

Secondary School Teaching Resource 2024



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About this resource

The Teece Museum of Classical Antiquities offers students and teachers the opportunity to explore a wide variety of disciplines such as classics, history, art history, social studies, geography, and fine arts. This resource is designed to give you some ideas and information about class visits to the Museum, alongside practical notes about how to find us or contact us.



Who are we?

The Teece Museum features exhibitions of the James Logie Memorial Collection, one of the finest assemblages of classical antiquities in New Zealand. The collection includes artefacts from Greek, Roman, Egyptian and Near Eastern cultures, as well as early texts, lantern slides, and casts.



Photo: Department of Classics 1946

The James Logie Memorial Collection was first formed in 1957, following a gift of Greek pottery to Canterbury University College by Classics staff member Miss Marion Steven.

Marion Steven had a longstanding passion for Greek painted pottery. She enrolled to study Greek and Classics as a student at Canterbury in 1938, and later taught at the University between 1944 to 1977, where she proved to be a popular lecturer. In 1950, Marion married James Logie, who was Registrar of the College from 1950 until his death in 1956. In 1957, Marion established the James Logie

Memorial Collection as a tribute to her husband. Since then, the Logie Collection has served to commemorate the great contributions of both James Logie and Marion Steven to the University of Canterbury.

In 2016 the University of Canterbury received a substantial donation to support the relocation of the James Logie Memorial Collection of Classical Antiquities to the Arts Centre in central Christchurch. UC alumnus Professor David Teece and his wife, Leigh Teece, donated funds to support the refurbishment of the old Chemistry Building and created the Teece Museum of Classical Antiquities.

The aim of the Museum and the Collection is to serve as a teaching and research collection for students, academics and interested members of the public. Over the past 60 years the Collection has been a source of inspiration for numerous international publications and research projects.

Content

The Logie Collection includes a wide range of pottery, beginning with the Bronze Age cultures of Cyprus, Crete and Mycenae. Of particular significance is the Logie Collection's assemblage of Greek painted pottery. This includes vases that come from Corinth and Athens, the islands in the Aegean, East Greece and the Greek colonies in South Italy and Sicily. The styles represented include Geometric, Orientalising and Gnathian, with emphasis placed on Black- and Red-Figure vases from the Archaic and Classical Periods (ca. 600-330 BCE).

Works of considerable renown in the Logie Collection include the unique Stilts Vase by the Swing Painter, which seems to represent a troupe of actors on stilts, and an unusual pseudo-Panathenaic amphora by a painter from the Leagros Group. Also well represented are vases originally intended for use in the symposium (drinking party), including numerous kraters (mixing bowls for wine and water) and kylikes (drinking cups), all decorated with scenes from Greek mythology, theatre and everyday life.

Find Us

Contact us



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Web

Discover exhibition updates, competitions, and museum events at:

www.teecemuseum.nz

 www.facebook.com/teecemuseum/

 www.instagram.com/teecemuseum/

Open Hours

Public:

Wednesday to Sunday 11am – 3pm

Schools:

Monday to Friday by appointment.

Location

The Tece Museum is housed in the UC Arts City Campus at The Arts Centre of Christchurch.

UC Arts City Campus
3 Hereford Street
Christchurch City
Christchurch 8013
Entry via the South Quad

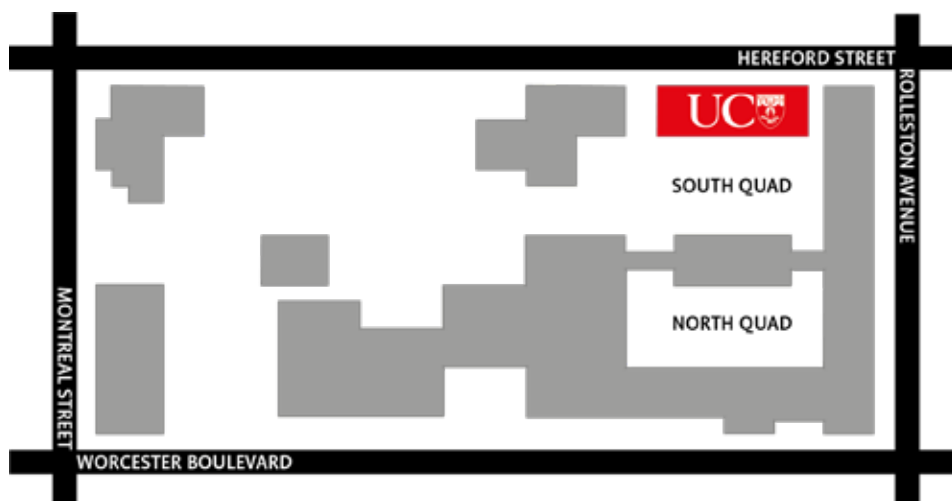
Parking

Bus parks are available on Hereford St outside the YMCA. These parks allow for drop off and pick up only, so buses will need to move elsewhere to wait during your class.

For private vehicles there is plenty of metered on-street parking available near the Arts Centre.

There are also a number of Christchurch City Council and private off-street car parks. The nearest are underneath the Christchurch Art Gallery or beside Ravenscar House. On a fine day, the Botanic Gardens parking offers 3 hours free parking, with the bonus of a walk through the gardens.

You can find a map of Arts Centre and information on transport and parking at: www.artscentre.org.nz/visit/getting-here/



Resource Information

This resource outlines a pre-visit / visit / post-visit structure that is arranged around a learning option in the Teece Museum. The activities in each section will contribute towards group achievement objectives, and facilitate cross-curricular assessment outlined in the New Zealand Learning Curriculum. The resources in this pack are directed towards secondary school students studying Visual and Literary Arts, Classical Studies, and Social Studies. However, educators teaching at all Curriculum Levels and in all subject areas are welcome to use and adapt this resource as required.

Pre-Visit

In this section you will find recommendations for reference material and an object based learning exercise for use before your visit to the Teece Museum. This section also covers all of the information about how to arrange a visit, and the learning options that are available.

Visit

Visits to the Teece Museum are led by one of the Curators, followed by an exploration of the gallery with the aid of activity sheets. The activities are designed to explore specific topics through a series of key objects from the Logie Collection and objects on loan from other institutions. You can either choose from one of our prepared lesson plans or should you wish for a more personalised tour that explores a specific theme, contact our Curators to discuss further.

Worksheets are provided for use during your visit. The activities aim to encourage students to participate in active learning by collecting and sorting information on objects and labels. Activities are designed to be completed individually or in groups to encourage independent thought, and develop communication through the exchange of information and ideas.

The Teece Museum is best suited for groups of up to 30, and large groups may need to be divided. Should this be the case, the Teece Museum has access to several teaching spaces where students may work on assignments or exhibition adjacent activities. Please discuss class sizes with the Curator before your visit so that we can be prepared with the appropriate material and space. We recommend booking your visit in advance to avoid conflict with other learning groups.

Post-visit

The recommended follow-up activities provided have been designed to reinforce and develop the experience that students will gain during classroom based studies and your museum visit.

“Thank you very much for looking after us so well and giving the students an excellent insight into Roman portraiture. Most of them have never had the opportunity to experience original ancient artefacts. Your presentation was very engaging and perfectly pitched for my class. The activity was also at a perfect level, and the drawing table was just a hit.”

Teacher at Linwood Community College



Visiting the Teece Museum

Preparing to visit

These exercises can be carried out in the classroom or at home in preparation for your visit to the Museum. They are designed to encourage students to investigate objects by evaluating information and ideas beyond texts, and select and use source information with confidence to express ideas. These strategies will then be carried over into the visit where students will be able to evaluate classical objects in relation to their history, culture, and context.

Classroom Exercise

Take an object without any labels, one that might be found around the home or in the classroom, and pass it around the students. Ask each student to list one question about the object. They can not ask a question that has already been asked by another student. See how many different questions the class can come up with. Following the exercise, lead the class in a discussion about how you might find answers to the questions that they have asked. Have students consider which questions can be answered by the object, and which questions would require searching for answers from other information sources.

Through the exercise students will be able to assess and use investigative strategies to think critically about an object. The objective is not to answer the questions but to encourage students to think of the multiple ways in which we may be able to investigate an object, and the pathways that can be taken to retrieve information.

What is the object

How was it made

When was it made

What was it used for

Who owned or used it



See our object based learning resource for object cards, object information, and activity sheets to support the classroom exercise.

At Home Exercise

After some preparation in classical history, art, and mythology, try the following exercise.

Ask each student to search around his or her home for signs of ancient Greece or Rome. Ask them to photograph or record each example, for instance the name or image of a figure from ancient Greek or Roman mythology, and examine any changes to its original context. They could also note architectural features in their neighbourhoods that derive from ancient architecture. Students could also include classical references from media such as television, books or movies. Students should select one or two examples to research the original context of the classical example and how it relates to the modern usage.

The objective of this exercise is to learn about classical mythology and literature, and to see how even today they have relevance for our society.

Learning at the Teece

Prior to your visit to the Museum, the Curators will consult with you about our learning options. Each tour addresses specific themes and will be supplemented by activities to complete in the gallery. The tours and activities are designed to help students develop their research skills for NZQA achievement standards.

We offer guided tours of the Museum for school groups Monday to Friday. Note that the museum is also open to the public Wednesday to Friday 11am – 3pm. Visits may be arranged by appointment with the Curators. Lessons are usually 1 hour, but can be tailored to suit your requirements.

Groups of up to 30 students can be accommodated and there is space available outside the gallery for students to store their bags. We ask that no food or drink be brought into the gallery.

There are many ways for teachers and students to experience and engage with our exhibitions. Teachers can book exclusive tours with tailor-made programmes developed by the Curators, geared to meet their specific teaching requirements. Alternatively, teachers are welcome to deliver their own programmes using the exhibits as teaching tools.

We would be happy to discuss lesson plans and learning outcomes with teachers prior to your visit.

Our programme:

- Supports the New Zealand Curriculum for Social Science
- Meets key criteria or NZQA Achievement Standards
- Provides inspiration for STEAM teaching is delivered by subject specialist curators

Fast Facts

Where:	Teece Museum 3 Hereford St, Christchurch City Entry via the South Quad
Duration:	1 hour
Numbers:	30 Students max.
Cost:	Free
Resources:	Provided

Relevance to Year 11, 12, and 13 social studies, history, and visual arts syllabi

General themes:

Myths as a reflection of ancient society and the human condition.

Understand how people pass on and sustain culture and heritage.

Understand how cultural practices vary amongst communities but can reflect similar purposes.

Investigating the relationship between the production of a material artefact and its context and influences.

Understanding the relationship between an artefact and the context in which it was made, viewed and valued.

Comparing the ways in which a material object is used to communicate meaning.

More specifically the Museum aims at investigating:

Who were the ancient Greeks and Romans.

Relevance of Classical Studies to contemporary society.

Learning Options

Museum

Artefacts

This introductory tour is designed to introduce students to object based inquiry through artefacts that relate to everyday life in Greek and Roman antiquity.

This tour explores creative responses to museum collections, develops research skills and takes inspiration from historical and cross-cultural objects through innovative hands-on activities. The discussion will be supplemented with key objects from the Logie Collection.

Exhibition

A tour of the current exhibition that introduces students to exhibition related content and themes.

This tour explores creative responses to museum collections, develops research skills and takes inspiration from historical and cross-cultural objects through innovative hands-on activities. The discussion will be supplemented with key objects from the Logie Collection.

Post-visit activities for this module are exhibition dependant and will be made available on request or through our website.

Art & Architecture

Greek

From Homer to Alexander the Great, learn how Greek artists were inspired by contemporary events to illustrate creative narratives.

Topics available: Periclean Athens; Pottery; coins.

NZQA Achievement Standards:

Art History: 91015, 91180, 91181, 91182, 91482, 91483, 91484.

Classical Studies: 91022, 91201, 91202, 91204, 91359, 91398.

Roman

Explore line, form, and shape in artefacts of the Roman world.

Topics available: Pompeii; Augustan Rome.

NZQA Achievement Standards:

Art History: 91015, 91180, 91181, 91182, 91482, 91483, 91484.

Classical Studies: 91022, 91201, 91202, 91204, 91359, 91397, 91398.

Literature

Epic

The ancient Greeks and Romans were fantastic story tellers. See how their greatest tales stood the test of time and inspire us today.

Topics available: Homer; Virgil.

NZQA Achievement Standards: Classical Studies: 92100, 91204, 91394, 91397, 91398.

Drama

Discover the art of ancient drama through artefacts designed to tell tales. Develop ideas and inspiration to springboard into classroom learning.

Topics available: Comedy; Tragedy.

NZQA Achievement Standards:

Drama: 90998, 91215, 91514,

Classical Studies: 92100, 91204, 91394, 91397, 91398

“Thank you for an amazing learning experience. The girls simply buzzed following the tour. We appreciated how passionate the Curator is about the Classical world. Their knowledge and enthusiasm were genuinely appreciated and the girls came away from the Teece Museum with a new insight into Greek Art Vases.”

Teacher at Rangī Ruru Girls' School

People

From conquerers to kings, and philosophers in between, learn about the insta-famous in antiquity and what they did to be remembered.

Alexander the Great

As the descendant of Herakles and king of Macedonia, Alexander conquered the known world and unified a divided Greece. Learn about his legacy and how it redefined the classical world in just over a decade.

NZQA Achievement Standards:

Classical Studies: 91023, 91396, 91397, 91398

Augustus

He found Rome a city of brick and left it one of marble. Explore the impact that Augustus had on redefining Roman social and political organisation, and how he laid the foundation of an imperial dynasty that prevailed until the rise of Christianity.

NZQA Achievement Standards:

Classical Studies: 91023, 91396, 91397, 91398

Cleopatra

The last pharaoh of ancient Egypt and a formidable political figure, Cleopatra has entered into our cultural narrative in a way no other woman from antiquity has. Learn about the life and reign Cleopatra, the influence she had in Rome and how she constructed her own image to further her political campaigns.

NZQA Achievement Standards:

Classical Studies: 91023, 91396, 91397, 91398

Socio-Political Life

Greek

A study of Greek society, focussing on the day-to-day life of mainland Greeks. Topics include familial relationships, health and wellbeing, education, and political climate.

NZQA Achievement Standards:

Classical Studies: 91202, 91203, 91204

Roman

A study of Roman society, focussing on the day-to-day life of Rome's inhabitants. Topics include familial relationships, health and wellbeing, education, and political climate.

NZQA Achievement Standards:

Classical Studies: 91202, 91203, 91204

Egypt

A study of Egyptian society, focusing on the day-to-day life of Egyptians. Topics include familial relationships, health and wellbeing, education, and political climate.

NZQA Achievement Standards:

Classical Studies: 91202, 91203, 91204

Mythology

Greek

Myths are recorded by the Greeks in their literature and art to explain everything from the origins of the cosmos to the end of the heroic age. Delve in to the stories that have influenced European and Western culture over the course of three millennia.

This tour provides a general introduction to Greek society and their belief systems, providing a springboard into other topics for further investigation. The discussion will be supplemented with key objects from the Logie Collection.

Roman

Explore a generation of myths among the ancient Romans. How were their myths constructed and how have they been represented in their literature, architecture, rituals and art.

This tour provides a general introduction to Roman society and their belief systems, providing a springboard into other topics for further investigation. The discussion will be supplemented with key objects from the Logie Collection.



Classroom Activities

The following post-visit activities encourage students to reflect on their visit to the museum and the objects they encountered. Activities will draw directly from information collected during the visit, and the students' experiences in the museum. They also present additional learning pathways for further investigation into the ancient world. The following are suggestions for classroom work and are accompanied by worksheets and corresponding curriculum level achievement objectives and learning outcomes. These activities can be modified to fit lesson plans and other curriculum level achievement standards.

Artefact

Dating

Using objects from the Logie collection (find examples in our collections online, or use our object based learning resource) observe and describe the use of repetition, pattern, shape, materials, and narrative in the antiquities. Find modern-day examples to compare the artefacts. Research the artefacts and theorise what attributes can be used to help determine the age.

Groups: Students can be grouped to work on different artefacts, or individually given different artefacts to examine. Try comparing artefacts between groups or individuals to see whether the dating of one artefact can help determine the date of another.

Technique

Mythic subjects are often used in an allegoric way to communicate ancient narratives. Investigate the different techniques used, the myths, and the customs they allude to. Using these techniques illustrate a narrative based on modern contemporary concerns and events.

Conservation

Historians, Curators and Conservators work together to preserve artefacts so that they might survive for many years. Many of the artefacts in our collection have been found through archaeological excavations, and most have also experienced an earthquake

Research and learn about the techniques used to preserve and consolidate pottery, then use observation and research to speculate what methods have been used on Kylix JLMC 55.58.

Discuss the negative and positive impacts certain methods may have on the artefact

Exhibit

Exhibition development is made up of many designs and ideas around the display of artefacts —which artefacts to use, how to group and arrange them, and how to make their form and function easily read by the public. Using a selection of objects from your visit to the Teece Museum or from the James Logie Memorial Collection catalogue, encourage students to create their own exhibition by grouping artefacts in meaningful and deliberate ways so tell a story. Consider things like form, function, materials, cultural context, comparative artefacts, and more.

Context

Museums are repositories for looking after the artefacts that make up human stories. Over time the ways in which museums interpret and present those stories change, and in turn the way in which artefacts are presented changes also. Examine images of the Kritios Boy in the Teece Museum and compare with the original in the Acropolis Museum. Analyse the pose and learn about the techniques to make both examples (marble sculpture and plaster casting techniques). Compare the features of the statues and discuss what they can reveal about museum and conservation practices from when the cast was made.

Art

Chronology

Select a number of artworks from your period of study and instruct students to build and arrange them on a timeline. Have the students take the dates of the artworks and investigate what is happening in the ancient world around that time. Students can then analyse how the events have influenced the artwork.

Groups: Students can be arranged into groups and given one or two dates to go away and research to bring back to the group to compare.

Technique

Mythic subjects are often used in an allegoric way to communicate ancient historic narratives. Investigate the different techniques used, the myths, and the customs they allude to on a selection of artefacts from the James Logie Memorial Collection. Have students identify the symbolic significance of certain details and replicate the techniques used to illustrate a narrative based on modern contemporary concerns and events.

Art & Architecture

A portrait is a work of art that represents a specific person, group of people, or an animal. Portraits throughout the ancient world were created for political, funerary, or religious purposes. Explore the development and use of portraiture in the ancient and modern world and complete 'The Power of Symbols' or 'Sculpture as a Means of Communication' activities.

Students should have a go at creating their own portrait in either 2D or 3D materials. They should consider carefully what aspects of their character they want to communicate, and how they might achieve it.

Modern Influences

Visit some of the following buildings around Christchurch and have a go at identifying classical influences. Identify the techniques used and discuss their effects, while reflecting on classical use and context.

The Heritage Hotel

Baptist Church (Column Remains)

Bridge of Remembrance

Issac Theatre Royal

Robert MacDougal Art Gallery

Band Rotunda

Synopsis

Select a scene from one of our Bell-Kraters or Amphora, and have students describe the overall structure (e.g. chronology, comparison, cause/effect, problem/solution) of the event depicted in the scene. Individually or in groups ask the students to create a written narrative around the scene: outline the events that led to it and the events to follow by identifying visual clues that determine the sequence of events.

Lead a discussion on the significance and useage of the synoptic technique in Greek art and encourage students to have a go at condensing the scene on the pot futher to include their own narration of events.

The Art of War

Examine visual representations of military dress by comparing and contrasting examples across Black-Figure, Red-Figure, White-Ground, Freestanding and Relief sculpture. What can artistic rendering of military dress tell us about Greek and Roman ideals, and their perceptions of their neighbours.

Literature

Epic

Pictograms

Find examples of ancient art that reference an epic and discuss how the artist has interpreted and adapted the Poet's narrative for their illustration. Consider what techniques have been used to help us identify the characters and the scene.

Blockbuster Battles

Compare the Epic literature with modern interpretations. Select and watch scenes from the following films and discuss in relation to passages from the Epics, for example: Odysseus' stringing of the bow or the fight between Menelaus and Paris.

Compare one or both movies with the text and with each other. Which do you think is the most effective and why? Which movie is more closely aligned to the Poet's imagery?

Ulysses 1956

The Legend of Aeneas 1962

The Odyssey 1997

Helen of Troy 2003

Troy 2004

Drama

Report & Review

Read a Greek comedy or tragedy and discuss how the drama may have been presented. Have the students imagine they've been to the Dionysia to see the play, and write a theatre review based on their experience.

Extra: Do a play reading or have a go at producing the play for a more hands on interpretation of the play.

Popular Culture

Choose a number of plays to arrange on a timeline. Have students take the dates of the plays and investigate what is happening in the ancient world at that time. Students can then analyse how playwrights have used current events to communicate certain subjects or messages.

Groups: Students can be arranged into groups and given one or two dates to go away and research individually to bring back to the group to compare.

Acting Out

Select a Tragedy and investigate the ways in which the playwright explores the relationship between the human and the divine in the play.

Extras

Director's Cut

Select a passage from an Epic or a scene from a play, and have students discuss how they would direct it using modern methods. Who would they cast, what camera angles and lighting would they use, what kind of set and costuming, music etc. Have them explain their choices and examine the impact that their choices might have on the audience's reception.

Archetypes

Have students write a two or three paragraph summary of the essential elements of an Epic or Drama they have studied. Topics and ideas to discuss might include the Rank-Raglan Mythotype (Mythic Hero Archetype/Monomyth). Discuss the mythotype in relation to the Epic or Tragedian Heroes, and have a go at identifying which character traits of a "hero" have remained similar since mythological times, what makes a great "hero" story, etc. Some modern 'hero' stories to compare might include:

Harry Potter

Marvel and DC Superheroes

The Lion King

People

Alexander the Great

Expansion

Trace the advancements of Alexander the Great, and examine how his conquests impacted on both Greek culture and the nations he conquered.

Have students create an advertisement for becoming a 'Hellenised' person. Research the things that each of Alexander's conquered nations have contributed to the development of Hellenism, and pick one aspect to promote like a marketed product. Include a small write-up on a positive and negative influence on Greek culture.

Dynasty

Explore Alexander's claim for autonomy. Investigate and draw a family tree from the ruler back to their divine roots. What role does lineage play in autocratic rule, and in what ways do Alexander's successors promote their connection to the ruler in establishing their own autocracy? Explore iconography on artefacts such as coins and sculpture to support your investigation.

Augustus

Elections

For this activity, you will become a campaign manager for Augustus as he promotes himself to become the next leader of the country. As the first autocratic leader who is not a dictator, it is your job to present him in the most positive way possible in order to earn him the support of the people. Use what you know about his achievements, leadership style, personality, and other qualifications and create a campaign poster for the future emperor.

Dynasty

Explore Augustus' rise to autonomy. Investigate and draw a family tree from the ruler back to their divine roots. What role does lineage play in autocratic rule, and in what ways does Augustus secure autocracy for his successors? Investigate how future emperors take advantage of the methods employed by Augustus. Explore iconography on artefacts such as coins and sculpture to support your investigation.

Extras

Source Material

Explain the difference between primary and secondary source material using examples relating to your chosen subject. Primary includes contemporary literature: Cicero's Letters, The Annals of Tacitus, etc; or artefacts: coins, portraits, architecture, etc. Secondary source includes modern literature: **Parker, V.** *A History of Greece 1300 to 30BC*.

Discuss the general problems faced when using source material and have students complete the following exercise:

Select three or four sources (at least two primary literary sources) that relate to your chosen subject and have students research and answer the following:

Summarise/describe the source text or artefact.

Who wrote/made it?

When was it produced?

Why was it produced (intent of the writer, manufacturer, or patron)?

What are the +/- of the source (validity or reliability)?

Do the other sources in this exercise support or discredit each other? Explain

Socio-Political Life

Breaking News

As groups or individuals have students create a page spread of a newspaper for a selected date in history: include an advertisement, weather report, political article, current event, and horoscope etc. Have students explain how they selected their material and how it reflects the chosen date.

Business

In Cicero's letters, he frequently writes to his freedman Atticus. Read a sample of works and identify examples of what may or may not be expected of a slave and master. How might that compare with a client patron relationship in ancient Rome. Go one step further and investigate employment legislation today and discuss how it compares with ancient power relationships.

Social

Distinctive vessels with special decorations were created for Greek wine-drinking parties called symposia. Illustrations often covered the inside and outside of the cup, as well as the bottom of the interior. Identify the different types of symposiastic vessels and what they were used for. What can they tell us about Greek culture, and how does the symposium compare to contemporary social occasions?

Life & Style

Pretend to be a political journalist interviewing a senator, assembly man, king, emperor, magistrate, or even a freedman or slave, to gain insight into the social stratification and living conditions of the ancient world. Investigate primary material such as literature or objects to support the views of your interviewee.

As their gender, race, and occupation may have an impact on their views, consider the following when building your interview: are they male or female; a citizen, free non-citizen, or slave; wealthy or poor; employed; married etc.

Currency

Coins were—and are—one of the most widespread means of communication, trade, and control. Have students compare the imagery on a coin of a city-state such as Athens with that of a Roman Emperor, and again with examples of New Zealand currency. Discuss what symbols have been used and why. Can you identify any similarities or differences? This activity gives the students a sense of the power of symbols and of issues relating to public art.

Propaganda

In an age without the advantages of modern technology, how did the ancient Greeks and Romans disseminate information, and what form did it take? Using architectural features and sculpture from the collection (in particular examples of portraiture, free-standing and relief sculpture) explore their methods of communication.

Students may want to decide to what extent religion played a part in messages that appear in architecture (JLMC CC25) and compare it to private art such as that of funerary pieces (JLMC 158.75).

Consider also how ancient methods of communication compare with modern marketing.

Ancients in your Neighbourhood

Goal

To learn about Greek mythology and literature, and to see how even today they have relevance for our society.

Prior to visiting the exhibition

Activity

After some preparation in Greek mythology (and perhaps after some reading of the Iliad and Odyssey), try the following exercise.

Ask each student to search around his or her home for signs of ancient Greece. Ask them to photograph each example such as the use of the name or image of a figure from ancient Greek mythology, and examine any changes to its original context. They could also note architectural features in their neighbourhoods that derive from ancient Greek architecture. Students could also include classical references from media such as television, books or movies.

Visiting the exhibition

Ask students to look for:

- Coins were—and are—one of the most widespread means of communication, trade, and control. This activity gives the students a sense of the power of symbols and of issues relating to public art. They might want to compare imagery of a coin of a city-state such as Athens with that of a Roman Emperor. For example, why did Alexander Severus mint a coin displaying the goddess of victory?
- Architectural features and sculpture are included in the collection, in particular examples of portraiture, free-standing and relief sculpture. In an age without technological communications, how did the ancient Greeks and Romans disseminate information, and what form did it take? Students may want to decide to what extent religion played a part in architecture (JLMC CC25) and compare it to private art such as that of funerary pieces (JLMC 158.75).
- Distinctive vessels with special decorations were created for Greek wine-drinking parties called symposia. Illustrations often covered the inside and outside of the cup, as well as the bottom of the interior. In the museum ask students to identify the different types of symposiastic vessels and what they were used for.

Power of Symbols

Ask students to design a coin for a city-state, such as:

- Athens, ruled by a democracy, and with access to the sea
- Egypt, ruled by a king or satrap
- Rome, ruled by a republic or an emperor

In designing their coins, ask the students to consider the following:

- What are the chief deities of the city-state or kingdom? What are their attributes?
- What does the prosperity of the city-state or kingdom depend on — agriculture, fishing, herding, manufacturing?
- Does the city-state or kingdom have famous monuments, famous historical figures, or a glorious past?
- What inscription should you put on your coin? Should it be abbreviated to fit into the small round format of the coin?
- If you have a portrait of a ruler, should it emphasize his or her job, or his or her personal appearance and/or attributes?



**JLMC 202.06.3 Silver tetradrachm, Macedon, Alexander the Great
Minted at Kition, Cyprus, ca 325–320 BCE**

This silver coin features an image of Heracles, clad in his traditional lionskin. On the reverse is the father of Heracles, the supreme god Zeus, shown holding an eagle and a sceptre, with the inscription *Basileus*, meaning 'king'.

Talking Sculpture

Conduct a classroom discussion to examine who commissioned works of sculpture in antiquity and why.

- Where would they have been located - in sacred spaces or private areas?
- As visual messages, how effective were they in communicating their story?
- Did they function as memorials?

Ask students to identify one example of ancient sculpture featuring a hero, and one example of a contemporary sculpture or depiction of a hero – perhaps one of those they discovered in their pre-visit research. Compare and contrast these examples to consider the following:

- Discuss how the ancient Greeks and Romans learnt about their heroes, as opposed to how we hear about the legends of contemporary heroes.
- Do ancient and contemporary heroes have similar attributes and what are the differences?
- In antiquity shrines were set up for heroic cults where worshippers offered prayers and sacrifices. Do we worship today's heroes, and if so, how?



**JLMC 170.84 Limestone Portrait Head
Central Italy, ca. middle 1st century BCE**

Every wrinkle and imperfection of this portrait demonstrates Republican values and shows that the Romans held age in great respect.



**JLMC CC12 Plaster cast of a head of Heracles
After an original in the Athens Ancient
Agora Museum (Inv. S1295), 6th century BCE**

Probably part of a full-bodied figure dedicated in a sanctuary in the agora (public space) and may have been broken during the Persian sack of Athens in 480 BCE.

Artefacts and Context

Revisit the concept of the Greek symposium with students, explaining that it was usually a controlled drinking party, with music, poetry, and clever conversation.

Have students imagine what it would be like at one of these parties, for example:

- the garments worn
- the seating of guests on couches arranged in a circle in order to facilitate conversation and interaction
- the mixing of wine with water in a large bowl or container
- the need for individual cups
- the display of these vessels
- the designation of a symposiarch

What do the different images used on vessels tell us about the different ways the Greeks portrayed themselves. For example, consider JLMC43.57 side B a wedding procession, as opposed to a scene from the symposium on JLMC 17.53:

- Did the context in which the vessel was used change the nature of the decoration?
- What conceptual challenges confronted the Greek artists who decorated these drinking vessels?
- In creating their designs which zones would be suitable for figures and for which patterns?



**JLMC 17.53 Athenian Red-Figure Kylix
Attributed to the Foundry Painter, ca 480 BCE**

This kylix (wine cup) shows a relaxed participant (called a symposiast) reclining on a couch.



**JLMC 43.57 Athenian Black-Figure Amphora
Attributed to the Painter of the Vatican Mourners, ca 540–525 BCE**

Side B: Shows a wedding procession with bride and groom led on chariot by the god Hermes.

Index of Artefacts



Objects relevant to NCEA Levels 1–3

Athenian Social Life

Women

JLMC 43.57

Athenian black-figure amphora (type B),
Attributed to the Painter of the Vatican
Mourner,

ca. 540-525 BCE

Side B: Wedding procession.

JLMC 16.53

Athenian white-ground lekythos,
Attributed to the Saboureff Painter,

ca. 450-440 BCE

Body: Woman bringing offering to a tomb.

Symposium

JLMC 17.53

Kylix (type B), Attributed to the Foundry
Painter,

ca. 480 BCE

Tondo: Symposiast reclining at a
symposium with kylix in hand.

JLMC 182.97

Column-krater, Attributed to the Harrow
Painter,

ca. 470 BCE

Side A: Reveller

Side B: Youth (also a useful example
to discuss the erastes-eromenos
relationship).

Schooling

JLMC 177.94

Bell-krater, Attributed to the Kadmos
Painter,

ca. 410-400 BCE

Side A: Music lesson or competition.

Sport

JLMC CC10

Plaster cast of a bas-relief

After the original in the National
Archaeological Museum, Athens,

ca. 510 BCE

Relief: Youths training in the palestra.

JLMC CC9

Plaster cast of a bas-relief

After the original in the National
Archaeological Museum, Athens,

ca. 510 BCE

Relief: Youths playing with a ball.

JLMC CC35

Plaster cast of an apobates contest

After an original in the Athens Acropolis
Museum,

ca. 300 BCE

Relief: Race between horse-drawn chariots
driven by a charioteer and carrying an
armed warrior.

JLMC 171.89

Black-figure pseudo-Panathenaic
amphora (Athenian), Attributed to the
Acheloos Painter,

ca. 500 BCE

Shape: Variant of those used as prizes for
contests at the Panathenaic games.

JLMC 18.53

Bell Krater (Lucanian), Attributed to the
Cyclops Painter,

ca. 420-410 BCE

Side A: Woman standing between two
athletes.

Religion

JLMC 45.57

Athenian red-figure neck amphora,
Attributed to Hermonax,

ca. 460 BCE

Side A: Libation scene, Hebe pours for
Zeus.

Side B: A cloaked male with his hand
outstretched.

JLMC 167.81

Orientalizing phiale (Etruscan),

ca. 550 BCE

Interior: Three lions

Music

JLMC 177.94

Bell-krater, Attributed to the Kadmos Painter,

ca. 410-400 BCE

Side A: Music lesson or competition.

JLMC 182.97

Column-krater, Attributed to the Harrow Painter,

ca. 470 BCE

Side A: Reveller

Side B: Youth (also a useful example to discuss the erastes-eromenos relationship).

JLMC 3.53

White-ground lekythos,

ca. 470-460 BCE

Body: Youth playing a kithara with Nike

Death

JLMC 16.53

Athenian white-ground lekythos,

Attributed to the Saboureff Painter,

ca. 450-440 BCE

Body: Woman bringing offering to a tomb.

JLMC 158.75

Red-figure volute-krater (Apulian), Attributed to the Ganymede Painter,

Canosa, ca. 330-320 BCE

Side A: Deceased male heroically nude standing in a naiskos (shrine), surrounded by mourners with offerings.

Side B: Community of mourners around a stele (slab).

JLMC 186.00

Canosan askos (Apulian),

late 3rd-early 2nd century BCE

Body: Medusa between two tritons (mermen), two hippocamps (sea-horses) and three mourning women.

Tragedy

Sophocles Andromeda

JLMC 183.97

Red-figure bell-krater (Campanian),

ca. 375-350 BCE

Side A: Andromeda, Perseus, and a sea-monster.

JLMC 116.71

Red-figure bell-krater (Apulian), Attributed to the Dechter Group,

ca. 360 BCE

Side A: Andromeda, Perseus, and king Kepheus.

Euripides Andromeda

JLMC 183.97

Red-figure bell-krater (Campanian),

ca. 375-350 BCE

Side A: Andromeda, Perseus, and a sea-monster.

JLMC 116.71

Red-figure bell-krater (Apulian), Attributed to the Dechter Group,

ca. 360 BCE

Side A: Andromeda, Perseus, and king Kepheus.

Euripides Electra

JLMC 156.73

Red-figure pelike, Attributed to the the Vaste Painter,

ca. 380 BCE

Side A: Death of Aegisthus.

Euripides Medea

JLMC 178.94

Athenian red-figure calyx krater,

Attributed to the Kleophon Painter,

ca. 440-430 BCE

Side A: Rejuvenation of the ram.

Other

JLMC CC22

Cast of a tragic mask,

ca. 4th century BCE

JLMC CC30

Cast of a tragic mask,

ca. 4th century BCE

Greek Sculpture

Free Standing

JLMC CC14

Plaster cast of the Euthydikos Kore, After an original in the Acropolis Museum, Athens,

ca. 490 BCE

JLMC CC15

Plaster cast of the Kritios Boy, After an original in the Acropolis Museum, Athens,

ca. 485 BCE

JLMC CC16

Plaster cast of the Blonde Ephebe, After an original in the Acropolis Museum, Athens,

ca. 480 BCE

JLMC 88.68

Terracotta figurine,

ca. late 4th century BCE

Subject: Woman wearing a peplos and girdle.

Relief Sculpture

JLMC CC19

Plaster cast of a relief, After an original in the Acropolis Museum, Athens,

ca. 460 BCE

Relief: Head of a youth.

JLMC CC25

Plaster cast of a Parthenon frieze fragment, After an original in the Acropolis Museum, Athens,

ca. 440 BCE

Relief: Horse and rider.

JLMC CC10

Plaster cast of a bas-relief

After the original in the National Archaeological Museum, Athens,

ca. 510 BCE

Relief: Youths training in the palestra.

JLMC CC9

Plaster cast of a bas-relief

After the original in the National Archaeological Museum, Athens,

ca. 510 BCE

Relief: Youths playing with a ball.

JLMC CC35

Plaster cast of an apobates contest

After an original in the Athens Acropolis Museum,

ca. 300 BCE

Relief: Race between horse-drawn chariots driven by a charioteer and carrying an armed warrior.

Comedy

Vases

JLMC 41.57

Black-figure amphora (Type B; Attic), Attributed to the Swing Painter,

ca. 530-520 BCE

Side A: Men on stilts.

JLMC 56.58

Kylix (Type A), Attributed to the Logie Painter,

ca. 525-520 BCE

Subject: Eye cup.

JLMC 119.71

Oenochoe,

ca. 375-350 BCE

Body: Phlyax actor at alter.

JLMC 103.70

Hydria (Campanian), Attributed to the Column Painter,

ca. 350-300 BCE

Side A: Actors

JLMC 117.71

Chous (Apulian),

ca. mid 4th century BCE

Body: Phlyax mask.

JLMC 155.73

Olpe (Apulia),

ca. 540-340 BCE

Body: Papposilenus mask.

JLMC 166.79

Oenochoe (Apulian), Attributed to the Painter of Lecce 1075,

ca. 320 BCE

Body: Hetaira's Mask.

JLMC 66.62

Oenochoe (Etruscan),

ca. 350-300 BCE

Body: Comic actors.

Other

JLMC 65.62

Terracotta figurine, Unattributed, ca 325-300 BCE

Subject: Actor as a seated slave from comedy.

JLMC 165.78

Terracotta figurine, Unattributed, ca 325-300 BCE

Subject: Two actors as a young master and slave.

JLMC cc27

Cast of a comic mask,

ca. 1st century BCE

JLMC cc9

Cast of a comic mask,

ca. 3rd century CE

JLMC 114.71

Comic mask,

Post 1st century CE

JLMC 217.14

Comic mask (Roman),

ca. 2nd century BCE

Alexander the Great

Representations

See: www.canterbury.ac.nz/exhibition/alexander/

Greek Vase Painting

Vases

JLMC 36.56

Geometric pitcher,

ca. 730-700 BCE

Cf: Dipylon Amphora (National Archaeological Museum of Athens 1002).

JLMC 58.60

Corinthian Olpe

ca. late 7th century BCE

Body: Swan, lion, goat, panther, and rosettes.

Cf: Corinthian Olpe (Krannert Art Museum 1970-9-2).

JLMC 55.58

Attic Band Cup

ca. 530-500 BCE

Body: Herakles fights the Amazons, Cf: JLMC 58.60, and Corinthian Olpe (Krannert Art Museum 1970-9-2).

JLMC 42.57

Black-figure amphora (type-B), Attributed to Group E,

ca. 550 BCE

Side A: Herakles attacking Geryon.

Side B: Return of Hephaistos.

Cf: Column-krater attributed to Lydos (Metropolitan Museum of Art 31.11.11).

JLMC 43.57

Black-figure amphora (type-B), Attributed to the Painter of the Vatican Mourner,

ca. 550 BCE

Side A: Herakles, Deianeira, Nessos, and a bearded onlooker.

Side B: A wedding procession moving right.

Cf: Amphora attributed to the Nessos Painter (National Archaeological Museum of Athens 1002).

JLMC 182.97

Column-krater, Attributed to the Harrow Painter,

ca. 470 BCE

Side A: Reveller

Side B: Youth

Cf: Berlin Painter

JLMC 16.53

Athenian white-ground lekythos,

Attributed to the Sabouroff Painter,

ca. 450-440 BCE

Body: Woman bringing offering to a tomb.

Cf: Achilles Painter and Penthesileia Painter

For examples of Red-figure refer to sections on: Athenian Social Life, and Tragedy

Roman Ideals

Power of Image

JLMC 170.84

Republican portrait, Rome,

ca. 50 BCE

JLMC 112.71

Roman funerary inscription, Rome,

ca. 1st century CE

JLMC 180.96.27

Bronze Sestertius, Marcus Aurelius for Faustina II. Mint Unknown. 161-175 CE

Obv. Bust of Faustina. Rev. Faustina with six children.

JLMC 180.96.18

Silver Denarius (cast). Augustus.

Lugdenum mint. 2 BCE - 4 CE

Obv. Bust of Augustus. Rev. Gaius and Lucius Caesar.

Roman Religion

Mystery Cults

JLMC 152.73

Head of Serapis, Roman Egypt,

ca. 1st - 2nd century CE

JLMC 176.91

Statue of Cybele,

1st or 2nd century CE

Subject: Cybele in mourning, enthroned with lions.

JLMC 93.68

Head of a young girl,

ca. 1st - 2nd century CE

Subject: Head of Venus squeezing water from hair.

JLMC 106.70

Bell-krater (Paestum), Attributed to Python,

ca. 340-330 BCE

Side A: A silen offers Dionysus an egg.

JLMC 113.71

Roman funerary inscription, Rome,

ca. 1st century CE

JLMC 180.96.17

Silver Denarius Serratus.

Rome mint. 81 BCE

Obv. Bust of Diana. Rev. Bull, togate male, and altar.

JLMC 180.96.19

Bronze As. Claudius.

Rome mint. 42 CE

Obv. Bust of Claudius. Rev. Minerva.

JLMC 180.96.22

Bronze Sestertius. Trajan.

Unknown Mint. 103 CE

Obv. Bust of Trajan. Rev. Peace enthroned.

Egyptian Religion

JLMC 67.64

Egyptian Papyrus, 161 CE

JLMC 115.71

Fragment of a Limestone Relief, 2650 to 2150 BCE

JLMC 118.71

Stone Scarab, ca. 1500-1300 BCE

JLMC 121.73

Shroud (Mummy Wrapping), ca. 300 BCE

JLMC 218.14

Sarcophagus Mask, Ptolemaic period

Ancient Writing

JLMC 169.83

Fragment, 1353-1338 BC

JLMC 44.57

Skyphos, 460-440 BC

JLMC 97.68

Cuneiform Tablet, 2035 BC

JLMC 96.68

Cuneiform Tablet, ca. 1700 BC

JLMC 118.71

Stone Scarab, ca. 1500-1300 BCE

JLMC 121.73

Shroud (Mummy Wrapping), ca. 300 BCE

JLMC 67.64

Egyptian Papyrus, 161 CE

JLMC 164.78

Ptolemaic Inscription, 221-204 BC

JLMC 113.71

Funerary Inscription, 1st century CE

JLMC 112.71

Funerary Inscription, Early 1st Century CE

JLMC 168.81

Fragment of an Ostrakon, 2nd to 3rd century CE

JLMC 163.78

Stylus, c. 1st to 2nd century CE

See: www.canterbury.ac.nz/exhibition/ancientwriting/

Additional Reading

Recommended Reading for Teachers and Students

Boatwright, M. T. et. Al. *The Romans: From Village to Empire: A History of Rome from Earliest Times to the End of the Western Empire.* 2nd edition. Oxford: Oxford University Press, 2011.

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Hansen, W. *Classical Mythology. A Guide to the Mythical world of the Greeks and Romans.* Oxford: Oxford University Press, 2004.

Hard, R. *The Routledge Handbook of Greek Mythology.* London and New York: Routledge, 2004.

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Turnbull, S. et Al. *Ancient greeks.* London: Usborne, 2007.

*Museum collection catalogue available to purchase at the Teece Museum.

For ancient source material visit:

Perseus Digital Library: www.perseus.tufts.edu/





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