greek Architecture** essay
- Explain temple-building competition
- Begin temple designs

1. Choose New Leaders

Remind the new leaders of their duties.

2. Distribute Acropolis Quiz Cards

3. Introduce Acropolis Phase

Show examples of Greek architecture from the pictures on your bulletin boards and the classroom resource books. Tell students that there will be a temple-building contest between poleis. To help students with their temples, they will first learn more about Greek architecture.

4. Read and Discuss Greek Architecture

Hand out the **Greek Architecture** essay. Give poleis 15 minutes to read and discuss the essay and add to their maps and time line.

5. Explain Temple-Building Contest

Hand out **Building a Greek Temple** and the **Acropolis Judge's Form**. Explain the assignment without getting into detail about the different

forms of government. They will find out about the different governments on Day 2 and will operate under different forms of government on Day 3, when they actually begin to build the temple.

Make sure students are clear on the criteria for this task by reviewing the judge's form. Refer also to the **Cooperative Group Rubric** and remind students of this ongoing expectation.

6. *Begin Temple Designs*

Hand out the scratch paper and have poleis begin making preliminary temple design sketches.

About 10 minutes before the end of class, have students pull out the **Greek Gods and Oracles** essay they read in the Going Greek phase. Have each polis discuss and choose a god or goddess to honor on their temple. It is okay if two poleis choose the same god or goddess name. Remember the Acropolis in Athens had three temples all honoring Athena.

• DAY 2 •

- Create blueprints
- Read **Forms of Government**

1. *Draw Fate Cards*

Ask each archon to draw a Fate Card. Award or deduct Hellaspnts.

2. *Create Blueprints*

Hand out chart paper. Using the sketches created yesterday, have each polis create a "formal" blueprint, which will be used to build the temple. Remind students of the blueprint criteria found on the judge's form. Allow 30–40 minutes for poleis to complete blueprints. If necessary, allow students to finish their plans as homework.

3. *Award Hellaspnts*

Collect blueprints and score them on the "Blueprint" section of the **Acropolis Judge's Form**.

4. *Read and Discuss Forms of Government*

Hand out the **Forms of Government** essay. Give poleis 7–10 minutes to read and discuss the essay.



Teaching tip

Suggest that students build a mock temple as homework using the same materials they'll use tomorrow. They may uncover structural difficulties before the competition.

• DAY 3 •

- Draw **Government Choice Cards**
- Temple-building competition
- Reflection

1. Review Forms of Government

Ask students to recall the different forms of government they read about yesterday. Explain that each polis is going to experience one of these forms of government during the temple-building competition.

2. Draw Government Choice Cards

Have each strategos draw a **Government Choice Card**. Tell them that for today only, the archon and strategos will step down and their polis will operate under the form of government described on the card.

The last order of business for these leaders will be for the strategoi to pick one of five cards and bring it back to their polis. Then the archons will read the cards, which will tell the poleis how to proceed.

3. Distribute Materials and Answer Questions

Return blueprints and the judge's form to each polis, and hand out all temple-building materials. Remind students of the construction criteria found on the judge's form.

Allow a few minutes to answer any questions about the **Government Choice Cards** or the temple-building task. Announce that temples must be completed in 30 minutes.

4. Begin Competition

This is a timed activity so officially announce the start time.

This is indeed another great day for Greece. Just like the visionary Pericles of the Golden Age, we are commencing a glorious building program to honor our gods and goddesses. These temples will serve as both an exalted place of worship, and a citadel where we can defend ourselves against any attacking invaders.

(Dramatic pause ...)

Noble poleis, begin!

5. Build the Temples

Walk around the room as the students work. Remind them to operate under the form of government described on the **Government Choice**



Read or say

Teaching tip

Check on the anarchy group to see what's going on. Without a clear set of rules, they may be having trouble. However, do not impose any rules on that group, except the "No violence" rule.



Card they selected. They will earn points on the form by closely following the government description.

About 15 minutes into the construction, announce that the king of the Inherited Monarchy has died and have that particular polis, using its order of succession, decide who will be the next monarch. (No other poleis are affected.) The new monarch takes charge, and the old monarch becomes just another member of that polis.

Every ten minutes or so, warn students of the amount of time they have to complete their task. Give a countdown for the last five minutes. When time is up, the groups must move their temple with its blueprint plans to the judging area and clean up their workspace. Poleis should continue to operate under their chosen form of government until you say to stop.

When the room is picked up, declare that the poleis are free to stop operating under a specific form of government. The original archons and strategoi may resume leadership.

6. *Reflection*

Use any remaining class time to have students write a short reflection piece that describes the form of government they worked under and how they felt about it. What, if anything, was good about that particular form of government? What, if anything, was bad about that form of government? If there is not enough class time remaining to write a reflection, ask students to write one for homework.

7. *Award Hellaspoints*

Score the day's activity on the "Construction" section of the **Acropolis Judge's Form**.

• DAY 4 •

- Present temples
- Judge temples
- Debriefing

1. *Present Temples*

Have each polis present its temple to the judges and the other poleis. They should describe the style elements of the temple, the name of the god or goddess honored and why, and how the decorations would please that deity.

2. *Judge Temples*

Have judges score the temples on the **Acropolis Judge's Form**.

3. Debriefing

While the temples are being judged, convene the class for a whole class discussion. Have students share their experiences under each form of government. (Return their reflection pieces if they need them.) Chart their responses on a chalkboard or piece of chart paper. Note both the positive as well as the negative consequences of trying to operate under a certain type of government. For example, the democracy might have felt it was a waste of time to do all that voting. The dictatorship might have found it to be a very efficient form of government. After all, the dictator Mussolini caused the “trains to run on time.”

4. Award Hellaspnts

Award Hellaspnts for yesterday’s reflection piece and for contributing to the debriefing session. Then tally the scores and determine the polis ranks in this activity. Have a ceremony to recognize the total scores and ranks. Award additional Hellaspnts for creative construction or outstanding behaviors.

Extension Activities**Comparing Democracies**

Have students compare democracy in ancient Greece with early democracy in the United States in terms of who participated.

Current Forms of Government in Other Countries

Have students find countries that currently practice forms of government other than democracy. Find a country for at least three of the different forms of government.

GREEK ARCHITECTURE

List the six elements that Greeks wanted to see in all things they created.

Why do we know more about architecture since the Classical period that we do before that time?

Why was the acropolis a great place for public buildings?

Make a brief chart with two columns. Write the name of the building on the left and what it was on the right.

Why might a sports apparel and equipment company choose the name Nike?

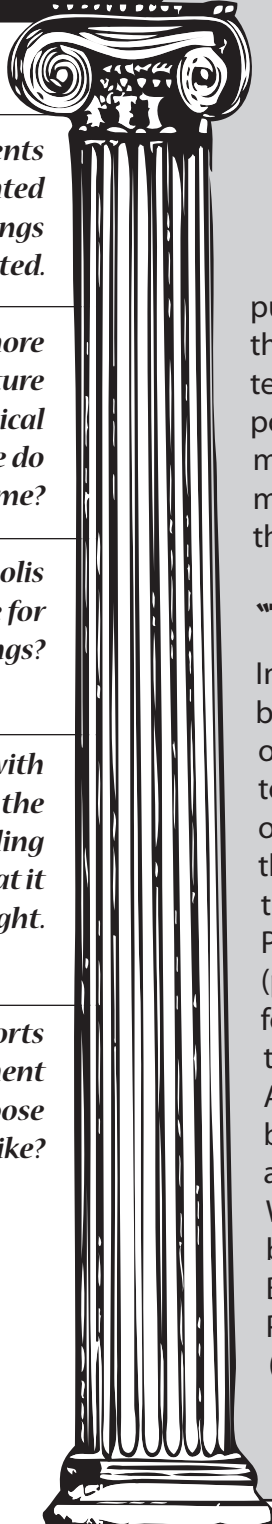
Everything that the Greeks conceived, built, danced, sang, or explained had elements of beauty, symmetry, clarity, balance, proportion, and function. It follows that its unique architecture should also embody these elements.

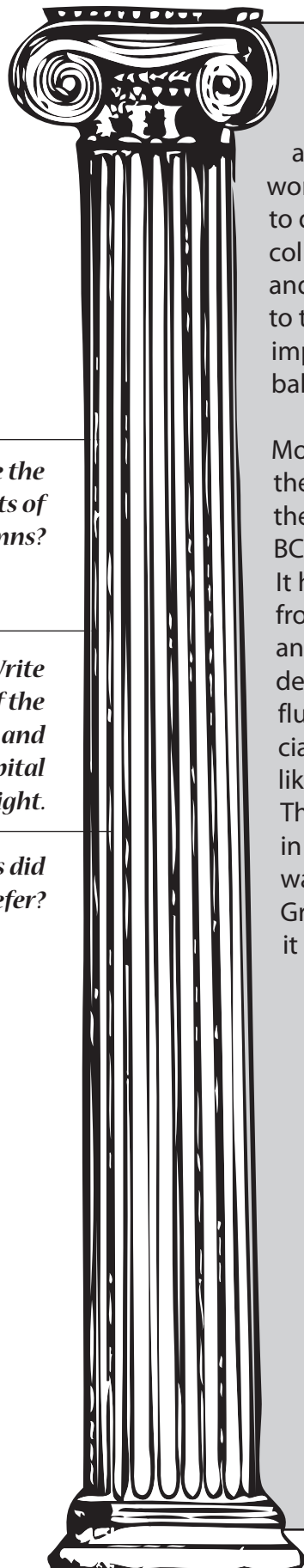
Historians do not know very much about early Greek architecture because their building materials were mud-brick and wood, which did not last over time. However, beginning in the Classical period, the Greeks began to use stone and marble. Some of those public buildings have survived even today.

The Greeks built different structures to meet different public needs including courthouses, meeting places, theaters, gymnasiums, market areas, fortifications, and temples. Often ancient Greeks would build on the highest point of a city called the acropolis (ah•CROP•oh•lis), meaning above the city. This location could be defended most easily and from there, the buildings were visible to the whole city.

"THE" ACROPOLIS

In Athens in 437 BCE, Pericles began a huge public buildings program that included an entire complex built on the highest point of the city. Historians have come to refer to it as "The" Acropolis. Today there are remains of four significant constructions. The most famous is the Parthenon (PAR•thuh•non), a temple built to thank the Greek goddess Athena for saving Greece in the Persian Wars. Started in the same year was the Propylaea (prop•eh•LEE•uh). This was a group of buildings that formed the gateway into the Acropolis. Later in 432 BCE, the Athenians built a smaller temple dedicated to Athena, Nike. Nike means "victory" in Greek. They believed that building the temple would help them achieve victory over the Spartans in the Peloponnesian Wars. Finally on the north side of the Acropolis they built the Erechtheum (er•ek•THEE•nee•um) in 420 BCE. This temple had three sanctuaries for Athena, Poseidon, and a legendary Greek hero called Erechtheus (eh•REK•thee•us).





GREEK ORDERS

Historians and architects describe ancient Greek architecture as being built in one of three orders. (The word “order” means “style” in this usage.) The easiest way to distinguish one order from the other is to look at the columns. Greek columns were designed to be functional and hold up the roof of the building. However, true to the Greek way, they also had to embody the other important elements including beauty, symmetry, balance, and proportion.

Most columns had three parts: the plinth (baseblock), the shaft, and the capital (top). The Doric column was the earliest and simplest design. It was used from 600 BCE to 450 BCE and was especially liked by Spartans. It had no plinth, but was tapered and fluted (grooved) from the bottom to the top. The Doric capital was plain and rounded. The more detailed Ionic column was developed and used from 450 BCE to 340 BCE. It had fluting, but an Ionic column also had a plinth and special capital. The capital was decorated with what looked like two scrolls at the top. This design is called a volute. The third order column, the Corinthian, was developed in 340 BCE. This column had a very fancy capital that was decorated with rows of curly leaves. Actually, the Greeks rarely used this style, but the Romans adopted it and used it in their public buildings.

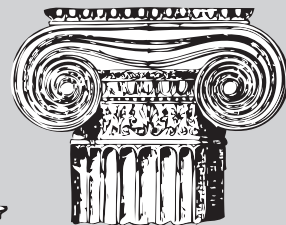
What are the three parts of most columns?

Make a T-chart. Write the name of the order on the left and describe the capital on the right.

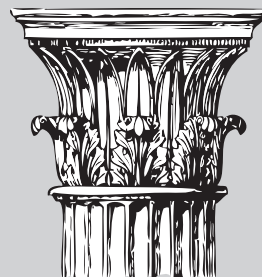
Which two orders did the Greeks prefer?



DORIC



IONIC



CORINTHIAN

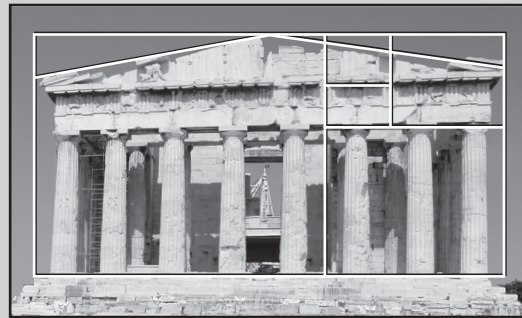


What is the ratio of the Golden Mean?

What kinds of decorations were on Greek temple friezes?

ARCHITECTURE AND MATHEMATICS

Ancient Greek architects knew a lot about mathematics, specifically geometry, and used it to make beautiful building designs. They were aware that symmetry and proportion helped define beauty. The Parthenon architects may have used what we now call the Golden Ratio or Golden Mean for the proportions of that building. Using this ratio, they could make golden rectangles with proportions pleasing to the eye. Simply put, the Golden Ratio is 1 to 1.618. This means that if the short sides of a rectangle were 150 feet, the longer sides would be 150 times 1.618, or 242.7 feet.



GREEK TEMPLES

Every city erected one or more temples to honor their gods and goddesses. From the ruins that remain, we know that there were generally columns at the front of the temple, although there were sometimes columns on more than one side. Above the columns and under the roof there were wide flat areas where Greek sculptors created stone carvings called friezes (FREE•zez). These decorations often showed scenes from myths, legends, or history. Sometimes, the sculptors used this space to carve a message like they did at the Temple of Delphi—"Know Thyself" and "Nothing to Excess."

Inside the temple was a statue of the god or goddess, and often a vault to store the town's wealth. Like all Greek buildings, their temples were both beautiful and useful.

BUILDING A GREEK TEMPLE

All Greek cities had temples dedicated to specific gods or goddesses. These beautiful temples were built not only to please their gods or goddesses, but also to express a city's civic pride.

The temples were not like our churches today. They were considered houses for the gods. Inside the temples were statues of the deities and a sacred fire on an altar. The common people stayed outside but brought offerings of wine, milk, cakes, and even left some lambs and cows to be sacrificed.

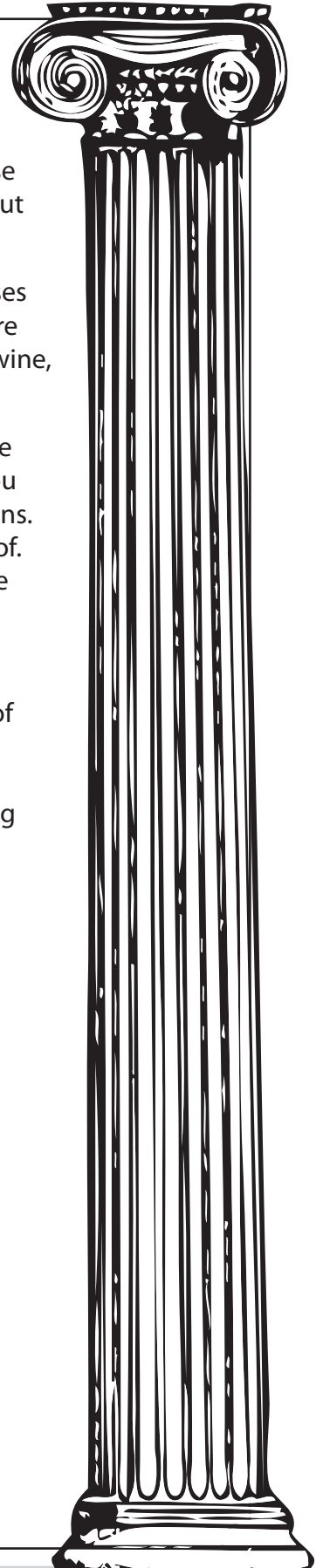
When you look at the pictures of the remains of these temples, you will see they all had columns that were carved in one of the three Greek orders. You will also see that above the columns they placed stones carved with designs. At the two ends of the temple were large triangular sections under the roof. Usually in these triangles were scenes from myths or famous battles. Some temples had special wording on the outside as well.

TASK: Your polis must build a Greek temple dedicated to a god or goddess. You will be given time to draw sketches and a final blueprint of your temple. But you will have just 30 minutes to complete the temple and will only be given a specific set of materials. The materials list includes: 12 paper clips, 8 rubber bands, 20" transparent tape, 2 marking pens, 12 thumb tacks, and 16 pieces of letter-size (8½" x 11") paper. To succeed at this task, your polis must work diligently and divide responsibility. Everyone should participate!

Hint: You may want to experiment with similar materials before you actually build the temple. You may also want to sketch some designs to decorate your temple as well.

SCHEDULE and TIME LIMIT: You will prepare some sketches on Day 1, create official "blueprints" on Day 2, and build the temple on Day 3. Remember that Greeks insisted on certain elements in all they designed and built. Your temple must have the elements of beauty, symmetry, proportion, and utility. Cooperate within your polis on Days 1 and 2 so that you have good building plans for Day 3.

EVALUATION: On Day 4, one or more judges will evaluate your completed temple using the Acropolis Judge's Form as their guide.



ACROPOLIS JUDGE'S FORM

Polis: _____

Construction Form of Government _____

Construction Leader(s) _____

BLUEPRINT

ACTIVITY	POINTS AVAILABLE	POINTS EARNED
Temple plan resembles ancient models	10	
Submitted final blueprint	10	
Worked cooperatively in polis	10	
Total	30	

Judge's initials _____

CONSTRUCTION

ACTIVITY	POINTS AVAILABLE	POINTS EARNED
Completed temple in allowed time	10	
Operated under the chosen form of government	15	
Total	25	

Judge's initials _____

COMPLETED TEMPLE

CRITERIA	POINTS AVAILABLE	POINTS EARNED
Temple resembles blueprint	10	
Beauty of temple	10	
Symmetry and proportion of temple	10	
Function or utility of temple	5	
How well it honors its deity	10	
Total	45	

Judge's initials _____

FINAL TOTAL SCORE _____/100

RANK among five city-states ____/5

FORMS OF GOVERNMENT

Our Founding Fathers looked to ancient Greece for a model when they formed our American government. However, throughout its history Greece had several different forms of government.

HEREDITARY MONARCHY

The word monarch comes from two Greek words that mean one ruler. Another name for a monarch is a king or queen. Generally the monarchs of a country come from one family, and they inherit their place of power. Under a hereditary monarchy, there is always an order of succession. That means everyone knows who will be the next ruler if the current monarch dies. Under some circumstances, the monarchs' power is limited. They can rule their country as they wish, but they cannot do or order things that are against the general laws. However, if it is an absolute monarchy, the monarch has total power over his or her land and people. Under an absolute monarchy, the ruler may make good decisions and be a good monarch, or make bad decisions and become a dictator. The Minoans and Mycenaeans had hereditary monarchies.

OLIGARCHY

The word for this form of government also comes from a Greek word, *oligos*, which means "few." An oligarchy is a form of government that is ruled by "the few." Generally, under this form of government, a few wealthy men with military or political influence control the government. Sometimes there might still be a monarch in place, but really behind the scenes only a few powerful people would run the country. They would influence all that happened to the land and the people from the trade that was conducted to the wars that were fought. During the Archaic period and the rise of city-states, there were oligarchies in Greece.

DICTATORSHIP

The word dictator does not come from a Greek word. Instead it came from Latin and the Romans. Originally, this position of power was given to a military person in time of emergency. The dictator could run the country, but was subject to the law. However, the term now

Why are most monarchies called "hereditary" monarchies?

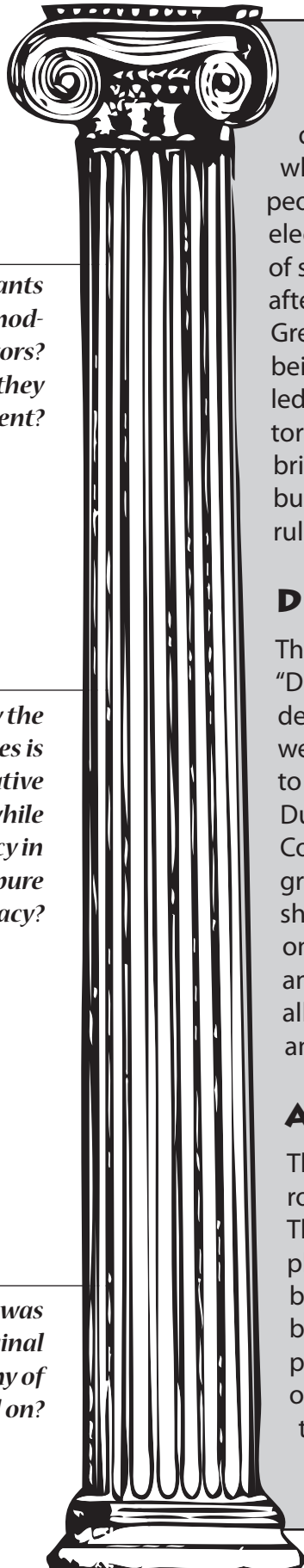
Explain what "order of succession" means.

What might limit the power of a monarch?

What kind of people generally formed the oligarchy of a country?

How do dictators generally get to be the head of a country?





How were tyrants the same as modern day dictators?

How were they different?

Explain why the United States is a representative democracy while the democracy in Athens was a pure democracy?

What was the original philosophy of anarchy based on?

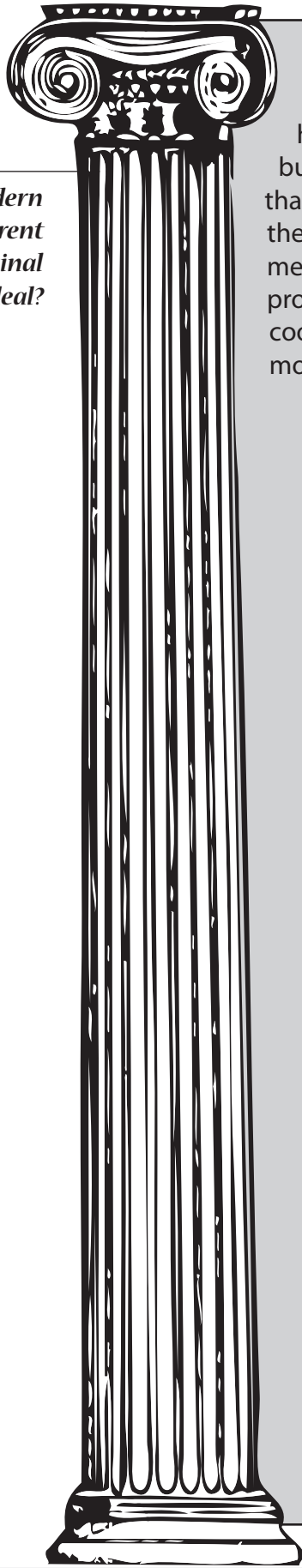
has come to mean an “absolute” ruler who can do what he wants. Generally today when we refer to dictatorship, we are referring to a form of government where rulers are above the law and rule their land and people without any consequences. Dictators rarely are elected nor do they inherit their position by the order of succession. They usually come to power militarily after a revolution. In the latter part of the Archaic Period, Greece also had rulers who came to power without being elected or inheriting their position. These “tyrants” led revolts of soldier-citizens and seized power. In its history, Greece had good tyrants who used their power to bring stability to the city-states and to start wonderful building programs. They also had bad tyrants who ruled without regard to law.

DEMOCRACY

The word democracy is based on two Greek roots. “Demo” means people and “kratein” means to rule. In a democracy—the people rule. In the United States today we live in a representative democracy. We elect people to represent us in Congress and to vote in our place. During the Golden Age of Athens, the Greeks set up the Council of 500, a representative group like our Congress. This group would decide which proposed laws should be considered. But unlike the United States, once the Council decided a law should be considered, any citizen could speak for or against the proposal and all citizens had a vote. This made the democracy of ancient Athens a pure democracy.

ANARCHY

This last form of government comes from the Greek roots “an-” (which means without) and “archon.” Therefore, in an anarchy there is no ruler. Originally, the philosophy of anarchy was to form a society that was based on voluntary cooperation rather than control by government. This original philosophy seems very peaceful, although impractical. However, the meaning of anarchy has changed over the years. Unfortunately, the name is now associated with violence against all forms of government and people who work for



*How is modern
anarchy different
from the original
ideal?*

the government. It is believed that anarchists will do anything to tear down an existing government. They have assassinated leaders and blown up government buildings. Living under an anarchy generally means that there is no rule of law, everyone only looks out for themselves, and there is an "ends justifies the means" mentality towards violence. Ancient Greek philosophers probably believed in the original ideal of voluntary cooperation in society, but recognized the need of a more practical form of government.

GOVERNMENT CHOICE CARDS

Hereditary MONARCHY

Your polis will operate today as if it were a **Hereditary MONARCHY**. The oldest male in the polis will be named king. His first job is to list an order of succession for two (and only two) other members of the polis. (We will assume those three members are related.) All members of the polis may make suggestions to the monarch, but only the monarch will make all the decisions about the task, including who will do what.

OLIGARCHY

Your polis will operate today as if it were an **OLIGARCHY**. The two tallest members of the polis will form the ruling group. (We are using height to represent wealth and political power.) All members of the polis may make suggestions to the ruling "few," but only those two will make all the decisions about the task, including who will do what.

DICTATORSHIP

Your polis will operate today as if it were a **DICTATORSHIP**. To determine who will be the dictator, have a very quick arm-wrestling competition. The strongest can seize the power. (You do not have to wrestle if you think you will lose. Dictators sometimes just threatened others to get their power.) The dictator is going make all the decisions about building the temple. Other members of the polis should not speak unless the dictator asks for their opinion, and all polis members must do what the dictator tells them to do.

Pure DEMOCRACY

Your polis will operate today as if it were a **Pure DEMOCRACY**. Immediately elect a leader to conduct the discussions and a scribe to keep track of the votes your polis will take. (You may nominate another polis member or ask the polis to vote for you.) Whenever someone makes a suggestion, ask the group to vote on whether to accept it or not, and record that vote. If the majority accepts it, then you must use that suggestion. If the majority rejects it, then your polis must come up with another idea to vote on. Your teacher will collect the voting results, so keep good records.

ANARCHY

Your polis will operate today as if it were an **ANARCHY**. You have no leader.

1 QUIZ CARD

ACROPOLIS

What are the three orders of Greek architecture?



Answer: Doric, Ionic, and Corinthian

2 QUIZ CARD

ACROPOLIS

Name four of the six elements the Greeks strived to include in all their creations.



Answer: beauty, symmetry, balance, proportion, clarity, or utility/function

3 QUIZ CARD

ACROPOLIS

What did the Greeks call the highest point of their city?



Answer: The acropolis

4 QUIZ CARD

ACROPOLIS

What form of government was ruled by a small group of wealthy men?



Answer: Oligarchy

5 QUIZ CARD

ACROPOLIS

What form of government was ruled by a king who inherited the throne?



Answer: Monarchy

6 QUIZ CARD

ACROPOLIS

What form of government is ruled by someone who has absolute control without being subject to the law?



Answer: Dictatorship

7 QUIZ CARD

ACROPOLIS

What form of government is ruled by the will of the people?



Answer: Democracy

8 QUIZ CARD

ACROPOLIS

What form of government has no leader, and subsequently, no one to enforce the laws?



Answer: Anarchy

THEATER



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Daily Lesson Plan	
Extension Activities	
Masters	
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Purpose and Overview

ABOUT THEATER

In this phase, students create and participate in a short theatrical production. Each polis reads a synopsis of a Greek play then writes their own adaptation. With help from you or your school's drama teacher, students write the script, create costumes and props, and stage the plays.

What Students Will Learn

Knowledge

- Learn and understand background information on the origins and development of Greek drama
- Identify the major Greek playwrights, their notable works, and the universal dramatic themes they used
- Recognize the characteristics that differentiate Greek tragedy and comedy as seen in the written and performance versions presented

Skills

- Research, write, rehearse, and then perform before an audience of peers an original, brief version of a renowned Greek play (tragedy or comedy), using a formula originated by the ancient Greeks
- Sharpen playwriting skills and then oral skills while performing
- Listen politely to, respond actively to, and afterward discuss the performances, themes, and effectiveness of the dramas presented
- Locate or create props and costumes to enhance the performance and the audience's enjoyment
- Work cooperatively to analyze a play's synopsis, generate strategies, and create a drama to be acted out

Attitudes

- Realize that a successful performance of a play requires focus, teamwork, and perseverance

Purpose and Overview

Theater

- Recognize that the ancient Greeks dealt with basic, universal themes/plots that we see in modern plays, films, and on TV
- Appreciate and honor those students who deliver more noteworthy performances

Time Required

Theater requires three days of instruction, spread out over a three-week period. Follow the suggested time frame for three days, or add days to your theater phase by including one or more of the extension activities.

DAY 1 (TWO WEEKS BEFORE PERFORMANCE)

- Introduce Theater phase
- Read **Greek Theater and Greek Playwrights**
- Choose plays and read synopses
- Complete **Our Greek Play** graphic organizer

DAY 2 (ONE WEEK BEFORE PERFORMANCE)

- Work on plays
- Prepare for performance day

DAY 3 (PERFORMANCE)

- Hold performances
- Debriefing

Assessment Methods

- Writing and Performing a Play Checklist
- Cooperative Group Rubric

Theater Daily Lesson Plan

Preparation and Setup

1. *Review Theater*

Review all the information in this phase. Consider the extension ideas provided. They can be used as simply additional activities, or you might choose to use them to modify the plan provided. Pay special attention to the timing of this phase and adjust it to account for any modifications. Theater is introduced early in the *Greeks* unit. Students then have time out of class to do the work, and have one more day in class to ask questions and collaborate with their peers. The final day of theater is reserved for performance and debriefing.

2. *Choose Plays*

Read the play synopses and choose those that are appropriate for your students. Decide whether you will assign plays to poleis or allow them to randomly draw a play.

3. *Choose a Theater Location*

Plan a place for the performances. Use your school's auditorium or set up a stage in your classroom. If possible, set up an outdoor theater and have the audience sit on the ground. Wherever your theater location is, be sure to have a small area close by for quick costume changes.

4. *Enlist Others*

If possible, get your school's drama teacher or a local theater group involved in your theater phase. They might offer coaching to the actors, or assist with props and costumes.

Consider inviting another class or a few teachers to attend your performance day.

5. *Gather Materials*

Depending on your theater location, you might need materials to create a changing area. Create a space using large boxes, sheets, rope, and clothespins; or use portable room dividers.

6. *Make Copies*

You will need to make copies of the following for this phase:

- **Greek Playwrights** chart—One (1) per student
- **Greek Theater**—One (1) per student
- **Writing and Performing a Greek Play**—One (1) per student
- **Greek Play Synopses**—One (1) per student

Each student needs only the play that his or her polis is performing.

- **Our Greek Play** graphic organizer—One (1) per polis
- **Theater Quiz Cards**—At least five (5) sets; one per polis and a few classroom sets
- Be prepared to make copies of the plays written by your poleis. Or have students make their own copies. They will need one copy for each member of the polis, and one copy to turn in.

• TWO WEEKS BEFORE PERFORMANCE •

- Introduce Theater phase
- Read **Greek Theater** and **Greek Playwrights**
- Choose plays and read synopses
- Complete **Our Greek Play** graphic organizer



Read or say

Before Day 1 of Assembly

1. Introduce Theater

One of the greatest contributions of the ancient Greeks to Western culture was their invention of the art of drama. In fact, the Greeks invented all the basic plots and conflicts we might see on television or at the movies today. We're going to explore the beginnings of theater and how the Greeks evolved it. We'll then get a chance to write and perform our own plays, based on the ideas of some of ancient Greece's great playwrights.

2. Distribute Theater Quiz Cards

3. Read and Discuss Greek Theater

Hand out the **Greek Theater** essay and the **Greek Playwrights** chart. Give poleis 15 minutes to read and discuss the essay, briefly review the chart, and add to their time lines.

4. Explain Task

Hand out **Writing and Performing a Greek Play** and the **Writing and Performing a Play Checklist**. Read through the instructions as a class or within poleis. Make sure students understand the expectations for adapting a play. Tell students that in one week they will have another class period to work on their plays. Suggest that final scripts are completed by the end of the in-class work day. Also give students the date for final performances.

5. **Choose Plays**

Have each archon come forward and randomly select a play synopsis. If you decided to assign plays, hand the synopses to the archons.

6. **Read Synopses**

Have poleis read their play synopses to become familiar with the themes, plot, and characters. Refer students back to the Greek Playwrights chart and have them examine the horizontal column for their playwright.

7. **Complete Graphic Organizer**

Hand out the **Our Greek Play** graphic organizer and have each polis complete it. They may need to use additional paper for some of the questions. This graphic organizer will help them determine how to proceed with their play and will encourage them to collaborate. Encourage them to set deadlines for costumes and props.

Consider collecting the graphic organizers to review. Offer suggestions and other help to any groups that appear to be off track. If a polis finds their play difficult because it has too many characters, plots, and ideas, suggest they dramatize just one segment.

Use any remaining class time to have poleis start adapting and writing their play.



Teaching tip

You might want to allow students to read the full play to gain more familiarity with the themes and characters. Have students access the plays at the library, or provide copies for them.

• **ONE WEEK BEFORE PERFORMANCE** •

Before Day 1 of Acropolis

- Work on plays
- Prepare for performance day

1. Work on Plays

Use the entire class period to work on the plays. Observe poleis as they work, answering any questions students may have or offering help when needed.

Once the plays are written, collect them to make copies for students or have students make their own copies. One copy should be turned in to you. Each student also needs his or her own copy to practice for performance day.

2. Prepare for Performance Day

Determine the order of performances. Ask for volunteers to go first or assign the order yourself.

If you'd like a more "authentic" audience atmosphere, suggest students bring in their own snack to eat while they watch the other plays.

• PERFORMANCE •

- Hold performances
- Debriefing

1. *Hold Performances*

Begin performances using the predetermined order. Remind students to listen politely to the other performances and to practice good audience behavior, actively participating when appropriate.

2. *Debriefing*

Lead an open discussion about the plays. Focus on the theme of each play, how it was conveyed, and what was effective about each performance.

3. *Award Hellasponts*

Award Hellasponts for notable performances and script writing, as well as for exceptional cooperative group work.

Extension Activities

- Have students perform the prepared script, "Oedipus the King," included in this phase.
- Have each polis adapt and perform the same play. Try "Oedipus Rex" or "Oresteia Trilogy" for this option.
- Have each polis adapt and perform a different play.
- Have each polis create and perform its own play based on a myth.
- Have each polis read a play, then create a demonstration or display showcasing that play.
- Have each polis rewrite the plot of their play so that a narrator reads the entire plot summary and the actors act out what's being said. This is a great shortcut strategy to use if you feel that your students will struggle with adapting the plays.

GREEK PLAYWRIGHTS

Playwright	Surviving Plays	Themes/Ideas	Memorable Characters	Innovations/Techniques/Style
Aeschylus of Athens (525–455 BCE)	Wrote 90 plays, only seven survive, including: <ul style="list-style-type: none"> <i>The Persians</i> <i>Seven Against Thebes</i> <i>Prometheus Bound</i> <i>Orestes Trilogy (Oresteia)</i> 	<ul style="list-style-type: none"> Excessive pride Certainty of punishment Wealth leads to sin of pride (Hubris) Moderation best Suffering = wisdom 	<ul style="list-style-type: none"> Agamemnon Clytemnestra Cassandra Orestes 	<ul style="list-style-type: none"> Simple plots Added second actor and conflict Wrote trilogies on continual theme Static plays, not much change or movement
Sophocles of Athens (ca 497–405 BCE)	Wrote about 125 plays, only seven survive, including: <ul style="list-style-type: none"> <i>Oedipus Rex</i> <i>Electra</i> <i>Antigone</i> 	<ul style="list-style-type: none"> Fate is ironic Gods' power is supreme Life is tragedy/suffering Suffering = wisdom Arrogance = disaster Reverence for gods Jealousy = disasters 	<ul style="list-style-type: none"> Oedipus Creon Jocasta Antigone Theseus Electra 	<ul style="list-style-type: none"> Plots more complex Added third actor, increased dialogue Invented scene painting Characters more complex, characters change from fate reversal
Euripides of Athens (480–406 BCE) Born during the Battle of Salamis	Wrote 90 plays of which 18 or 19 survive, including: <ul style="list-style-type: none"> <i>The Trojan Woman</i> <i>Medea</i> <i>Hippolytus</i> 	<ul style="list-style-type: none"> Unrequited love Uncontrollable emotions of rage Moderation best Three constant themes: war, women, religion 	<ul style="list-style-type: none"> Helen Medea Hecuba Creon Jason Electra Orestes 	<ul style="list-style-type: none"> Complex plots Realism in plays First psychological drama Tenderness and empathy Introduced love theme Used some "machines" to raise and lower people and props
Aristophanes of Aegina (ca 448–380 BCE)	Wrote 40 comedies of which 11 survive, including: <ul style="list-style-type: none"> <i>Birds</i> <i>Clouds</i> <i>Frogs</i> <i>Lysistrata</i> 	<ul style="list-style-type: none"> Critical of the Athenians Uses satire to make fun of sex, politics, society Makes fun of real people, heroes Reactionary to new ideas 	<ul style="list-style-type: none"> Pisthetaerus Real people like Socrates Strepsiades Dionysus Hades Heracles 	<ul style="list-style-type: none"> First literary critic Serious satire ... wit and humor Bawdy, vulgar farces Loose plots of local/topical interest Marx Brothers-like comedy; slapstick

GREEK THEATER

What was perhaps the greatest single contribution of the ancient Greeks to Western culture?

Who is Dionysus?

How was the worship of Dionysus connected to drama?

What are the two forms of drama?

Who is Thespis and why is he important in the history of theater?

What is another name that today's actors call themselves?

Who are considered the five greatest playwrights of Western civilization?

ORIGINS OF GREEK THEATER

Perhaps the greatest single contribution of the ancient Greeks to Western culture was their invention of the art of drama. The word "drama" means "to act or to do." Historians are able to trace the beginnings of drama as we know it to 1200 BCE. These primitive plays were performed as part of the religious worship of Dionysus, who was the god of wine and fertility.

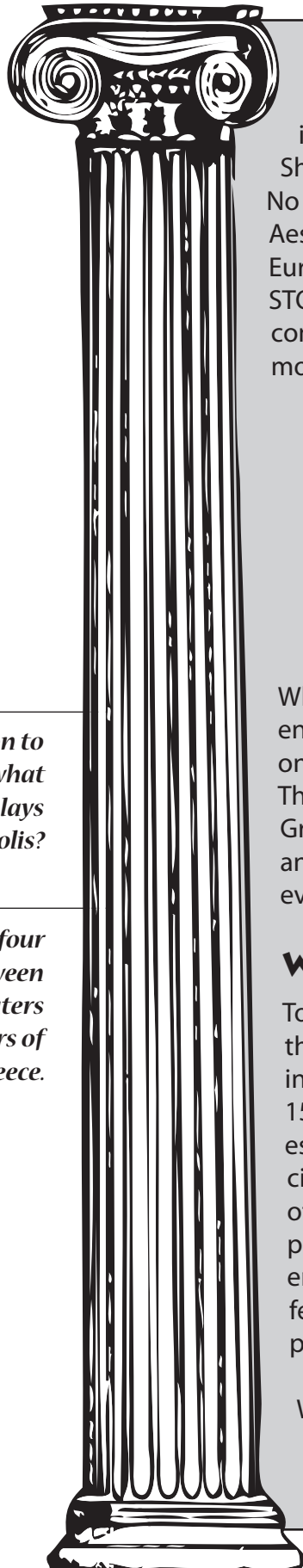
By the fifth century BCE, those worshipping Dionysus became a cult in Athens. The Athenians were expected to thank this god for gifts at festivals held four times a year. Part of the festival celebration was dancing, playing wild music, and giving speeches. Once or twice a year, the festivities included drama. The Greeks were the first to perform tragedy and comedy before a large audience in a theater. At first, only tragedy was performed, but in the middle of the fifth century BCE, comedy was also included. The word tragedy comes from two Greek words meaning "goat" and "song." This may be because some men wore goatskins as part of the festival activities. Other historians suggest that the name came from the fact that a goat was sacrificed at the beginning of the festival. The word "comedy" comes from the Greek word for "revel."

THESPIAS AND THE GREEK CHORUS

For years the Greek drama remained less than what we would call theater. Generally the performance consisted of a chorus chanting most of the play. In 534 BCE, however, Thespis, a native of Attica (near Athens) changed the format. He added an actor who talked with the chorus. ("Actor" means "to lead" in Greek.) Adding the actor revolutionized the drama. Now there could be dialogue on stage, and this action opened the possibilities for further changes over the next century or two. Present-day actors considered Thespis to be their patron. Actors still call themselves "thespians" after this famous Greek playwright.

DRAMA IN THE GOLDEN AGE

By the time of Pericles (460–430 BCE), Greek drama had reached a point where it was the most popular



entertainment in Hellas. Four out of five of history's greatest playwrights were from this period in Western civilization (the fifth, England's William Shakespeare, lived and wrote plays 2,000 years later). No dramatic works have ever surpassed the plays of Aeschylus (EES•kah•les), Sophocles (SOF•oh•klees), Euripides (yur•RIP•ah•deez), and Aristophanes (air•rah•STOFF•foe•neez). Their masterpieces of tragedy and comedy touch us in the twenty-first century perhaps more than they did when they were first performed.

GREAT GREEK PLAYWRIGHTS

Greece produced at least four dramatic geniuses: Aeschylus, Sophocles, Euripides, and Aristophanes. A fifth, Menander, wrote a century later, during the Hellenistic Era. The separate contributions can be found on the **Greek Playwrights** chart.

In addition to entertainment, what purpose did plays serve the polis?

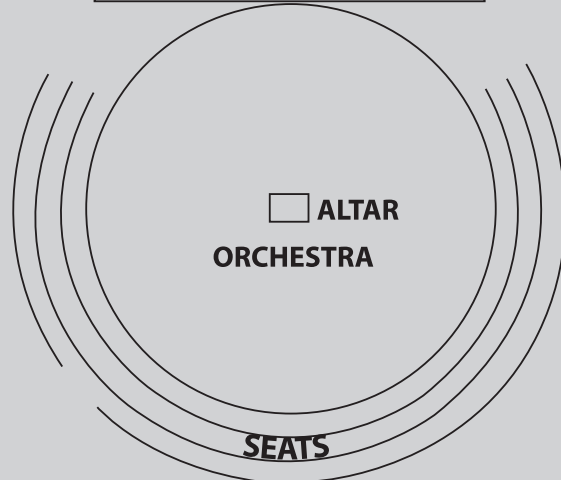
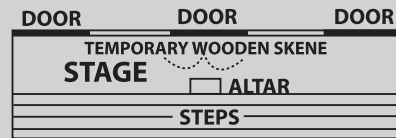
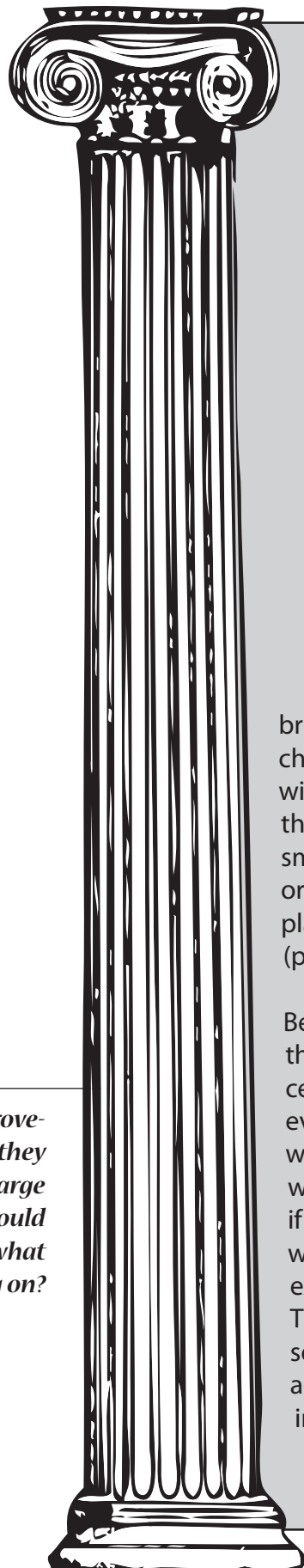
What Athenians watched and heard was more than entertainment, especially when the play was written by one of these men. It was a lesson in public education. The plays dealt with great issues that confronted the Greek people: excessive power, justice, morality, war and peace, man's relationship to the gods, family, and even the polis itself.

List at least four differences between today's theaters and the theaters of ancient Greece.

WATCHING A GREEK PLAY

To watch one of the great plays, citizens walked to the theater in the early morning. They took a wooden seat in a large circular fan of tiered seats that held up to 15,000 spectators. Many brought cushions to sit on, especially if the choragus (kuh•RAY•gus), a wealthy citizen producing the plays, offered an all-day festival of trilogies (three plays). Audiences usually came prepared with their own food and drink. As they entered the theater, a city official might hand them a few obols for their attendance, just as they might be paid to hold public office.

What a sight they beheld in the open-skied theater. The floor of the area, called an orchestra (dancing ground), was filled with a chorus of 15 men in



**Beginnings of an architectural form;
wooden skene on stone foundations.**

brightly colored costumes. Throughout the play the chorus chanted, danced, clowned, and interacted with the actors, who came out onto a stage above the orchestra from a skene (SKAY•nay). This was a small wooden building that looked like a temple or palace. Most of the action took place on a raised platform in front of the stage, called the proskenion (pro•SKAY•nee•un).

Because the plays were performed in large open-air theaters, the Greeks needed to make certain improvements so that everyone could understand what was going on. Actors, who were always men even if the role was a woman, wore large masks showing extreme expressions. They also wore thick-soled shoes, wigs, and added extra padding to increase their size. In the mouth of these masks, a



What improvements did they make so that a large audience could understand what was going on?



Why did most of the audience already know what the play was about, even before seeing it?

List three visual effects that were used.

Describe how women were treated differently from men in drama—as actors and audience.

Describe briefly how a Greek audience behaved.

funnel or pipe was used to accentuate the spoken words. Interestingly, acoustics in most of these theaters were very effective—a tribute to the architects of that time. Usually two or three actors played all the roles.

The plays were always about well-known heroes, legends, and myths so just about everyone in attendance was familiar with the basic stories. What the audience really wanted to see was how the playwright interpreted these tales in his play and how the actors performed the roles. What excited the crowd, too, was how special effects were used in the play. Since violence was never shown on stage, the audience might watch “dead” bodies carried across stage. The gods in the play might carry thunderbolts. Off-stage mirrors—tilted toward the sun—might be used to depict fire.

THE AUDIENCE

With the exception of slaves, just about any citizen who could get away for the day attended. Women could attend some of the performances if they sat at the back. Many considered the plays too harsh, bawdy, or indelicate for the sensibilities of females. At times the audience was as interesting to watch as the play itself. The audience brought nuts, fruits, and wine for an all-day affair. This meant that the theatergoers added to the noise by slurping and munching throughout the performance. They also constantly complained about their seats, the play itself, or the portrayal of a favorite character. The audience often hissed, groaned, shouted, and clapped. Some kicked their benches and seats to show displeasure. In response, some actors threw nuts to the crowd as bribery for silence.

WRITING AND PERFORMING A GREEK PLAY

INTRODUCTION

Your polis is about to experience writing and performing a Greek drama. You will write an adaptation—taking the ideas of a famous Greek playwright to create your own version of their original play. You will use many of the same components, conventions, characters, plots, and ideas that the Greeks did.

You will write your adaptation using a synopsis of one of five plays: *Antigone* by Sophocles, *Frogs* by Aristophanes, *Medea* by Euripides, *Oedipus* by Sophocles, and *Oresteia* by Aeschylus. Four of these plays are tragedies; one, *Frogs*, is a comedy.

You will perform, as the Greeks performed in the Athenian Festival of Dionysus. To achieve “victory” in this phase and earn honor and respect for your polis, each member will need to contribute. You need to pull together, inspire each other, share responsibilities, and work diligently to produce a brief adaptation complete with characters, plot, and themes that highlight the ancient Greek world.



Guidelines

Before your energies are funneled into creating your play, you need to be aware of some key guidelines.

The Formula

All competent and respected playwrights and dramatists, ancient and modern, have formulas they utilize. They all deal with universal and recognized themes (love, hate, war, revenge, ambition, greed, etc.), plots, identifiable characters, and conflict. All attempt to touch the human emotions of their audience.

Adapt your story to fit the following formula:

1. The chorus enters and explains the necessary background to your opening scene.
2. The first characters enter and the action starts. Perhaps the conflict or some crucial twist occurs.
3. Different characters enter during dialogue.
4. A choral interlude occurs.
5. The plot proceeds with some action (e.g., a disaster, a murder, intervention by the gods).
6. A choral interlude occurs.

7. Action between the characters reaches some climax, justice, or finale. The characters change during the play, for better or worse; no one stays the same.
8. The chorus explains the moral, lessons, and universal truths.

Preparation and Performance Time

You will have five to seven minutes to perform your play, and a limited amount of time to adapt, rewrite, and rehearse the play. Your teacher will give you exact dates and tell you what can be done in class and what will need to be done as homework.

Elements of the Play

Writing a play consists of more than just creating the dialogue between characters. You must also write in or otherwise convey the stage direction, props, costumes, music, and even the emotions of the actors. Your play should tell a simple story with a serious theme (if a tragedy) or a humorous theme based on a serious issue (if a comedy). See the **Greek Playwrights** chart for ideas or themes. Keep your play simple. Don't try to tell the whole story in dramatic dialogue. Let the chorus set up the one or two scenes you'll act out. In any case, follow the guidelines and include as many elements as you can without confusing the audience or blurring the message of your play. It is essential that your results are understandable.

Your play should include:

A beginning, middle, and end. Although the Greeks often started a play in the middle (because the audience knew the background), your play should include an introduction, conclusion, and some divine intervention to reverse fate or fortune.

ACTORS Two or three actors to perform all the roles in the play. Actors must speak clearly and use formal speech. They should exaggerate their lines and emotions, and must be easily heard by the audience. Males may have to play female roles (as actually occurred in ancient Greece) or vice versa.

A CHORUS Three to five chorus members to chant in unison and narrate between scenes or dialogue. Functions of the chorus:

- act as narrators to set the scene, summarize, and interpret at the end
- give background of preceding events (usually as the drama opens)
- create a mood, interpret events, divine actions
- relieve tension
- display the beauty and grace of dancing
- converse with the characters and give advice

COSTUMES Make simple but clever masks. Use robes and wigs. Add extra padding to your costumes as the Greeks did.

MUSIC/SOUND EFFECTS Use a flute/recorder or drums to play as background between scenes or to create drama after fateful words. You might even try to make a simple instrument or two. Great sound effects can also be created with your voice!



GREEK PLAY SYNOPSIS

Antigone by Sophocles

Polynices, son of Oedipus, leads an expedition against Thebes to capture the throne from his brother Eteocles. Finally, it is decided after a long siege to have the brothers settle the battle by a duel. But in the fight they kill each other, and the invaders flee. Creon, who now becomes king, buries Eteocles with proper honors, but, as he does, he issues an edict forbidding anyone to bury Polynices, whom Creon considers a traitor. The penalty for attempting to bury Polynices will be death.

Meanwhile, two daughters of Oedipus, Antigone and Ismene, who are sisters to the two slain brothers, decide to go against Creon's edict and try to bury Polynices at the risk of their own lives, especially Antigone, who is more headstrong. The chorus reflects on the retreat of the Argive armies, the end of the siege, and the treason of the dead Polynices. Creon appears, declares his power, and repeats his edict that Polynices is not to be buried on the penalty of execution. There is even a guard on Polynices's body to prevent the crime.

Soon after, Antigone is put under arrest for sprinkling dust on the body of her slain brother. She defiantly admits her act to King Creon. She literally glories in her lawlessness and defends her actions as being in accord with divine laws. Creon then condemns Antigone to die. Ismene is sent for, and she admits to being part of the conspiracy to bury her brother. Antigone denies her sister's guilt. Despite the fact that Antigone is supposed to marry Creon's son, Haemon, the king orders her execution.

Haemon enters and tells his father that public opinion is against his order for

Antigone's death. It is undeserved and wrong. Emotionally involved, Haemon loses his calm and decides to die with Antigone. The chorus is saddened by the events, recalls her family's tragic past (the fate of Oedipus), and sympathizes with her own fate, despite blaming the recent outcome on her stubbornness and her temper.

Creon enters to see that his decision is carried out. He orders Antigone to be entombed alive! Antigone again remains proud of her defiance. Just then, Teiresias, a blind soothsayer, is brought in. She tells the assemblage that the gods are angry because Polynices is still unburied. The city's pollution and condition are evidence of the god's wrath. She warns Creon about his arrogance of power. In return Creon accuses the prophet of accepting bribes from Thebans to get Antigone's release. Teiresias tells Creon he will atone for his actions with the death of his son, Haemon. Finally, Creon is convinced of the fortune-teller's skill and leaves to bury Polynices and release Antigone.

As Creon enters Antigone's tomb, he finds her dead by hanging, with Haemon mourning near her body. Seeing his father enter the tomb, Haemon tries to kill Creon but fails to do so. Then he clings to Antigone's lifeless body, turns his sword on himself, and dies.

Now a broken man, Creon carries his son's body across the stage. He admits his mistakes. Suddenly a second messenger enters to tell the king that his wife, Queen Eurydice, has killed herself in grief over their son. Utterly saddened by the tragic events, Creon pleads for his own death.



GREEK PLAY SYNOPSIS

Frogs by Aristophanes

Dionysus, god of wine, enters, disguised as Heracles (Hercules). His slave Xanthias is on a donkey. They joke briefly before they arrive at the house of the real Heracles, who is pleased by Dionysus's odd costume. Dionysus tells Heracles that he wants in the worst way to be like the dead poet, Euripides. He'll even go to Hades to get the playwright back to Athens. Athens needs him since his counterparts today are not as clever or tricky. Heracles, who has been to Hades, gives Dionysus directions; but all three ways to get to Hades involve suicide.

As the three men discuss the easiest and safest way to get to Hades a funeral procession passes them. Dionysus asks the dead man to carry some heavy bundles along with him to Hades. But the dead man asks too high a fee. So on to Hades go Dionysus and his slave until they reach the River Styx. The ferryman is a slave who has not served in the military. After Xanthias goes away, Dionysus is required by Charon to do the rowing all the way across the river to Hades.

As they cross the river, they hear the Chorus of Frogs singing and keeping rhythm with the rowing, saying a refrain, "Brekekekex coax coax." They finally reach the other shore and, as Dionysus pays Charon, he spots Xanthias. They are both frightened by the sights of the Underworld. (Dionysus rushes to the head priest in the audience and begs for protection, probably receiving plenty of laughs!)

A chorus enters, singing a wild hymn to Dionysus. He joins in the merriment, and the chorus makes fun of prominent Athenians of this time. Eventually, they give directions on how to get to Hades. Soon after, Dionysus knocks on the doors of Hades' palace. Fearful that his disguise of Heracles might get him arrested, Dionysus tricks Xanthias into trading costumes. However, soon one of Persephone's maidens appears and leads Xanthias, as Heracles, to a feast and joyous entertainment. Upset, Dionysus gets Xanthias to exchange costumes only to be greeted by a landlady who makes him pay his large hotel bill for the last time Heracles was in Hades. Once again they change costumes.

When guards come to arrest the real Heracles, Dionysus reveals his true identity, but the judge has them both whipped and takes the two wanderers to King Hades for proper identification. Dionysus tells the audience that this would have been a superb idea before the whippings.

Quarreling is heard off stage. Aeschylus and Euripides, two of Athens greatest dramatists, are competing in Hades to see who eats free at the table of the king. To see who is the worthiest, King Hades has proclaimed a contest between the playwrights. The contest is to involve the actual weighing of lives on a scale from the works of the two men. Dionysus is chosen to be the judge. Just as the contest is ready to begin, the dramatists pray to some gods.

The men attack each other mercilessly, criticizing each other for using long words, being vague, creating warlike themes, portraying heroic characters, and overusing language. Finally, the scale is brought out, and the two contestants each quote a verse from one of their plays. Aeschylus wins the three separate evaluations, for his works contain more weighty objects or ideas. Hades enters but Dionysus is not ready to decide his choice. However, he proposes to grant victory to the one dramatist who can give the best practical advice for saving the city of Athens. Aeschylus wins again, and Dionysus selects him. Hades then invites Aeschylus and Dionysus to a farewell dinner.

After dinner Aeschylus is sent off to Athens to aid his home-city, and Hades gives him death-dealing gifts for various persons in Athens. Hades tells Aeschylus to tell these persons that Hades wants to see them very soon. The chorus chants a good-bye song.





GREEK PLAY SYNOPSIS

Medea by Euripides

The famous Jason and his Argonauts come to Colchis en route to search for the Golden Fleece. In Colchis, the king's daughter, Medea, who possesses powers of a sorceress, falls in love with Jason and aids him in his dangerous mission. She and Jason flee the country. Because she loves him so deeply, Medea kills her own brother to aid the couple in their flight. Later she causes the death of Jason's uncle. These events result in Jason's banishment from his own land of Iolcus. Creon, king of Corinth, gives Jason and Medea sanctuary in his city. For the next 10 years the couple live happily and produce two sons.

When Creon offers Jason his daughter in marriage, Jason, ever an adventurous soul, agrees. He wishes to be Creon's successor as king of Corinth. Medea, of course, now hates her husband for this rejection of her. She becomes ill, mentally unstable, and erratic. She learns that King Creon is about to banish her and her two sons from Corinth. While Medea prays for death, the chorus consoles her. Convinced that she is typical of married women in general, Medea vows vengeance.

Creon arrives and tells Medea to leave the city. She stalls him with excuses, and he relents by giving her one more day to prepare for her departure. She plans her revenge. The chorus tells the audience that women now have more importance in the Greek world and, specifically, Medea is a strong, vibrant, independent female.

Jason enters and tells Medea that her threats have brought her banishment. He offers her money. She reacts in a speech about

how unjust the abandonment and divorce were. She is now homeless with two children to raise. Jason tells her that his actions were based on his plan to improve his family's fortunes in Corinth. He calls her selfish, while she criticizes his secret marriage to a younger woman as a move of an ambitious and misguided man.

When Aegis, king of Athens, passes through Corinth, Medea tells him her troubles and asks for sanctuary in Athens. He agrees, not knowing of her past crimes. Medea then plots revenge on Jason. She will poison Jason's bride and all who touch her. Then Medea will kill her own two sons to prevent their falling into anyone's hands. All this will crush Jason.

Before Medea can carry out her plan, however, the children's guardian enters and announces to Medea that the plan to exile her sons has been changed. Now Medea is confronted with a dilemma. Should she continue her plan, kill her sons, and hurt Jason? Or should she, because of the devoted love of her children, give up her scheme and let them stay in Corinth? She decides to follow her original plan.

Soon after a messenger arrives and informs Medea of the deaths of the princess and Creon, who aided his daughter as she fell from the poisoned robe and crown. The children's death cries are heard. Jason arrives too late to save his sons, but he sees Medea above the house in a chariot drawn by dragons. In the chariot are the bodies of her sons, whom Jason asks for so that he can give them a decent burial. Medea denies Jason, predicts his future death, and drives her chariot into the mists.



GREEK PLAY SYNOPSIS

Oedipus by Sophocles

The play begins with the king and queen of Thebes being told by the Oracle of Delphi that a son born to them will eventually kill his father and marry his mother. Frightened by this prophecy, Laius (LAY•us) and Jocasta send their newborn son to be killed by a shepherd. However, the shepherd pities the child and, instead of killing it, gives it to another shepherd and his wife to rear. They name him Oedipus (or “swollen foot”) and settle in Corinth. Once Oedipus reaches adulthood he hears of his fate from the oracle. He leaves Corinth to avoid carrying out the prediction, not knowing he was adopted. As he travels from Corinth in a speeding chariot, he meets another rider and chariot at a crossroads. Angry over not being given the right-of-way, Oedipus loses his temper and kills the rider. Unknowingly, he has taken the life of his real father, Laius.

Soon after, he reaches Thebes, which has been plagued by the Sphinx. Everyone who enters or leaves the city is asked a difficult riddle by the Sphinx: “What creature walks on four legs in the morning, two legs in the afternoon, and three in the evening?” If they cannot correctly answer the riddle, she kills them. But Oedipus quickly answers the riddle, saying: “Man—as a child in the early years crawling; as an upright man in his middle years; and as a man with a cane in his later years.” Upon hearing the answer, the Sphinx kills herself, and Oedipus is proclaimed a hero in Thebes.

Shortly after the news of Laius’s death reaches Thebes, Oedipus is crowned king of Thebes. He soon marries Laius’s widow, Jocasta, his own mother. For many years, Oedipus rules Thebes

with justice and wisdom. Then another plague strikes the city. Oedipus immediately sends Creon, Jocasta’s brother, to Delphi to consult the Oracle about the cause of the plague. He is told that the murderer of Laius is in Thebes and he must be punished or banished. As king, Oedipus seeks out the murderer by announcing that he will punish anyone who hides or protects the criminal.

When the blind prophet Teiresias is summoned to name the criminal, Oedipus finally learns the truth—he is that man. Teiresias proceeds to tell the enraged king his secret past. There is disbelief throughout Thebes. Jocasta tells Oedipus to doubt the prophecy because years before it was predicted that Laius would be killed by their son. And her child was killed by a shepherd. But details of Laius’s death at a crossroads confirm Oedipus’s worst fears. Still, Jocasta convinces Oedipus of the Oracle’s inaccuracy.

Meanwhile, Polybus, Oedipus’s “father” from Corinth, dies, and a messenger reveals that Oedipus was not born to him but was adopted. After more questions are answered, the messenger’s story is accepted as truth. Jocasta cannot bear the truth. Before Oedipus is able to reach her, a horrified Jocasta commits suicide in the palace. Finding her dead, Oedipus takes her sharp golden broaches and blinds himself. A fallen man who now has committed unpardonable sins, Oedipus asks the new king, Creon, to banish him, which Creon does. Only in death, the chorus chants sadly, can Oedipus be happy.



GREEK PLAY SYNOPSIS

Oresteia by Aeschylus

Taking place just after the Trojan War, *The Oresteia* (ohr•ah•STAY•yah) is about Orestes, son of King Agamemnon, conqueror of Troy, who returns to Argos a hero. However, surprises await him in his own house. The sins of generations of Agamemnon's ancestors (the House of Atreus) have caught up to him. He himself has committed an unpardonable sin against the gods: he sacrificed his own daughter, Iphigenia, to get fair winds for his fleet's trip to Troy. During Agamemnon's 10-year absence, his wife Clytemnestra has taken up with another man, Aegisthus, and both plot Agamemnon's death in revenge for the daughter's death.

When Agamemnon arrives in a chariot, he is accompanied by a Trojan soothsayer (predictor) named Cassandra. She eventually prophesizes the king's murder, which the nearby chorus doesn't believe. But Agamemnon is axed to death by Clytemnestra. She also murders Cassandra and then tells the gathering about the reasons for her actions, her love for Aegisthus, and the family curse that has caused her behavior. The chorus predicts that the murderers will be punished and the curse will continue. They also hope that Agamemnon's and Clytemnestra's son, Orestes, will soon avenge his father's death.

Orestes mourns his father's death as does the chorus. Clytemnestra has trouble sleeping. It is clear the sin of murder must be avenged by Orestes. When the son finally returns to Argos, he meets his grieving sister, Electra. He tells her how he was ordered by the Oracle of Apollo to take revenge upon his mother and her lover. Electra supports her brother. He tells

her how he will carry out the prophecy. Justice will triumph. The chorus agrees—no mercy for Clytemnestra and Aegisthus.

When Aegisthus is summoned to Clytemnestra's bed chamber to hear a rumor of Orestes's death, he is murdered. Orestes then slays his mother and covers both victims in a robe worn by Agamemnon at his death. As Orestes justifies his actions, he begins to lose his mind, blaming the Oracle for his behavior. Furies, or evil faces, begin to haunt Orestes.

Orestes, nearly crazy, escapes to the Temple of Apollo for protection. The priestess finds a blood-stained Orestes surrounded by Furies. Advised by the priestess, Orestes escapes to Athens, accompanied by the god Hermes. Meanwhile, Clytemnestra's ghost rebukes the Furies for inaction. They pursue Orestes to Athens, where he has gone to Athena to seek protection. Orestes claims he has atoned for his crime. The Furies then plead that it is their function to avenge unpunished murderers.

The case is taken before 12 judges. The Furies tell the judges that if Orestes is not punished it will encourage new crimes and justice will not be served. Apollo, as attorney for Orestes, tells the court that Orestes had his blessing and also the sanction of Zeus. A debate begins: Which is worse, a son murdering his mother, or the killing of her husband? A tie vote results. Athena then breaks the tie for Orestes's acquittal. The Furies are angry and threaten consequences for the city-state of Athens. But Athena pleads with the evil ones so convincingly that they relent. A procession follows, led by Athena and escorted by the Furies, who are now renamed Eumenides (or "kindly ones").

WRITING AND PERFORMING A PLAY CHECKLIST

EXPECTATION	
SCRIPT	Our script followed the formula, was well written, and used correct grammar and punctuation.
ELEMENTS OF THE PLAY	The theme, characters, and conflict of our play are clear to the audience.
PERFORMANCE	During our performance, we made appropriate and effective eye contact, facial expressions, and body language. We spoke clearly and used formal speech.
COSTUMES, PROPS, AND MUSIC/SOUND EFFECTS	Our play included creative costumes and props, and appropriate music and/or sound effects. Our costumes, props, and music/sound effects added to the telling of the story.
OVERALL PARTICIPATION	All members participated in planning, writing, practicing, and performing our play. We worked cooperatively throughout the process.

OUR GREEK PLAY

GRAPHIC ORGANIZER

Polis: _____

Name of play: _____ Original playwright: _____

What is the main theme? _____

When does the story take place? _____

Where is the story set? _____

How many scenes are there? List the scenes and the setting for each.

Who are the characters? Who will play the parts? What scenes are the characters in?

Character	Actor/s	Scene/s
<i>Narrator</i>		
<i>Chorus</i>		

What costumes and props are needed? What music or sound effects will we use?

What materials will be needed to make them? Who will do it?

Costume, Prop, or Music/Sound Effect	Materials Needed	Who Will Make It

Write your script. Include all narration, spoken lines, and parts for the chorus. Include stage directions such as "the Messenger enters the room carrying a letter." Also write in anything that will help the actors deliver their parts. Such directions might include long pauses, exaggerated emotions, and certain body language. Pay attention to the timing. Make sure your actors have enough time to change costumes. And remember, you only have 5–7 minutes to perform.

OEDIPUS THE KING

by Sophocles

An adaptation of the English translation

INTRODUCTION

Of the about 125 plays Sophocles wrote in his lifetime (497–405 BCE), only seven survive. *Oedipus the King*, or *Oedipus Rex*/*Oedipus Tyrannis* is perhaps his most powerful and signature work. Like this play by Sophocles or the other tragedies and comedies of Aeschylus, Euripides, and Aristophanes, being in a Greek play was a challenge for actors (male only). If you like dressing up, being in front of a large audience (maybe over 10,000–12,000!), and have lots of energy (plays often lasted hours), you might thrive and make a decent living in ancient Athens. Mostly you had to have a good memory, especially if you had a starring role. Top actors were always in great demand and were paid well. A word about the chorus: It consisted of usually 12–15 masked dancers who sang choral odes (musical poems expressing noble feelings) and spoke at interludes to clarify plot points in everyday terms, summarize speeches, and at times heighten the drama by having dialogues with the actors themselves. In short, as spectators and participants, the chorus helped the story's development. Sometimes choruses play central roles.

CAST OF CHARACTERS (13 total roles)

Chorus of Theban

Elders: Nos. 1, 2, 3, 4, 5, 6

Oedipus, King of Thebes

Priest of Zeus

Creon, brother-in-law
of Oedipus

Teiresias, prophet/seer

Jocasta, Queen of Thebes

Corinthian Messenger

Shepherd

Advice: Please read with some passion and drama. Doing this will heighten the effectiveness of the play and make it more enjoyable for all.



PROLOGUE/PARADOS

CHORUS 1: This play is about searching for truth.

CHORUS 2: And suffering, as a result of finding out the truth.

CHORUS 3: This is what happened to Oedipus, king of Thebes, as he endured his fate, his personal destiny.

CHORUS 4: His story, *Oedipus Rex*, or *Oedipus the King*, was written about well-known Greek myths.

CHORUS 5: Greek plays, like this one, also showcase heroism, moral and religious dilemmas, and irony.

CHORUS 6: Irony is an unexpected result of an action, often a strange twist. Many Greek plays have irony in them.

**CHORUS 1 AND 2
(IN UNISON):** As spectators and participants we all know what is going to happen to Oedipus. What remains to be experienced is how our dramatist, Sophocles, will choose to play out the tragedy of Oedipus.

CHORUS 3 AND 4: As background, Oedipus ("swollen foot") is born to royalty of Thebes. But the couple is told by the god Apollo that their son will fulfill a prophecy of killing his father and marrying his mother. Fearful of the prophecy, Laius and Jocasta, Oedipus's parents, order a shepherd to take the newborn child and expose him to the elements on a mountaintop.

CHORUS 5 AND 6: Instead, the sympathetic shepherd arranges for the baby to be given to the childless king and queen of Corinth, who raise the boy to be their royal son. Named Oedipus, he grows up not aware of his real parents.

CHORUS 1 AND 2: Oedipus, hearing about his birth as a young adult has to be reassured by his parents that he really is their son. But he retains some doubts.

CHORUS 3 AND 4: Greek to the core, Oedipus wants to know the truth. A visit to the oracle of Apollo reveals to Oedipus the original prophecy that he will kill his father and marry his mother.

CHORUS 5 AND 6: Upset by what he is told, Oedipus decides not to return to Corinth. While on the road, he encounters an older man and an entourage at a narrow crossroads. Oedipus is ordered off the road. A fight forces Oedipus to defend himself. As a result, he kills the old man and his attendants, save one.

CHORUS 1 AND 2: At the time, Oedipus is unaware of the old man's identity. Oedipus leaves the scene and journeys to Thebes, where he finds the city-state in distress.

- CHORUS 3 AND 4:** A monster, the Sphinx, is killing young men of the region and refuses to leave until someone answers a simple riddle.
- CHORUS 5 AND 6:** A reward to anyone who answers the riddle entices Oedipus to solve it. To the riddle of what creature is two-footed, three-footed, and four-footed, Oedipus answers: Man!—crawling on all fours as a baby; three as an older man with a cane; and two-footed as an adult.
- CHORUS 1 AND 2:** As a reward Oedipus becomes king of Thebes and marries the newly widowed queen of Thebes, Jocasta.
- CHORUS 3 AND 4:** The prophecy is now fulfilled, though Oedipus, as the drama opens, has not yet realized it.
- CHORUS 5 AND 6:** Over the next several years, Oedipus rules Thebes as king and with Jocasta produces two sons and two daughters.
- CHORUS 1 AND 2:** But, alas, a plague returns to Thebes.
- CHORUS 3 AND 4:** People and animals are dying.
- CHORUS 5 AND 6:** A group of Theban priests and citizens come to the palace to beg Oedipus to save the city once more.
- [We hear a trumpet's call.]*
- ALL CHORUS:** With this background, the play begins ...

EPISODE 1

[Several priests, citizens, and Oedipus are already on stage.]

OEDIPUS: Priests and citizens, why are you here? If it is to help rid Thebes from this plague, I can be counted on. Mind you, I also feel pain and pity for my people.

PRIEST OF ZEUS: Thebes is dying. There is a blight on the land. Nothing grows and our herds of cattle drop to the ground. Our women give birth to dead children. We have been visited by the god of death. Help us, Oedipus, as you did before, in freeing us from the Sphinx. Be our savior again.

OEDIPUS: I am aware of the widespread misery we face. I grieve for my people. I weep tears for the dead as you do. I have already begun to act. I have sent my brother-in-law, Creon, to the oracle to find out what I should do to rescue Thebes.

[Creon enters from side.]

- OEDIPUS:** Ah, here is Creon. Perhaps he can bring us good fortune from Apollo.
- CREON:** I do bring good news. Apollo's words are hopeful.
- OEDIPUS:** What does the god say then?
- CREON:** Do I tell you here in public, or in private?
- OEDIPUS:** Speak out to all. Say it to the whole city.
- CREON:** As you wish.
- OEDIPUS:** So, what is it that has caused our misfortune? And how do we rid ourselves of it?
- CREON:** We must atone (to make up for errors/sins) for a murder, which has brought misery to our city. And we must repay blood for blood.
- OEDIPUS:** Murder you say? Whose murder? To whom does Apollo lay this charge?
- CREON:** The murder of Laius, who ruled this city before you.
- OEDIPUS:** I know this—but I never met Laius.
- CREON:** It is to *his* death that Apollo refers. His murderer must be punished, either by banishment or death.
- OEDIPUS:** Even if I agreed with Apollo, how do we begin to find out years after the deed happened? *[Pause]* Where did Laius meet his death?
- CREON:** Years ago he left Thebes to consult the oracle. He never returned.
- OEDIPUS:** And no one saw or survived the event?
- CREON:** Apparently, one did survive. But he ran away in terror. Thebes was left leaderless until you came to us.
- OEDIPUS:** *[Facing all]* Hear me Thebans. I proclaim that I, with no personal connection to this murderous affair, order whomever among you to speak up and reveal the truth to me. By whose hand was Laius killed? No punishment will come to him who speaks up on this. But if you keep silent and shield a friend, or relative, or yourself, I will banish him from our land. As for the murderer himself, I call down a curse on him. May only misery accompany his death-in-life existence. I shall fight for Laius in death, as if he were my own father. I shall search for his murderer.

EPISODE 2

CHORUS: Oedipus is given advice to seek more information from Teiresias, a blind prophet. Oedipus tries to get Teiresias to reveal the murderer's true identity. But the prophet professes ignorance. Unsatisfied, Oedipus grows angry and accuses Teiresias of complicity in Laius's murder. Teiresias is provoked to admit what he knows.

TEIRESIAS: Your insistence to know your birth will destroy you. Oedipus, listen to me. *[Pause]* You are the murderer. You have brought misery to your own land.

OEDIPUS: Shame on you! To come up with such a story.

TEIRESIAS: I speak the truth. You have driven me to speak up now. You are the murderer you are searching for. The truth hurts, but it also has power.

OEDIPUS: It does, but not for a blind prophet like you. Your ears and mind are blind as well. Remember, you could not solve the riddle of the sphinx.

TEIRESIAS: Mock me if you wish. But you are a pitiful figure, Oedipus. Before long you will suffer for your actions.

OEDIPUS: Did you make up this myth on your own? Or did Creon invent this story?

TEIRESIAS: Creon does not harm you. You harm yourself. Your fate belongs to Apollo.

OEDIPUS: My curse on you, Teiresias. You old fool!

[Oedipus exits]

EPISODE 3

CHORUS: Teiresias continues to reveal the story to Oedipus. Before leaving, he reminds the king that the murderer of Laius is here in Thebes, a foreign-born immigrant who is the son and husband of the woman who gave him birth, the murderer of his father. Having stunned Oedipus, Teiresias departs. Few present can bring themselves to believe Oedipus' guilt and shame.

[Creon enters]

CREON: *[Facing spectators]* I am angry with Oedipus. He has brought terrible charges against me, his wife's brother. He has sullied my reputation with such falsehoods. He has called me a traitor.

[Enter Oedipus]

OEDIPUS: *[To Creon]* Creon, I am sick of your presence ... and your conspiracy to bring me down. You are an enemy and a burden to me.

CHORUS: Creon proceeds to reason with Oedipus, pointing out that he has no political ambitions in Thebes. Judge me on the evidence, not anger and impulse, Creon insists. But Oedipus continues to rant against Creon.

EPISODE 4

[Jocasta enters]

JOCASTA: *[Seeing her husband's anger]* What has made you so angry, Oedipus?

OEDIPUS: I believe your brother has entered a conspiracy against me.

JOCASTA: What is this quarrel all about, husband?

OEDIPUS: He says I murdered Laius.

JOCASTA: He has evidence to this accusation? Or is it hearsay?

OEDIPUS: Creon lets a prophet speak for him.

JOCASTA: Oedipus, hear me. Years ago a prophet came to us and revealed that our son would kill Laius. But the truth is foreign thieves at a crossroads of three highways killed him. Further, we sent our son away to be ... killed. Don't pay heed to these voices now.

OEDIPUS: Jocasta, did you say Laius was killed where three highways meet?

JOCASTA: Yes. That's how the story goes.

OEDIPUS: Where is that place?

JOCASTA: In Phocus.

OEDIPUS: How long ago?

JOCASTA: Just before you appeared in Thebes and became the king and my husband.

OEDIPUS: By the gods! *[Pause]* Did bodyguards attend Laius?

JOCASTA: I believe five men were in his party. Laius was riding in a wagon.

OEDIPUS: Who gave you these details?

JOCASTA: A slave from the royal household who survived the ordeal.

OEDIPUS: I need to see this slave.

JOCASTA: Why are you so intent to know all this? Let it go.

CHORUS: Oedipus tells Jocasta that his parents were Polybus and Merope. At a banquet Oedipus was told that they were not his real parents. Soon after, he left to consult the oracle. Given no definitive answer there, he set out on the roads—with no clear destination. At a point of his wandering, he met a traveling party at the crossroads. A dispute over the right of way results in Oedipus killing nearly everyone in the incident.

JOCASTA: And this slave you wish to question ... ?

OEDIPUS: If he backs up your story, then I will be cleared of any charges. If Laius's murderers were a band of thieves, then I am not his killer.
[Oedipus exits]

EPISODE 5

[Corinthian messenger enters]

CORINTHIAN MESSENGER: I seek the palace of King Oedipus.

JOCASTA: This is his palace. He has just left. I am his queen, his wife. Have you news for us?

MESSENGER: Yes, for your husband.

JOCASTA: What news do you bring?

MESSENGER: I am from Corinth and my message contains both joy and sorrow.

JOCASTA: Both joy and sorrow?

MESSENGER: Yes. Polybus has died and the people of Corinth want Oedipus to be their king.

JOCASTA: *[To servant]* Quickly ... bring your master—the king—to us now! The man Oedipus feared he would kill has died a natural death.

[The servant exits and within a few seconds Oedipus re-enters]

OEDIPUS: Why have I been called?

JOCASTA: To listen to this messenger from Corinth.

OEDIPUS: What does he have to say to me?

JOCASTA: Your father, Polybus, is dead.

OEDIPUS:	<i>[To messenger]</i> Is this true?
MESSENGER:	Yes. That is the first part of the message. He died in his sleep of illness and old age.
JOCASTA:	See, Oedipus, the prophecy was false.
MESSENGER:	What prophecy is this?
OEDIPUS:	Apollo once prophesized that I was destined to kill my father and marry my mother. Because of this prediction, I have stayed clear of Corinth.
MESSENGER:	Then you never had anything to fear.
OEDIPUS:	Why is that?
MESSENGER:	Because you are not the real son of Polybus. Polybus should mean nothing to you.
OEDIPUS:	Then why did he call me son all those years?
MESSENGER:	Because ... I brought you to him when you were a baby. Polybus and Merope were childless. They loved you as their son.
OEDIPUS:	You gave me to them?
MESSENGER:	I found you in a valley in the mountains. I was a shepherd there, herding my flock, near Mount Kithairon.
OEDIPUS:	Was I hurt and in pain when you first saw me?
MESSENGER:	Your ankles were bound together, pierced, and swollen. Your name, Oedipus, means swollen foot.
OEDIPUS:	My feet shame me. I have limped since I can remember. Who did this to me? My father? My mother?
MESSENGER:	I do not exactly know. Another shepherd gave you to me. Ask him.
OEDIPUS:	Who is he?
MESSENGER:	I believe he worked in the household of Laius.
OEDIPUS:	The former king of this land?
MESSENGER:	Yes. He was one of Laius's shepherds.
OEDIPUS:	I must see and talk with him, if he is still alive.
CHORUS:	Oedipus, the man you seek is the same man from the fields you sent for earlier.
JOCASTA:	Leave it be, Oedipus. Forget the words of this messenger. No more questions. Send him away.

OEDIPUS: Why give up now? This search will reveal the mystery of my birth.

JOCASTA: Oedipus, don't pursue this. I beg you. Follow my advice.

OEDIPUS: I must know the truth, whatever the consequences. *[Pause] [to an attendant]* Go get this shepherd of whom we speak!

JOCASTA: May you never find out who you really are, Oedipus. God help you. You were born to suffer, born to misery and grief.

[Jocasta exits]

EPISODE 6

OEDIPUS: *[To chorus]* This shepherd. You have seen him before. Prepare me.

CHORUS: We know this man. He was in the household of Laius, as a shepherd.

[A shepherd enters]

OEDIPUS: *[To Corinthian messenger]* Messenger, is this the man you spoke of?

MESSENGER: It has been years since. But ... yes, this is the man.

OEDIPUS: *[To shepherd]* Old man, I want the truth from you. Were you once a servant of Laius?

SHEPHERD: I was. I served Laius as a shepherd. Mostly in the mountains near Mt. Kithairon.

MESSENGER: Old man, tell us this. Do you remember years ago, giving me a boy to bring up as my own?

SHEPHERD: Why do you ask that question?

MESSENGER: Because Oedipus, the king of Thebes, and the boy are one and the same.

SHEPHERD: By the gods!

OEDIPUS: Do you refuse to answer? Then we shall see if pain will make you speak.

SHEPHERD: No! Don't torture me. I am old.

OEDIPUS: Then answer the question.

SHEPHERD: Yes. I did give him the child.

OEDIPUS: When did you get this child? From whose house did this child come?

- SHEPHERD:** Don't ask any more questions!
- OEDIPUS:** You are a dead man if I don't hear your answers.
- SHEPHERD:** It was a child from the house of Laius.
- OEDIPUS:** Of the royal family? Answer me.
- SHEPHERD:** I was told he was the son of Laius. Your wife here should tell you.
- OEDIPUS:** She gave you this child?
- SHEPHERD:** Yes, my lord.
- OEDIPUS:** Why?
- SHEPHERD:** She told me to kill the boy by abandoning him in the mountains.
- OEDIPUS:** To destroy her own son?
- SHEPHERD:** She told me she was afraid of a prophecy.
- OEDIPUS:** Which was ... ?
- SHEPHERD:** The child as an adult would murder his father. I gave the child to this old man out of pity for the child.
- OEDIPUS:** By the gods! The prophecy has all come true. I am shamed as a murderer and in my marriage.

[Oedipus exits]

EPISODE 7

- CHORUS:** Shamed by the truth he hears, Oedipus hurries off into the palace. Jocasta departs as well and soon after, realizing that her son and husband are the same man, hangs herself. With Oedipus she had given birth to four children. After discovering Jocasta's body, Oedipus cuts her down. He then rips the pins with which Jocasta's clothes were fashioned, and sticks these sharp objects into his eyes, blinding him instantly.

[Oedipus comes out of the palace]

- OEDIPUS:** I will not see the horrors of my actions. I will see only darkness and experience suffering.
- CHORUS:** Oedipus raises the pins again and plunges the objects into his eyes several times, each violent thrust causing blood to ooze out. Poor Oedipus! Shame and madness have overwhelmed him.

EPISODE 8

- OEDIPUS:** Darkness surrounds me. The awful pain reminds me of my sorrow. I am unclean for my fateful deeds. The truth was pursued at great personal cost.
- CHORUS:** It is true, Oedipus. You have done an awful thing. But how could you blind yourself?
- OEDIPUS:** The gods have helped me fulfill all my suffering. But it was my hands that struck my eyes. I no longer need my eyes, for nothing I could see would bring me joy.
- CHORUS:** Poor Oedipus!
- OEDIPUS:** With joy, I have no need to stay in Thebes. I am cursed, hated, and unclean. Take me away, away from this place. I curse the man who rescued me as a child from death years ago. To have died quietly back then would mean I would never have killed my father or become my mother's husband. Take me away, outside Thebes. Toss me into the sea.

EPISODE 9

[Creon enters]

- CREON:** Oedipus, you have no respect for the feelings of other humans, or for the sunlight. *[To attendant]* He *[Pointing to Oedipus]* should not be left here, an object of horror and dread. Take him into the palace. The king should not be on display.
- OEDIPUS:** Creon, I ask for your generosity.
- CREON:** What is that?
- OEDIPUS:** Banish me from here, so no person can see me or speak to me.
- CREON:** I will consult Apollo.
- OEDIPUS:** My destiny will play out. I am sure of that. But first, I would like to see my children. *[Pause]* My boys have become men. But my daughters, without their mother, need care. Bring them to me so I can touch them. *[Pause]*
- CREON:** You are their sole parent now. Protect them.
- OEDIPUS:** Creon, send me into exile. I beg you.
- CREON:** Only Apollo can grant this.
- CHORUS:** Life is full of tragedy and suffering, even for the great (like Oedipus), the strong, the heroic, and the innocent. While he can learn wisdom from suffering, no man should be considered happy until he is dead.

1 QUIZ CARD**THEATER**

What god is associated with early Greek theater?



Answer: Dionysus

2 QUIZ CARD**THEATER**

What form of drama comes from two Greek words meaning "goat song"?



Answer: Tragedy

3 QUIZ CARD**THEATER**

What form of drama comes from the Greek word meaning "revel"?



Answer: Comedy

4 QUIZ CARD**THEATER**

Who were the main performers in early Greek drama?



Answer: The chorus

5 QUIZ CARD**THEATER**

Who first changed the format of early Greek theater by introducing actors?



Answer: Thespis

6 QUIZ CARD**THEATER**

What is a synonym for "thespian"?



Answer: Actor

7 QUIZ CARD**THEATER**

Name two of the five famous Greek playwrights of the fifth and sixth centuries BCE.



Answer: Aeschylus, Sophocles,
Euripides, Aristophanes, or Menander

8 QUIZ CARD**THEATER**

What made Greek plays more than just a form of entertainment?



Answer: The plays dealt with great
issues such as power, justice, morality

SYMPOSIUM



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Purpose and Overview

ABOUT SYMPOSIUM

This phase allows all your students to take the stage, using scripts and other information they've researched. Some students portray famous Greek "celebrities" who have varied achievements in philosophy, politics, literature, science, and the military. Others are invited guests who ask questions of Socrates, Pericles, Aspasia, Phidias, Homer, Archimedes, and Alexander the Great to determine who contributed the most to the ancient Greek civilization. Students then write their personal decision in essay form using notes they took during the event.

What Students Will Learn

Knowledge

- Learn about seven important historical figures (Socrates, Pericles, Aspasia, Phidias, Homer, Archimedes, and Alexander the Great) and their significant contributions to the ancient Greek civilization and to our own

Skills

- Listen carefully to the interviews of the historical figures and take notes
- Decide which of the seven figures contributed most to Greek civilization and defend their decision with facts
- Work effectively as an individual and cooperatively in a small group

Attitudes

- Appreciate the contributions of famous Greek historical figures
- Appreciate the impact that just one man or woman can have on history
- Enjoy drama as a means to learn and present information

Purpose and Overview

Symposium

Time Required

Symposium requires three days of instruction. Follow the suggested time frame for three days, or compress the time to two days by having students complete research as homework. If you choose this option, consider introducing this phase one week before the actual symposium to allow more time for students to research. Symposium can also be done in two days as simply a role-play, just using the information on the **Celebrity Profiles**.

DAY 1

- Introduce Symposium phase
- Read **Symposium: Background**
- Explain tasks
- Create signs and plan costumes

DAY 2

- Research and develop questions and answers
- Prepare for symposium

DAY 3

- Hold symposium
- Debriefing and assessment essay

Assessment Methods

- Cooperative Group Rubric
- Debriefing Essay

Symposium Daily Lesson Plan

Before Day 1

Preparation and Setup

1. Review Symposium

Review all the information in this phase. Carefully consider the extension ideas provided. They might be used in addition to the plan provided or as a substitute.

2. Assign Roles

The primary actor in the symposium is the symposiarch. Assign this role to one of your outgoing and dramatic students, or play the role yourself. Assign celebrity roles so that there is at least one celebrity from each polis. You can also ask students to volunteer for these roles on Day 1.

3. Invite Audience Members

Consider inviting another class or a few teachers to attend your symposium.

4. Choose a Symposium Location

Plan a place to hold the symposium. Make space in your classroom, use a larger open area in your school, or hold the symposium outside. You will need a place for the celebrities to sit, an area on the floor around them for the guests who question, and a place for an audience, if you have one.

5. Gather Materials

To create a more authentic-looking symposium area, try to find an old rug, pillows, and beach chairs. A low table would also work. You will also need the following for this phase:

- index cards
- chart paper
- markers
- craft materials

6. Make Copies

You will need to make copies of the following for this phase:

- **Symposium: Background** essay—One (1) per student
- **Celebrity Profiles**—One (1) of each profile
- **Symposiarch's Guide**—One (1)

- **Symposium Note Sheet**—One (1) per student
- **Symposium Quiz Cards**—At least five (5) sets; one per polis and a few classroom sets

7. *Assemble Resources or Plan Library Time*

Work with your school or public librarian to assemble resources that include information on famous Greek figures, including Socrates, Pericles, Aspasia, Phidias, Homer, Archimedes, and Alexander the Great. Alternatively, you could plan to spend Day 2 in the library.



Read or say

- Introduce Symposium
- Read **Symposium: Background**
- Explain tasks
- Create signs and plan costumes

• DAY 1 •

1. *Introduce Symposium*

The symposium was an important part of Greek life. It was an occasion when small groups could enjoy each other's company and have discussions on all kinds of topics.

We are going to put a modern spin on the symposium and invite some Greek celebrities to join us. We will get a chance to interview these celebrities to find out more about them.

2. *Distribute Symposium Quiz Cards*

3. *Read and Discuss Symposium: Background*

Hand out the **Symposium: Background** essay. Give poleis five minutes to read and discuss the essay.

4. *Announce Roles*

Hand out a **Celebrity Profile** to each student playing a role. If you did not assign roles ahead of time, ask for volunteers.

Explain that each polis has one or more celebrities who will be invited to the symposium. The rest of the students will be questioning guests. To prepare for the symposium, students will work together to learn about the celebrities in their polis, preparing questions and answers that will be role-played at the event.

Give the **Symposiarch's Guide** to the student playing the role.

Teaching tip

Make sure students understand that the celebrities were randomly assigned to their polis, and that their celebrities did not necessarily live in or belong to that polis.



5. *Briefly Explain Tasks*

Each polis will help their celebrities assemble a costume and create a small sign to identify them at the symposium.

Each polis will also develop 6–10 questions for each of their celebrities. They will also then prepare answers to the questions posed.

6. *Create Signs and Plan Costumes*

Have celebrities read their profile to the polis and discuss costume ideas. Students can bring in materials for the costume, or volunteers can create costumes at home. Costumes should be simple so students can collectively come up with something by symposium day.

Provide chart paper, markers, and other craft materials for students to create a sign for each celebrity. Signs must include the celebrity name and can include drawings or other designs that represent the celebrity.

• DAY 2 •

- Research and develop questions and answers
- Prepare for symposium

1. *Research Questions and Answers*

Whether you have assembled classroom resources or have planned a visit to the library, use today's class for research. Remind students of the task.

Students must develop 6–10 questions for each celebrity. Each **Celebrity Profile** includes five or six questions. Poleis can use these questions, but must research others on their own. They must then prepare answers to the questions. There is room to interject humor into these questions and answers, but be sure students base their information on facts. Students should document the resources they used.

Once students have finalized their questions and answers, they should prepare a written copy for the celebrity. Have them also write each question on an index card. On the back of the index card they should number the card and write the name of the celebrity. The index cards will be used by the questioning guests.

2. *Prepare for Symposium*

Collect the question index cards and make sure all celebrities have their question and answer sheets.

Announce tomorrow's symposium. Answer any questions students may have. Remind celebrities that they must arrive in character tomorrow, and encourage them to practice their role. Also remind the symposiarch to review his or her script to prepare for tomorrow.

To add some atmosphere to the occasion, suggest that celebrities bring in grapes, celery sticks, olives, and small amounts of other appropriate foods to "feast" during the event.

Ask for volunteers to help set up the symposium area. Arrange seating, hang or post celebrity signs, and otherwise decorate how you see fit. Award extra Hellaspnts to your volunteers.

• DAY 3 •

- Hold symposium
- Debriefing and assessment essay

1. *Seat Guests and Distribute Materials*

Seat the questioning guests and ask celebrities to wait at the back of the room until they are announced. The guests do not need to sit with their poleis. Randomly hand out the question cards to the guests. Make sure each student has at least one question to ask.

Remind students what to expect today by briefly explaining how the symposium will run (use the **Symposiarch's Guide** for reference). Encourage students to be good speakers and listeners.

Hand out the **Symposium Note Sheet**. Explain that while students are very familiar with the celebrities in their poleis, they don't know much about the other celebrities who will attend the symposium. They should use this sheet to take notes on important information they learn during the celebrity interviews. They should also write down their opinions about each celebrity's costume and performance.

2. *Hold the Symposium*

Invite your audience in. Have the symposiarch start and lead the symposium.

3. *Debriefing*

Using the notes they took during the symposium, have students write a short essay (at least three to five paragraphs) to answer this question:

Of the celebrities that were interviewed in the symposium, who contributed the most to Greek civilization? Why? Support your answer.

If you do not have enough class time, assign the essay as homework.

Teaching tip

If you invited an audience, take a vote to determine who contributed the most to Greek civilization. You can do this by a show of hands, or take a silent vote and announce the results after you've completed the debriefing.



4. Award Hellaspoin

Award Hellaspoin

Extension Activities

Another Celebrity Guest

Allow students to choose their own celebrity from Greek history or mythology (e.g., a Spartan youth, Zeus, Odysseus) and research their character before the scheduled symposium day. As part of their research, they must supply four to six questions for a guest to ask during the symposium.

In-Depth Celebrity Interview

Instead of holding a symposium, interview one of these Greek celebrities each day for six days. Ask students to complete part of the **Symposium Note Sheet** each day. Allow students within each polis to share the information they recorded.

SYMPOSIUM: BACKGROUND

How were symposia different from other special occasions in Greek life?

What might guests discuss at symposium?

How were guests treated when they arrived?

If 12 guests were invited to a symposium, why might as many as 20 people arrive?

What was the symposiarch's role in the symposium?

Who is Dionysus?

The symposium was an important institution and event in the Greeks' daily life. It was one of the few occasions when small groups could enjoy each other's company in private. Most every other event was very public. At symposia there were often literary discussions. However, the discussions could change to the subjects of philosophy, science, history, or mathematics at a moment's notice.

Whatever the subject under discussion, most symposia were convivial and festive. There was often colorful entertainment such as acrobats and dancers.

Before all this revelry took place, invited guests were treated to an evening meal. Greeks usually ate simple foods: grains; bread; olives; olive oil; a few vegetables; and occasional fish, lamb, or beef. The Greeks also drank wine. They often diluted it with water so that it took gallons to reach a state they referred to as the "divine frenzy." Sometimes, for a special dinner party or symposium, fancier dishes might be prepared by a Sicilian cook: poultry, doves, geese, pork, mutton, oysters, snails, and maybe even shark. Grapes, cherries, nuts, pears, and plums might end the meal.

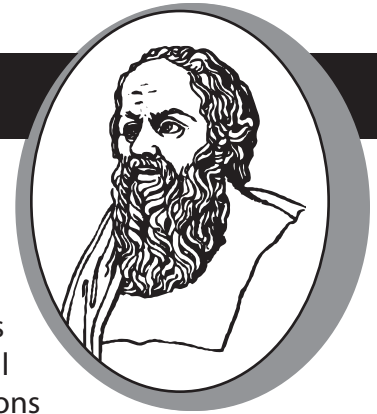
Invited guests usually wore their most elegant chitons and handsome sandals. As they arrived, a slave removed the guests' sandals and bathed their feet. Most guests came with a body servant, who looked after the footgear and himations during the symposium.

Once dinner was finished, slaves brought in more wine and the guests took their places on the chairs and couches around the room. Those on the couches reclined or lay down, but kept one arm free for eating and drinking.

Some Greek gentlemen might not revel in wine or the performances of dancers, but would be content with friends' conversation. Usually, though, symposia were loud, rambunctious, and full of gaiety.

One of the first things done at the symposium was the selection of a symposiarch (sim•PO•zee•arch). He would guide the discussion, order the wine, and initiate the proceedings with a toast. A guest then sang a paeon (PEE-un), a short hymn in praise of Dionysus, the god of wine. The symposium was then considered to have begun. For the next few hours the guests carried on elaborate discussions.

PROFILE: SOCRATES



WHO YOU ARE

You are Socrates, the gadfly. Along with Plato and Aristotle, you will be remembered as one of the three most famous Greek philosophers in history. You have been selected to exchange ideas with some other Greek celebrities during this symposium. It is vital that you read this handout carefully, review answers to the questions you will be asked, and get into character with an appropriate costume and makeup.

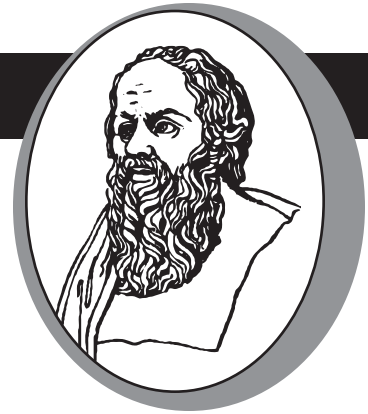
You were born in Athens about 470 BCE, but history knows less than it wants to about you because you wrote nothing—no books, no treatises, no articles. Other sources tell us, however, enough to piece together a biography.

- You were a great teacher in Athens and roamed the city in your prime, teaching young men how to think and to question authority.
- As an older adult you married Xanthippe, an ill-tempered woman, who bore you three sons. From her you learned patience, it has been noted.
- You had no special interest in political affairs in Athens, but records indicate that as a soldier you honorably performed your military and civic duties. You did serve a term as president of the boule, an executive council chosen by lot. Your most famous pupil was Plato, who wrote down his teachings in the famous Socratic Dialogues and the important work, "The Republic."
- In the last confusing years of the fifth century BCE, some Athenians engaged in power struggles brought serious charges against you: you were not religious toward the gods and you corrupted the youth of the polis. These charges were leveled on an aged philosopher who wandered along the agora!
- A trial followed these charges. You refused to admit any wrongdoing and continued to be irreverent, irritating your accusers. A conviction was handed down with a sentence of a fine of 30 minas (\$1000), but you refused to escape from jail. Offered banishment from your city-state or suicide by drinking hemlock poison, you chose the latter in 399 BCE because leaving your magnificent Athens was worse than death!

WISDOM YOU'LL IMPART

1. As a "philosopher," you must make the wisdom of Socrates understandable. Try to capture the essence of Socrates' beliefs.
2. As you educated yourself, you worked to understand why things happened in the world. You asked questions, questions, and more questions. You always pursued the why of things. You found that you continually had to

PROFILE: SOCRATES



question persons about the truth they felt they knew. Then you began to doubt whether or not these persons really did know truth.

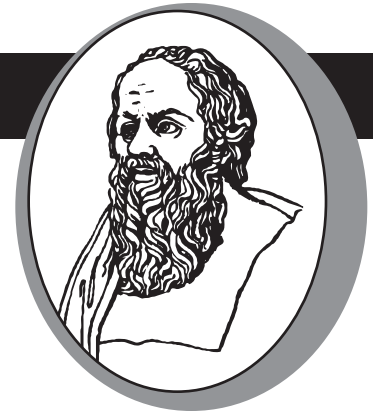
3. In what became known as a “Socratic Dialogue” or the “Socratic Method,” you methodically and repeatedly examined someone else’s ideas. This process might eventually lead the questioner to discover truth. Usually this search started with a question about the virtues of one of your student followers. Pressing mercilessly about why he believed a certain way, you challenged the student incessantly with difficult questions—mostly of the “why” type. As more and more questions were posed and challenged, and answers ridiculed, the student became offended and irritated, especially when you pointed out flaws and inconsistencies in the student’s arguments.
4. Though it appeared that you had a negative purpose, the real intent of your Socratic Dialogue was to reveal the student’s ignorance. Yet, if after the most grueling cross-examination, the student showed consistency and argued well, you might have considered his knowledge as truth.
5. In most discussions, you rarely introduced the topic or put forward a thesis. Usually the student himself would ask, for example, “Socrates, is man more clever than the gods, if man himself has invented the gods?” To which you might say, “Why do you use the word ‘clever’?” Or “Are you saying that the gods have no place in a clever Greek’s world?” Oddly, your statement about not knowing anything yourself is irony (an apparent contrast between what is said and what exists).
6. Although you were known as a gadfly (a person who irritates or annoys), the brightest young men in Athens were attracted to your teachings. Your ability to make men think deeply about ideas and to rethink their beliefs, and your willingness to be open-minded, made you a powerful and inspiring teacher. Since your time in ancient Athens, the Socratic legacy has challenged people for more than 24 centuries. Through the years people have been fascinated and intellectually stimulated by your teachings.

HOW TO BE SOCRATES

You may want to use the Internet, books about Greece, and other *Greeks* handouts to give you an even better idea about who Socrates was. Find a picture of him and note that he was short, bald, bearded, and rather ugly, with a flat nose and bulging eyes. He dressed raggedly, and, except for his large intake of fine food, shunned most material things and pleasures. He was famous for self-denial and his robustness. Therefore, feel free to play him as a kind of irritating and questioning man. Irritate everyone else by asking questions

PROFILE: SOCRATES

as much as you can. Ask questions of the symposiarch and the questioners. Ask a question of a question—lots of “whys.” Try to find or make a chiton, a white beard, and a rubber skullcap to wear. Know the answers to the questions that follow. Above all, have fun with the character.



QUESTIONS YOU MAY BE ASKED

1. Can you tell us a little about yourself and your family?
2. Socrates the Athenian, why would anyone call you a gadfly? And, by the way, what is a gadfly?
3. Tell us how you used your Socratic Dialogue to bring a student closer to the truth?
4. What is truth, oh barefooted one, and did you ever find it?
5. Socrates, tell us about the trial and why you drank the hemlock when you could have escaped from Athens and all those trumped-up charges against you?

PROFILE: PERICLES



WHO YOU ARE

You are Pericles, the Athenian politician. Your name is forever linked to the Golden Age of Greece in the fifth-century BCE polis of Athens. As a statesman and ruler, you exerted a strong influence upon every aspect of Athenian life from 461 BCE to 429 BCE. You sponsored many democratic reforms that enabled more active participation by citizens than ever before. In doing so, you brought Athens to the summit of power and glory. It is vital that you carefully read both this handout and the **Symposium: Background** essay. Review answers to questions you will be asked, and get into character with an appropriate costume.

You were born into a wealthy and prestigious Athenian family in 495 BCE. Everything in your background seemed to point to your eventual success. Your father was a celebrated soldier. Your mother was the niece of Cleisthenes, who was regarded as the founder of Athenian democracy. Your teachers were the best that could be obtained.

You rapidly moved up the political ladder. By 461 BCE, you were the leader of the dominant popular party, holding for many years the title of “strategos,” or general. For the next 30 odd years, Athens was Pericles, and the polis gloried in its so-called Golden Age of Greece. Never in history had (or have) more citizens participated in government, nor had more artists and scientists flourished than under your support. Some historians refer to this period as the Age of Pericles or Periclean Greece. That title is a tribute to your wise leadership.

The glory days didn’t last forever. In fact, they lasted until 429 BCE. In 431 BCE war broke out between Athens and Sparta and their rivals. The conflict turned out to be suicidal for Greece. Athens lost to Sparta. After a long siege, Spartans occupied your city. However, you weren’t around to see the disaster. You died of the plague two years into the 30-year war.

Your goal was to make Athens beautiful, strong, and a commercial power second to none. You meant Athens to be supreme on the land and on the sea. You made sure Athens retained leadership in the Delian League (allies in the Aegean and along the Asia Minor coast), established colonies, and built the Long Wall from Athens to its port, Piraeus, thus fortifying the capital and guaranteeing access to the sea whatever circumstances might conspire to prevent it.

WISDOM YOU’LL IMPART

1. While you were the Athenian ruler, your polis flourished. Although no society of any great size has ever had a “pure” democracy, Greeks in Athens enjoyed life to the fullest under your reign, in spite of several notable exceptions—women couldn’t vote, slavery existed, and foreigners were not citizens.
2. Some of your reforms that increased democracy in Athens included paying the less affluent Athenians for public service so they could afford to participate in government,

PROFILE: PERICLES



electing magistrates by lot, and giving supremacy to the popular-elected assembly. These three reforms permitted the widest possible participation by citizens.

3. You were an enthusiastic patron of the arts and letters. Consequently, Athens saw a flowering of great works. Millions of drachmae went to pay for the construction of public buildings and temples, including the elegant Parthenon atop the Acropolis. Among the celebrated and talented figures who thrived in Athens at this time were Socrates the philosopher, Euripides the author, and Phidias the sculptor.
4. Perhaps your greatest legacy was the funeral oration you delivered in 431 BCE, honoring the Athenians who died fighting the Spartans in the first year of the Peloponnesian War. Excerpts from that speech, which sum up the best of what Athenian life meant, include:
 - “Our constitution is named a democracy, because it is in the hands not of the few but of the many.”
 - “In our public arts we keep strictly within the control of law.”
 - “We are lovers of beauty without extravagance, and lovers of wisdom without unmanliness.”
 - “Wealth to us is not mere material for vain glory but an opportunity for achievement.”
 - “We are not alone among mankind in providing men benefits, not on calculations of self-interest, but in the fearless confidence of freedom.”
 - “Such were the men who lie here and such a city that inspired them.”
5. You understood the uniqueness of the Greek character. When you said, “Future ages will wonder at us, as the present age wonders at us now,” you were speaking of that uniqueness. Later when you said, “Athens is the school of Hellas,” a pride in your own polis showed through.

HOW TO BE PERICLES

You may want to use the Internet, books about Greece, and other *Greeks* handouts to give you an even better idea about who Pericles was. Find a picture of him and note how he looks. The most famous picture of him shows him wearing a pointed helmet like the goddess Athena. Wear a Greek costume and try to add flourishes—beard, pointed helmet—so that you resemble pictures of Pericles in books and encyclopedias. Act like a leader. Pericles was a man who commanded respect, as no doubt most of the celebrities in the symposium did.

PROFILE: PERICLES



QUESTIONS YOU MAY BE ASKED

1. Can you tell us a little about yourself and your family?
2. Pericles, should we call you a politician or a statesman? In other words, are you concerned more with the next election or the next generation?
3. How do you answer the charge that, because you were born with a silver spoon in your mouth, your swift rise in Athenian politics was guaranteed without any real work on your part?
4. As ruler of Athens during its Golden Age, what democratic reforms that you initiated are you most proud of?
5. Can you tell us how you supported the arts here in Athens?
6. We've all heard about your famous funeral oration to commemorate the Athenian dead during the Peloponnesian War against Sparta. Why should we revere that speech? What is in it?

PROFILE: ASPASIA



WHO YOU ARE

You are Aspasia, liberated woman of Athens. Persons living in Athens from 450 BCE to 430 BCE would likely have heard of you. In those years you lived with Athens' great leader, Pericles, and, with him, set up a meeting place for the most distinguished and learned men of your time. Your exceptional beauty and assertive nature in a male world has earned you a place in the upcoming symposium to exchange ideas in an informal manner. It is vital that you carefully read both this handout and the **Symposium: Background** essay, wear an appropriate costume, and enter the discussions. You may not have a major role, but you should bring up how women in Greece were treated as well as your personal accomplishments.

WISDOM YOU'LL IMPART

1. Not much is known about your early years, but you were born at Miliesia, on Asia Minor. Some historians suggest that your family was wealthy enough to educate you. You might have come to Athens in the 440s as a metic, a free woman born outside of Athens. Others say that you were "discovered on the streets" because of your beauty and intelligence. They say you were educated in a school for hetairae. These women were educated and liberated. Greek customs at the time allowed hetairae to become companions to Athenian men whose wives were confined at home.
2. Most women in Greece lived secondary, supporting roles, keeping house, raising children, and were mostly excluded from the excitement and responsibility of a man's world. Whether you were a hetairai or a metic, you were not bound by these traditions because you were not a native-born Athenian. As a foreign-born you did not have full rights in Athens. You could never legally marry an Athenian man. Your marriage would be unlawful and your children could never be Athenian citizens.
3. When you arrived in Athens about 450 BCE, you opened a school of rhetoric and philosophy. You also encouraged women to be seen in public more often and supported higher education for women. Many girls of respected families came to your classes, and some husbands accompanied their wives. Your lectures at the new school attracted members of the Athenian elite, like Socrates, Anaxagoras, Euripides, Phidias, and Pericles. It was said that Socrates admitted he learned eloquence from you.
4. When Pericles met you, he fell in love with you. When his first wife's attentions were directed to another man, Pericles arranged a divorce to marry you. However, because you were a metic, his marriage to you was not fully recognized in Athens. Your enemies used this against you and viciously attacked you personally. Regardless, you remained faithful to Pericles until he died. And for the rest of his life, Pericles showed his affection and respect for you. His actions were far different from traditional husbands who left their wives confined at home. He kissed you upon entering or leaving home and limited his social life outside his home. He seldom went out, except to the council hall or the agora.

PROFILE: ASPASIA



5. With the support of Pericles, you set up a permanent rendezvous for Athens' scholars, artists, scientists, writers, philosophers, and statesmen of the polis. They delighted in you, and you in them. One could say that you, Aspasia, were the uncrowned queen of Athens. You gave the city-state examples of fashion and mental and moral freedom.
6. While it lasted, your life in Athens was truly remarkable for a woman. Most Hellenic females lived quiet lives of drudgery, while you enjoyed excitement and near equality with men—great men. Socrates and Phidias, the famous sculptor of the Parthenon, were your friends. Over time, your political influence grew as Pericles came to rely on you more. But the attacks against you also grew. You were made fun of in the theater. You were even put on trial for impiety (not revering the gods). A court of 1,500 jurors decided your fate. Athenian law prevented you from speaking in your own defense, but Pericles tearfully spoke for you. With his help, you were acquitted.
7. When the Peloponnesian War broke out, your world collapsed. Two sons from Pericles' first marriage died in the plague. Your son by Pericles was made an Athenian by special decree, and during the war he attained the rank of general. In 429 BCE Pericles became a victim of the plague. Soon after, you married a wealthy sheep seller named Lysicles. He was not born to a rich family, but was a self-made man. He shared many of Pericles' democratic views. Not much else is known about you except that you and Lysicles had one son. You probably remained a politically active person for the rest of your life.

HOW TO BE ASPASIA

You may want to use the Internet, books about Greece, and other *Greeks* handouts to give you an even better idea about who Aspasia was. Find a picture of her and note how she looks. Wear appropriate Greek costume, hairstyle, and jewelry. Play Aspasia as an eloquent crusader. She should be exciting, witty, and charming. Sit or recline with Pericles during the symposium, but make it clear to everyone that you are an independent soul.

QUESTIONS YOU MAY BE ASKED

1. Aspasia, can you tell us a little about your background?
2. How was your life in Athens different from the lives of other Athenian women? What do you think other Athenian women think of you?
3. What if all women did what you did? Athens would be in an uproar—don't you agree?
4. Why do you think Greek men hate you? Were there any Greek men who liked you, besides Pericles, of course?
5. How should history remember you, Aspasia?

PROFILE: PHIDIAS



WHO YOU ARE

You are Phidias, the Athenian sculptor of the fifth century BCE. Though not as famous in world history as Socrates or Pericles, you have few rivals in history. You have been chosen to “recline” at this symposium to enrich the exchange of ideas between fellow Hellenes. It is vital that you carefully read both this handout and the **Symposium: Background** essay, review answers to questions you will be asked, and get into character for symposium day by finding an appropriate costume and sculptor’s tools—a chisel and/or a small hammer.

You were born in Athens about 480 BCE. As you grew you were trained for a career as a painter and sculptor, probably by the great Hegins of the same city-state. As an adult you carried out public commissions in various cities all over Hellas, including Delphi, Thebes, Plataea, and Olympia, but mostly you worked in your hometown of Athens.

In 447 BCE you were appointed by Athenian archon Pericles to oversee the great building program to make the most famous and beautiful building in the entire ancient world—the Parthenon atop the Acropolis. The work took 15 years. The completed masterpiece would point out the new patriotism, reverence for the gods, and the powerful growth of Athens, your proud city. With ample public funds, you designed all the sculpture of the Parthenon, supervised the entire building project, and, on your own, carved three huge figures. It was an awesome task, but the results have awed generations of people who visit Athens.

It wasn’t all roses, however, as some political enemies accused you of stealing some of the gold from one of the statues you carved. Weighing the gold still on the statue proved you hadn’t taken any and you were cleared. Another charge stated that you carved facsimiles of yourself and Pericles in Athena’s shield, thus showing impiety toward the gods.

Your biography becomes hazy at this point. Some scholars believe you died in prison; others think you escaped to Olympia. In any case, you died, at age 50, in 430 BCE.

WISDOM YOU’LL IMPART

1. As one of history’s greatest sculptors, try to act like an authority on the subject. The great sculptors endow their works with a sense of life, and your work is perhaps the first in history to display this quality. Sculptors also need to give grandeur, balance, and serenity to their figures.
2. Sculptors are masters of architecture. There is a certain style in great works that distinguishes the creator. Your masterpieces show the Phidias style. They include Athena at Pellene, Aphrodite Ouramia at Elias, Amazon at Ephesus, Zeus at the temple of Olympia, Athena Parthenos in the Parthenon, and Apollo Parnopios and Athena Promachos on the Athenian Acropolis. Two of these statues were about 40 feet tall. One was placed at Cape Sounion where sailors felt safe once they spotted the sun glinting off the statue’s helmet and spear.

PROFILE: PHIDIAS



3. Much of your work on the Parthenon's friezes and pediments, perhaps the Phidias masterwork, is on display today in the British Museum.
4. The Parthenon stands as one of man's most noble structures. Its size is 228 feet (side) and 101 feet (front). Forty-six majestic Doric columns surround it; the average pillar is 34 feet in height and 6¼ feet at the base. The marble-carved pediments depict elaborate stories, myths, and great battles. The friezes, too, are full of marble tales of heroic Greek endeavors. For 24 centuries the Parthenon has been a model for artists and architects, justifying its immortality and the talent of its sculptor Phidias. Interestingly, there are hardly any straight lines in the Parthenon. What may seem level and straight is only an illusion, for the Greeks abhorred rigidity, right angles, and unnaturalness. Marvelously subtle curves replace straight lines and sharp angles. Inside it is even more spectacular. The interior is a tribute to Athena, the matron goddess of Athens, where Greeks honor and worship her as no other god in their religion. The statue of Athena Parthenos is 40 feet tall. She is decorated in jewels, gold, and ivory. Athenians, when ready to pray to her, will say, "Athena, queen of the Aegis, by whatever name thou lovest best, give ear. Grant me . . ."

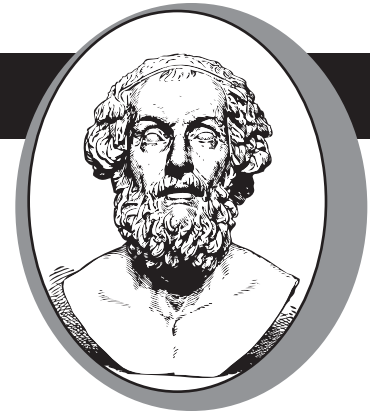
HOW TO BE PHIDIAS

You may want to use the Internet, books about Greece, and other *Greeks* handouts to give you an even better idea about Phidias and sculpting in general. Try to find pictures of his works and what he looked like. If you can't find such a picture, imagine the appearance of a typical artist and "sculpt" a character from it. Carry sculptor's tools (e.g., small hammer and chisel). Perhaps you could be working on something as you participate in this symposium. Since you are not known for your theories or great conquests, you will not be a dominating force during the symposium. You are not expected to participate often or out of turn, but rather merely to answer the questions you are asked.

QUESTIONS YOU MAY BE ASKED

1. Phidias, can you tell us about your background and how you came to be a sculptor?
2. Sir, how were you able to obtain such an important commission—to build, supervise, and oversee the construction of the magnificent Parthenon?
3. What about this Parthenon? Tell us about this grand edifice.
4. Sir, what makes a great sculptor and what distinguishes your particular style?
5. How did you run into trouble while carving statues for the Parthenon? What eventually happened to you?

PROFILE: HOMER



WHO YOU ARE

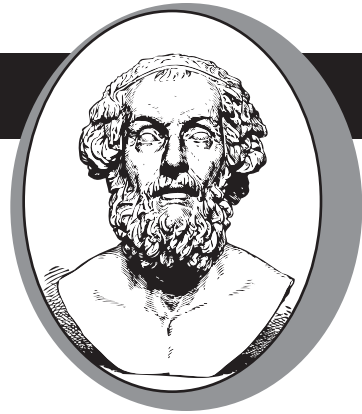
You are Homer, the bard. You are probably the first great man of letters in western civilization, and that fact requires that you be a part of the symposium panel. While some doubt that you composed the influential epic poems *The Iliad* and *The Odyssey* alone, most scholars are content to give you full credit for these magnificent works of Greek history, mythology, and character. Your participation in this informal exchange of ideas will enrich the proceedings and allow observers to understand who you are and the masterpieces you wrote. Carefully this handout and the **Symposium: Background** essay handout, review answers to questions you will be asked, and get into character for symposium Day by finding an appropriate costume and flourishes to create the Homeric persona.

Very little is known of your life outside the fact that you composed *The Iliad* and *The Odyssey* somewhere between 800 BCE and 700 BCE. Scholars believe the events of the Trojan War and Odysseus' voyage home, which are the subjects of these two epic works, took place in the 1200s BCE. Because many believe that you were blind, throughout history you have been called the "blind bard." (A bard is a wandering poet.) William Shakespeare, writing in England in the 1500s, was known as the "Bard of Avon." It is probable that you lived on the eastern Aegean Sea and perhaps lived on the island of Chios (KEE•ohs).

WISDOM YOU'LL IMPART

1. During excavations in the ruins of Troy and ancient Greece, modern archaeologists found evidence to confirm a historical basis for many of the things you set down in both epic poems. Heinrich Schliemann, an amateur archaeologist, located Troy in Turkey above the Dardanelles during excavations from 1871 to 1882. He not only read *The Iliad* but also carried it as he dug in a small hill he believed to be the remains of your Troy. It was Schliemann's renewed interest in the Homeric question (one poet? two? or several?) and in the events in the real Trojan War centuries ago that provided these answers.
2. There won't be time at the symposium for you to summarize both epic poems, but here's a brief synopsis of each.
 - *The Iliad* is a long epic poem about proud heroes at war. All of the action takes place outside the wall of "windy" Troy in the tenth and final year of a prolonged war between the Trojans of Asia Minor and the Achaean Greeks from the mainland. The cause of the conflict, as written in the poem, was the abduction of princess Helen by the Trojans. Historically, it was probably the excessive tribute demanded by the Trojans to pass through the Dardanelles to the Black Sea, which caused the war. In any case, *The Iliad* is full of heroes on both sides, dramatic deaths, and episodes of intervening gods and goddesses. Private duels between champions

PROFILE: HOMER



highlight the poem you wrote. Famous characters include Hector, Paris, Achilles, Helen, and Agamemnon.

- *The Odyssey* is the story of Odysseus (or Ulysses), a survivor of the Trojan War. In *The Iliad*, Odysseus is called clever, for it was his idea to build a large wooden horse to get within the walls of Troy. This epic poem, however, has little to do with war. It is an adventure story, full of exciting characters, episodes, and mishaps. It traced the hero's stormy journey (or odyssey) from Troy to his home on the island of Ithaca, west of mainland Greece. Odysseus is confronted with every obstacle imaginable, and only his cunning and his courage save him. He meets seductive women, a one-eyed monster named Polyphemus (son of Neptune), and a whole field of would-be suitors for his wife Penelope, men whom he kills upon his return. Famous characters include Odysseus, Penelope, Telemachus, and Circe.
3. After your era, Greeks for hundreds of years recited your poems of adventure and courage. Copies of them became basic textbooks and bibles to Greek youth. Using them, they learned to read, frequently memorizing entire portions to use in speeches or everyday conversation to argue a point. In most cases, a reference to Homer would settle a dispute or point. Furthermore, both *The Iliad* and *The Odyssey* were part of an oral tradition, which means generations passed down the epics orally—in effect, memorizing them and reciting passages around a blazing fire at night.
 4. Your influence, needless to say, was immense. Besides providing the definitive adventure and history stories for all Greeks for centuries, *The Iliad* and *The Odyssey* provided plots and characters for later playwrights like Aeschylus, Euripides, and Sophocles. No one man and his literary works, outside of Shakespeare, has had more impact on literary history.

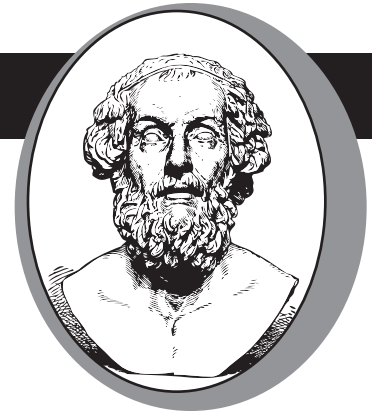
HOW TO BE HOMER

You may want to use the Internet, books about Greece, and other *Greeks* handouts to give you an even better idea about who Homer was. Find a picture of him and note how he looks. Come in Greek costume, use a cane, and pretend you are blind—all flourishes to give your character credibility. Carry a copy of your masterpieces and have memorized the opening lines (and possibly some other passages?) of a few of your key works. Refer to some of your characters (e.g., Odysseus, Hector, Achilles, Helen, Polyphemus).

PROFILE: HOMER

QUESTIONS YOU MAY BE ASKED:

1. Homer of Chios, please tell us a little about yourself.
2. You've been called a bard. What is a bard? And why do you think you have earned that title?
3. Sir, tell us the plot and memorable characters of your poem, *The Iliad*.
4. That was wonderful, can you also describe the plot and memorable characters of your poem, *The Odyssey*?
5. Did the Trojan War, the setting of *The Iliad*, really happen? How can you prove it?
6. How extensive was your influence on Greeks and on the world's literature over the centuries?



PROFILE: ARCHIMEDES



WHO YOU ARE

You are Archimedes, perhaps the most famous scientist, mathematician, and all-around genius of the ancient world. Some scholars call you “the father of experimental science,” because you tested all of your ideas by experimentation. As an inventor, you introduced the world of the third century BCE to the Archimedean screw, catapults, grappling hooks, and different kinds of practical levers and pulleys. You have been chosen to participate in this symposium of Greek celebrities to enrich the exchange of ideas between fellow Hellenes. It is important that you read this handout carefully as well as the **Symposium: Background** essay. Review answers to questions you will be asked. Get into character for symposium day by finding an appropriate costume and, hopefully, some simple inventions of your brilliant creation.

You were born around 287 BCE and died in 212 BCE. A Roman soldier, not knowing who you were, killed you with his sword. You lived most of your life in the Greek colony of Syracuse on the Mediterranean island of Sicily. Much of your work was done for Hiero, the king of Syracuse. Most of your achievements were in science; the problems you solved were accomplished by using mathematics. Many of your discoveries later seemed simple and obvious to the generations of scientists who came after you, but to the Greeks, you were the first to explain how and why things happened.

WISDOM YOU’LL IMPART

1. From the start you need to make it clear that the natural curiosity of Greeks produced many great scientists, all of them living before you. Therefore, be humble about your own glories and pay tribute briefly to these men who certainly paved the way for your successes:
 - Thales was the first known scientist to develop the scientific method. He wrote that all things come from water, and predicted a solar eclipse in 585 BCE.
 - Anaximander (an•ACK•suh•man•der) claimed all things evolved from the simple to the complex.
 - Aristarchus (ar•is•TAR•kus) concluded that the Earth revolves around the sun.
 - Hippocrates (hih•PAHK•ra•tees), founder of scientific medicine, created the Hippocratic Oath, a promise doctors make to treat the sick the best they can, preserve the privacy of those they treat, and teach medicine to the next generation. Doctors today still uphold a modernized version of the pledge.
 - Euclid collected and organized all existing knowledge about geometry, creating most of its rules and axioms.

PROFILE: ARCHIMEDES



- Heraclitus (her•uh•KLY•tus), Polycrates (puh•LICK•ra•teez), Eratosthenes (err•uh•TOSS•thuh•neez), Ptolemy (TOLL•eh•mee), and Hipparchus (hih•PAR•kus) are others to mention if you have time to research their achievements.
- 2. Perhaps your most impressive scientific invention was the Archimedean screw, a device for raising water by the use of a large hand-driven machine. Enclosed in a cylinder, the lower half of the screw is placed in water; the upper half or end has a handle by which the apparatus can be turned. Water is forced up the cylinder from one spiral to another until it flows out of the upper, open end. During and since your era, this simple but practical tool has been used, especially in places like Egypt, for draining and irrigating land.
- 3. In that same vein, you worked with the idea of the displacement of water. Trying to solve a thorny problem for the king of Syracuse, you noticed that when you stepped into a full tub of bath water, some of the water spilled over the side. You reasoned that if you somehow caught the displaced water in a container, weighed and measured it, its entire volume would equal the volume of your own body. Legend has it that you were so excited about your discovery, you ran into the street, naked and dripping wet, screaming, "Eureka!" ("I found it!")
- 4. You also made discoveries in mathematics and physics. You found a way to determine a more exact value of pi (the ratio of a circle's circumference to its diameter). You showed that the value of pi is between $3\frac{1}{2}$ and $3\frac{1}{7}$. Thus, many difficult problems involving the area of circles and the volume of cylinders became easier to answer. Moreover, you were the first person to use methods now used in calculus, a higher form of mathematics.
- 5. Another of your inventions is the catapult. You invented this weapon to shoot rocks at an enemy, in your case a besieging Roman army. It deterred the Romans for a while, but eventually the skilled soldiers captured Syracuse, and one confused soldier killed you.

HOW TO BE ARCHIMEDES

You may want to use the Internet, books about Greece, and other *Greeks* handouts to give you an even better idea about who Archimedes was. It is not certain just what the real Archimedes looked like, so you can use your own imagination and creativity to develop his persona. Wouldn't it be a plus if you dressed like a Greek and brought in an Archimedean screw to demonstrate? Maybe you could visually demonstrate the displacement of water with a small vessel. In any case, play Archimedes as a learned man, equal parts scientist, mathematician, and inventor. You might study how to use an abacus if you plan to explain how the Greeks utilized this primitive "counter." Finally, try to explain how the Greeks used letters for members to work out problems in math on wax tablets.

PROFILE: ARCHIMEDES



QUESTIONS YOU MAY BE ASKED

1. Sir, can you tell us a little about your background and how you died?
2. We heard you don't like to grab all the praise, but like to share the glory of Greece's great discoveries. What is it about Greeks that makes them good scientists? And can you tell us about some of those other famous Greek scientists and mathematicians?
3. We're curious about the cylinder-encased screw you invented. How does it work?
4. What's this we've heard about a bath you took and something about yelling "Eureka!" as you ran down the street without first putting on your chiton?
5. We know you don't like bragging, but could you describe what else you discovered or invented?

PROFILE: ALEXANDER THE GREAT



WHO YOU ARE

You are Alexander the Great, possibly the most famous general and world conqueror in all history. You were not actually born in Greece, but in nearby Macedonia. As a young man you were tutored in all things Greek by Aristotle, but the practical side of your education came from your father, the warrior-king, Philip II of Macedonia. You have been chosen to take part in this symposium among Greek superstars because with all the scholars, artists, and politicians represented, the panel needed a general's viewpoint of Greek history. Besides, Greek culture and civilization were spread throughout the known world as a result of your conquests. Truly, you deserve a say in this activity. It is vital that you do the following: carefully read this handout and the **Symposium: Background** essay, review answers to questions you'll be asked, get into Alexander's character as best you can with an appropriate costume, and use mannerisms typical of a military personality.

You were born in Pella, Macedonia, northeast of Greece proper, in 356 BCE. Your parents were King Philip II and his wife Olympia. Raised and educated as a Greek, by the age of 16 you showed the skill and qualities of leadership. At that age you served as regent for your father and subdued an uprising of Illyrian tribes. At 18 you spearheaded your father's victory at Chaeronea over the divided Greek city-states, despite the warning of the threat by the great orator, Demosthenes. At the age of 20, you became king of Macedonia when your father was assassinated by unidentified enemies. Quickly you put down rebel forces and occupied Greece.

A greater danger than a Greek rebellion, however, was the always-present Persian Empire, which stretched from Asia Minor to India. This empire had authority over hundreds of peoples, customs, and languages. In 334 BCE you crossed the Dardanelles and began your conquest of the Persian menace.

During the next 12 years you won several important battles and routed the enemy. Military historians marvel at your strategies at Granicus (334 BCE), Issus (333 BCE), Tyre (332 BCE), and Arbela (331 BCE). You also captured and occupied the major Persian cities of Babylon, Susa, and Persepolis; seized the Persian imperial treasury of 180,000 talents in bullion and coins; and pushed beyond the Persian Empire to march into the unknown world to India and, in doing so, added immeasurably to the world's maps. You built a chain of 70 cities from which to administer the new empire. Many of these cities carried the name Alexandria, including the one in Egypt that served as a center for learning for centuries. You retreated from the Indus River in India to Babylon, where in 323 BCE, at age 33, you died. It seemed you fulfilled the prophecy at your birth of a short but glorious life.

PROFILE: ALEXANDER THE GREAT



WISDOM YOU'LL IMPART

1. While you should relate the extent of your great conquests and the nature of your military genius at certain battles, it is also vital that you express the real meaning of your conquests.
2. On your odyssey you took along architects, scholars, naturalists, and artists. As the armies marched, fought, and conquered the various people within the empire, these noncombatants also did their jobs. They studied, mapped, calculated, and constructed as they accompanied you and your soldiers.
3. Because you were educated by Greeks, your attitude about conquered peoples perhaps was a first for a conqueror. About 330 BCE, you began to treat these vanquished like equals. In most cases, you allowed leaders to continue their authority, native religions to be practiced, and encouraged a sense of understanding and tolerance. In this new cosmopolitanism, people within a large "country" lived in peace and harmony.
4. Perhaps your greatest achievement was that you spread Greek culture and civilization all over the known world. You drove yourself to create a commonwealth of peoples with Greek as a universal language. You encouraged your soldiers to marry native women, adopt native customs, and, in general, blend into this new world you created.
5. In effect, you were attempting to "Hellenize" the world. Your love of all things Greek made you want to redo the empire in Greece. This new age became known as the Hellenistic Era (323 BCE to 100 BCE). It was a time of magnificent accomplishments. Especially notable were your successes at Alexandria, Egypt, including your construction of a 370-foot lighthouse in the harbor, which became one of the Seven Wonders of the Ancient World, and the founding of a huge library containing more than a half-million papyrus rolls. Oddly, you and your father put an end to Greek political independence. However, in the era that followed your conquests, Greek creativity, including art, literature, science, architecture, and philosophy, flourished all over the world.

HOW TO BE ALEXANDER THE GREAT

You may want to use the Internet, books about Greece, and other *Greeks* handouts to give you an even better idea about who Alexander the Great was. Find a picture and note how he looks. Wear a curly blond wig, but wear no beard. Play him like a Greek god. March in accompanied by a corps of soldiers. Have them bow to you. Use authoritative hand gestures to emphasize points during the symposium. Study up on a battle or two in which you fought. Perhaps try to explain one such battle to the others in the symposium by using toy soldiers. Explain your father's ideas of the phalanx. Re-enact your death scene in detail. Explain your goals for this new age you ushered in.

PROFILE: ALEXANDER THE GREAT**QUESTIONS YOU MAY BE ASKED**

1. Alexander, are you a real, genuine Greek? Explain, please, by giving us some details of your early life.
2. General, why shouldn't history consider you just another military dictator?
3. What were your ideas about the occupation of these new islands you conquered?
4. Sir, explain all about this Hellenistic Era ushered in by your death. Was it, too, a Golden Age?
5. How would you say you left a better, more understanding world than the one into which you were born?
6. Alexander, how would you most want to be remembered?

SYMPOSIARCH'S GUIDE

*As symposiarch, you will have the job of setting the stage, introducing the celebrities, calling on the guests who will question them, and making sure everything goes smoothly during the symposium. Read this handout carefully and study the **Symposium: Background** essay available to all participants.*

As symposiarch, your duties include:

- *Coordinating the evening's conversation*
- *Walking about acting as the host including shaking hands with the celebrities and showing them to their chairs*
- *Casting a little incense upon the altar and singing a paean to Dionysus*
- *Keeping track of the list of all those who will ask questions of each celebrity (The questions make sense if they are asked in the recommended sequence, so be certain to call on the questioners in order.)*
- *Listening to be sure that the questioners and celebrities are speaking clearly and loudly (If they aren't, ask them politely to speak louder or restate what they said.)*

Ask the questioning guests to sit in a semicircle on the floor and the celebrities to stand at the door. Direct the celebrities to their special seats. Following is a suggested script for you to use as you start the symposium and welcome the special guests.

SCRIPT

"Chaire (HAH•rrah), fellow Hellenes, and welcome to our symposium. This is a special evening because tonight some of Athens' superstars have agreed to join us. Although some of you may have already met them at dinner, I would like to formally introduce you to them now. When everyone is acquainted, we will enjoy a friendly, warm, and informative evening.

"First, we are privileged to introduce our most famous philosopher. Welcome to Socrates. Socrates, it is nice to have you on our symposium. Still wandering around Athens barefooted? *[Pause. Invite the audience to applaud Socrates.]*

"Our next guest is our leading politician. He loves the center stage and he's made reforms so that more people can participate in our democracy. Please give a warm welcome to Pericles. *[Pause. Invite the audience to applaud Pericles.]*

"With Pericles is his companion. She's made a name for herself, although some feel she behaves too much like a man. Let me introduce Aspasia. *[Pause. Invite the audience to applaud Aspasia.]*

"Our fourth guest is one of our greatest sculptors. He personally carved those beautiful statues gracing the Parthenon. Say, 'Chaire!' to Phidias, the sculptor. *[Pause. Invite the audience to applaud Phidias.]*

"We've all read and memorized *The Iliad* and *The Odyssey*, right? They're full of heroic stories, adventure, and myths. Let's welcome the author. He really needs no introduction. Here he is, the bard from Chios, Homer. *[Pause. Invite the audience to applaud Homer.]*

"Our next symposium guest has invented just about everything practical we use in our lives. He can get water to a higher level, stop an attacking army, and knows exactly what pi is. Say chaire to Archimedes, the scientist from Syracuse. *[Pause. Invite the audience to applaud Archimedes.]*

"Our last invited guest at this special conversational feast is perhaps the most famous and respected general in all of history. He conquered the known world by the age of 33. How many men can we say that of? Let's welcome him now. He's mean, he's lean, he's blond, and some consider him a god—Alexander the Great. *[Pause. Invite the audience to applaud Alexander.]*

Address the celebrities:

"Gentlemen and lady, it is indeed a distinct pleasure to welcome you all to my symposium. My name is _____ of _____, and I will be your symposiarch for this stimulating session. Recline comfortably, please; feel free to speak as you wish. However, some of your fellow guests have told me they want to know more about you. If it would not be too rude, would you allow them to ask you some essential questions?"

SOCRATES

"Their first questions are for you, Socrates. Let us begin."

Call for questions in order. After question 5, ask if there are more questions. Continue until all questions have been asked of Socrates.

Then continue, "Thank you, Socrates of Athens. *[Pause]*"

PERICLES

"Now, Pericles the statesman, may we inquire about you and your achievements?"

Introduce the first questioner for Pericles.

Call for questions in order. After question 6, ask if there are more questions. Continue until all questions have been asked of Pericles.

Then continue, "Thank you, general and archon Pericles. *[Pause]*"

ASPASIA

"Before we leave you sir to enjoy the refreshments and listen to others, we need to find out about the woman in your life. She's made quite a splash in this city. Chaire, Aspasia, liberated woman of Athens, come forward so we can learn more about you!"

Call for questions in order. After question 5, ask if there are more questions. Continue until all questions have been asked of Aspasia.

Then continue, "Thank you, Aspasia. *[Pause]*"

PHIDIAS

"Our next symposium star worked for Pericles on the beautification of the Acropolis, especially when he supervised the building of the Parthenon for 15 years. Here is the man with the skilled hands. Greet, please, Phidias the sculptor."

Call for questions in order. After question 6, ask if there are more questions. Continue until all questions have been asked of Phidias.

Then continue, "Thank you, Phidias the sculptor. *[Pause]*"

HOMER

"They've been called the Hellenes' bibles, for they contain everything about our character, our virtue, our heroes, our religion, and our dreams. Of course, I refer to *The Iliad* and *The Odyssey*, those two great epic poems that serve as textbooks to our youth. Here's the author. Please welcome a man from the island of Chios, Homer the bard."

Call for questions in order. After question 6, ask if there are more questions. Continue until all questions have been asked of Homer.

Then continue, "Thank you, Homer of Chios. (Pause)"

ARCHIMEDES

Address the audience:

"Enough of writers, politicians, and sculptors. Let's turn now to an inventor and scientist. Greece has produced an abundant number of curious men who drew up the basic principles of our physical world. No one, however, had a greater influence than our next guest. A warm welcome, please, for Archimedes of Syracuse."

Call for questions in order. After question number 5, ask if there are more questions. Continue until all questions have been asked of Archimedes.

Then continue, "Thank you, Archimedes of Syracuse. [Pause]"

ALEXANDER THE GREAT

"Our last guest conquered the largest empire the world has ever seen. Along with Rome's famous Julius Caesar, some say that Alexander the Great is the most famous military commander in the ancient world."

Call for questions in order. After question number 6, ask if there are more questions. Continue until all questions have been asked of Alexander the Great.

Then continue, "Thank you, Alexander the Great. By the way, what's purple, and conquered the world? Answer: Alexander the Grape! [Pause for laughter]"

"I think we've all had the chance to sort out who's who, and clearly illustrate what the Greek genius is. Thank you all for participating in our symposium. A big hand for all our Hellenic superstars."

SYMPOSIUM NOTE SHEET

Name: _____

Polis: _____

**Use back of sheet for additional space*

CELEBRITY	FAMOUS FOR	MAIN IDEAS
SOCRATES		
COSTUME:		
PERFORMANCE:		
PERICLES		
COSTUME:		
PERFORMANCE:		
ASPASIA		
COSTUME:		
PERFORMANCE:		
PHIDIAS		
COSTUME:		
PERFORMANCE:		
HOMER		
COSTUME:		
PERFORMANCE:		
ARCHIMEDES		
COSTUME:		
PERFORMANCE:		
ALEXANDER THE GREAT		
COSTUME:		
PERFORMANCE:		
(OTHER)		
COSTUME:		
PERFORMANCE:		
(OTHER)		
COSTUME:		
PERFORMANCE:		

1 QUIZ CARD**SYMPOSIUM**

What famous Greek teacher and philosopher developed and made popular a questioning technique to examine someone else's ideas?



Answer: Socrates

2 QUIZ CARD**SYMPOSIUM**

What famous Greek was forced to commit suicide by drinking hemlock poison because he refused to accept banishment from Athens?



Answer: Socrates

3 QUIZ CARD**SYMPOSIUM**

What famous Greek of the Golden Age of Greece sponsored many democratic reforms, supported huge building projects, and helped bring Athens to the summit of power and glory?



Answer: Pericles

4 QUIZ CARD**SYMPOSIUM**

What famous Greek opened a school of rhetoric and philosophy; supported higher education for women; and invited Athenian scholars, artists, philosophers, scientists, and statesmen to meet together and discuss the politics of the day?



Answer: Aspasia

5 QUIZ CARD**SYMPOSIUM**

What famous Greek sculptor created 40-foot statues of Greek gods and helped design the Parthenon and sculpted the decorative borders along its upper edge?



Answer: Phidias

6 QUIZ CARD**SYMPOSIUM**

What famous Greek was known as the blind bard and wrote *The Iliad* and *The Odyssey*, two of the most influential literary masterpieces?



Answer: Homer

7 QUIZ CARD**SYMPOSIUM**

What famous Greek genius designed a device for raising water, discovered how to measure volume of irregular shapes, determined a more accurate value of pi, and invented the catapult?



Answer: Archimedes

8 QUIZ CARD**SYMPOSIUM**

What famous Greek general and world conquerer spread Greek culture and civilization all over the known world and created a commonwealth of peoples with Greek as a universal language?



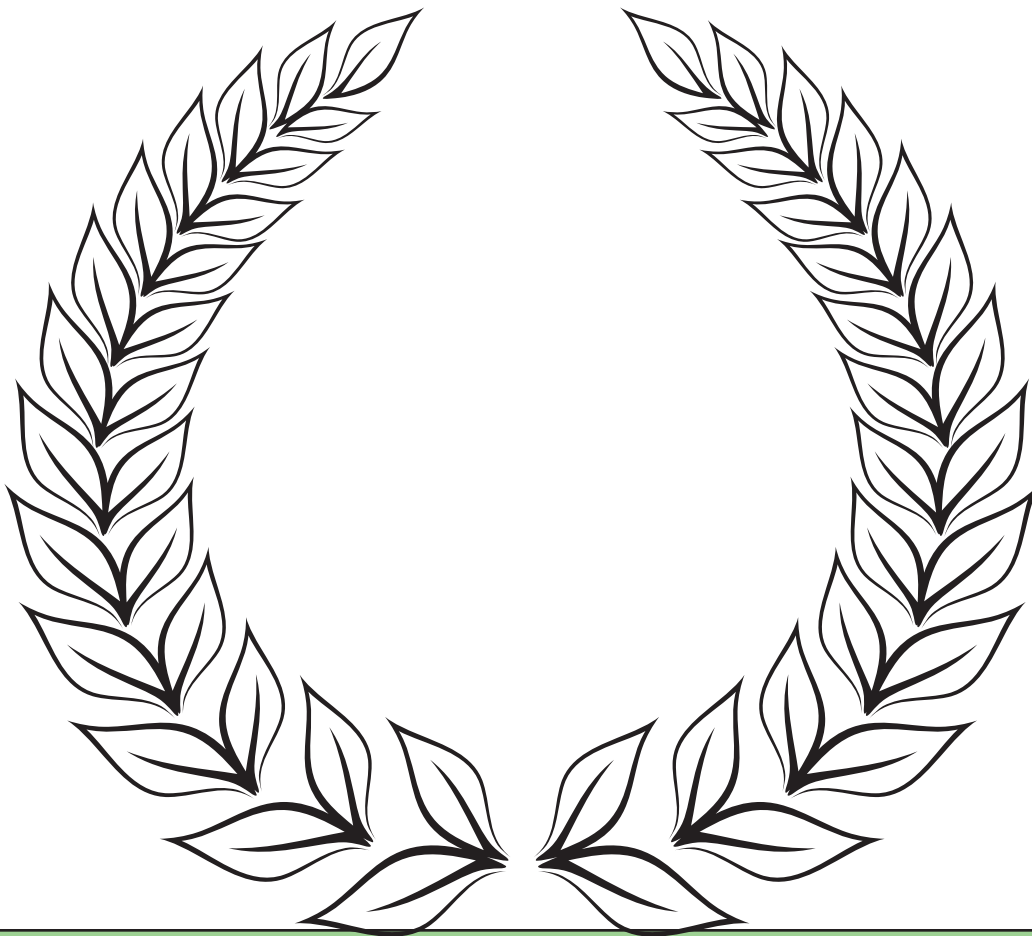
Answer: Alexander the Great

OLYMPICS



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Purpose and Overview

ABOUT OLYMPICS

In this phase, students first learn about the history of Olympics, and then simulate the ancient Greek meet. As students compete in such events as the Tortilla Toss (discus), Pitching Pencils (javelin), and Leaps and Bounds (standing broad jump), they are cheered on by their fellow Hellenes, who striving for individual excellence as well as victory for their poleis. The top three winners in each event are honored at an awards ceremony that concludes the Olympics.

What Students Will Learn

Knowledge

- Learn and understand the basic history of the Olympic games as they originated and developed in ancient Greece
- Learn and comprehend the original aims and philosophy of the games
- Learn that the ancient and modern Olympics have striking parallels

Skills

- Participate with some ability and enthusiasm in one to several competitive events
- Locate, assemble, and prepare athletic "equipment" for use in the competition
- Practice the required feat over and over toward mastery

Attitudes

- Appreciate the importance that civic loyalty plays in motivating participants
- Feel patriotic and personal loyalty toward one particular city-state, despite the fact that individual participation is emphasized
- Appreciate and honor those who win these competitive "athletic" events
- Realize that winning, though important on at least one level, is secondary to individual participation and personal experience

Purpose and Overview

Olympics

Time Required

Olympics requires two to three days of instruction. Follow the suggested time frame for two days, or extend your Olympics by adding events or heats.

DAY 1

- Read **The Olympics** essay
- Begin events

DAY 2

- Complete events
- Awards ceremony

Assessment Methods

- Quiz Cards

Olympics Daily Lesson Plan

Before Day 1

Preparation and Setup

1. Choose Events

Read through this phase and decide what events you will hold. Use the **Olympic Events** list or create your own events. The events you choose will effect the materials you need to procure and prepare.

2. Plan Events

Based on the number of students in your class and the number of events, decide if you will have all students participate in all events. At a minimum, have each student participate in at least one event. To encourage competition between poleis, make sure each polis is represented at each event.

3. Plan Awards Ceremony

Find or build a simple victory stand to honor the first-, second-, and third-place winners. Select awards to give the winners. Olive wreaths or chocolate coins may be appropriate. Medals would also be fun, and would provide an opportunity to make a connection between the ancient Greek Olympics and the games of today.

If possible, arrange to have music played during the awards ceremony. Use traditional Greek music or play the modern Olympics theme to again make that connection.

4. Gather Materials

In addition to the materials collected in Getting Started (see page 16), you will also need the following:

- materials to create athletic “equipment” (see **Olympic Events** list)
- chart paper (optional)
- decorations such as flags and streamers
- awards

5. Create Events Chart

Make a transparency or chart listing the names of the events and any description you feel is necessary.

6. Choose and Set Up Your Space

If possible, hold your Olympics outside. Another large open area in the school, such as the cafeteria might also be appropriate. Whether you’re



Teaching tip

To further encourage

competitions, consider inviting spectators (other adults or students) or have the school principal or gym teacher be your official judge.



Teaching tip

Have students help decorate and/or

prepare equipment for the Olympics. Allow an additional half-day of class time for this option.

using your classroom or an alternate location, you will need space for each of the events and an area for awards. It is a good idea to have enough room for spectators to stand behind the competitors, to avoid injury from flying objects. Decorate the events and awards areas.

7. **Make Copies**

You will need to make copies of the following for this phase:

- **The Olympics** essay—One (1) per student
- **Olympics Score Sheet**—One (1) per event
- **Olympics Quiz Cards**—At least five (5) sets; one per polis and a few classroom sets

• DAY 1 •

- Read **The Olympics** essay
- Begin events



Read or say

1. **Introduce Olympics Phase**

We ancient Greeks love competition. We value our

health, strength, and all-around vigor. In this spirit, we are going to hold our own Olympic games, where we will work hard as individuals and as teams to do our best, to be the best, and to win! The pursuit of excellence, arete, in Hellas could be a goal in almost any field of endeavor: poetry, dance, science, playing an instrument, or oratory. But, now, the pursuit is not the arts or philosophy, it is in sport.

Before preparing for the athletic feats, we must first understand how and why the Olympics came to be.

2. **Distribute Olympics Quiz Cards**

3. **Read and Discuss The Olympics Essay**

Hand out **The Olympics** essay. Give poleis 10 minutes to read and discuss the essay and add to their maps and time lines.

4. Stage an Oracle Session

Allow time for students to consult the Oracle about their potential for victory.

5. Describe Olympics Setup

Tell students where the Olympics will be held and how the events are set up. Explain that the top three performers in each event will be recognized at the awards ceremony.

6. Describe and Demonstrate Olympic Events

Using the transparency or chart you created, run through the events that students will be participating in. Demonstrate those events you feel need further explanation, showing the equipment to be used.

7. Begin the Olympics

*Let the games begin! Now it is time for you
Hellenes to accept the Olympic challenge and
compete for the honor and respect of all Greece.
These events will separate the best, the most
diverse, and the most talented athletes among
you, just as they did your ancient counterparts.
All decisions of the judge are to be honored
and respected.*

Hold one or two of the events today. Use the **Olympics Score Sheet** to record the winners. Encourage students to cheer on their polis members. During the events, praise those who show exceptional team spirit, camaraderie, and effort.

8. Announce Tomorrow's Events

Remind students of the events that will be held tomorrow. Tell students they can practice these events at home if they wish.



Read or say

• **DAY 2** •

- Complete events
- Awards ceremony

1. Complete Remaining Events

Finish the remaining events today, continuing to record the winners on the **Olympics Score Sheet**.

2. Hold Awards Ceremony

Emulate today's Olympics by inviting the third-place winner to the podium to receive his or her award. Then award the second- and first-place winners. When calling the winners, be sure to use Greek and polis names so that poleis may celebrate their "team win."

3. Award Hellaspoints

In addition to the ceremonial awards, award Hellaspoints to individuals and poleis as appropriate for their accomplishments as well as their sportsmanship, initiative, and teamwork.

Extension Activities

Additional Events

Add a few events to your Olympics. Come up with additional events or ask your students for ideas. Make sure to offer a broad range of events so each student will have a chance for success. Allow more class time to accommodate for the additional events.

Run Heats

Add heats to your Olympics. Have all students participate in each event. Take the top three or four participants in each event to compete in the finals. Allow an extra day of class time to use this option.

Hold Concurrent Events

Divide your poleis into competitive groups and have groups rotate to the different events. Take the winners from each group and hold a final round to determine the ultimate winner. If using this option, assign a monitor to each event (ask other teachers, adults, or responsible students).

THE OLYMPICS

Where and when was the first reference to the Olympic games?

When do written records suggest that the Greeks organized and began to hold Olympic games?

Who banned the Olympic games and why?

*When were the modern Olympics revived?
Where were they held?*

What did men do at the palaestra?

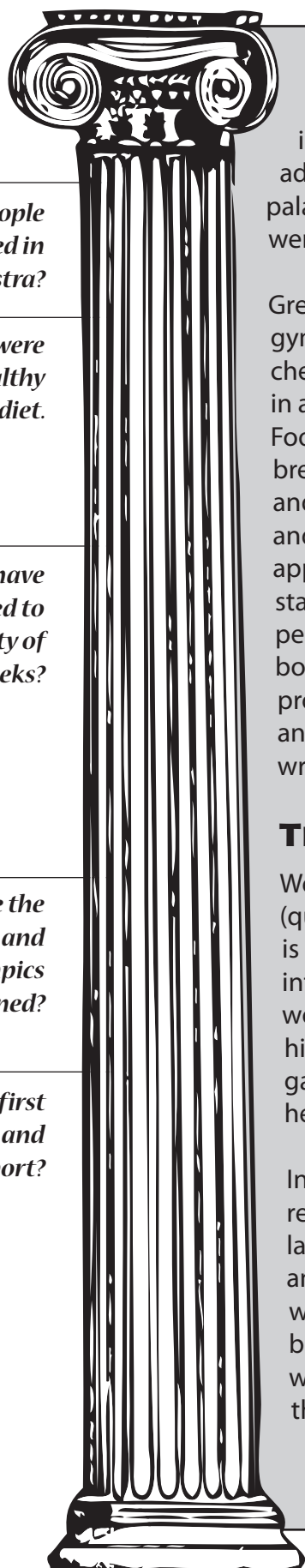
INTRODUCTION

The Greeks of ancient times loved competition of any kind, whether it was wrestling until one submitted or staying awake the longest. Something in their character pushed them to be winners, no matter what the contest. We don't know when this passion for competitive games first appeared, but it was somewhere in prehistory. The first real reference to such competition is in Homer's *The Iliad* when the warrior Achilles (ah•KILL•eez) organized games to go along with the burial rites of his friend Patroclus (peh•TRO•klis). He had been slain by the Trojan soldier Hector at the gates of besieged Troy. This event occurred at the end of the Trojan War, about 1250 BCE. The events staged included chariot racing, boxing, wrestling, weight-throwing, and foot racing. Winners received highly prized treasures like bronze cauldrons and horses.

The first written records suggest that the Greeks started to organize and hold periodic Olympic games in 776 BCE. For nearly a thousand years the Greek world saw athletic competitions of excellent quality. However, in 394 BCE, Emperor Theodosius (thee•uh•DOE•see•us), a practicing Christian, abolished the games in the Roman Empire. He believed the games were pagan spectacles and had no place in Christianity. For 1500 years, no organized athletic competition existed on the scale of the ancient games. Finally in 1896, the first modern Olympic games were revived in Athens. They began the modern-day, worldwide athletic competition that is still presented every four years.

EXERCISE AND THE CULT OF THE BODY

The original aim of the athletic games of Greece was to produce the physical vigor, strength, and skills needed in the nation's culture. Greeks went to war, among themselves or against barbarians (foreigners). Hellenes of all ages put a high value on health, strength, and beautiful bodies. Almost on a daily basis, Greek males, old and young, went to the gymnasium to work out. An open space in the gymnasium was known as the palaestra (pah•LESS•tra). It was usually a place for wrestling, but was also used for practicing sports such



What group of people was not allowed in the palaestra?

List foods that were part of a healthy ancient Greek diet.

What may have contributed to the longevity of ancient Greeks?

How were the Greek religion and Greek Olympics intertwined?

Who was the first Olympic winner and what was his sport?

as discus throwing, boxing, and long jumping. Because exercise of the mind was also considered important, the men discussed their ideas, gave advice, and watched other athletes train. The palaestra was a sort of exclusive men's club. Women were excluded.

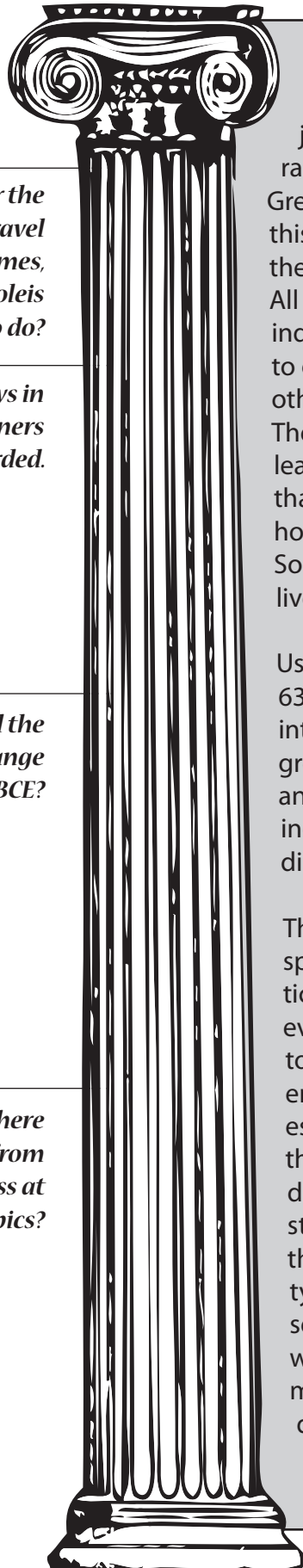
Greek athletes also pursued health outside the gymnasium. Their lifestyle included plenty of rest, cheerful surroundings, and pure air, which Greece had in abundance. Greeks were also concerned with diet. Foods they considered healthy included olives, almonds, bread and grains, watered-down wine, honey cakes, and, on special occasions, fish, porridge, vegetables, and fruits. Incidentally, fruits such as oranges and apples were unknown. In any case, moderation was the standard when it came to food. Few, if any, overweight people were tolerated in a culture that revered the body so highly. All of this must have contributed to the prolonged life spans of the Greeks. Greeks in their 70s and 80s routinely fought in battle, while Sophocles wrote one of his better plays when he was 90 years old!

THE OLYMPIC GAMES

We have no record of when the once•every•four•year (quadrennial) Olympic games began. What we do know is that competitive games and Greek religion were intertwined. Greek gods were pleased by mortals' hard work, self-reliance, and personal achievement. Zeus himself, ruler of all Greek deities, watched over the games. For centuries, the athletic competitions were held in his honor.

In 776 BCE, the first recorded Olympics lasted only one day and only footraces were staged. Coroebus (kuh•REE•bus) won the one race that was considered major—a sprint the length of the crude





In order for the athletes to travel safely to the games, what did the poleis have to do?

List five ways in which the winners might be rewarded.

How did the Olympics change after 632 BCE?

Why was it that there might be Greeks from every social class at the ancient Olympics?

stadium. Gradually, the number of games grew to fill a full week. Other events were added: wrestling, jumping, boxing, throwing, horse racing, and chariot racing. As the festival evolved in importance, most Greek city-states sent their best-trained athletes. During this time, all wars and conflicts were suspended so that the athletes could safely make their way to the games. All these men had excelled in the palaestras of their individual poleis. However, there were no points kept to gauge how well each city-state stacked up to the others. All that mattered was the individual winners. These champions usually received a branch of olive leaves to wear on their heads. Later, it was possible that a winner could receive gallons of olive oil or fine horses, both prized objects to an ancient Greek. Sometimes, winners paid no taxes for the rest of their lives, and they were excused from military service.

Usually it was only adult males who participated. By 632 BCE, sporting events for boys ages 17 to 20 were introduced. Two competitions were held for this age group: a sprint down the length of the stade (stadium) and a wrestling match. Female athletes, as records indicate, never participated in the Olympic games, but did compete in some events in non-Olympic years.

The quadrennial games attracted a cross-section of spectators. Since there were no admission charges, no tickets sold, and no reservations necessary, Greeks of every class, occupation, and persuasion often trekked to Olympia for the festival. It took a real sports fan to enjoy the competition because of the inconveniences—no drinking water close by, no toilets, flies by the millions, and the merciless summer sun burning down on them all day. When the events weren't being staged, there were other exciting attractions. Around the stadium, a carnival atmosphere prevailed, with the typical array of tents, booths, and shrewd peddlers selling every product and service imaginable. There were also orators, philosophers, artists, acrobats, magicians, writers, and even pickpockets, who no doubt had a field day at the games.

What is the official Olympic motto and what does it mean?

The ancient Greeks honored and revered their Olympic winners throughout the poleis. The honor and prestige of winning an Olympic medal has not changed in the modern games. Today men and women are still challenged by the official Olympic motto. It is written in Latin and was adopted in 1894, "Citius, altius, fortius" (SIH•tee•us, AL•tee•us, FOR•tee•us), which means "Swifter, Higher, Stronger." Worldwide, athletes devote years of their lives in the struggle to win events in the Olympic games.

FOUR DAYS OF OLYMPIC COMPETITION

Most athletes came from all over Greece a month before the events began. Most of the time during this training period these athletes were supervised by specially selected judges. Once the competition was on, however, the athletes were on their own. The schedule below provides a day-to-day breakdown of the events.

DAY 1 After a day or two of preparation, worship, and the usual sacrifices, the competition opened with chariot races. Four horses drew the two-wheeled chariots. An 800-meter horse race came next; the rider rode without saddle or stirrups.

DAY 2 This day was devoted to the pentathlon, which included the standing long jump, sprinting



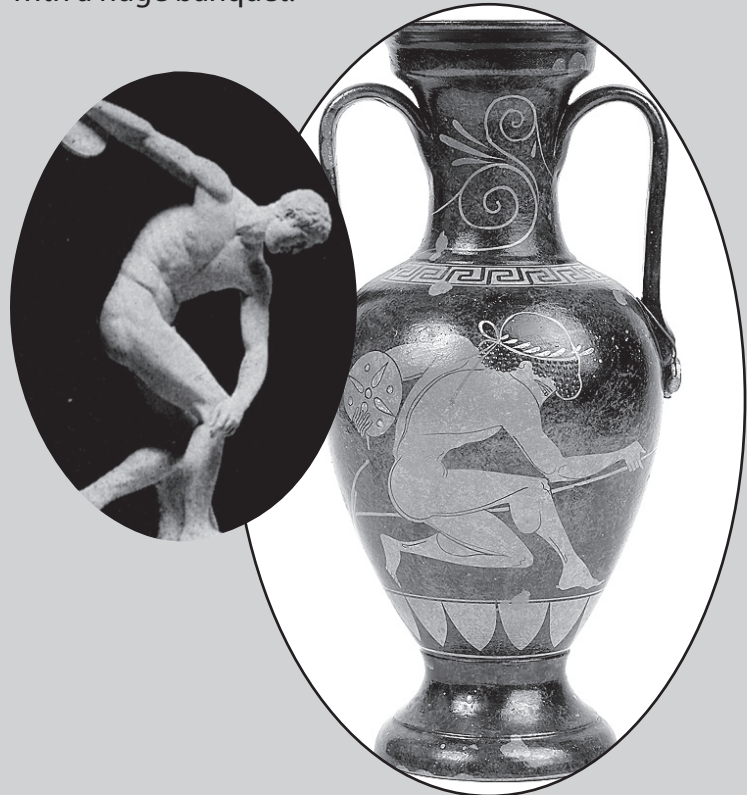
The word pentathlon comes from two Greek words PENTA and ATHLON, which means contest. Explain why Day 2 was a pentathlon.

Why was the pankration considered such a violent sport?

Why was the last race especially difficult?

200 meters, wrestling, and throwing the discus and javelin. Except for wrestling, these events were held in the stadium.

DAY 3 Usually coinciding with a full moon, the third day had a religious flavor to it. Religious rites, processions, and sacrifices filled the day, ending with a huge banquet.



DAY 4 The day began with a 200-meter dash. During the afternoon came the exhausting, but popular, contact events—boxing and wrestling. These events had very few rules, no time limits, and no ring in the modern sense. The last event was the pankration (pan•KRAY•shun). The word came from two Greek words: “pan” meaning “all” and “kratos” meaning “holds.” The overall meaning was that every move was legal, and there were no holds barred. This especially brutal sport was a combination of wrestling and judo, with a bit of boxing. The athletes wrestled, punched, kicked, and beat each other until one opponent surrendered, lost consciousness, or died. As a finale to the games, a 400-meter race in full battle armor was held.

OLYMPIC EVENTS



Stone's Throw Shot Put

Throw the shot put using a ball created from aluminum foil and tape (masking or duct). You might also use a foam or whiffle ball. The shot put must be thrown in the proper form—pushed from the neck with a two-three step hop.



Pitching Pencils Javelin

Use an unsharpened pencil or a straw to throw in the manner that the longer, heavier metal javelin was tossed in ancient times. Pencils will travel farther, but you'll be amazed by how students will figure out ways to toss straws incredibly long distances. If you use straws, you may add a weight (e.g., wrap tape around the straw), but make sure all straws weigh the same.



Thumb Wars Wrestling

In the spirit of the wrestling event in the ancient Olympics, pin your opponent's thumb for three to four seconds without the forearms being lifted from a flat, hard surface.



Tortilla Toss Discus

Use a cold corn tortilla to throw like a discus. Try using the rotary technique. You'll be surprised how far a tortilla can go.



Leaps and Bounds Standing Broad Jump

From a starting line or board, jump forward as far as you can.

Hint: The ancient Greeks held hand weights to push harder out from the mark.

OLYMPICS SCORE SHEET

[illegible]

1 QUIZ CARD

OLYMPICS

What god is associated with the Olympics?



Answer: Zeus

2 QUIZ CARD

OLYMPICS

Why is Emperor Theodosius mentioned when speaking of the history of the Olympics?



Answer: He abolished the games for being too pagan

3 QUIZ CARD

OLYMPICS

List three of the five rewards given to Olympic winners.



Answer: Wreath of olive leaves, olive oil, fine horses, never having to pay taxes, and/or being excused from military service

4 QUIZ CARD

OLYMPICS

What does "quadrennial" mean and how does it apply to the Olympics?



Answer: Once every four years and how often the Olympics were held

5 QUIZ CARD

OLYMPICS

In order for the athletes to travel safely to the games, what did the poleis have to do?



Answer: Agree to suspend all wars and conflicts

6 QUIZ CARD

OLYMPICS

What group of citizens was barred from participating in the ancient Olympics?



Answer: Women

7 QUIZ CARD

OLYMPICS

What is the official motto of the Olympics and what does it mean?



Answer: Citius, Altius, Fortius, which means Swifter, Higher, Stronger

8 QUIZ CARD

OLYMPICS

When were the modern Olympics restarted?



Answer: 1896

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