

Primary School Education 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. The resource is one possible starting point only, and we are happy to discuss with teachers alternative lesson goals and activities.



History of the Logie Collection

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

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

Marion Steven had a longstanding passion for Greek painted pottery. As a young woman, 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.



Primary and Secondary School Visits

Explore the world of ancient heroes, myths and monsters at the UC Teece Museum!

Based in Christchurch's historic Arts Centre, the UC Teece Museum is the only dedicated museum of classical antiquities in New Zealand. We offer customised lessons, designed to meet the learning needs of your class.

Part of the University of Canterbury, the Teece Museum offers free in-house visits for primary and secondary school classes from Year 1 to Year 13, and online resources for learning in-class. Each visit

combines hands-on experiences with ancient artefacts, group activities in the Museum, and time for students to explore by themselves.

The Museum can be used to explore a wide variety of disciplines – classics, history, art history, social studies, geography, and fine arts.

For more information on school visits see: www.teecemuseum.nz/learn/school-visits/

Planning your visit

Hours: Public Access
Wednesday to Sunday
11am – 4pm
Free Entry

School and Community groups by appointment
Monday to Friday
9am – 4:30pm

To make a booking or for any enquiries
teecemuseum@canterbury.ac.nz





Resource Information

This resource outlines a pre-visit / visit / post-visit structure that is arranged around a tour of 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 the Y4 – Y8 age group (Curriculum Level 2 and 3), however educators teaching at all Curriculum Levels are welcome to use and adapt this resource as required.

Pre-Visit

In this section you will find recommendations for reference material and class discussions, for use before your visit to the Teece Museum. These resources are designed to introduce students to the themes of the exhibition, and the cultural organization of Ancient Greece and Rome.

Visit

Visits to the Teece Museum are led by the Curator, followed by an exploration of the gallery with the aid of activity sheets. Students will learn about the exhibition and the ancient Greeks and Romans through a series of key objects from the Logie Collection, and objects on loan from other institutions.

The duration of the visit to the Museum is approximately 45 minutes, but teachers should allow extra time for arrival and departure. Individual themes and activities can be selected from the pack to be used independently in alignment with your current learning activities. Should you wish for a more personalised tour that explores a specific theme, contact our Curator to discuss further.

Workbooks 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 and 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 twenty-five, 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 re-inforce and develop the experience that students will gain during class-room based studies and your museum visit.



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 – 4pm

Schools:

Monday to Friday by appointment.

Location

The Teece 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

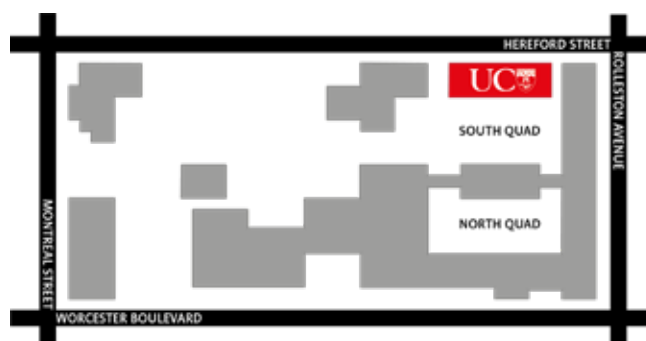
Parking

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/



New Zealand Learning Curriculum Levels

| Learning Area | | CL2 Students will: | CL3 Students will: |
|--|------------------------|---|---|
| English (Speaking, Writing, and Presenting) | Purposes and audiences | <p>Recognise how to shape texts for purpose and an audience.</p> <ul style="list-style-type: none"> Expect the texts they create to be understood, responded to, and appreciated by others. Develop and convey personal voice where appropriate. | <p>Show a developing understanding of how to shape texts for different purposes and audiences.</p> <ul style="list-style-type: none"> Construct texts that show a growing awareness of purpose and audience through careful choice of content, language, and text form. Convey and sustain personal voice where appropriate. |
| | Ideas | <p>Select, form, and express ideas on a range of topics.</p> <ul style="list-style-type: none"> Form and express ideas and information with reasonable clarity, often drawing on personal experience and knowledge. Begin to add or delete details and comments, showing some selectivity in the process. | <p>Select, form, and communicate ideas on a range of topics.</p> <ul style="list-style-type: none"> Form and express ideas and information with increased clarity, often drawing on a range of sources. Add or change details and comments to support ideas, showing some selectivity in the process. Ideas suggest awareness of a range of dimensions or viewpoints. |
| | Language Features | <p>Use language features, showing some understanding of their effects.</p> <ul style="list-style-type: none"> Use some oral, written, and visual language features to create meaning and effect. | <p>Use language features appropriately, showing a developing understanding of their effects.</p> <ul style="list-style-type: none"> Use some oral, written, and visual language features to create meaning and effect, and engage interest. |
| | Structure | <p>Organise texts, using a range of structures.</p> <ul style="list-style-type: none"> Organise and sequence ideas and information with some confidence. | <p>Organise texts, using a range of appropriate structures.</p> <ul style="list-style-type: none"> Organise and sequence ideas and information with some confidence. |

| Learning Area | | CL2 Students will: | CL3 Students will: |
|-----------------------------|--|---|---|
| The Arts (Visual Arts) | Understanding the visual arts in context | Share ideas about how and why their own and other's works are made and their purpose, value, and context. | Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued. |
| | Developing practical knowledge | Explore a variety of tools and discover elements and selected principles. | Explore some art making conventions, applying knowledge of elements and selected principles through the use of materials and processes. |
| | Developing ideas | Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination. | Develop and revisit visual ideas, in response to a variety of motivations, observations, and imagination, supported by the study of the artists' works. |
| | Communicating and interpreting | Share the ideas, feelings, and stories communicated by their own and others' objects and images. | Describe the ideas their own and others' objects and images communicate. |
| The Arts (Drama) | Developing ideas | Develop and sustain ideas in drama, based on personal experiences and imagination. | Initiate and develop ideas with others to create drama. |
| | Communicating and interpreting | Share drama through informal, presentation and respond to elements of drama in their own and other's work. | Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and other's work. |
| Science (Living World) | Evolution | Understand the processes that drive change in groups of living things over long periods of time and be able to discuss the implications of these changes. | Recognise that there are lots of different living things in the world and that they can be grouped in different ways. Explain how we know that some living things from the past are now extinct. |
| Science (Material World) | Properties and changes of matter | Investigate the properties of materials. | Observe, describe, and compare physical and chemical properties of common materials and changes that occur when materials are mixed, heated, or cooled. |

| Learning Area | | CL2 Students will: | CL3 Students will: |
|----------------|--|--|--|
| Social Science | Gain knowledge, skills, and experience to: | Understand that people have social, cultural, and economic roles, rights, and responsibilities. | Understand how groups make and implement rules and laws. |
| | | Understand how cultural practices reflect and express people's customs, traditions, and values. | Understand how cultural practices vary but reflect similar purposes. |
| | | Understand how people make choices to meet their needs and their wants. | Understand how people remember and record the past in different ways. |
| | Gain knowledge, skills, and experience to: | Understand how time and change affect people's lives. | Understand how people view and use places differently. |
| | | Understand how places influence people and people influence places. | Understand how people make decisions about access to and use of resources. |
| Maths | Statistics | Statistical investigation <ul style="list-style-type: none"> Conduct investigations using the statistical enquiry cycle: posing and answering questions; gathering, sorting and counting, and displaying category data; discussing the results. | Statistical investigation <ul style="list-style-type: none"> Conduct investigations using the statistical enquiry cycle: posing and answering questions; gathering, sorting, and displaying category and whole-number data; communicating findings based on the data. |
| | | Statistical literacy <ul style="list-style-type: none"> Interpret statements made by others from statistical investigations and probability activities. | Statistical literacy <ul style="list-style-type: none"> Compare statements with the features of simple data displays from statistical investigations or probability activities undertaken by others. |

Visiting the Teece Museum

The following material has been broken down into recommended readings and discussion points that are designed to complement the current exhibition content and prepare teachers and students for their visit to the exhibition. Topics are designed to support a broad overview of ancient history and culture; these points will assist in further exploration of classical themes both within the exhibition and in continued learning. Within this section you will also find a small exercise that can be carried out in the classroom to facilitate object-based learning.

Before your visit

Preparing for your Visit to The Teece Museum

This exercise can be carried out in the classroom in preparation for your visit to the museum. It is 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 use the investigative techniques to evaluate classical objects in relation to their history, culture, and context.

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 ask one question about the object, but 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



Suggested General Discussion Points

Archaeology

- What is Archaeology?
- How do archaeologists dig for artefacts - what tools might they use?
- How do archaeologists find sites?
- What is the difference between a fossil and an artefact?

Art and Architecture

- Identify and discuss the various shapes of Greek pottery and their uses.
- Identify the parts and orders of a temple.
- What are some of the design motifs used by the ancients, what do they represent, and why?
- Discuss ancient forms of currency - value, types, and designs.

Geography

- Identify the area covered by ancient Greece, Rome, and Egypt on a map.
- What are their modern equivalents?

Dating

- How do we date an object?
- Discuss how similar objects can be grouped together? What can this tell us about when an object is made?

Religion and Mythology

- Discuss the polytheistic (worship of many gods) nature of ancient religion.
- Identify and discuss mythic heroes.
- How did the ancients tell their stories? – plays, poems, and art
- Which gods were the most important to the ancients?
- What are some of the iconographical motifs used by the ancients to identify their gods and heroes?
- How do the ancients communicate with their gods and heroes – votives, places of worship, offerings, sacrifice, and libation.
- Explore ancient beliefs and practices about the afterlife.



At the Museum

Prior to your visit to the museum the curator will consult with you about lesson options. Each lesson addresses specific themes and will be followed up with activities to complete in the gallery. Students can work together or individually to complete the activities that facilitate an exploration of the gallery and object-based learning.

Exhibition Exploration

The exhibition specific lesson plan is tailored for classes to explore themes of the exhibition currently on display at the museum. Students will be introduced to exhibition specific themes and led in a discussion about the information that objects can tell us about cultures both ancient and modern. The discussion will be supplemented with key objects on display at the Teece Museum.

Specific Topics

Your visit to the museum can be tailored to support your in-class learning. If you have a specific topic in mind let the curator know prior to your visit and we will be able to tailor our lesson plan to suit your needs.

Examples of topics you may like to explore include: An Introduction to classics, Everyday life in the ancient world, Greek and Roman myths, Gods and heroes, Ancient Egypt, or writing in the ancient world (think hieroglyphs and ancient Greek!).

In each lesson we will use objects within the collection to explore the chosen theme or topic and supplement discussion with activities in which students can work together or individually to expand their learning of the given topic.





Pre-Visit Resources

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.

Greene, J. R. The Logie Collection: a catalogue of the James Logie Memorial Collection of Classical Antiquities at the University of Canterbury. Christchurch: Canterbury University Press, 2009.

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.

Homer and K. Olmstead. Classic Starts: The Iliad. New York: Sterling Publishing Co., Inc. 2014.

Homer and T. Zamorsky. Classic Starts: The Odyssey. New York: Sterling Publishing Co., Inc. 2011. **

Howgego, C. Ancient History from Coins. Florence: Taylor and Francis, 1995.

Hurwit, J. The Art and Culture of Early Greece 1100 – 480 B.C. New York: Cornell University Press, 1985.

Kleiner, F. S. A History of Roman Art. enhanced edition. Boston: Cenegage Learning, 2010.

Larkum, D. et Al. Romans. London: Usborne, 2006.

Morrison, G. et. Al. We Could be Heroes: The Gods and Heroes of the Ancient Greeks and Romans. Christchurch: Canterbury University Press, 2017.

Namm, D., ed. Classic Starts: Greek Myth. New York: Sterling Publishing Co., Inc. 2011.

Osborne, R. Archaic and Classical Greek Art. Oxford: Oxford University Press, 1998.

Parker, V. A History of Greece 1300 to 30BC. New Jersey: Wiley-Blackwell, 2014

Powell, B. Classical Myth. 6th edition. New York: Pearson Longman, 2009. (or any edition from 5th).

Ramage, N. H. and A. Ramage Roman Art: Romulus to Constantine. 5th edition. New Jersey: Pearson, 2008.

Turnbull, S. et Al. Ancient Greeks. London: Usborne, 2007.

For ancient source material visit:

Perseus Digital Library
www.perseus.tufts.edu/

To view some of the highlights in our collection visit:
www.teecemuseum.nz/collection-highlights/

After your visit

The following post-visit activities encourage students to reflect on their visit to the museum, and the objects and information that they have 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.



Suggested classroom activities

You Found What Where? History and Artefacts You Can Dig

What can you learn about how people lived in the past from the collection items on display?
Discuss how material culture can inform us about our own and other cultures, ancient and modern.

Specific Learning Objective:

We are learning to investigate how objects record the past in different ways.

| Activity | Learning Area |
|---|---|
| <p>Ancient Archaeology Map</p> <ul style="list-style-type: none"> Using Worksheet 10 learn the names of the places where some ancient artefacts from the museum were found. Discuss why artefacts made by one culture might be found in a different country. | <ul style="list-style-type: none"> Social Science English: Speaking, Writing, and Presenting |
| <p>Lost Knowledge</p> <ul style="list-style-type: none"> What is writing? What is the first example of writing and what was it used for? How does ancient writing compare to English? Use Worksheet 11 to practice writing names in hieroglyphics | <ul style="list-style-type: none"> Social Science English: Speaking, Writing, and Presenting |
| <p>Visit our website and look for our Buried Treasure exhibition. Compare artefacts in the 'Cyprus Digs' section with artefacts in 'History Under Your Feet'.</p> <ul style="list-style-type: none"> What materials can you identify? Investigate how these objects have survived for a long period of time. How different or similar are the artefacts and what do you think they might have been used for? | <ul style="list-style-type: none"> Social Science English: Speaking, Writing, and Presenting Science Visual Arts: Understand Visual Arts in Context |
| <p>Make a time capsule as a class so that future archaeologists can learn about your school.</p> | <ul style="list-style-type: none"> Social Science Visual Arts: Understand Visual Arts in Context |



Who's Who: Symbols and Signs of Mythological Icons

Discuss attributes that were associated with Greek and Roman gods and heroes eg. Athena the battle goddess wears a helmet and carries a shield and spear, she is associated with wisdom and craft, and her symbol is an owl. Ask the students which gods and heroes they remember from their visit and make a list on the board. Make another list of other gods and heroes to learn about.

Specific Learning Objective:

We are learning to compare ancient and modern societies' perceptions of heroes.

| Activity | Learning Area |
|---|---|
| Have students work on Worksheet 5 making connections between the symbols and the gods. | <ul style="list-style-type: none"> Visual Arts: Practical Knowledge and Ideas Social Sciences |
| Discuss the attributes of ancient heroes and compare with some examples of modern heroes. Students can use Worksheet 4 to identify heroes and their attributes, and compare them. | <ul style="list-style-type: none"> Social Science English: Speaking, Writing, and Presenting |
| Learn how coins are made and using Worksheet 9 learn the different parts of the coin. Have the students design their own coin with images that represent themselves. You can also have students recreate their coin design in clay or play dough. | <ul style="list-style-type: none"> Visual Arts: Developing Ideas |
| Have students present their coins to the class and explain the importance of their chosen symbols and how they represent them. | <ul style="list-style-type: none"> Visual Arts: Communicating and Interpreting English: Speaking, Writing, and Presenting |
| Dionysus was the god of wine and theatre. Using Activity Sheet 7 students can decorate their own mask. | <ul style="list-style-type: none"> Visual Arts |

Telling Tales: Mythic Narratives of the Greeks and Romans

Discuss the mythological stories of the Greeks and Romans eg. the Twelve Labours of Herakles, Perseus and Medusa, Theseus and the Minotaur, the Return of Hephaestus, the competition between Athena and Poseidon for Patron of Athens, and others.

Specific Learning Objective:

We are learning to investigate how different ways of story telling can express customs, traditions, and values.

| Activity | Learning Area and Objectives |
|---|---|
| Provide each group with a small section of Aristophanes' Birds, provided in this pack. Have students recreate the text with actions and dialogue. Arrange each group to present their interpretation in sequence. | <ul style="list-style-type: none"> Drama and Visual Arts: Co-operative learning |
| Show students an image of the Campanian Red-Figure Bell-Krater and have them write a short story about what they see. Use Worksheet 2 for students to brainstorm ideas about the 5Ws. Follow with a discussion on the story of Perseus and Andromeda. | <ul style="list-style-type: none"> Visual Arts: Communicating and Interpreting English: Speaking, Writing, and Presenting |
| Discuss the story of Herakles and Nessos. Give students Worksheet 3 and work through the questions. Encourage students to think about the story and look closely at the image when considering their answers. | <ul style="list-style-type: none"> Visual Arts: Communicating and Interpreting English: Speaking, Writing, and Presenting |
| Using Worksheet 6 ask students to decorate the amphora with their favorite story. For a more challenging activity blow up balloons for students to decorate with markers – this way students will get to experience the difficulties pottery painters faced when decorating a curved surface. | <ul style="list-style-type: none"> Visual Arts |
| The ancient Greeks and Romans had many stories to explain their culture, one myth explains sacrifice and why we eat certain parts of an animal and not others. Discuss the myth of Prometheus and how the story compares with what you know about ancient diets. | <ul style="list-style-type: none"> English: Speaking, Writing, and Presenting |

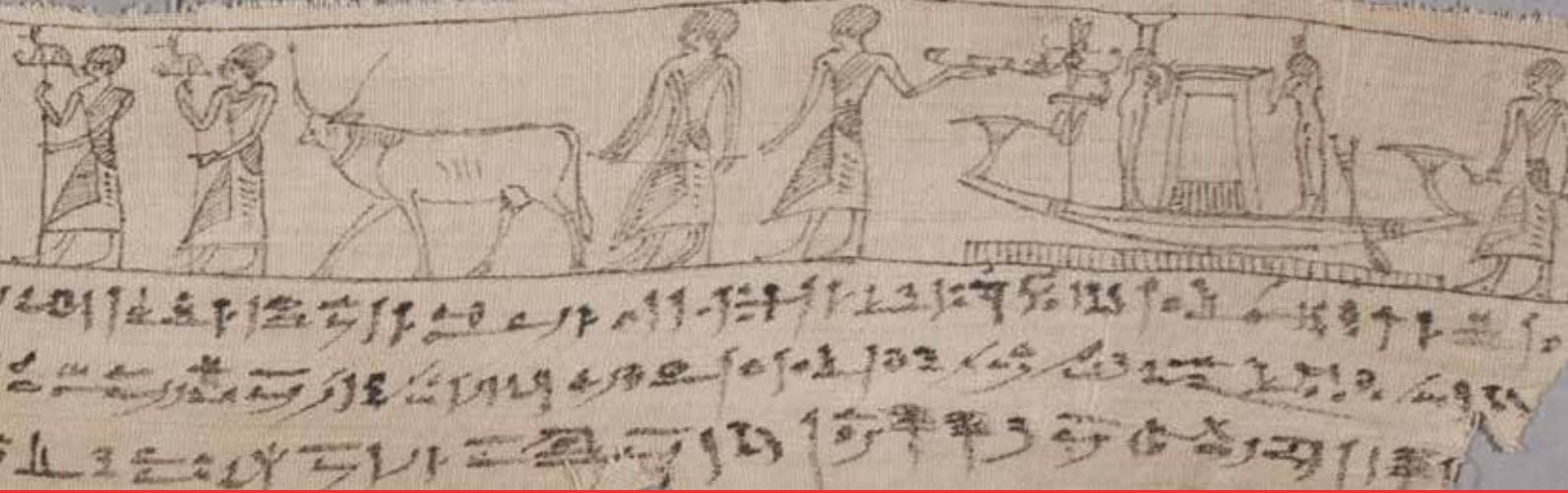
Day to Day: Walk with the ancients

Many of the objects you will have encountered in the museum were used in everyday life. Discuss with the students the different types of objects that they saw and what they were used for. Ask students about what they might have found surprising about an object or something new that they have learnt that they did not know before their visit.

Specific Learning Objective:

We are learning to understand how ancient peoples related to their gods.

| Activity | Learning Area and Objectives |
|--|--|
| Discuss what types of prayers you would make to different gods. Have students identify some of the objects that might have been used in offerings from the gallery. Can they remember which gods and goddesses they were offered to? | <ul style="list-style-type: none"> Social Science |
| Ask the students to think about modern items that could be offered to the gods and make a list on the board. | <ul style="list-style-type: none"> Social Science Visual Arts |
| Have the students make their own votive out of clay or play dough. | <ul style="list-style-type: none"> Visual Arts: Developing Ideas |
| Have students describe their favourite object from their visit. Can they remember what it was used for? | <ul style="list-style-type: none"> Social Science Visual Arts: Communicating and Interpreting |
| Discuss how the object might have been used today and how our daily rituals are similar or different to the ancient Greeks or Romans. | <ul style="list-style-type: none"> Social Science Visual Arts: Understand Visual Arts in Context |
| Select an object from the Object Resource and use investigation and observation to identify what the object is and who might have used it. Once the object has been identified discuss what the object can tell about the society from which it came. Example: Can the object tell you whether a society is religious? | <ul style="list-style-type: none"> Social Science |
| Using Worksheet 8 ask the students to circle the shapes that they saw in the museum. Discuss what the pots might have been used for, identify their modern equivalents, and learn their names. | <ul style="list-style-type: none"> Visual Arts: Developing Practical Knowledge and Ideas Social Science Visual Arts: Communicating and Interpreting |
| Discuss ancient Roman diets and compare foods eaten by the upper and lower classes. Using Worksheet 14 have students identify common foods the Romans ate, and have a go at cooking an ancient Roman recipe. | <ul style="list-style-type: none"> Social Science |
| The ancient Romans created numbers by adding and subtracting values represented by a symbol. Using Worksheet 14 students can practice reading Roman numerals on objects from the collection. | <ul style="list-style-type: none"> Maths |



How are things in the Underworld? Ancient attitudes to the afterlife

Different cultures have their own beliefs about the afterlife, and rituals and artefacts that demonstrate those beliefs. Discuss ancient Egyptian practices and compare with modern practices.

Specific Learning Objective:

We are learning to understand how people remember and record people in the past in different ways.

| Activity | Learning Area and Objectives |
|--|---|
| <p>The ancient Egyptians made portraits and masks of the people they loved as a way to remember and honour them.</p> <ul style="list-style-type: none"> Using Worksheet 12 have students draw a portrait of someone they think is special and write about why they are special to them. | <ul style="list-style-type: none"> English: Speaking, Writing, and Presenting Visual Arts: Communicating and Interpreting Social Science |
| <p>Visit a local cemetery and choose twenty headstones to record data about the people: age, gender, and date. Or visit online the CCC Cemeteries database and search all deaths between 1850 - 1860.</p> <ul style="list-style-type: none"> Plot the information on a graph and interpret the data. | <ul style="list-style-type: none"> Maths Social Science |
| <p>The ancient Egyptians created messages to communicate about the deceased to the living.</p> <ul style="list-style-type: none"> Using Worksheet 11 students can decorate their own cartouche writing their name in hieroglyphics. | <ul style="list-style-type: none"> English: Speaking, Writing, and Presenting |
| <p>Burial practices were important to the ancient Egyptians. Mummification and the wrapping of the body were part of these practices, but they also left offerings to the dead and small items they thought might help the deceased in the afterlife.</p> <ul style="list-style-type: none"> Using clay or playdough have students sculpt small tokens which might be useful to the deceased in the afterlife such as jewelry, toys, clothing, furniture, gold etc. | <ul style="list-style-type: none"> Social Science Visual Arts: Communicating and Interpreting Understanding diverse cultures |
| <p>In the ancient world everyday people had different beliefs about life and death. The Egyptians believed the soul of the dead lived eternally in the Field of Reeds while the Greeks believed their dead traveled to the Underworld.</p> <ul style="list-style-type: none"> Discuss different cultural beliefs using ancient cultures or modern examples. Have students consider what makes these cultures different and what makes them similar. | <ul style="list-style-type: none"> Social Science English: Speaking, Writing, and Presenting Understanding diverse cultures |

Worksheets

The hero Herakles completed twelve labours and became immortal. Which labour is drawn on the pot below?

Write in each bubble what you think each character is saying, thinking, or feeling.



Look closely at the pot below and use the 5Ws to tell a story about what you see.



Who are the characters?

When did the event happen?

Where is this taking place?

Why is she tied up?

What is happening? (Write a short story about the picture).

Caption this:

Worksheet 3

Photo: JLMC 43.57
©2018 UC Teece Museum

Can you think of a title for the story painted on this amphora:



Describe what you think came before this scene.

What do you think will happen next?

What has the artist done to help tell the story?

Name a hero and write or draw their attributes in the spaces below.

Ancient Heroes

Hero Name:

Attribute:

Modern Heroes

Hero Name:

Attribute:

Hero Name:

Attribute:

Hero Name:

Attribute:

Hero Name:

Attribute:

Hero Name:

Attribute:

Hero Comparison

From your brainstorm talk about the similarities and differences between ancient and modern heroes.

These gods already have their Roman names, can you link their Greek name to their picture?
Think about what each god stands for and write or draw a symbol in the box.

Jupiter



Hera

Apollo



Juno

Neptune



Aphrodite

Dionysus



Mercury

Bacchus



Poseidon

Hermes



Venus

Apollo



Zeus

Athena



Diana

Minerva



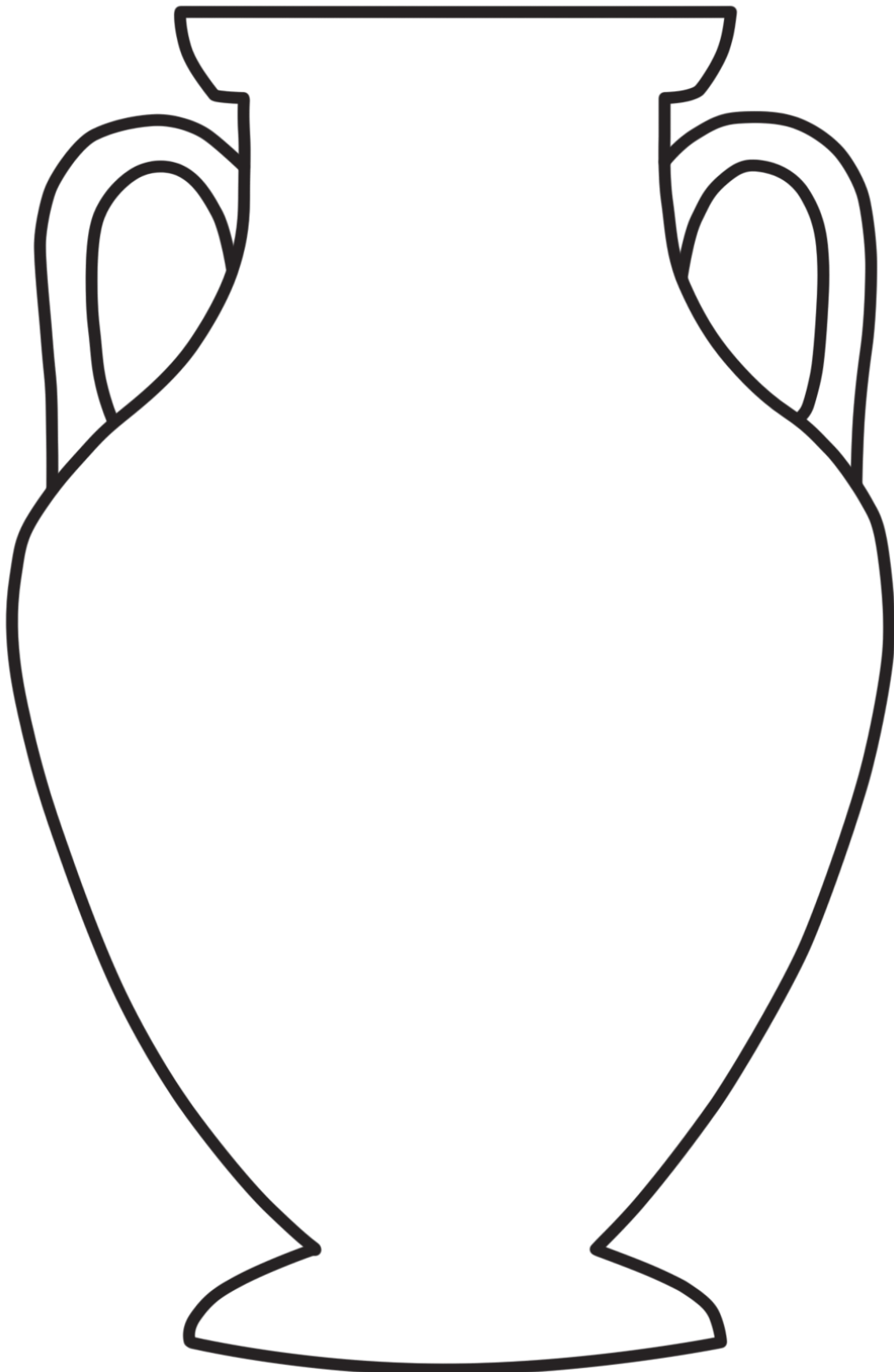
Hephaestus

Artemis



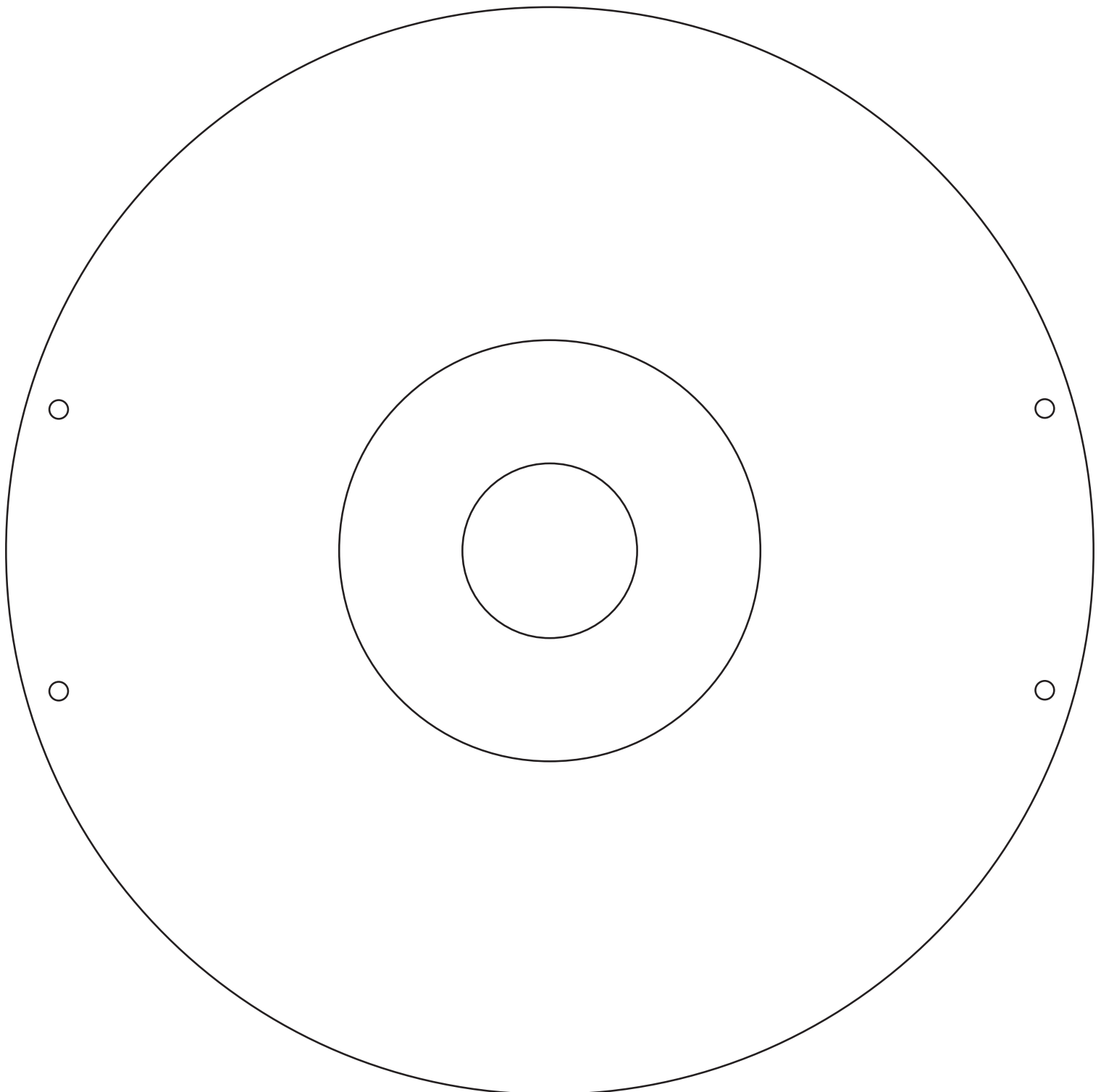
Vulcan

Decorate the amphora with your favourite stories or patterns.

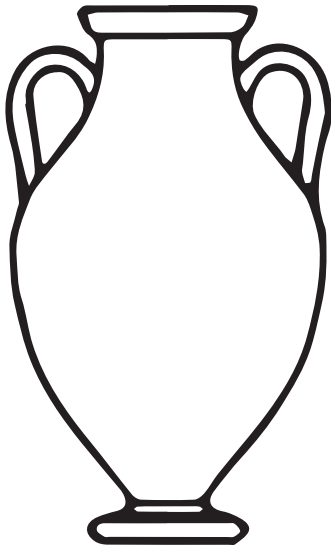


Become the god Dionysos (Hook a handle around each ear to wear the mask).

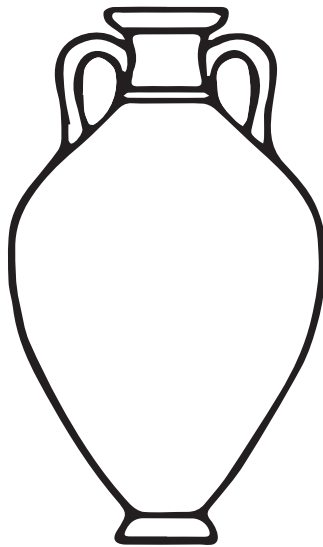
1. Decorate your mask with the patterns, animals, and figures you saw at the museum.
2. Draw a pair of eyes like the Logie Cup so that you can see.
3. Cut out the mask.
4. Use a hole punch to cut out two holes on each side.
5. Cut two pieces of thick string or ribbon that are the same length.
6. Tie a knot in the end of one piece
7. Pull through one hole then back through the other, tying off the other end when you are done.
8. Do the same on the other side.



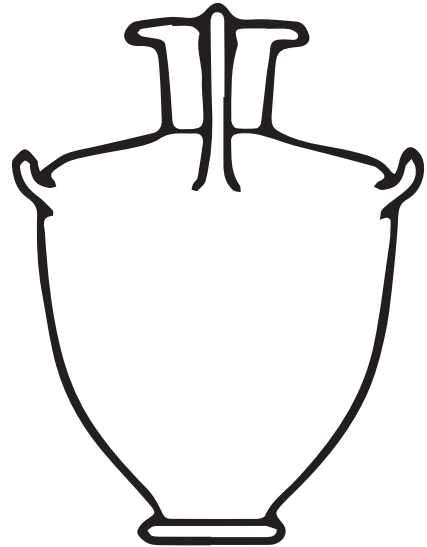
Learn the shapes of Greek pots and discuss their use. Draw or write what you might have found in each one.



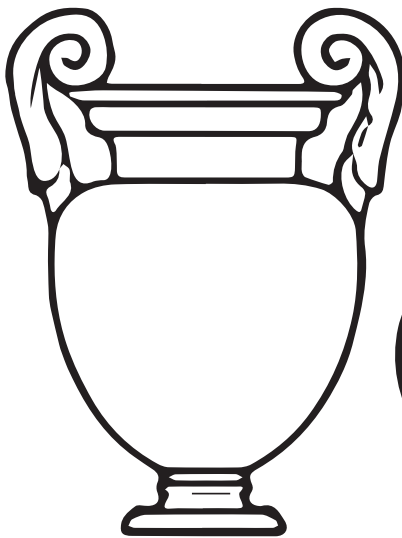
Amphora



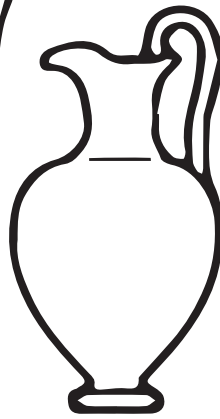
Panathenaic Amphora



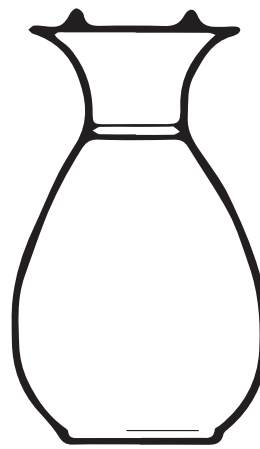
Hydria



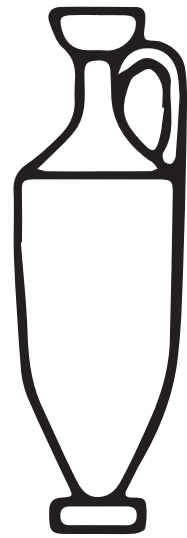
Volute Krater



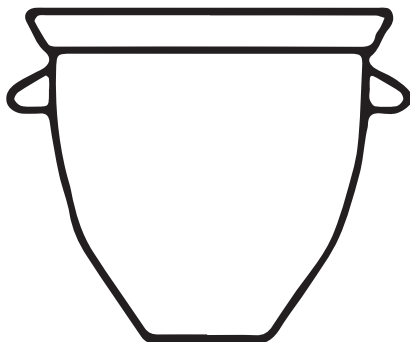
Oinochoe



Olpe



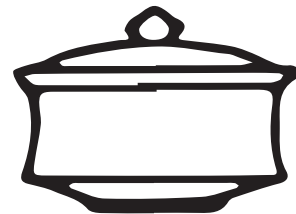
Lekythos



Bell Krater



Calyx Krater



Pyxis



Kylix

Anatomy of a Roman Coin

Learn what information can be found on a Roman coin.

OBVERSE (Heads)

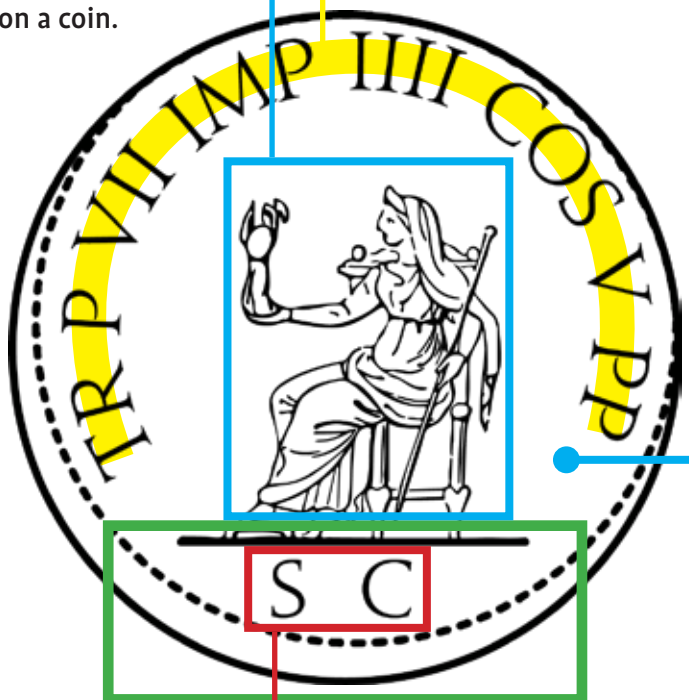
REVERSE (Tails)

Provides information about who issued the coin, a commemorative event, coin type, and/or a religious message.

LEGEND (INSCRIPTION)

TYPE

Person, object or device, which is represented on a coin.



PRINCIPAL TYPE

Head of the emperor or a god/goddess in profile.

MINT MARK

Where the coin was made and under whose authority.

BORDER

Dotted or solid line.

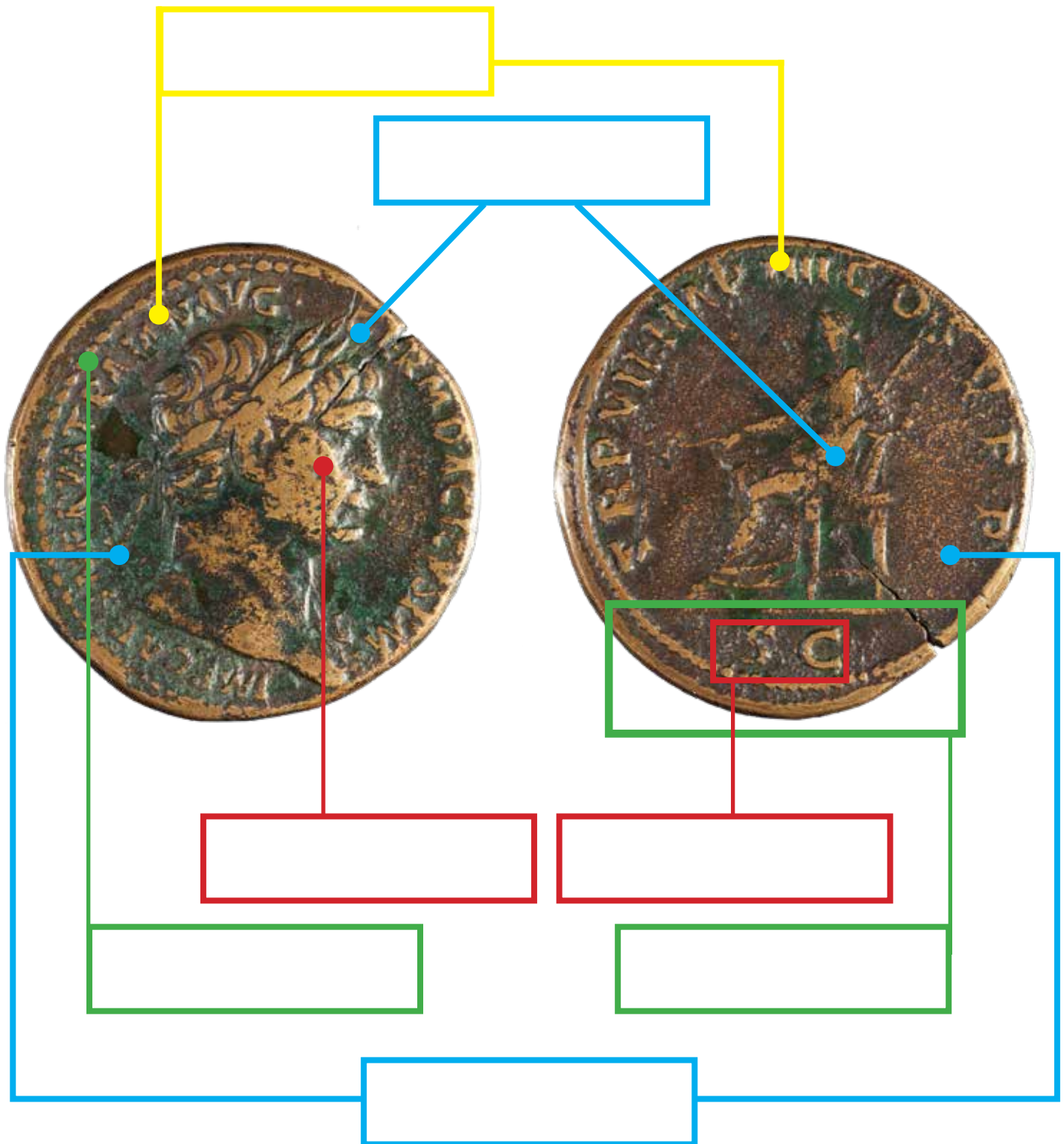
EXERGUE

Lower part of a coin sometimes divided from the rest by a line.

FIELD

Plain area surrounding the TYPE.

Can you name all the parts of this Roman coin made under the Emperor Trajan?

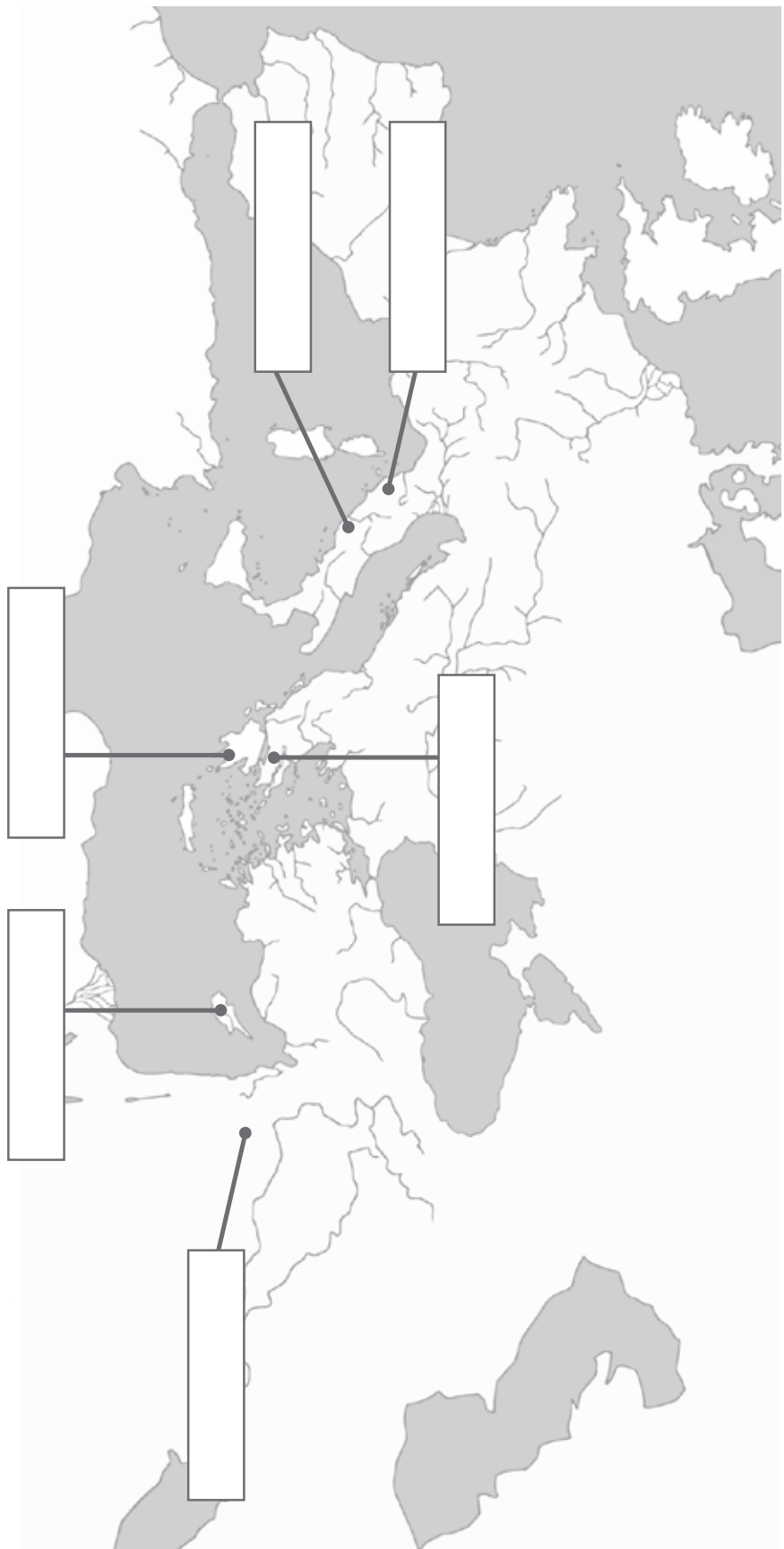


Where In The World



Worksheet 10

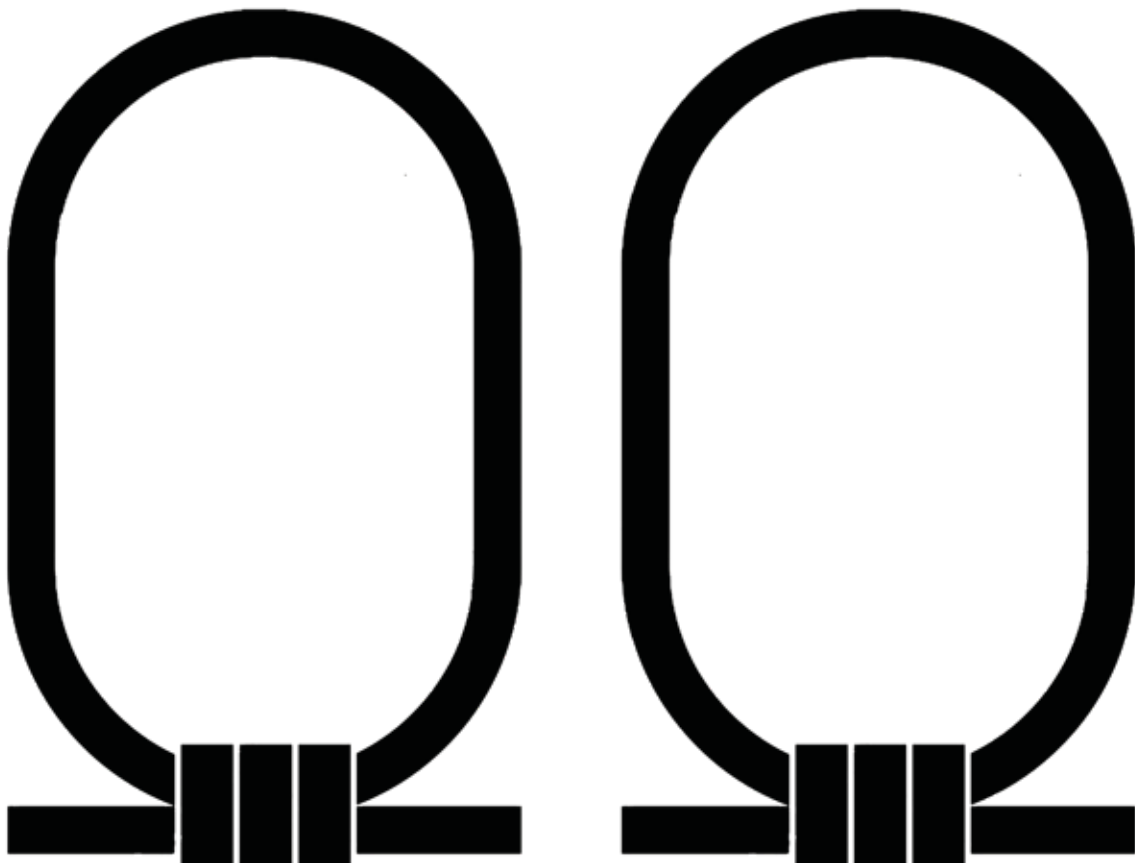
©2018 UC Teece Museum

Connect the object to where it came from by writing the location on the map and beneath each object. Two objects come from the same country but two different cultures, why do you think this is the case?



Using the alphabet below write your name in hieroglyphics in the cartouche.

| | | | | | |
|--|--|---|---|---|---|
|  A in water |  A in bat |  B in boat |  CH in church |  CH in loch |  D in dog |
|  E in money |  F in foot |  G in gone |  H in hat |  H in ich |  I in pin |
|  J in adjust |  K in basket |  L in lion |  M in man |  N in not |  O in zoo |
|  P in pet |  Q in queen |  R in right |  S in saw |  S in glass |  SH in show |
|  T in top |  U in glue |  V in viper |  W in win |  Y in money |  Z in zebra |

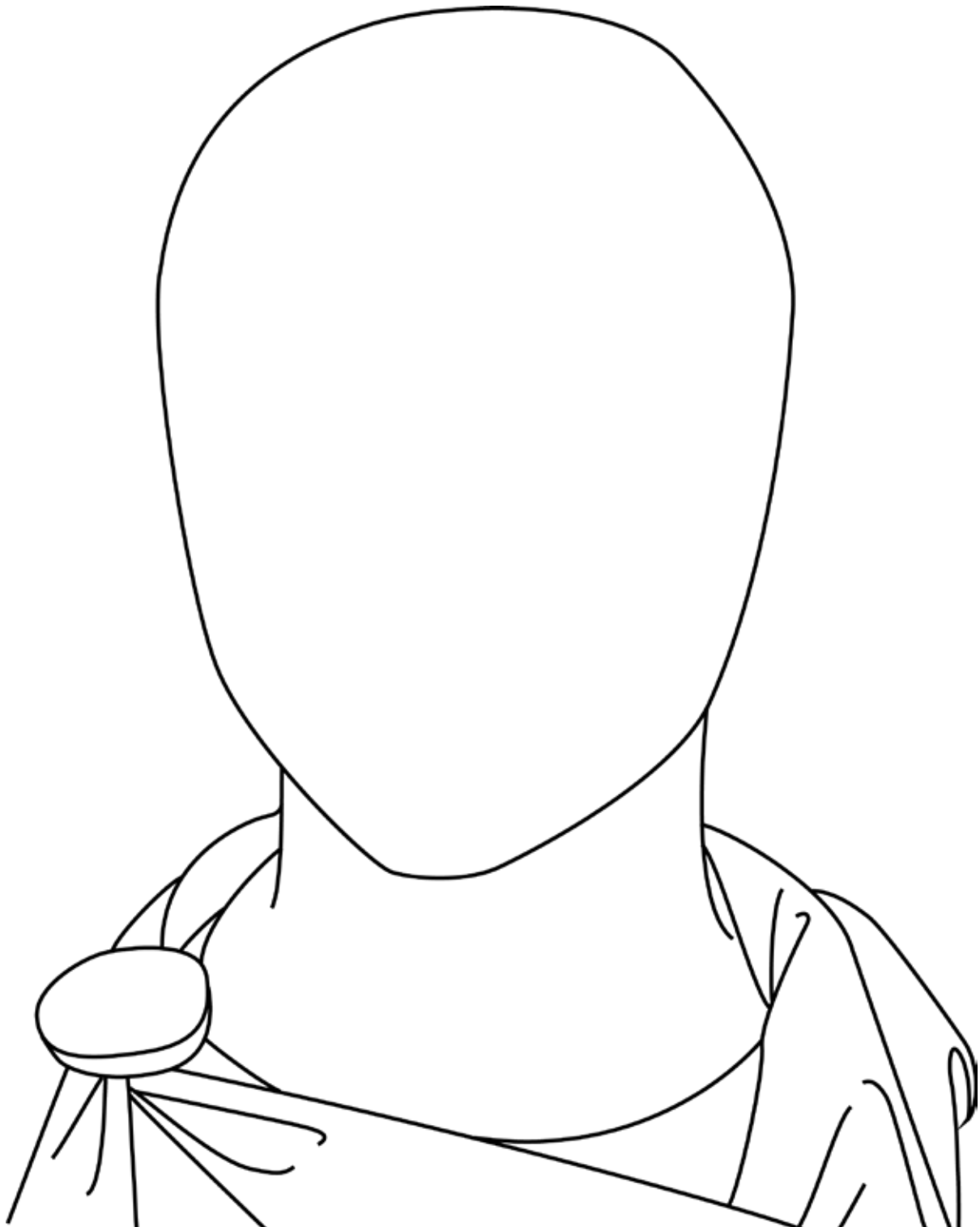


Making Faces

Worksheet 12

©2018 UC Teece Museum

Draw someone special in the bust and write about what makes them special.



Write an advertisement for the newspaper. You could be selling something, advertising an event or business, or informing the public of a marriage, birth, or death.

Use Roman abbreviations like the ones you have seen on coins and grave markers, or make up your own.

How short can you make your message without losing its meaning?

gn occus, aut
voluptas
dissi dolorep
taquibusanda voluptur ambustor ra vororib ustiant ut
rem solorec aborehendit ellatur empore re volupta tibus,
officiet mostrum repero ilias de rerrum fugia ped ut aut
et il mod maiorem is magnis a qui commosani nobitat
iaspelloris molestioria pro officip ientur?

Ipsam int volora
consequatur max
mi, sequiam even
sam eos minven
occus, aut vol
reribus ipist
dolorep taqu
voluptur alib
ustiant ut rem
aborehendit el
re volupta tibu
mostrum rep

Ipsam in
consequa
nemo m
simus, sa
magni o
dis reribu
simodissi
taquibus
alibustor

Ipsam int
consequ
mi, sequ
sam eos r
occus, aut
reribus ip
dolorep
volupt
ustian

Maxime nemo mi, sequiam evenim simus, sam eos
minvenihil magni occus, aut voluptas dis reribus ipistorem
simodissi dolorep taquibusanda voluptur alibustor
ra vororib ustiant ut rem solorec aborehendit ellatur
empore re volupta tibus, officiet mostrum repero ilias
et il mod maiorem is magnis a qui commosani nobitat

Ancient Roman Abbreviations

| Abbreviation | Latin | English |
|----------------------|-------------------------|----------------------------|
| A | annus | year |
| ANN | annos | years |
| AVG | Augustus | Augustus |
| B M | benemerenti | well-deserving |
| C | Caesar | emperor |
| COS | Consul | consul |
| D | dat(dedit) | give (gave) |
| | domo | from the town of |
| DED | dedit | gave |
| DE S P or D S | de sua pecunia | from his own money |
| D M | Dis Manibus | to the spirits of the dead |
| D N | dominus noster | our emperor |
| F | filius/filia | son/daughter |
| FEC | fecit/fecerunt | did |
| FID | fidelis | faithful |
| H | hic | here |
| H M | hoc monumentum | this tomb |
| IMP | imperator | emperor |
| I O M | Iupiter Optimus Maximus | Jupiter Best and Greatest |
| L | libertus | freedman |
| LOC | locus | place |
| MON | monumentum | tomb |
| P M | pontifex maximus | chief priest |
| POS | posuit | set (this) up |
| PROV | provincia | province |
| R P | res publica | the state |
| V | vir | man |
| | vixit | lived |
| V F | vivus fecit | did it while alive |

Modern Abbreviations

| Abbreviation | English |
|----------------|---------------------------------------|
| a/c | air conditioning |
| AD | in the year of our lord (after death) |
| approx. | approximately |
| b. | born |
| B&B | Bed and Breakfast |
| BC | Before Christ |
| BCE | Before the Common Era |
| BO | Body odour |
| Bros. | Brothers |
| c/o | care of |
| CE | Common era |
| CIA | Central Intelligence Agency |
| CV | Curriculum Vitae (Resume) |
| d. | died |
| DIY | do-it-yourself |
| e.g. | for example |
| FAQ | Frequently Asked Questions |
| hr | hour |
| Kph | Kilometers per hour |
| Ltd | Limited |
| Mr | Mister |
| Mrs. | Misses |
| Ms | Miss |
| No | Number |
| p.a. | per annum |
| PE | Physical Education |
| pto | please turn over |
| RIP | Rest in peace |
| RSVP | Please respond |

Roman numerals were made so that the Romans could easily count, date, and price many things. Numerals were used throughout the Roman Empire in everyday life. The numerals are made up of seven different letters that represent seven different numbers, that can be used to make up thousands of other numbers.

Roman Numerals

| | | | | | | |
|---|---|----|----|-----|-----|------|
| 1 | 5 | 10 | 50 | 100 | 500 | 1000 |
| I | V | X | L | C | D | M |

Big Numbers

When a symbol has a **dash** on top you **multiply** by 1000 (times).

| | | | | | | |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 5 | 10 | 50 | 100 | 500 | 1000 |
| \bar{I} | \bar{V} | \bar{X} | \bar{L} | \bar{C} | \bar{D} | \bar{M} |

Rules

When a symbol of **smaller** value appears **after** a **larger** value you **add** the values together (plus).

Example VI = V + I = 5 + 1 = 6
LXI = L + X + I = 50 + 10 + 1 = 61

When a symbol of **smaller** value appears **before** a **larger** value you **subtract** the values (minus).

Example IV = V - I = 5 - 1 = 4
IXL = L - X - I = 50 - 10 - 1 = 39

Have a go at working out some of the Roman numerals in the equations below.

$$\begin{array}{l} \text{VII} = \boxed{} + \boxed{} + \boxed{} \\ \boxed{} = 5 + 1 + 1 \end{array}$$

$$\begin{array}{l} \text{IX} = \boxed{} - \boxed{} \\ \boxed{} = 10 - 1 \end{array}$$

$$\begin{array}{l} \text{XVII} = \boxed{} + \boxed{} + \boxed{} \\ \boxed{} = 10 + 5 + 2 \end{array}$$

$$\begin{array}{l} \text{XIX} = \boxed{} - \boxed{} + \boxed{} \\ \boxed{} = 10 - 1 + 10 \end{array}$$

Some naughty numerals and numbers have gone missing from this chart. Can you fill in the gaps?

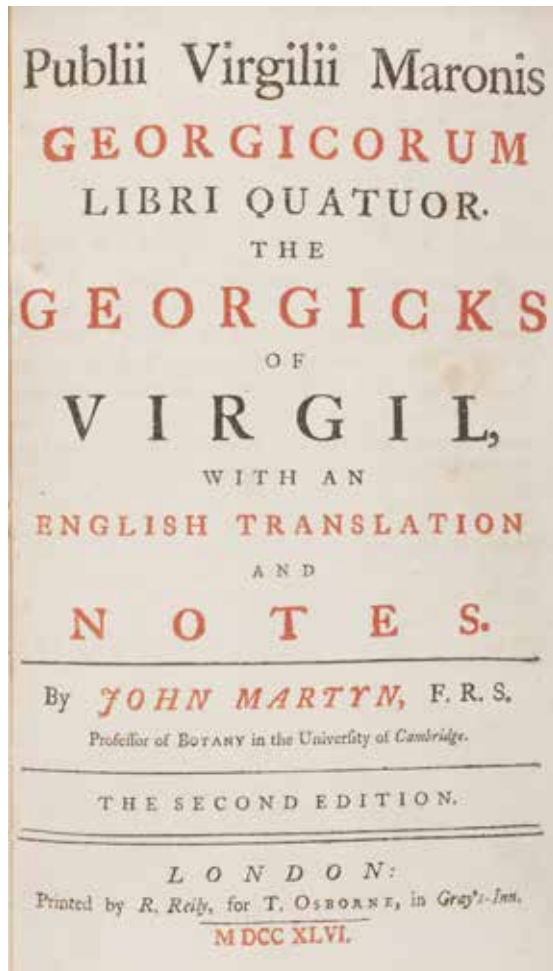
 Fill in the black boxes with numbers. Fill in the red boxes with numerals.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | | 5 | 6 | 7 |
| I | | III | IV | V | | VII |
| | 9 | 10 | 11 | | 13 | 14 |
| VIII | IX | | XI | XII | XIII | XIV |
| 15 | 16 | | 18 | 19 | 20 | |
| | XVI | XVII | XVIII | | XX | XXI |
| 22 | 23 | | 25 | 26 | | 28 |
| XXII | XXIII | XXIV | | XXVI | XXVII | |

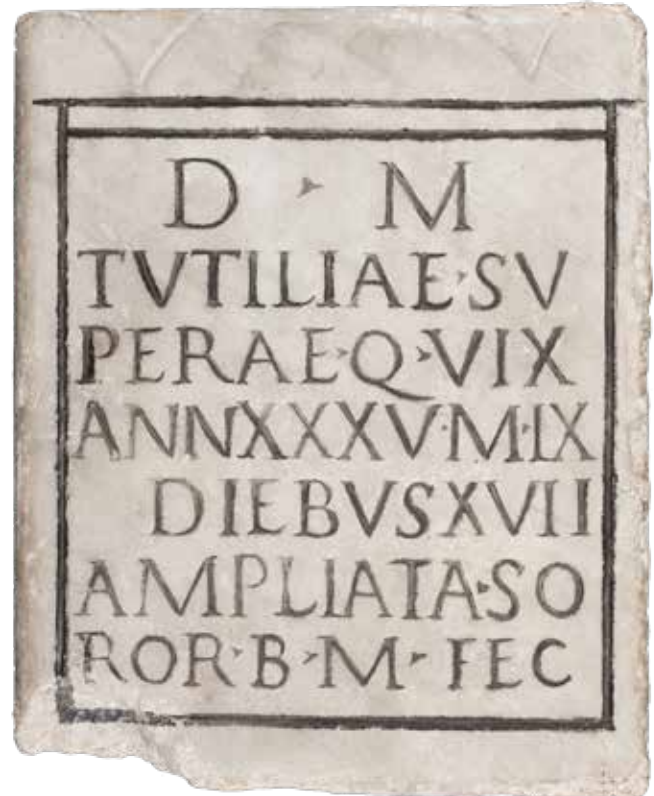
Worksheet 14

Not Just Numbers

Below is a grave marker and a title page from a book with Roman numbers on them.
Answer the questions by working out the Roman numerals.



This book was **printed** in what year?



How old was **Tutilia Supera** when she died?

ANN (years) _____

·M· (months) _____

DIEBVS (days) _____

Now try turning some numbers into Roman numerals.

How old are **you**?

ANN (years) _____

·M· (months) _____

DIEBVS (days) _____

What year were you born in?

Use this space to work out your answers.

Literary resources

The following excerpts have been taken from translations and modified for a younger audience. Each play has an outline of the overall play to provide context for the adapted section. Each adaptation can be broken down into sections to be acted out in groups. In groups, students can act out each section consecutively, as different students play the same characters, or groups can act out the same section based on their own interpretation of events in the play.

Birds

By Aristophanes

Aristophanes. *Birds*. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.
Perseus Online Digital Library (The Annenberg CPB/Project)
Lines 1-676 of the translation have been adapted for a primary school audience.

Peisthetaerus is disgusted with his city and the way things are done, so he goes on a journey with Euelpides to find a new city. They persuade the birds to join them in building a new city between the earth and the sky. Their new utopia is a paradise and it is not long before the humans want to join them. So Peisthetaerus and his bird friends must fend off the humans, all the while they work to manipulate the Olympian gods into helping them. *Bird's* is a fantastical play that presents Aristophanes' observations of Athens decline.

Characters in the play:

Euelpides – an Athenian

Pisthetaerus – an Athenian

Trochilus – slave-bird of Epops

Epops – Tereus the man turned bird

Leader of the Chorus of Birds

A Bird

Chorus of Birds

SCENE: *A wasteland with only shrubs, rocks, and a single tree are seen. Euelpides and Pisthetaerus enter, each with a bird in his hand.*

Euelpides *To his jay.*

Should I walk straight to that tree?

Pisthetaerus *To his crow.*

What? What did you say? Go back?

Euelpides

You said that before! Now we walk in circles, what a waste of time!

Pisthetaerus

Now we are lost!

Euelpides

You mean you don't know your way home?

Pisthetaerus

Nope, I am turned upside down.

Euelpides

Alas! We have been tricked! That sneaky Philocrates sold us birds that do not know the way! *To his jay.* Be quiet! There is no road that way. *To Pisthetaerus.* What way does your bird tell us to go?

Pisthetaerus

But all he says is that my fingers are food!

Euelpides

Then we are doomed! *To the audience.* You there, yes you! Do you know what we are doing? We are leaving, the city, this life, all will be left behind. Its not like we hate it –

Pisthetaerus

- But times have changed, taxes, lawyers, politicians, the lot –

Euelpides

We've had enough! Enough I say! So away we go to live with the birds and learn from Tereus the Epops.

Pisthetaerus

Here! look!

Euelpides

What?

Pisthetaerus

The crow is pointing up there!

Euelpides

The jay too! What do we do?

Pisthetaerus

Do you know what to do?

Euelpides

Chirp like a bird!

Pisthetaerus and Euelpides

Epops! Epops!

Euelpides

To the audience. Can you believe? the Greeks really though birds sounded like this!

Trochilus

Rushing out of a thicket. Who's there? Who calls my master?

Pisthetaerus

In terror. By Apollo! what a big beak!

Trochilus

Equally frightened. Oh-no! bird-catchers, run away!

Euelpides

But we are not men, and cannot be bird catchers.

Trochilus

What are you, then?

Euelpides

We're birds!

Trochilus

I don't believe you. And this one, is he one to? Pointing at Pisthetaerus

Pisthetaerus

Weakly. Who me? Yes?

Euelpides

And what about you? What are you?

Trochilus

Why, I'm a slave –bird. My master was turned into a bird and he begged me to turn into one too. I follow and serve him.

Euelpides

Come then, Trochilus, call your master.

Trochilus

But he is having an afternoon nap.

Euelpides

Never mind; wake him up.

Trochilus

Oh how angry he will be. But you asked for it -
He goes back into the thicket.

Epops

From within. Who woke me? Well, let me out!
He comes out of the thicket.

Euelpides

By Heracles! what a bird! what feathers!

Epops

Who are you?

Euelpides

We? We are mortals.

Epops

From where?

Euelpides

Athens

Epops

And why are you here?

Euelpides

We wish to pay you a visit.

Epops

What for?

Euelpides

Because you were a man once. Like us, you had debts you did not want to pay. But, you turned into a bird and left all your troubles far behind. So we have come to you and beg you to help us become like you.

Epops

So you are looking for a greater city than Athens?

Euelpides

No, not greater, just happier.

Epops

Then what kind of city do you want to live in?

Euelpides

A place where a neighbour might say, "Come over, the day is long and there is a party to be had, with no worries at all."

Epops

That is what I call a hard life! *To Pisthetaerus.* And what about you?

Pisthetaerus

I want the same, no worries.

Epops

And they are?

Pisthetaerus

I want a place where you do what you want without being told off.

Epops

I see you are fond of suffering.

Euelpides

But tell us, what is it like to live with the birds? You should know pretty well.

Epops

Why, it's not a bad life. In the first place, there is no money.

Euelpides

That does away with a lot of mischief.

Epops

The gardens yield good food too: white sesame, myrtle-berries, poppies and mint.

Euelpides

The good life.

Pisthetaerus

Ha! I have thought of a great plan!

Epops

What is your plan?

Pisthetaerus

Found a city.

Epops

We birds? But what sort of city should we build?

Pisthetaerus

Oh really! you sound like a fool! Look down.

Epops

I am looking.

Pisthetaerus

Now look up.

Epops

I am looking.

Pisthetaerus

Turn your head round.

Epops

Ah! You're making me dizzy!

Pisthetaerus

What have you seen?

Epops

The clouds and the sky.

Pisthetaerus

This is the very world of the birds! Here we will build a city between the ground and the sky!

Epops

Amazing! You are clever, but the other birds must agree to this plan.

Pisthetaerus

Great. Who will explain it to them?

Epops

You must!

Pisthetaerus

But I do not speak 'bird'.

Epops

Don't worry, I taught them to speak English – enough to understand.

Pisthetaerus

How shall we bring them together?

Epops

Easily. *Epops rushes into the thicket singing.*

Pisthetaerus

Oh what music, but that does not sound like English to me!

Euelpides

Shush!

Pisthetaerus

What's the matter?

Euelpides

Be quiet!

Pisthetaerus

What for?

Euelpides

He's going to sing again.

Epops *In the thicket, singing.*

Epopopoi popoi popopopoi popoi, here, here, quick, quick, quick, my fiends in the air; hurry to my call, trioto, trioto, totobrix; come to me here, here, here, here. Torotorotorotorotix, kikkabau, kikkabau, torotorotorolililix.

Pisthetaerus

Can you see them?

Euelpides

By Zeus, no! not yet!

A Bird *Entering.*

Torotix, torotix.

Pisthetaerus

Wait, there's a bird with red wings bright as a flame.

Euelpides

Is it a peacock? Tell us Epops what kind of bird is it?

Epops

He is a flamingo.

Pisthetaerus

And here is another, Epops tell us about this one who looks sad and not very bright.

Epops

He is a Mede.

Euelpides

But how has he come without his camel?

Pisthetaerus

Look there is another bird with a crest!

From here on, the numerous birds that make up the Chorus keep rushing in.

Leader of the Chorus

Popopopopopo. Who called me? Where is he?

Epops

I did!

Leader of the Chorus

Titititititi. Why do you call me?

Epops

These two men -

Leader of the Chorus

Where? How terrible! What have you done?

Chorus

Singing.

Ah! ah! We are betrayed!

Attack them!

Tear them

Pierce them

Spill their blood.

Surround them

Peck them

Pluck them

Nothing can save them from our wrath!

They rush at the two Athenians.

Euelpides

What do we do?

Pisthetaerus

Wait! Stay here!

Leader of the Chorus

Forward, forward, charge with your beaks! Tear, pluck, strike them.

Epops

Stepping in front of the Chorus.

What have they done to you?

Leader of the Chorus

They are men! Our most mortal enemies. So we must punish them.

Epops

They don't mean to hurt us, listen to their advice.

They have good ideas!

Leader of the Chorus

Tell them to speak and speak quickly.

Epops To Pisthetaerus.

Address the birds, tell them why I have gathered them together.

Pisthetaerus

I will if you swear not to hurt us.

Leader of the Chorus

I promise and, if I break my promise, let them judge me. *Points to the audience.*

Pisthetaerus To the Chorus.

Did you know that you were once kings...

Leader of the Chorus

We kings? Over whom?

Pisthetaerus

Over everything, even Zeus! The birds are older than Saturn, the Titans and the Earth.

Leader of the Chorus

What, older than the Earth!

Pisthetaerus

Yes.

Leader of the Chorus

By Zeus, I never knew that!

Pisthetaerus

First I advise that the birds gather together in one city and that they build a wall of great bricks round the plains of the air and the whole region of space that divides earth from heaven.

Epops

Oh, what an amazing place!

Pisthetaerus

Then we will demand back the empire from Zeus and appoint to each deity the bird that has most in common with it. Instead of sacrifices to Aphrodite have man offer barley to the coot; if a steer is being offered to Heracles, let honey-cakes be dedicated to the gull! And if men do not see us as gods then send a cloud of sparrows to eat up all their crops and seed. But if they do see us as gods we will reward them by eating the locust that destroy their crops.

Euelpides

This idea delights me! And now let the great Zeus thunder!

Pisthetaerus Solemnly.

Our city will be wonderful. Free from the worries of man, with plenty for every bird.

Leader of the Chorus

Your advice is good, I shall follow it.

Pisthetaerus

Very well, but you are the one who must lead us.

Epops

Come then.

Pisthetaerus

Lead the way, and we shall have success.

Epops goes into the thicket, followed by Pisthetaerus and Euelpides.

End.

Frogs

By Aristophanes

Aristophanes, "Frogs" in *Ancient Greece, social and historical documents from archaic times to the death of Socrates (c., 800-399 BC)* trans. Matthew Dillon (London: Routledge, 1994).
Perseus Online Digital Library (The Annenberg CPB/Project)
Lines 1-208 of the translation have been adapted for a primary school audience.

Dionysus the god of theatre mourns the quality of the Tragedians in contemporary Athens, following the death of his favourite playwright – Euripides. Disguised as the hero Herakles, and accompanied by his servant Xanthias, he journeys to the Underworld to bring Euripides back to the land of the living. *Frogs* is a play that explores the idea that 'old-ways are better than new-ways'. Aristophanes laments the state of contemporary tragic drama in Ancient Athens by comparing the styles of two tragedians.

Characters in the play:

Xanthias – slave of Dionysus

Dionysus – God

Herakles (or Hercules) – Hero

Corpse

Charon – Boatman to Hades

Silent Character: Donkey of Dionysus

SCENE: *Dionysus walks in dressed like Herakles and Xanthias rides a donkey with heavy baggage.*

Xanthias

Master, shall I tell a joke, and make the audience laugh?

Dionysus

By Zeus! If you have to, just not "I'm getting crushed"
Don't bother, it's lame.

Xanthias

What about another joke?

Dionysus

Anything but "What a strain!"

Xanthias

What then? Can I say the really funny one?

Dionysus

Of course, Go on—but don't say the one where-

Xanthias

What's that?

Dionysus

-where you must shift your pack and sit down.

Xanthias

Could I say my load is so heavy, if someone doesn't help, I'll bust a gut?

Dionysus

Please don't! Wait till I need to puke!

Xanthias

What! Why do I have to carry all this stuff, if I can't make jokes? Playwrights always make the bag carrier the joke.

Dionysus

Just don't. Hearing these jokes in the theatre makes me feel a year older

Xanthias

Well that is no fun! My neck is about to snap, and I can't crack a joke.

Dionysus

Well that's for all your whinging and whining! After all I, Dionysus, son of Winejug, have suffered on foot and let you ride, so your load might weigh less.

Xanthias

What? My load is not light!

Dionysus

How can it weight anything? You're riding.

Xanthias

But I've got all this!

Dionysus

So?

Xanthias

It's heavy!

Dionysus

But isn't the donkey carrying the load?

Xanthias

No! Not what I'm holding and carrying.

Dionysus

How are you carrying anything, when something is carrying you?

Xanthias

I don't know, but my shoulder is strained.

Dionysus

Well, since you say the donkey doesn't help, it's your turn to carry him!

Xanthias

Curse you! Why didn't I join the navy? Then I'd tell you to go away!

Dionysus

You rascal, get on down! Here we are, we must stop here before we can go on our journey.

Knocking Hello! Can you hear me, hello!

Herakles

Who is crashing at my door? You sound like a heard of elephants. *Laughing* what's this?

Dionysus

To Xanthias Boy!

Xanthias

What?

Dionysus

Did you see that?

Xanthias

No, what?

Dionysus

How scared he was!

Xanthias

Scared you're mental.

Herakles

Oh, by Demeter, I can't stop laughing! I'll bite my lip—but it's too much, you're too funny!

Dionysus

To Heracles Come here, my good man. I need to ask you a favour.

Herakles

I just can't stop laughing, seeing a lion's skin thrown over that yellow dress—Where in the world are you going?

Dionysus

I teamed up with Cleisthenes.

Herakles

You were at the sea battle?

Dionysus

Yes, and we sank twelve or thirteen enemy ships.

Herakles

You two?

Dionysus

Yes!

Xanthias

And then I woke up!

Dionysus

And while I was on board, reading the Andromeda, I suddenly had a strong craving.

Herakles

A craving? How big?

Dionysus

I can't explain. But let me put it like this. Did you ever feel a sudden urge for a burger?

Herakles

Cheeseburgers! Yumm! So much I could eat them all day.

Dionysus

So you get it, or should I try again?

Herakles

I get it now.

Dionysus

Well, I have a great hunger right now—For Euripides.

Herakles

But he's dead!

Dionysus

You can't stop me from going after him.

Herakles

What, down to hell?

Dionysus

That's right, to hell and beyond, if I must.

Herakles

But why, what will you do?

Dionysus

I want a clever poet! All the living ones are terrible!

Herakles

What! Isn't Iophon alive?

Dionysus

Well, he's not bad, but he's not great either. I don't even know if he is alive.

Herakles

If you must bring back a poet, why don't you bring back Sophocles? He's far better than Euripides.

Dionysus

Well I might have too. Euripides is such a character that he might run away from me.

Herakles

And where is Agathon?

Dionysus

Oh, he's dead, such a shame.

Herakles

Where has he gone?

Dionysus

To the banquet of the Blest.

Herakles

And where's Xenoclees?

Dionysus

Oh Zeus! I wish he was dead!

Herakles

What of Pythangelus?

Xanthias

Don't mind me, my load is slowly killing me.

Herakles

Surely there is some young poet about, who can blather about like Euripides?

Dionysus

Ha! They are useless and cannot measure up to such a creative poet.

Herakles

Creative, how?

Dionysus

Creative like one who says a great harmonic phrase like: "The airy hall of Zeus", or "foot of time"

Herakles

And you like that stuff?

Dionysus

I love it!

Herakles

I think it's rubbish. You have to think so too.

Dionysus

Don't tell me what to think and mind your own business.

Herakles

Well, you are just mental, it's just total rubbish.

Dionysus

What would you know, all you're good at is eating!

Xanthias

Just ignore me!

Dionysus

Now you know why I am here dressed like you. Go on, tell me about the friends you stayed with when you went after Cerberus. Go on, tell me where to go and what to do. I'd like to know which road is the easiest.

Xanthias

That's right just pretend I'm not here!

Herakles

Well you're just mental to ask for that?

Dionysus

Come on, tell me, which road is the quickest to Hell, But not too hot, or too cold.

Herakles

Why don't you just jump off a cliff.

Dionysus

Don't be silly, I want to live.

Herakles

Then how will you go?

Dionysus

The same way you went.

Herakles

Well you'll need heavy pockets then, the road is an endless lake.

Dionysus

How will I get across?

Herakles

In a little boat—only this big!- an old boatman will take you over. It's a two ope fare.

Dionysus

Wow two oples seem steep!

Herakles

After the boat you'll see ten thousand snakes and terrible monsters.

Dionysus

Don't frighten me or make me scared. I won't change my mind.

Herakles

Then a you will see lots of mud and a waterfall of dung followed by a bright light with a round of applause.

Dionysus

Applause from who?

Herakles

Just some mystic celebrants.

Xanthias *throwing down the baggage.*

By Zeus, I am the donkey at the Mysteries! I'm not putting up with this for one more minute!

Herakles

They will tell you what to do, they live right next to the road on your way. So goodbye my brother.

Herakles goes inside.

Dionysus

Thanks, you too. *To Xanthias* What are you doing, pick up that baggage.

Xanthias

What? I just put it down!

Dionysus

Yes, hurry up.

Xanthias

No, please, I beg you, hire someone from the funeral party, who's coming just for this.

Dionysus

What if I can't find any?

Xanthias

Then I'll carry it.

Dionysus

That's fair.

Look there's a corpse. Hello you there! The dead man! Can you take this baggage down to Hades?

Corpse

How much is there?

Dionysus

All of this.

Corpse

Will you pay two drachmas?

Dionysus

No way, less than that.

Corpse

Then no, get out of the way!

Dionysus

Wait! Maybe we can make a deal?

Corpse

I want two drachmas, or no deal.

Dionysus

What about nine obols?

Corpse

When pigs fly.

Xanthias

How rude—drop dead! I'll carry the baggage myself.

Dionysus

Good man. Let's go to the boat.

Charon comes by in a paddle boat.

Charon

Avast, lay her to.

Xanthias

What's this?

Dionysus

This? The lake, of course, the one Herakles told us about, I can see the boat.

Xanthias

Me too, by Poseidon, and there is Charon.

Dionysus

Welcome Charon!

Charon

Next stop the retreat from strife and woe. Who has a ticket to the plain of oblivion? The land of the Cerberians?

Dionysus

Me!

Charon

Hurry up then, get in!

Dionysus

To Xanthias On you get boy.

Charon

Stop! Unless your Slave is a naval hero, he's not allowed on my boat.

Xanthias

No way, not me—I had a sore eye.

Charon

Then start walking, that way around the lake.

Xanthias

Where should I wait?

Charon

Stop by the Withering Stone.

Dionysus

Did you get that?

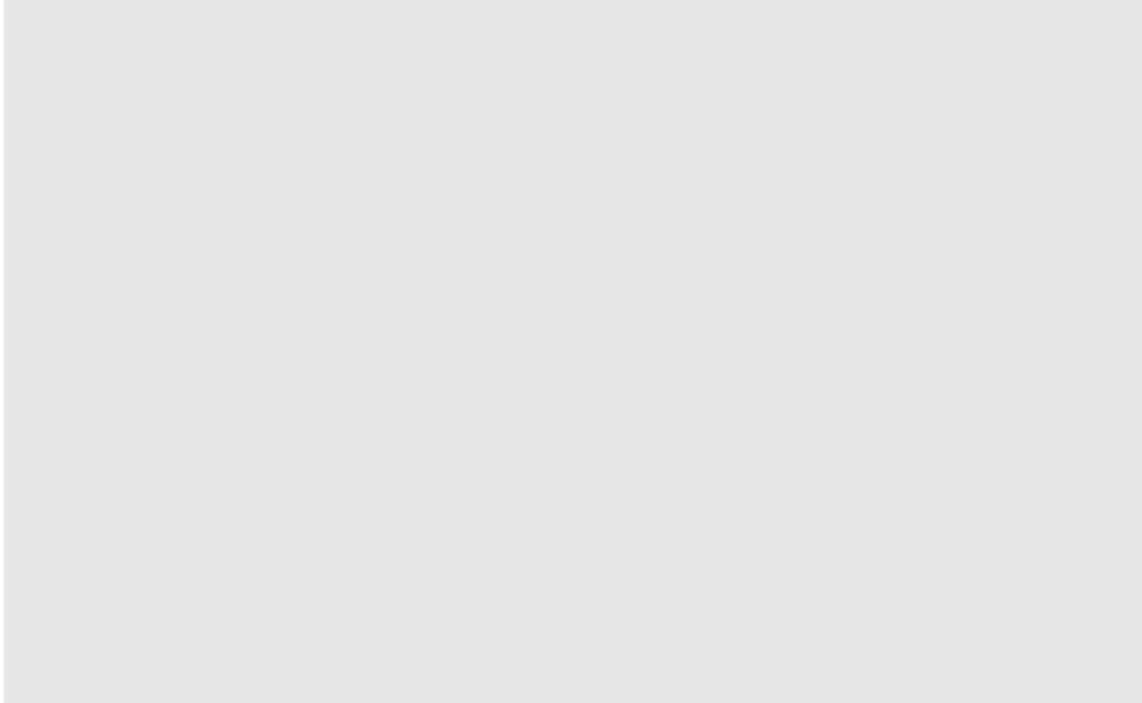
Xanthias

Loud and clear! What bad luck I have, which god did I upset when I got up this morning?

Exit Xanthias

End.

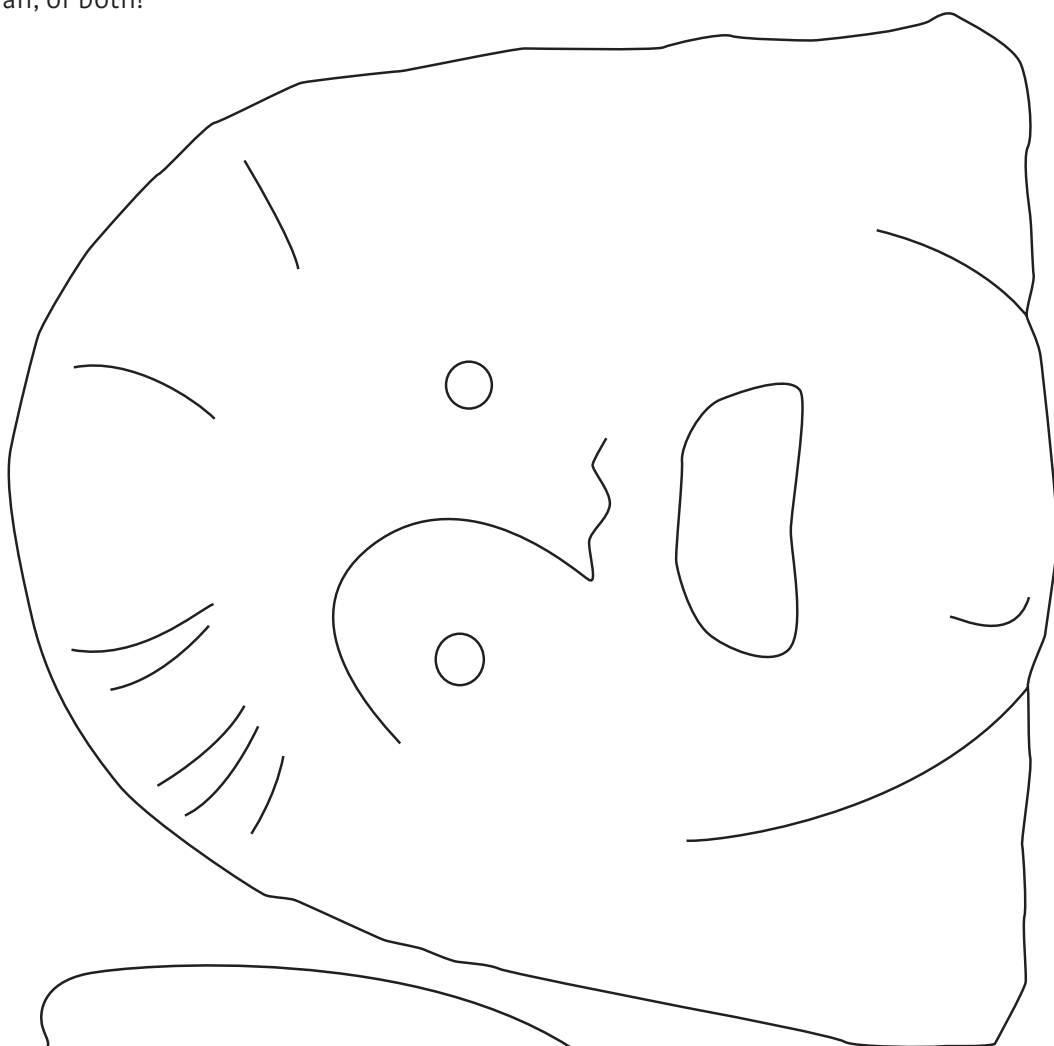
Take a photo of each group's performance and stick it in the box below.
Each student can reflect on the play and their role by answering the questions.



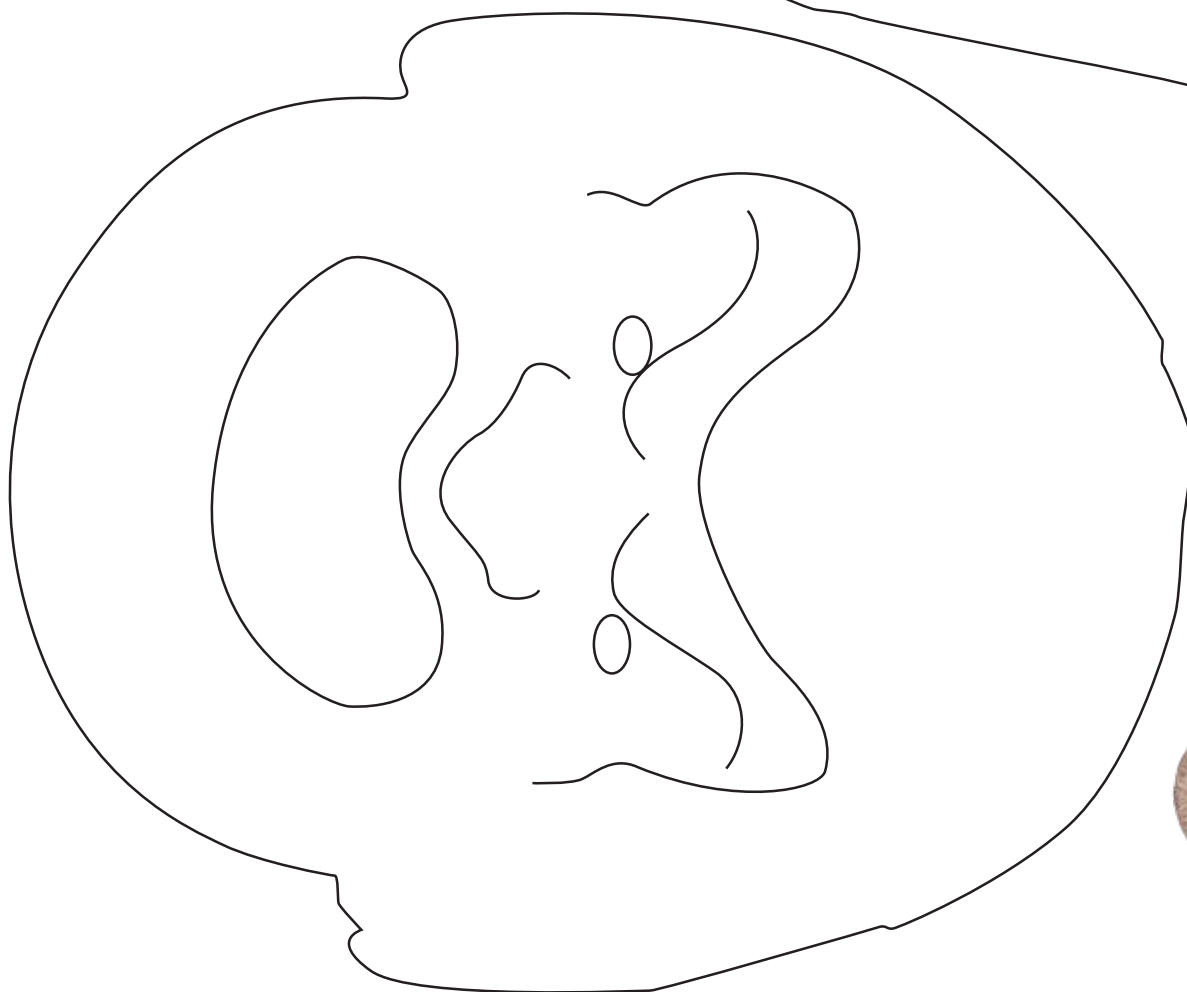
| | |
|--|--|
| Describe the scene in this photo. This photo shows... | Describe the role of your character in the play. In the play I pretended to be... |
| Explain what you like about your role in this play. One thing I like about this play is... | Explain something that you found difficult about the play. Something that I found difficult was... |

Decorate an ancient Greek theatre mask to wear in your play!
You can be Greek or Roman, or both!

Roman Mask of a Comic Slave
JLMC 217.14 © 2018 UC Teece Museum



Greek Mask of a Comic Slave
JLMC 114.71 © 2018 UC Teece Museum



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Portraits in Plaster: Casts in the Logie Collection

The plaster casts of Greek and Roman sculpture in the James Logie Memorial Collection have a rich history. Not only do they provide insight into ancient styles of art, they are also intrinsic features the story of the Logie Collection.

From Hieroglyphs to Text Messages

Imagine not being able to do something as simple as sending a text, choosing from a menu, or navigating from a map. Writing and reading permeate the tasks that help us to live from day to day, and we cannot function in modern society without these fundamental skills.

Virtue and Adversity: The poetry of Virgil in the DA Kidd Collection

'Virtue and Adversity' explores the literature and art of Virgil through two rare editions of his poems. In 2013, the James Logie Memorial Collection was enriched by a generous donation of 12 rare classical texts belonging to the late Professor Douglas A. Kidd. The donation included a unique Middle Scots translation of the Aeneid published in 1610, and an edition of The Georgics from 1746.

We Could Be Heroes: The gods and heroes of the ancient Greeks and Romans

The gods and heroes of the Greeks and Romans were powerful, yet they were also complex. The inaugural exhibition at the Teece Museum of Classical Antiquities celebrates the stories of their adventures, disputes, conflicts and love interests. A richly illustrated catalogue was produced to accompany the exhibition, published by Canterbury University Press. It can be purchased from the Teece Museum of Classical Antiquities.

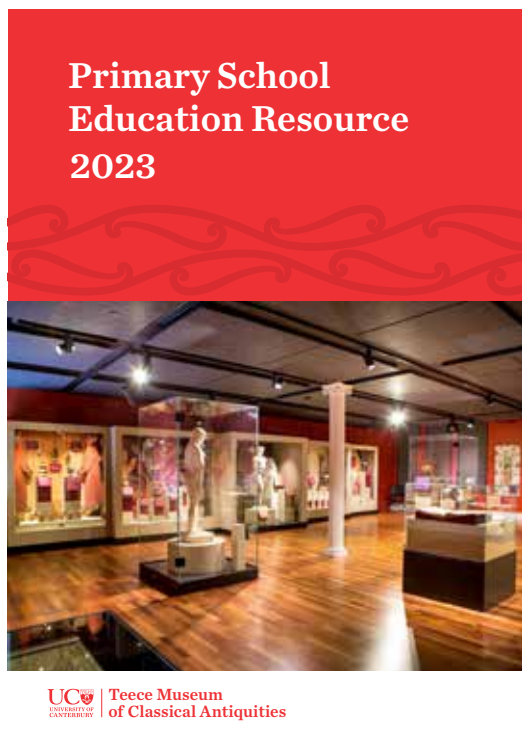
Buried Treasure

Buried treasure brings to mind treasure maps marked with an X, and hidden hoards of gleaming gold. This exhibition is about a very different sort of buried treasure - the kind uncovered by archaeologists.

Power and Profit: The life and coins of Alexander the Great

By the time of Alexander the Great's death in 323 BCE he had conquered the largest empire the world had yet seen. Alexander's influence spread from Macedonia and Greece in the west, throughout the Persian empire, and east into Asia and India. It is little wonder that images of Alexander became associated with the ideas of power and authority, and were used for many centuries on coins.

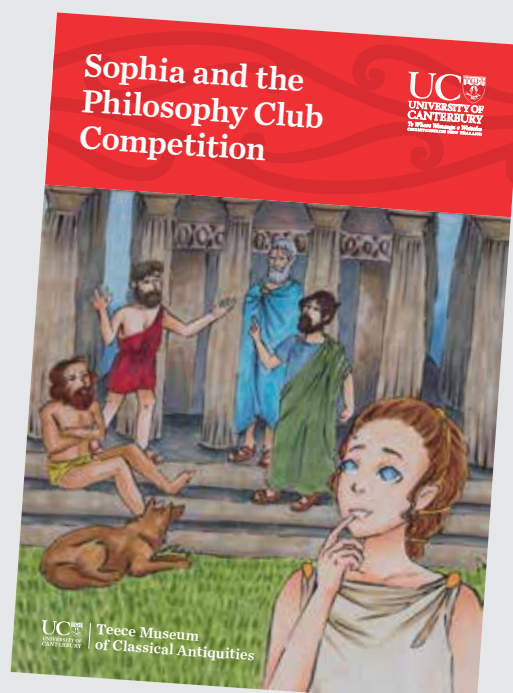
2023 Primary School Education...



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Pick up copies of Sophia and the Philosophy Club and our Ancient Armour Resource from the Teece Museum.





Teece Museum of Classical Antiquities

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