

TEACHING ANCIENT GREECE

Lesson Plans,
Vase Animations, and Resources

Edited by
Sonya Nevin



TEACHING ANCIENT GREECE

“OUR MYTHICAL CHILDHOOD” Series

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TEACHING ANCIENT GREECE:

Lesson Plans, Vase Animations, and Resources

Edited by Sonya Nevin

Teaching Ancient Greece: Lesson Plans, Vase Animations, and Resources, edited by Sonya Nevin (University of Warsaw and Panoply Vase Animation Project)
in the series "Our Mythical Childhood", edited by Katarzyna Marciniak (University of Warsaw, Poland)

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HOLDING HANDS “ACROSS THE DARK” – OR, A FOREWORD BY THE SERIES EDITOR

The moment when Sappho moved for the first time after twenty-six centuries of being frozen on the marvellous vase number 142333 from the collection of the National Museum in Warsaw (see Fig. 1) will remain in my memory forever.



Figure 1: Sappho begins to play her barbiton – a screenshot from the animation by Sonya Nevin and Steve K. Simons, *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy*, prepared by the Authors and used with their permission.

It was May AD 2017. We were gathered on the twenty-fifth floor of the Palace of Culture and Science – the most recognizable skyscraper in the centre of Warsaw, once an infamous “gift” from Joseph Stalin intended to display Soviet domination over Poland. Now, it is the seventh tallest building in the European Union and a poignant witness to history – a monument showing that the wind of change takes unexpected directions and may help people fight for their freedom. The Palace, bearing many a decoration in socialist-realist style with classical inspirations in their background, is today a place of exhibitions, offices, tourist attractions (including a panoramic view platform on the thirtieth floor), and is illuminated to mark important events or initiatives that require support and more social awareness (see Figs. 2 and 3).



Figure 2: The Palace of Culture and Science in Warsaw, view from Warsaw Financial Center. Photograph by VanWiel, Wikimedia Commons, Creative Commons Attribution-Share Alike 4.0 International.



Figure 3: The Palace of Culture and Science in Warsaw is illuminated in blue to mark Autism Day (each year on 2 April). Photograph by Paweł Jagiełło, used with his kind permission.

The Palace of Culture and Science is also a seat of the Polish Academy of Sciences. As a member of the Polish Young Academy at that time, I received permission to make use of the space on the twenty-fifth floor for the *Our Mythical Teaching Workshop* I was then organizing to discuss the possible contribution from the Our Mythical Childhood Community towards innovative educational approaches within the Classics.¹ And so it happened that, as a result of that conjunction of circumstances, the Palace hosted Sappho, who moved for the first time during that very workshop. *Habent sua fata non solum libelli...* – “not only books have their own destiny”...

¹ These workshops took place within the international conference *Our Mythical Hope in Children's and Young Adults' Culture... The (In)efficacy of Ancient Myths in Overcoming the Hardships of Life*; for more information, see its website: <http://omc.obta.al.uw.edu.pl/hope-materials> (this and all the subsequent websites cited in this foreword were accessed on 18 April 2023, unless stated otherwise). I wish to thank deeply the Polish Academy of Sciences for this opportunity and my great colleagues from the first term (2012–2017) of the Polish Young Academy for their kind support and excellent cooperation, esp. Jakub Fichna and Konrad Osajda, who also took part in the events I organized in 2016 and 2017, as well as our most helpful administrative inspector, Anna Bielec.

On that May day, it was only Sappho's hand gently touching her stringed instrument (a barbiton), sending through the air the first tones of music composed nearly three millennia before – and reconstructed nearly three millennia thereafter. The people gathered in the room held their breath – and then gasped in delight. It was a unique experience – I would even call it mythical. After all, it is not every day that one has the chance to witness this kind of magic as displayed to us by Dr Sonya Nevin and Steve K. Simons, who brought Sappho to life with their art of animation. "There will be more" – they assured the public. And they kept their word. Sappho made her full appearance and utterly enchanted the public the very next year, in 2018 – the European Year of Cultural Heritage, during the workshops *The Present Meets the Past* at the Faculty of "Artes Liberales", University of Warsaw (see Fig. 4)² – the Host Institution of the European Research Council (ERC) Consolidator Grant *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* (2016–2022).³

Now, at the end of the ERC Grant, we are delighted to present not only the full-length *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy* animation, but also four more: *Iris: Rainbow Goddess*, *Dionysus*, *Libation*, and *Heracles and the Erymanthian Boar*, accompanied by four documentaries and an absolutely brilliant vocal reconstruction of the Poetess's song. All prepared by Sonya and Steve in cooperation with eminent experts in Ancient Greek music who saw the potential of the idea and offered their talent for the "Animating the Ancient World" task. And it needs to be emphasized also that each and every result of this task is freely available online, in Open Access.⁴

The origins of the "Animating the Ancient World" contribution go back to 2013, when I presented – via a mailing list managed by Prof. N.J. Lowe – some outcomes of the project *Our Mythical Childhood... The Classics and Children's*

² For more information, see the workshops' website: "The Present Meets the Past", *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* [Project's website], <http://omc.obta.al.uw.edu.pl/present-past>.

³ In partnership with four institutions: Bar-Ilan University (Israel), University of New England (Australia), University of Roehampton (UK), and University of Yaoundé 1 (Cameroon). Our Mythical Community comprises also our colleagues and experts from all over the world. For more information, see the project's website: "About OMC", *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* [Project's website], <http://www.omc.obta.al.uw.edu.pl/about>.

⁴ See the "Animating the Ancient World" section of the *Our Mythical Childhood* website: <http://omc.obta.al.uw.edu.pl/animating-the-ancient-world>, and the Panoply Vase Animation Project's website: <https://www.panoply.org.uk/>.



Figure 4: Compilation of images from the international workshops *The Present Meets the Past*, May 2018, Faculty of “Artes Liberales”, University of Warsaw. The photographs are by Krzysztof Korwin-Piotrowski, the Medusa poster by Zbigniew Karaszewski, and the label of the European Year of Cultural Heritage by the European Union – all used with the Owners’ kind permission.

Literature between East and West (2012–2013), supported by the Loeb Classical Library Foundation Grant.⁵ Prof. Susan Deacy took an interest in those outcomes and replied to my mail – and this led to our immediate cooperation, one flourishing until this day. She also shared with me Sonya and Steve’s previous works – very particular animations that, as she explained to me, were something I simply had to see. And indeed, I had to. It was enough to click the first one (it was *Medusa*, in my case⁶) to become fully mesmerized (or even petrified with awe) by this absolutely groundbreaking accomplishment. For Sonya and

⁵ See Katarzyna Marciniak, Elżbieta Olechowska, Joanna Kłos, Michał Kucharski, eds., *Polish Literature for Children & Young Adults Inspired by Classical Antiquity: A Catalogue*, Warsaw: Faculty of “Artes Liberales”, University of Warsaw, 2013, Open Access: https://obta.al.uw.edu.pl/omc_catalogue.

⁶ See “Medusa” (2013), Panoply Vase Animation Project, <https://www.panoply.org.uk/medusa>, made for the Ure Discovery project at the Ure Museum of Greek Archaeology (see also below, n. 8).

Steve – operating together as the Panoply Vase Animation Project on the demanding intersection of Ancient Greek vase painting, artefacts reconstruction, and computer technology – give life to ancient heroes and mythical creatures, as well as to animals and ordinary people from Classical Antiquity. The vases’ images, formerly static in their splendour – the ones we know from museum exhibitions, art catalogues, and Internet resources – become animated, their splendour flourishes before our very eyes, and they invite us to interact on an unprecedented scale.

Of course, it is no news that the Ancient Greek vases talk to their viewers. It is enough to take a look at the inscriptions covering their lower portions, such as ΜΕΠΟΙΕΣΕΝ ΑΜΑΣΙΣ (*MEPOIESEN AMASIS*; ‘Amasis made me’; see Fig. 5).⁷ These are seals of pride from the vases’ authors (potters or decorators), who in this way also give voice to their creations.



Figure 5: Signature of Amasis, detail from a scene representing Herakles entering Olympus, Attic black-figure olpe (a kind of jug), 550–530 BC. Louvre F 30. Beazley 310456. Photograph by Jastrow, Wikimedia Commons, Public Domain.

Sonya Nevin and Steve K. Simons, like the ancient artists, make the vases speak to us again – this time via the gestures and movements of their protagonists. This unique approach opens up new horizons in museum exhibition policy.⁸

⁷ Dimitrios Yatromanolakis, ed., *Epigraphy of Art: Ancient Greek Vase-Inscriptions and Vase-Paintings*, Oxford: Archaeopress, 2016, Open Access: <https://www.archaeopress.com/Archaeopress/DMS/DDF6E08387A2425D87284999EFD2C5DE/9781784914868-sample.pdf>.

⁸ In this context check, e.g., the Panoply Vase Animation Project’s cooperation with Prof. Amy C. Smith – Curator of the Ure Museum of Greek Archaeology, University of Reading, UK; the collaboration with the Roman Museum in Vallon, in Switzerland; with the Faculty of Classics in Oxford,

In the face of this potential, it was my pleasure to arrange contact between the Panoply Vase Animation Project and the National Museum in Warsaw, directed then by Dr Agnieszka Morawińska, who has always shown kindness towards our ventures, with Dr Alfred Twardecki as the Curator of the Ancient Art Gallery, who was the *spiritus movens* of our cooperation on the Museum's part. Alfred, who also fell under the spell of Sonya and Steve's work, included the animation *Hoplites! Greeks at War* (originally prepared for the Ure Museum of Greek Archaeology, UK) in a small exhibition organized in 2016.⁹ The members of the *Our Mythical Childhood* programme could watch it *in situ* during the conference crowning the project *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's and Young Adults' Culture as a Transformation Marker* (2014–2017), supported by the Alexander von Humboldt Foundation Alumni Award for Innovative Networking Initiatives.¹⁰

The animations open up new horizons also in reconstruction of artefacts, in-depth studies on Ancient Greek music used by Sonya and Steve as their "soundtracks", and, last but not least, in education – the main subject of this volume. For the animations encourage us to look at the classical world from a new perspective – with attention to detail and to the mythical threads otherwise not rarely overlooked or even forgotten. As a result, they help both the teachers and the students working with these animations to develop empathy as they inspire discussions on themes so vital still today, such as heroism, love, and sacrifice.

Thus, in the process of the application for the aforementioned ERC Consolidator Grant, it was clear that Sonya and Steve's animations would be a crucial part of the project. This task received the title "Animating the Ancient World"¹¹

UK; and with the Winnipeg Art Gallery in Canada; as well as the ventures with the *Locus Ludi* ERC Advanced Grant by Prof. Véronique Dasen (see below, n. 16); and, via Dr Astrid Fendt, with the Antikensammlungen in Munich, Germany.

⁹ See "Hoplites! Greeks at War", Panoply Vase Animation Project, <https://www.panoply.org.uk/hoplites-greeks-at-war>, and the exhibition website of the National Museum in Warsaw, "Hoplici. O sztuce wojennej starożytnej Grecji" [Hoplites: On the Art of War of Ancient Greece], National Museum in Warsaw, <https://www.mnw.art.pl/edukacja/programy-do-wystaw-czasowych/rchium/hoplici-o-sztuce-wojennej-starozytnej-grecji/>.

¹⁰ See the project's website: *Chasing Mythical Beasts... The Reception of Creatures from Graeco-Roman Mythology in Children's & Young Adults' Culture as a Transformation Marker*, <http://mythicalbeasts.obta.al.uw.edu.pl/>, and the joint publication resulting from the ERC and Humboldt projects in Open Access: Katarzyna Marciniak, ed., *Chasing Mythical Beasts: The Reception of Ancient Monsters in Children's and Young Adults' Culture*, "Studien zur europäischen Kinder- und Jugendliteratur / Studies in European Children's and Young Adult Literature" 8, Heidelberg: Universitätsverlag Winter, 2020: https://www.winter-verlag.de/en/detail/978-3-8253-7874-5/Marciniak_Ed_Chasing_Mythical_Beasts_PDF/.

¹¹ See, e.g., the project's website: <http://omc.obta.al.uw.edu.pl/>.

and five vases were chosen from the National Museum in Warsaw's collection for the five new animations. That is how Sappho could tell her viewers the whole (even if preserved in fragments) story of the wedding of Hector and Andromache, as none other than this poem (*Fragment 44*, as it is labelled) had been taken by Sonya and Steve as the animation's content, with the protagonists resembling figurines in the geometric vase style – tiny and yet amazingly powerful in their minuteness. The text of the poem in English and Polish translations appears on the screen in the relevant sequences of the story,¹² and the Greek original is given in one of the final slides.

But this was not enough for Sonya and Steve. They took a bold step resulting in an absolutely groundbreaking achievement: they organized and registered the vocal version of the poem – a marvellous performance that came into being thanks to their collaboration with the Modern Greek artist Aliki Markantonatou, who lent Sappho her voice, and the eminent expert in Ancient Greek music Prof. Armand D'Angour, who kindly gave his exceptional knowledge to the endeavour. I wish to express my deep gratitude for their contributions, as well as to thank the composer Prof. Conrad Steinmann from the Ensemble Melpomen, who wrote music for *Iris: Rainbow Goddess*, *Dionysus*, and *Libation*, his collaborator Martin Lorenz (kymbala), and Yannis Chatzis, whose drums can be heard on *Heracles and the Erymanthian Boar*. I am also grateful to Dr Alfred Twardecki, who saw the potential of the "Animating the Ancient World" task and arranged for Sonya and Steve access to the vases, and offered his consultation on these precious artefacts during the ERC Grant's implementation.

The path from the animations to the present volume was as much unexpected as natural. We had not planned it in the ERC Grant application. When the pandemic shattered the rhythm of education the world over, we responded with the cycle *Find the Force!*, within which we started preparing educational materials based on our tasks.¹³ Among the first sets there was an activity involving the animation *Iris: Rainbow Goddess* that, by an unexpected twist of Fate, beautifully accented the then popular action by children in various places of the globe who in March 2020 painted rainbows, in whatever way they could,

¹² The Polish version is the Authors' special gesture towards the ERC Grant's Host Institution; however, they strive for a broad inclusivity and, via the YouTube modality, offer the subtitles in several languages (more in preparation). I wish to add that for the Polish version we used Prof. Jerzy Danielewicz's excellent translation with his kind permission – hereby I thank him deeply.

¹³ We are pleased to continue this initiative. For updates, please check our website: "Find the Force!", *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* [Project's website], <http://omc.obta.al.uw.edu.pl/find-the-force>.

Sonya and Steve used their animation of Iris, the mythical messenger from Olympus, to build upon this some creative tasks (see Fig. 6). *What message do you think Iris might be carrying? What message would you send across the world? Why do you think the messengers carry a special stick?* – they invited young people to reflect on such issues and they also mentioned the ambiguous image of Iris in the ancient sources, and gave the scientific explanation of the physical phenomenon of the rainbow. While the language of the basic set was English as the contemporary *lingua franca*, with the passing of time, we published the Iris activities also in Ukrainian and Belarusian, for a message of hope is so much needed there.¹⁴



¹⁴ The Ukrainian translation is by Olha Kolesnyk, the Belarusian one by Angelina Gerus. More translations are (or will be) accessible via the flags on the Iris website: "Iris – the Rainbow Goddess", *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* [Project's website], <http://omc.obta.al.uw.edu.pl/iris>.

These activities also clearly show how the reception of Classical Antiquity works. The ancient myths are a living cultural experience, at the same time fixed and in the process of meaningful transformations in response to global and regional needs. Thus, as part of children's and young adults' culture, they can be a perfect tool for education that is rooted in the world's heritage and helps young people prepare for the challenges of the present and the future. We could not let such potential be wasted.

So, we decided to share it widely, and this was possible only in collaboration with the passionate teachers who responded to Sonya's invitation and prepared and tested with their students (at various more or less challenging stages of the pandemic) lesson scenarios based on the animations.¹⁵ We are deeply grateful for their engagement, and for the kind feedback from their wards, as well as for the openness of the headteachers, who had warmly welcomed this experimental endeavour.

It is my pleasure to also thank the reviewers of this volume for their helpful remarks: Dr Bridget Martin from the School of Classics at University College Dublin – the Director of the Access Classics outreach initiative to widen students' participation in the Classical Antiquity courses, and Prof. Martina Treu from the Greek Language, Literature and Drama, Department of Humanities at the IULM University in Milan – an expert on the use of the Classics in modern-day communication. My expression of thanks goes also to the Director of the Cambridge School Classics Project, Caroline Bristow, who has always showed us her kind support and in April 2021 organized a launch event presenting the animations at the University of Cambridge. Last but definitely not least, I wish to mention here with gratitude Prof. Véronique Dasen from the University of Fribourg – the Principal Investigator of the ERC Advanced Grant *Locus Ludi: The Cultural Fabric of Play and Games in Classical Antiquity* (No. 741520).¹⁶ In her project, Sonya and Steve's animations, this time including a Herculaneum fresco (see Fig. 7), also have a prominent place, and I feel honoured and pleased that we can co-operate and exchange inspirations.

The present volume appears in Open Access, in the series "Our Mythical Childhood", established within the ERC Consolidator Grant. I thank deeply the ERC Executive Agency staff and in particular our project officers: Ms Sandrine

¹⁵ You can watch also a reportage from the work of a Polish teachers' group in the "Strumienie" High School in Józefów (near Warsaw): "Cum Heracle ad fontes properamus: ERC Our Mythical Childhood & Schools Endeavour (2022)", YouTube of the project *Our Mythical Childhood*, 16 November 2022, https://youtu.be/ah_4ibJ4XUA.

¹⁶ See *Locus Ludi* website: <https://locusludi.ch/>.



Figure 7: Playing Erotes, a fresco from Casa dei Cervi, Herculaneum, ca. first century AD, 23 × 36 cm. MANN 9178, National Archaeological Museum of Naples. The image comes from the website of the *Locus Ludi* project, <https://locusludi.hypotheses.org/animating-antiquity> (accessed 2 July 2023), with the kind permission of Prof. Véronique Dasen.

Barreaux, who took great care of the grant at its first stage, and Ms Katia Menegon, who guided us with amazing dedication through the next stages, including the challenging period of the pandemic, Ms Séverine Viard, who helped us close the last grant phase, and, last but not least, Dr Aneta Barkley – our Scientific Officer – on whose expertise we could always count.

The series “Our Mythical Childhood” has a kind home at the University of Warsaw Press. I wish to thank for the excellent collaboration its Director, Ms Beata Jankowiak-Konik, the Acting Editor-in-Chief, Mr Szymon Morawski, and the outstanding Editorial Team: the commissioning editor, Mr Jakub Ozimek, the copy editor – Ms Ewa Balcerzyk-Atys, Mr Zbigniew Karaszewski – a graphic artist and the designer of the present series and its covers, and Mr Janusz Olech – a master of the art of layout. I am grateful to Ms Małgorzata Sudoł – an attorney-at-law who specializes in international cooperation and copyright and has offered her most precious expertise also in regard to our publications. I acknowledge with gratitude the help from the “*Artes Liberales* Institute” Foundation that supports path-breaking educational initiatives of the University of Warsaw. My special thanks goes, as always, to Prof. Jerzy Axer and Prof. Jan Kieniewicz from the Faculty of “*Artes Liberales*”, University of Warsaw, who believed in the *Our Mythical Childhood* programme ever since its very beginning. I thank also my Faculty colleagues who are part of the *Our Mythical Childhood* team for their help with this volume: Dr Elżbieta Olechowska, Ms Maria Makarewicz, Ms Magdalena Andersen, Ms Marta Pszczolińska, and Ms Olga Strycharczyk – *gratias ago!*

The ERC Consolidator Grant project has resulted in some unique tasks complementing each other, including the studies of Prof. Susan Deacy from the University of Roehampton on the use of classical myth in work with autistic children and neurodivergent people;¹⁷ Prof. Lisa Maurice's pioneering volume with the assessment of the use of classical mythology in education,¹⁸ as well as her and her Bar-Ilan University colleague Dr Ayelet Peer's experimental course for autistic children in Israel;¹⁹ a guide through the reception of the Classics in children's literature by Prof. Elizabeth Hale and Dr Miriam Riverlea from the University of New England in Australia;²⁰ and the studies on African traditions and Ancient Greek mythology in a comparative approach by Prof. Daniel A. Nkemleke, Prof. Divine Che Neba, and Prof. Eleanor Anneh Dasi from the University of Yaoundé 1 in Cameroon.²¹ I feel deeply grateful to all of them for this mythical journey, and I hope we have many adventures yet ahead. On board with such a great team it is not a coincidence that Steve's art – this time the art of illustration – enriched also other tasks – thus, you may find the results of his collaboration within the Our Mythical Community also in other volumes of the "Our Mythical Childhood" series.²²

This Community, bound by the power of the Classics, exceeds far beyond our project. This is a kind of experience all people all over the world can share if they open up to the potential of this remarkable heritage. A vital stage of discovering

¹⁷ For all the stages of Prof. Deacy's research, see her blog *Autism and Classical Myth*, established as early as 2009: <https://myth-autism.blogspot.com/>. See also her volume *What Would Hercules Do? Lessons for Autistic Children Using Classical Myth*, "Our Mythical Childhood", Warsaw: University of Warsaw Press, 2023, Open Access, <https://doi.org/10.31338/uw.9788323558804>.

¹⁸ See, e.g., the "Our Mythical Education" section of the *Our Mythical Childhood* website: <http://omc.obta.al.uw.edu.pl/our-mythical-education>, and the volume edited by Lisa Maurice: *Our Mythical Education: The Reception of Classical Myth Worldwide in Formal Education, 1900–2020*, "Our Mythical Childhood", Warsaw: Warsaw University Press, 2021, Open Access, <https://doi.org/10.31338/uw.9788323546245>.

¹⁹ See, e.g., Lisa Maurice's talk *Mythology in the Israeli Autistic Classroom* at the Israel Society for the Promotion of Classical Studies 2021: IsraelClassicStudies, "ISPCS 2021 Session 2 Lisa Maurice", YouTube, 7 June 2021, <https://youtu.be/w98T4ifofTA>.

²⁰ Elizabeth Hale and Miriam Riverlea, illustrations by Steve K. Simons, *Classical Mythology and Children's Literature... An Alphabetical Odyssey*, "Our Mythical Childhood", Warsaw: University of Warsaw Press, 2022, Open Access, <https://doi.org/10.31338/uw.9788323557296>.

²¹ See, e.g., the "Myths from Cameroon" section of the *Our Mythical Childhood* website: <http://omc.obta.al.uw.edu.pl/myths-from-cameroon>.

²² Dr Sonya Nevin and Steve K. Simons are also the Jury members in the video competition "Antiquity–Camera–Action!" for high schoolers in Poland; see *Antyk–Kamera–Akcja!* [Antiquity–Camera–Action!], website of the video competition within the *Our Mythical Childhood* programme, <https://antykkameraakcja.wordpress.com/>.

it takes place through education. May this volume support the efforts of amazing teachers whom we owe so much in building our cultural capital, that is – to paraphrase Thucydides – our κτήμα ἐς αἰεί (*ktêma es aeí*), our possession for ever.

* * *

The animations prepared by Sonya Nevin and Steve K. Simons tell various stories, and they encourage viewers to reflect on these stories, to develop them, and to carry them further – much as in ancient times, when the art of story-telling grew through sharing. One of the most beautiful tales to share is indeed Sappho's *Fragment 44* – a poem about Troy. About the most famous war of the ancient world – one would expect. But no. As Sonya makes us realize through her set of activities linked to this animation, Sappho is really awesome in her poetic choices. Instead of taking the beaten path and singing a song of war, she focuses on a pre-war episode: the aforementioned wedding of Hector and Andromache. The Poetess's gem immortalizes the brief moment of happiness of the hero and the heroine. Soon, they will suffer an unthinkable tragedy, and our awareness of that fate endows Sappho's poem with even greater impact on our emotions. But for now the City of Troy rejoices in celebrating the true love of the newly-weds.

Why such a choice for a Trojan poem's content? This is one of the questions Sonya poses to users of the educational materials based on this animation. The answer is something each student (and probably each teacher, too) has to find for themselves. To me, the scenes from the animation brought to mind the poem "To Marcus Aurelius" by the Polish classicist Zbigniew Herbert (1924–1998), who reflects there on the imminent fall of the Roman Empire. The emperor hears how "Terror continuous dark terror / against the fragile human land / begins to beat It's winning..." (to lęk odwieczny ciemny lęk / o kruchy ludzki ład zaczyna / bić I zwycięży...). The advice given to Marcus Aurelius by his friend from beyond time in far-away Poland refers to the sense of community I have already mentioned – to this bit of comfort flowing in the most direful moments from the closeness to another person. In the translation by the Nobel Prize winner in literature Czesław Miłosz (1911–2004) and the Canadian poet Peter Dale Scott (b. 1929), Herbert continues:

więc lepiej Marku spokój zdejm
i ponad ciemność podaj rękę
niech drży gdy bije w zmysłów pięć
jak w wątlą lirę ślepy wszechświat...

Well Marcus better hang up your peace
give me your hand across the dark
Let it tremble when the blind world beats
on senses five like a failing lyre...²³

Such works as the animations by Sonya Nevin and Steve K. Simons make the failing lyre sing again. They introduce young people into the complex, never easy, but always fascinating world of myths that are our world, as well. They compel us to face such questions as why Sappho went off the beaten path to show us – as we discover in awe – love and life instead of hate and death.

Like the joyful celebration of the Trojan people, so the animations with their accompanying materials, in parallel to many a serious reflection, offer us a large dose of carefree play, too. You can draw, make computer gifs, or even sing with Sappho (see Fig. 8) – such an ancient "karaoke" can be fun, and fun is important not only in the classroom.



Figure 8: A screenshot from *Sappho Fragment 44 Set to Music* at the YouTube channel of the Panoply Vase Animation Project, <https://www.youtube.com/watch?v=QFkcmrH4XAg> (accessed 22 February 2023). The screenshot was prepared by Katarzyna Marciniak and used with the Authors' permission.

²³ This fragment and the one cited above were published in English in Zbigniew Herbert, "To Marcus Aurelius", in Zbigniew Herbert, *Selected Poems*, trans. Czesław Miłosz and Peter Dale Scott, Manchester: Carcanet Press, 1985, 22. The Polish original can be found in Zbigniew Herbert, *Wiersze zebrane* [Collected Poems], ed. Ryszard Krynicki, Kraków: Wydawnictwo a5, 2008, 26 (also available online: Zbigniew Herbert, "Do Marka Aurelego" [To Marcus Aurelius], Fundacja im. Zbigniewa Herberta, <https://fundacjaherberta.com/biblioteka-herberta/wiersze/do-marka-aurelego/>).

One of the most beautiful scenes of *Sappho Fragment 44* – a scene that I cherish in my memory right beside the moment when Sappho moved for the first time – takes place on the Trojan ship on which Hector is carrying Andromache to Troy. We can easily imagine their happiness – however, Andromache especially may be a little anxious about such a change to her life. In a natural way Hector extends his arm towards her, she does the same and their hands meet (see Fig. 9). The geometric style of the animation enhances the simple, but for this reason also natural and deeply moving, gesture.



Figure 9: Hector and Andromache holding hands – a screenshot from the animation by Sonya Nevin and Steve K. Simons, *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy*, prepared by the Authors and used with their permission.

As the world falls down, holding hands across the dark (as beyond time) may give us and the next generations the force to rebuild it. In its deeper layer, the present volume contains quite a number of inspirational scenarios for such a (re)building. And I am sure more will be created by You – Our Mythical Reader.

NOTES ON CONTRIBUTORS

Terri Kay Brown (Iwi/tribal groups: Ngāti Hāua, Ngāti Maniapoto, Ngāti Pākehā) holds a BA from the University of Auckland, New Zealand (Aotearoa). She is the Teacher in Charge of Classical Studies in the Social Sciences Department at Westlake Girls High School, Auckland. Kay has lived in Greece teaching English as a second language (1984–1987). She has been involved in the teaching of classical studies, modern history, social studies and English to secondary school students for more than thirty-five years. She is a long-serving member of NZACT (the New Zealand Association of Classical Teachers). Kay is currently engaged in researching parallels between the ancient world and Te Ao Māori (the Māori world).

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user6803119) – created by children and adults with disabilities; and kinoumeno.gr (<https://vimeo.com/kinoumeno>) – created by adolescents, educators, amateur adult animators, and adults with disabilities. Ten years ago, Christina dePian created a website that introduces moving image techniques to children and teachers: <https://www.kinoumeno.gr>.

Olivia Gillman studied at the University of Cambridge (BA in Education with English and Drama) and at Royal Holloway, University of London (MA in Theatre Directing), UK. With specialisms in comedy and eco-aware work, from 2012 to 2017 she was the resident theatre director for the In the Woods Festival, creating *Alice in Wonderland*-themed commissions for Wilderness Festival and Secret Productions. Olivia's acting and presenting work includes voice-over for Audible director Dirk Maggs and television presenting for The Centre of Investigative Journalism at The Barbican. She writes for Digital Theatre Plus and, most recently, has interviewed Neil Bartlett about his *Orlando* (The Garrick Theatre). She is co-founder of The Marlowe Writers' Group and was nominated for the Cambridge Footlights Annual Playwriting Prize. Olivia is currently training with National Theatre Director Katie Mitchell. Follow her work at <https://www.oliviagillman.co.uk>, <https://www.directh.co>, Instagram: @omgillman.

Rob Hancock-Jones first studied Classics at Hills Road Sixth Form College, Cambridge, UK, before doing a BA in Classical Studies and an MA in Classics and Ancient History at Bristol University. After a Postgraduate Certificate of Education (PGCE) in Secondary History at Bath University, he joined Townley Grammar School, where he is Head of a thriving Classical Civilisation department. He is the sitting Classical Civilisation representative on the Classical Association Teaching Board, has worked on both the GCSE (General Certificate of Secondary Education) and A-Level Classical Civilisation specifications, authored two of the endorsed textbooks, works as a Continuing Professional Development (CPD) trainer for the awarding body OCR (Oxford, Cambridge and RSA [Royal Society of Arts]), and currently sits on the Cambridge School Classics Project's Management Committee. He has contributed to a number of projects producing learning resources to engage secondary school students in the study of the ancient world. These projects include: *Amarantus and His Neighbourhood* (Cambridge School Classics Project), *The Science of Stories* (University of Bristol), and *Queering the Past(s)* (The Classical Association).

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Aliki Markantonatou trained at the National Music Academy in Athens before becoming one of the few musicians in the modern world who plays the Ancient Greek lyre. She combines the lyre with many different instruments and styles. She is a founding member of the Lyre 'n' Rhapsody female ensemble. In 2015, Lyre 'n' Rhapsody recorded the first crossover album with Ancient Greek and Ancient Chinese musical instruments. Aliki has performed as a soloist in Athens, Spain, Turkey, France, and China. She created the music for the Acropolis reconstruction documentary film and enjoys narrating stories and poems from antiquity along with her lyre.

Discography: *Awakening the Muse* (2013), *Kirke* (2014), *Aegean* (2015, a crossover album with Chinese musicians), *The Chelys Songs* (2016, a crossover album with Turkish musicians), *Sappho's Whispers* (2018), *Rasina* (2019). Find out more about her work at <https://www.alikimarkantonatou.net/>.

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Dean Nevin gained a BA in Education and an MA in International Education from the University of Leicester, as well as a Postgraduate Certificate of Education (PGCE) from the University of Brighton. After beginning his teaching career in a primary school in the south of England, he has since continued his professional development in bilingual international schools in Germany and Switzerland. He has experience as head of a large English team, leading the school from Grade 1 to Grade 10, and has developed and run a series of successful workshops on learning and teaching. His research interests include a curriculum for the twenty-first century, teacher recruitment and retention, and the promotion of reading and shared reading practices.

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Jessica Otto completed a BA Hons in Classical Studies at the University of Liverpool in 2001. In 2004 she achieved her MA in Ancient World Studies from University of Manchester and the British School at Athens. In 2010 Jessica completed a Postgraduate Certificate of Education (PGCE) in German with French at the University of Manchester. Since then, she has taught German and French in the UK, Egypt, and Germany. In each of her schools she has actively promoted the study of Classics and organised whole-school learning days on Ancient Greek pottery, mythology, and language.

Steve K. Simons is an animator and graphic artist specialising in the creation of animations made from ancient artefacts. He worked as a software engineer before studying multi-media production at IBAT College in Ireland. Since 2009, Steve has been collaborating with his wife, Sonya Nevin, under the banner of the Panoply Vase Animation Project. Their animations have been exhibited internationally, including exhibitions at the National Museum in Warsaw, the University College Dublin Classical Museum, the *Olympus* exhibition in Canada, the Ure Museum of Greek Archaeology in the UK, and at the Roman Museum of Nyon in Switzerland. In 2016, Steve joined *Our Mythical Childhood*. He created the vase animations that the lesson plans in this volume are based on, as well as the documentaries and illustrations which accompany them. He created illustrations for further *Our Mythical Childhood* publications: Elizabeth Hale and Miriam Riverlea, *Classical Mythology and Children's Literature... An Alphabetical Odyssey* (University of Warsaw Press, 2022), and Susan Deacy, *What Would Hercules Do? Lessons for Autistic Children Using Classical Myth* (University of Warsaw Press, 2023). Steve is currently creating artefact-based animations for the projects *Locus Ludi: The Cultural Fabric of Play and Games in Antiquity* by Véronique Dasen (ERC Advanced Grant, 2017–2023), and *GALATEO – Good Attitudes for Life in Assyrian Times: Etiquette and Observance of Norms in Male and Female Groups* by Ludovico Portuese (EU Horizon 2020, Marie Skłodowska-Curie Actions, 2021–2024). Steve created all the illustrations in this volume, unless otherwise stated.

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INTRODUCTION

In the development of this book, young people all over the world have been writing poetry and stories, acting, mapping, drawing and designing, recording music, and planning exhibitions – thinking about knowledge-sharing, budgets, and accessibility. This creative outpouring has been a response to the ancient classical world and a response to antiquities as represented through the modern art form of animation. The lesson plans and resources behind these experiences are collected here to inspire and facilitate more adventures with the ancient world. Feel free to photocopy the activity and information sheets for your students.

The Panoply Vase Animation Project – run by Steve K. Simons and Sonya Nevin – makes animations from real ancient artefacts. The Ancient Greeks covered their vases in wonderful images of their gods and heroes, and scenes of everyday life. We take those images and move them, using that movement to tell ancient world stories and to make it easier to see what is going on in the original images.

Between 2016 and 2022, we made five vase animations as part of an international project: *Our Mythical Childhood... The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*. The animations are freely available online on our website, <https://www.panoply.org.uk>.¹ They live there alongside further videos created as part of the project.

In order to get the best out of the animations, this volume has been developed to bring together related resources that will help teachers and other educators to use the vase animations in the classroom or in other educational settings. You will find lesson plans, activity sheets, and images. You will find guidance and resources for making your own stop-motion animations. The lesson plans can be used just as they are, or they can be adapted to whatever would best suit your situation.

¹ Unless stated otherwise, all the links in this book were accessed on 18 April 2023.

If you are teaching classical civilisation,² you may decide to use the animations during lessons on topics such as the Trojan War, relationships, mythology, religion, music, sport, or drama. You may wish to use them to teach classical art history – helping people learn to read images and to understand vases better.

If you are teaching a subject such as drama, literature, ancient or modern foreign languages, art history or animation, there is something here for you. And beyond subject-specific sessions, Classics famously offers routes into exploring topics that can be challenging in the classroom. There is material here for addressing topics such as same-sex attraction, comparative religion, animal welfare, the power of the irrational, concepts of heroism, women's rights, and more.

Most of the lesson plans are aimed at students in secondary school (around eleven to eighteen years old). Some lesson plans are created with younger learners in mind. All can be adapted to older or younger learners, and those with more or less knowledge of the Ancient Greek world. If you are home-schooling, or teaching in a museum or other non-classroom-based setting, again, there is lots here for you.

Classics is an international discipline. You will find here lesson plans by teachers in different countries and different educational settings. Every lesson plan contains an introduction, guidelines for carrying out the class, an activity to do in class, and a reflective comment.

Rob Hancock-Jones in the UK brings us a lesson on relationships in antiquity. Igor B. Cardoso in Brazil developed a lesson about the Trojan War and the cultural life of Ancient Greece. Alikí Markantonatou, a musician and teacher in Greece, created a lesson on lyrical poetry. Drama teacher and theatre facilitator Olivia Gillman in the UK introduces ancient drama and brings us an acting class centred on movement. Chester Mbangchia in Cameroon developed a lesson that introduces Dionysus and the world of performance and transformation. Michael Stierstorfer in Germany presents libation and sacrifice in a class on ancient religion with an optional Latin element. Dean Nevin in Switzerland brings us a class for younger learners who will learn about the goddess Iris and be inspired to write. Terri Kay Brown in New Zealand (Aotearoa) takes us through a cross-cultural look at rainbow myths. Jessica Otto in Germany offers an introduction to Heracles for those who are new to antiquity. Barbara Strycharczyk in Poland shares a collaborative project from across different year groups, in which students of different ages, in different disciplines, contributed to a shared display, all with a Heracles twist. Jennie Thornber in the UK brings us ideas for integrating vase

² Based on the volume Editor's preference, this book features -ise verb endings.

animations and creative activities into museum trips. Louise Maguire in Ireland shows how planning museum exhibitions can give students a fresh way to think about ancient culture, collections, and public policy. Christina dePian in Greece has developed resources that support the creation of new stop-motion animations. You will also find lesson plans for classes that help students to learn about different styles of Greek pottery and how to read it.

I am enormously grateful to everyone who has contributed their ideas, creativity, and experience to the volume. I also extend my gratitude and appreciation to Katarzyna Marciniak, the Principal Investigator of *Our Mythical Childhood*, who got the project animations and this volume off the ground. Many thanks to Maria Makarewicz for her help and patience with the practicalities behind creating a collected volume. And I extend my thanks and appreciation to Bridget Martin and Martina Treu for their thoughtful feedback.

Huge thanks to my husband and collaborator, Steve K. Simons, the animator behind all of the animations, creator of the supporting documentaries, and the illustrator of all the illustrations and diagrams in this volume, unless otherwise specified. Further images created by young people have been used with the kind permission of their creators and/or the creators' parents.

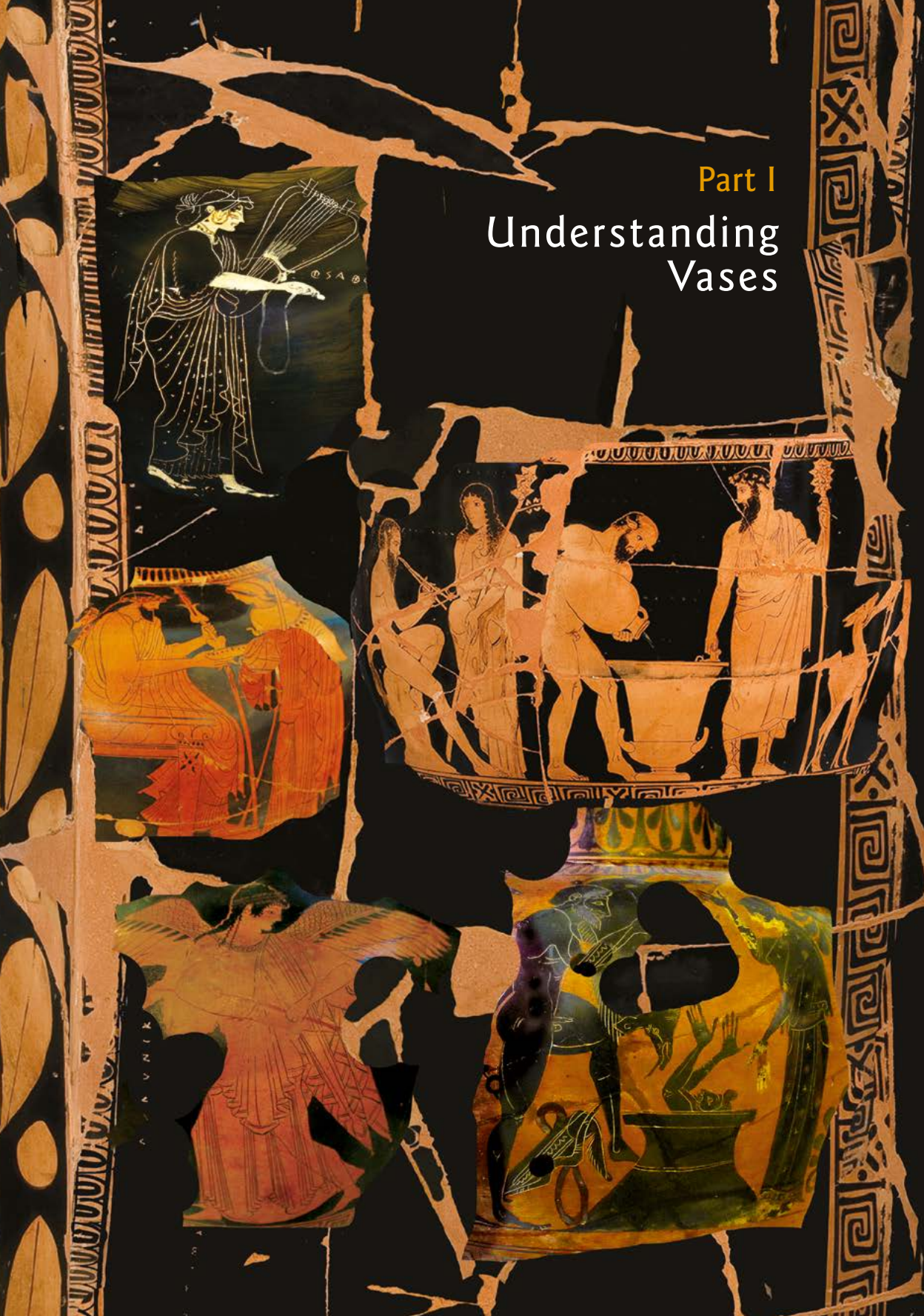
We all hope that you enjoy this volume and that it leads to many creative adventures with Classical Antiquity.



Figure 10: Geometric figures come to life. Figures from Christina dePian, “Lesson Plan: Make Your Own Stop-Motion”, see. p. 249, made with resources by Steve K. Simons, available in this volume on p. 287.

Part I

Understanding
Vases



SHAPES, STYLES, AND TERMS

Pottery was the super stuff of the ancient world! With little access to glass and no plastic, a waterproof material that could be made into any shape was perfect for every carrying, storing, and serving situation.

Pottery is created from clay mixed with water. Clay occurs naturally in the ground in many areas. Potters refine the clay in water and then shape it with their hands or on a potter's wheel. They might add decoration with slip – very runny coloured clay – or by making incisions with a tool. Once it is ready, the soft clay will be heated at a very high temperature, with the potter controlling how much air gets to it while it heats. The heat causes the clay to fix hard and makes the object waterproof.

Each patch of clay has its own chemical make-up that gives it a particular colour and makes it behave in a particular way. That chemical make-up has a distinctive chemical signature (such as more or fewer iron particles). These can be identified with a microscope. Sometimes it is even clear enough to see with the eye. Archaeologists use this sort of analysis to confirm where a vase was made.

"Pots" and "vases" are essentially the same thing. Ancient Greek pots are more often called "vases" because talking and writing about them developed amongst art historians, who have traditionally called skilfully produced clay containers "vases".

Between the eighth and third centuries BCE, skilled potters in the Greek world and beyond created pottery for their own communities and for export. Greek potters made vases according to a range of widely used shapes. This volume focuses on vases made in the following shapes: amphora, hydria, and bell krater.

Shapes

Amphora

An amphora (plural amphoras in English, or amphorae, from Latin; *amphoreis* in Greek) is a two-handled, lidded vase with many uses. The name comes from ἀμφί (*amphí*) – ‘on both sides’ (like “amphitheatre” or “amphibian”), and φέρω (*phérō*) – ‘carry’ (as in “pheromone”). The handles and lid made the amphora perfect for carrying or storing goods such as wine, oil, honey, grain, or olives.

Amphorae come in different sizes and with some variety in their shape. Rough, undecorated ones with pointed bottoms were used for transporting goods over long distances, sometimes on boats. Finer, decorated ones were in use in the home. These include the belly amphora, with the handles on a single-piece vase which is wide in the middle and narrower at the top and bottom. We also find the neck amphora, which has a similar narrow-wide-narrow shape, but with a separate section added to extend the neck of the vase upwards.

You will find the amphora shape in the *Heracles and the Erymanthian Boar* animation: <https://www.panoply.org.uk/heracles-and-erymanthian-boar>.

Hydria

The hydria (plural hydriai) is another common shape. The hydria’s name comes from its use – carrying water (ὑδωρ; *hýdōr*). These vases have a rounded body and a neck which either sits atop a curved upper body or between wide shoulders. Water is heavy, so to lift or pour the water carefully, a hydria has three handles: horizontal handles on either side for carrying, and a vertical one on the back for pouring. The third handle means that there is no space for decoration on the back of the vase, so we tend to find one image on the front, and perhaps one on the shoulder.

Hydriai are often fairly large as it was efficient to bring as much water as a person could carry in one go between the water source and the home. We know from the images on vases that fetching water from a spring or a well was typically a woman’s task. A hydria might sometimes be used for other purposes, such as collecting voting ballots or holding a deceased person’s ashes.

You will find hydriai in the animations *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy* (<https://www.panoply.org.uk/sappho>), *Libation* (<https://www.panoply.org.uk/libation>), and *Iris: Rainbow Goddess* (<https://www.panoply.org.uk/iris-rainbow-goddess>).

Bell Krater

The krater's name also comes from its purpose, being related to the verb 'to mix' (κεράννυμι; *keránnymi*). Kraters were used at symposiums for mixing water and wine together. A krater has a wide belly, a wide mouth, and two side handles. The bell krater has a rounded, bell-shaped body, with two horizontal handles half way up the sides. Volute kraters, column kraters, and kalyx kraters have slightly different shaped bellies and larger handles in different positions. Kraters might also be used as grave markers or containers for ashes.

You will find a bell krater in the *Dionysus* animation: <https://www.panoply.org.uk/dionysus>. The decoration on the *Dionysus* bell krater includes an image of a kalyx krater.

Styles

Geometric

Geometric ware takes its name from a style of pottery that was produced between ca. 900 and 700 BCE, especially in Athens. These vases featured geometric patterns painted in black slip onto the lighter-coloured clay. The Greek key, also known as the meander, was the most common geometric pattern, although many others were used too, thought to have their origins in textile patterns. As this style progressed, artists began to depict animals, such as deer, goats, and horses. People began to be depicted with geometric shapes influencing the representation of their bodies, such as torsos represented by triangles. Processions and mourning scenes are the most common scenes in this style, although sailing ships and battles can also be seen.

Black-Figure

On black-figure vases, the vase has been created in a reddish-orange clay, and black slip has been added onto the surface of the clay to form the decorative figures. Details have been scratched into the black slip with a sharp tool, and other spots of red or white slip may have been used too. These figures are more realistic than the geometric figures, although the manner of representing people and animals is still very stylised. Scenes from mythology and of warfare were common in this style.

Red-Figure

On red-figure vases, the decorative figures stand out in the bright red of the clay against a black slip background. The image would be lightly sketched onto the clay first, then that sketch would be surrounded by black slip. More black slip and a sharp tool would be used to add further details. Scenes of mythology and warfare continued to be popular in this style, although depictions of everyday life now became more common too.

Who's on That Vase?!

Ancient Greek vases show an enormous range of scenes. That said, some myths, characters, and scenarios crop up more than others. The Ancient Greeks had many images of their gods and goddesses on their vases. We also see a lot of mythical heroes, such as Heracles, who became a god after performing his Twelve Labours, and Theseus, whom we often see fighting the Minotaur. Scenes from the Trojan War give us many images of Achilles and Hector, Odysseus, Paris and Helen, Memnon – King of the Ethiopians, Penthesilea – Queen of the Amazons, and many more. This volume contains guidance on how you can recognise some of these key figures.

Over time, scenes of everyday life became more popular. Particularly in red-figure ware, we find scenes of sacrifices, weaving, musicians, symposiums, theatre, sex, politics, sport, child care and play, and animals. Warfare never fell out of fashion as a subject for decoration. Occasionally we even see vases with scenes of people making vases! It is fairly unusual to see images of particular historic individuals. One notable exception to this is the poet Sappho. She was such a household name that people enjoyed having vases with her image. You can find an early example of a Sappho vase in this volume (see p. 70).

Other Terms

Attic: This refers to vases made in and around Athens. The name is taken from the Athenians' territory, Attica.

Apulian: Many Athenian vases were transported to Italy, where there was a big Greek population. Many communities in Italy began to produce their own pottery in the Greek style, including those in Apulia. Vases from Apulia are known as "Apulian".

Beazley: In this volume, you will see vases referred to by the number that they have in their museum catalogue and by a second number – its Beazley number. Sir John Beazley was the Lincoln Professor of Classical Archaeology and Art at the University of Oxford from 1925 to 1956. He used stylistic analysis to identify the work of Athenian vase-painters. His collection of photographs of vases formed the Beazley Archive. That grew into the online Beazley Archive Pottery Database, the world's largest database of Ancient Greek vases. This immense collection, operated by the University of Oxford, provides a valuable resource for studying ancient pottery. Vases in the database have a "Beazley" number as well as their local catalogue number, making them easier to keep track of. You can explore the database at <https://www.carc.ox.ac.uk/carc/pottery>.



Figure 11: A recreation of someone decorating the *Heracles and the Erymanthian Boar* black-figure amphora. Image by Steve K. Simons. First published in Elizabeth Hale and Miriam Riverlea, *Classical Mythology and Children's Literature... An Alphabetical Odyssey*, Warsaw: University of Warsaw Press, 2022. Compare it with a photograph of the vase on p. 195.



Figure 12: Ancient Greek vase types, by Steve K. Simons.

VASE TIMELINE

Neolithic	ca. 6500–3500 BCE	
Early Bronze Age	ca. 3500–1900 BCE	
<i>Adoption of the potter's wheel</i>	ca. 2000 BCE	
Minoan	ca. 1900–1450 BCE	
Mycenaean	ca. 1600–1200 BCE	
Submycenaean	ca. 1200–1050 BCE	
Protogeometric	ca. 1050–900 BCE	
Geometric	ca. 900–700 BCE	Extra figures in <i>Sappho Fragment 44</i>
Protocorinthian and protoattic black-figure	ca. 720–620 BCE	
Early Archaic black-figure and Corinthian	ca. 620–570 BCE	
Archaic black-figure	ca. 570–530 BCE	<i>Heracles and the Erymanthian Boar</i>
Late Archaic black-figure (including the Six style)	ca. 530–480 BCE	<i>Sappho Fragment 44</i>
Late Archaic red-figure	ca. 525–480 BCE	
Early Classical red-figure	ca. 480–450 BCE	
High Classical red-figure	ca. 450–425 BCE	<i>Libation</i> <i>Iris: Rainbow Goddess</i> <i>Dionysus</i>
Late Classical red-figure	ca. 425–300 BCE	
Hellenistic ware	ca. 300–30 BCE	

LESSON PLAN: VASES THROUGH ANIMATION

Institution: University of Warsaw.

Country: Poland and United Kingdom.

Age range: 10+

Prior knowledge: Students need no prior knowledge. Teachers need no prior knowledge beyond that in the lesson plan and the part “Understanding Vases” in this volume.

Keywords: Pottery, art history, visual literacy, storyboarding, black-figure, red-figure.

Introduction

This lesson will introduce learners to different styles of Ancient Greek pottery. Students require little to no knowledge of the ancient world. Those who have some familiarity with the ancient world will still find it beneficial for understanding more about pottery styles and reading iconography. You may find it useful to share copies of the guide to vase shapes on p. 52. After watching vase animations and learning more about styles, the learners will create their own storyboards, based on one of the vases the animations were made from. You can find a blank storyboard on p. 286, along with a guide to storyboarding terminology on p. 285. If you would like to go further and have the students create their own animations, there is guidance on pp. 241–258; however, storyboarding is effective as an activity in its own right.

Lesson Plan

Opening

Outline the focus of the class – you will be looking at different styles of Ancient Greek pottery. Understanding the different styles is a useful way to determine the date of material evidence, as the different styles were produced in different periods. It also enables you to discuss the vases in a more detailed way. Let the students know that they will also be watching animations made from vases, and then planning their own animations based on the vases. Ancient pottery inspired artists long after antiquity, including today. The students will be working in that tradition by making their own storyboards – their own animation plans.

Phase I

Show the class an image of the Heracles vase. You can find a digital version of it in the PowerPoint for *Heracles and the Erymanthian Boar* on the Panoply website (<https://www.panoply.org.uk/heracles-and-erymanthian-boar>); alternatively, copy the version in this volume on p. 195, where you will also find more information about the vase itself.

Ask them what they can see in the image. First of all, pick out figures and objects; then ask them to think about what might be happening. *Do they recognise any of the figures? Do they recognise the myth?* Ask them to describe some of the patterned decoration, aloud or in their notebooks.

Explain the style to them: this is a black-figure vase. The vase has been made from a reddish-orange clay. The black slip has then been added onto the reddish clay surface. It is “black-figure” because the figures have been painted on in black. Black-figure vases were made in the Ancient Greek world between ca. 620 and 480 BCE. The exception is Panathenaic vases, which were given as prizes in the Panathenaic Games in Athens. These continued to be made in the black-figure style long after it fell out of fashion. Retro!

Once the figures and patterns have been added in black slip, details have been scratched into the black with a sharp implement. A few areas have been decorated with coloured slip of white or red. Women’s skin is always represented with white slip on black-figure pottery. There are some common patterns in the rest of the decoration, such as the double palm shape around the neck, the all-black handles, and the use of palm shapes, also known as acanthus, around the figures. It is also common to see borders of pattern beneath the figures at the bottom of the vase.

Watch the animation *Heracles and the Erymanthian Boar* with the class, then follow-up by watching *About Heracles and the Erymanthian Boar* (<https://www.panoply.org.uk/heracles-and-erymanthian-boar>).

Phase 2

Now look at the next vase, the Warsaw Sappho vase. Again, an image of this vase can be found on the Panoply website (<https://www.panoply.org.uk/sappho>), and on p. 70 in this volume, with pp. 69–70 giving more information about the vase and its subject – the poet Sappho.

Do they notice anything different about this vase? What can they see?

This vase was made in the Six style, a form of black-figure. This style developed in ca. 530 BCE. It sees red or white slip added over a surface of black slip, with incisions then marked into the layers. On the Sappho vase, almost the whole vase has been covered in black slip, with very little red clay left to show through around the lip. The white slip of Sappho's skin has been added over the black slip beneath. The rest of the figure has been marked out with a sharp tool.

The Six style, also known as the Six technique, takes its name from the Dutch art historian Jan Six (1856–1926), who first discussed this unique style.

Tell the class that they will now see an animation of Sappho playing her musical instrument – the stringed barbiton, a type of lyre. Explain that the animation includes the words from one of her poems, and figures acting out her poem. The figures that have been added have been created in an earlier style of pottery – geometric ware, from ca. 800 BCE – a sort of ancestor of black-figure. These styles would not normally appear together on a vase – it is just because the animation is showing her singing about long ago.

Watch *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy* (<https://www.panoply.org.uk/sappho>).

Phase 3

Time to look at the final vase in this session; the vase that the *Libation* animation was made from. You will find the animation and an image of the vase on the Panoply website (<https://www.panoply.org.uk/libation>), and on pp. 139–141 there is an image of the vase with further information about the vase and about libations.

Ask your students what they observe. *What is similar about the style of this vase? What is different? What do they think would happen if the figures could move?*

This vase has been made in the classical red-figure style. This style was popular from ca. 525 to 300 BCE. An image has been lightly sketched onto the red-clay pot. Black slip has then been painted all over the vase around that sketch, leaving the shape of the figures. Details have then been added onto the red space left over, using black slip and marks made into the slip. The dark background makes the red figures appear much brighter. That makes them easier to see and more vibrant. The class may notice that the extra patterns are still similar to the patterns that we saw in black-figure.

Watch *Libation*, with Zeus, king of the gods, pouring a libation (a liquid offering) with the help of his daughter Athena (<https://www.panoply.org.uk/libation>).

Phase 4

Now that the class have seen three animations and learned about the different styles, they should get creative with one of the vases.

The vase animations they saw take the scene on the vase and then show what could happen next (*Sappho Fragment 44; Libation*), or they show what led up to the moment we see on the vase (*Heracles and the Erymanthian Boar*). The students should now pick one of the three vases (or be set one of them if that seems more appropriate), and plan an alternative story for it. *What would they have happen if the figures could move?* They should draw on what they can see in the image, what they know of the ancient world, and their own imagination.

Every animation, film, or television programme that they know will be planned through storyboards so that everyone working on the production knows what is supposed to be happening.

-  Choose a vase.
-  Look closely at the image. What's happening?
-  What would happen if the figures could move?
-  Make up a short story based on the image.
-  Show the story in a set of sketches.
-  Add brief caption descriptions of what should be happening on screen.

The captions for the sketches describe what is happening in the image, and what is happening in this stage of the story. They should include information on movement, such as: "Heracles moves left to right" or "Heracles moves L to R".

Older, or more advanced, students will be able to write in the style of a storyboard. Allow younger or less advanced students to simply break their story down into eight phrases written in a more normal narrative style.

A blank storyboard is available on p. 286 of this volume. Pages 327–329 contain examples. You will also find these in the related PowerPoints on the Panoply website (<https://www.panoply.org.uk/our-mythical-childhood>).

Alternative 1

You may prefer to ask your students to make further notes to embed the different kinds of styles. For example, have them create a three-stage box that they can fill in with sketches representing the different styles in chronological order, with notes below about the styles and their time periods.

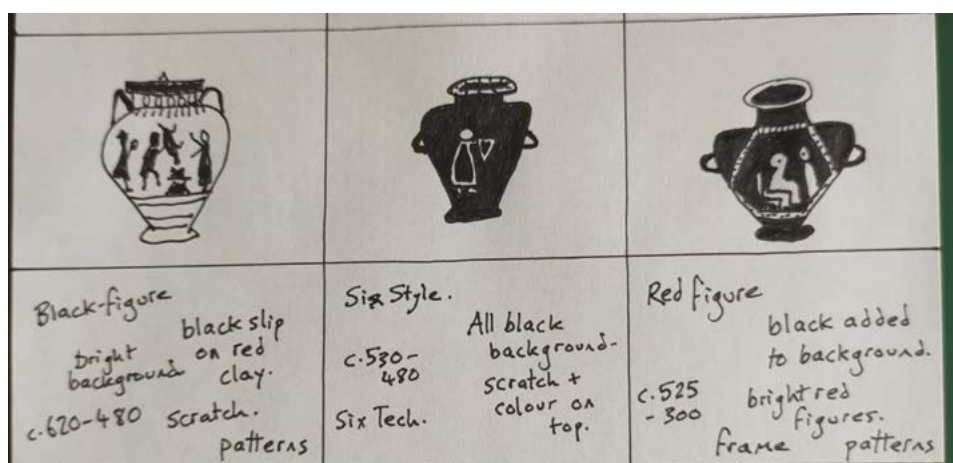


Figure 13: Sketches of black-figure, Six style, and red-figure vases, by Sonya Nevin.

Alternative 2

Pages 63–66 offer guidance on a creative exercise using clay to recreate black- and red-figure pottery sherds.

Comment

This lesson offers a lively look at ancient pottery and its different styles. Looking systematically at the transition from black-figure to red-figure will help students to understand and remember the difference. Studying the vases through animation will engage their attention and help them to see that ancient artwork is still an inspiration for creativity and artwork today. Likewise, having the students plan their own stories as storyboards will encourage them in active looking

at the vases – noticing small details and thinking about the composition and meanings implied in the image. They can then bring their creativity to bear on the subject, contributing what they know of antiquity and their own unique ideas. Sharing ideas from the finished storyboards is a good way of expressing the way in which different people get different things out of looking at artwork. There is no one “right” way to see things. The more your students know about antiquity, the more they have to draw on, but even those who are new to it can use their imagination to extend what they can see. A class with a lot of prior knowledge might be asked to consider what animation they would want if they were a museum curator designing a new exhibition (see pp. 221–225 for more detail on this approach).

VASE ACTIVITY SHEET: DESIGN A NEW AMPHORA

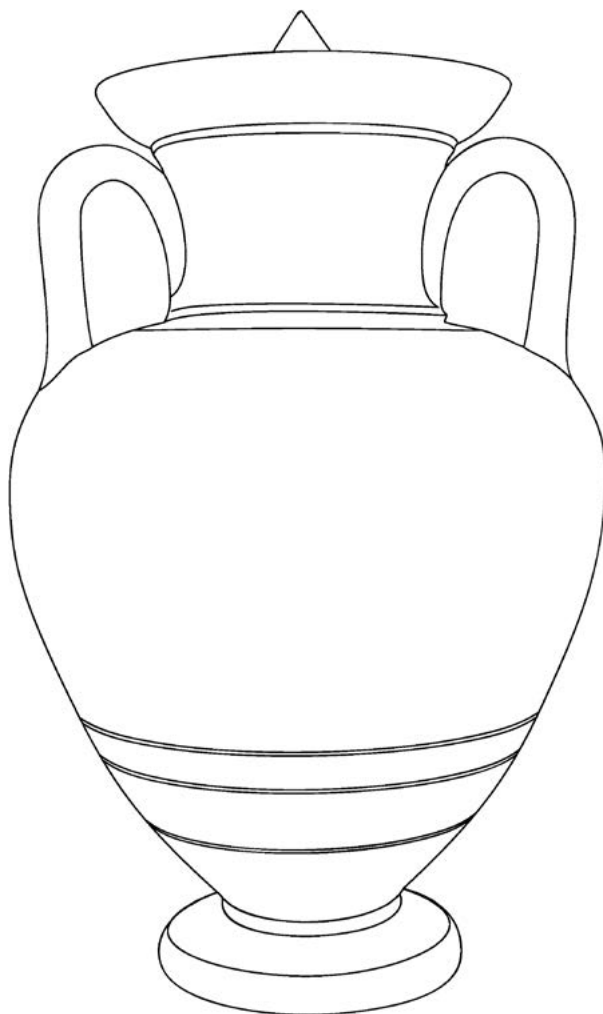


Figure 14: Outline of a neck amphora, by Steve K. Simons. Perfect for adding vase designs. For a full-page version, see the Appendix, p. 275.

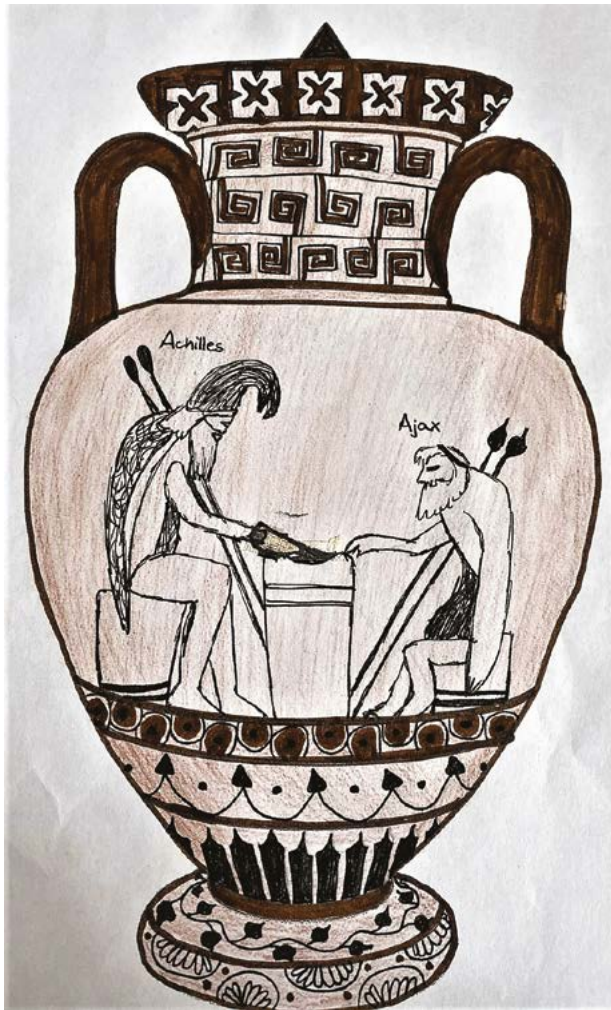


Figure 15: Vase design created by Olympia Finkeissen, a student at Gymnasium Schäftlarn, near Munich, Germany, based on Exekias' Achilles and Ajax vase (Vatican Museum, Rome, number 344), Beazley 310395, animated by the Panoply Vase Animation Project as *Clash of the Dicers*.

LESSON PLAN: WORKING WITH CLAY – POTTERY SHERDS

Institution: University of Warsaw.

Country: Poland and United Kingdom.

Age range: All ages.

Prior knowledge: Students need no prior knowledge. Teachers need no prior knowledge beyond that in the lesson plan and the part “Understanding Vases” in this volume.

Keywords: Clay, pottery, visual literacy, creativity, red-figure, black-figure.

Introduction

This is an enjoyable activity that can strengthen visual literacy and support understanding of different styles of pottery. Working with real clay can also help to give learners a better sense of the physical nature of pottery – particularly helpful when pottery is often studied via photography. Students feel the physicality of clay and are reminded of its tactile, 3D qualities.

This activity is suitable for any age; simply adjust the complexity of the task for the learners’ ability level.

You will need:

-  air-dry terracotta clay, ca. 1 kg for a class;
-  rolling pin and knife for the preparation of the clay;
-  tray or other flat surface for the clay to dry on;
-  black paint (red and white paint as optional extras);
-  paint brushes;
-  sharp implements for scratching, for example: compasses, cocktail sticks, unfolded paperclips, pottery tools;
-  pots of water;

-  example images of vases;
-  if in a classroom, you may want newspaper to cover the desks.

The clay must be prepared in advance, with two to three days to dry.

You may prefer to ask your students to prepare their own sherds in class in advance of the session in which they will paint them. Alternatively, it may be more practical to prepare them in advance yourself.

Divide the clay into sections. Roll it out and slice into straight-edged pieces of ca. 10 cm by 7 cm. They need not be neat – include irregular angles. If you can, bend the sherds slightly by hand to create a curve in them that emulates the curved surfaces of real pottery sherds.

If possible, make enough for each student to have two sherds each. One will do if resources are limited.

Lesson Plan

Opening

Begin by letting your class know that they will be getting creative and decorating pottery. This will give them a sense of purpose in paying attention during the early phases of the session.

Watch a selection of vase animations together. It would be helpful to pick a combination of black-figure and red-figure vase animations. The black-figure *Heracles and the Erymanthian Boar* (<https://www.panoply.org.uk/heracles-and-erymanthian-boar>) and red-figure *Iris: Rainbow Goddess* (<https://www.panoply.org.uk/iris>) would be an effective combination.

Bearing in mind what they know or don't know, tell or remind them about the difference in the two styles. For black-figure images, the slip has been added straight onto the red clay. Details have then been scratched into the black with a sharp implement, or other spots of red or white slip have been added. For red-figure, an image has been lightly sketched onto the clay. That sketch has been surrounded by black slip. Black slip has then been added to provide further details.

You may find it helpful to show them the animations of this decorative process in *About Heracles and the Erymanthian Boar* (from 5:48 minutes in) and *About Iris: Rainbow Goddess* (4 minutes in). These can be found on the same webpages as the animations.

Main Activity

Distribute the sherds and other resources.

Challenge the students to recreate a section of a vase.

Urge them to be conscious of whether they are recreating a section of black- or red-figure pottery, as this will influence how they approach it. *Will they paint a figure straight on to the clay, or will they leave a space blank, surround it with paint, and then add further details?*

You may like to challenge them to do two different images: one sherd from a black-figure vase, and one from a red.

As a harder challenge, have them copy an image in one style and then try on their second sherd to recreate the same image in the contrasting style (that is, copy a section of red-figure and then try to recreate it in black-figure, or vice versa).

As they work, talk to them about their choices and their progress. Guide them if they are getting confused about the styles.

At the end of the activity, invite some of the learners to share their pottery with the class and talk about what they noticed during the process.

Comment

By closely examining vase images in order to copy them, the learners improve their ability to look closely and observe detail. Ideally, this activity will confirm their sense of the pottery styles, making their understanding less abstract and more concrete.

There are many ways to adapt this activity. If there are particular vases on the curriculum that your class must learn, set those vases as the painting challenge. Have the students recreate sections of the set vases.

Alternatively, set the students a homework challenge of choosing a vase that they will then recreate. It may be helpful to suggest an online museum catalogue that they can browse for ideas (see pp. 219–220 for a list), or – for older students – the Beazley Archive.

Students can be set the challenge of creating a new scene – perhaps from a myth/text that you have been working on; from a modern myth/story universe that they choose, such as the *Harry Potter* novels, the Marvel or *Star Wars* universe, or the *Anna Hibiscus* books; or scenes from the students' daily life.

If you are very short on time, or limited regarding mess, paint the sherds in advance and focus only on incising details with a sharp implement.

If your school has a pottery department, it may be possible to collaborate with them and to do the above activities with general purpose terracotta kiln clay and real slip, and to finish the items in the kiln. Ask the pottery teacher to demonstrate the use of the wheel.



Figure 16: Pot sherds created by trainee teachers studying for the Postgraduate Certificate in Education (PGCE) at the Faculty of Education, University of Cambridge, 2022. Photograph by Sonya Nevin.

Part II
Sappho



INTRODUCTION TO SAPPHO

Online resources: <https://www.panoply.org.uk/sappho>.

- 🏺 Vase animation: *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy*.
- 🏺 Short documentary: *About Sappho Fragment 44: Hector and Andromache – A Wedding at Troy*.
- 🏺 Musical video: *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy Set to Music* (referred to as *Sappho 44 Set to Music*).
- 🏺 Interview with musician Alikí Markantonatou.
- 🏺 Downloadable PowerPoint.

Objectives

The Sappho animation and videos are designed to help learners:

- 🏺 read and interpret ancient material culture (ancient pottery);
- 🏺 know who Sappho was, and understand and appreciate ancient lyric poetry;
- 🏺 deepen their understanding of the Trojan War;
- 🏺 think about and discuss love, relationships, and warfare in the ancient world.

Who Was Sappho?

Sappho was a poet whose beautiful poems were known and sung all over the Ancient Greek world. She lived on the island of Lesbos, in the east of the Aegean Sea, from around 630 to 570 BCE. Sappho created new styles of poetry, writing about being in love with some of the young women that she knew, about her brothers going to sea, about her beloved daughter Cleis, and writing a prequel to the Trojan War. Her poems would have been sung to musical accompaniment. Sadly, none of Sappho's poems survive complete, so we can only read fragments of what she wrote. Even those fragments show us a lot. The fragment of her poem about Troy is known as *Fragment 44*.

About the Vase

Shape: Hydria.

Style: Black-figure, Six style.

Date: 525–500 BCE.

Reference: National Museum in Warsaw, in Poland (number 142333). Beazley 510.

Decoration: This vase was created in Athens in the sixth century BCE. That makes it one of the earliest surviving depictions of Sappho, created within a hundred years of her death. The person who made it could not have known what she looked like exactly, but they have added a name caption to ensure that we know who it is. The vase is a hydria, so instead of having another image on the opposite side, there is a third handle there. Hydrias, or hydriai, were used for carrying and holding water, so the third handle was useful for pouring. The style, using a lot of black slip and just a little colour on top, is known as the Six style (for more on which, see p. 57). The other figures in the Sappho animation were created in an earlier style known as “geometric”.



Figure 17: The poet Sappho, Attic black-figure Six style hydria, 525–500 BCE. National Museum in Warsaw, in Poland (number 142333). Beazley 510. Photograph by Steve K. Simons.

FRAGMENT 44: THE MARRIAGE OF HECTOR AND ANDROMACHE

[...] The herald came. Idaeus, the swift messenger:
[...] "Hector and his companions are leading
graceful Andromache from sacred Thebes, in their ships over the salt sea.
Many gold bracelets and purple robes, finely-made ornaments
and countless silver drinking cups and ivory."
So he spoke and Hector's dear father leapt up quickly.
The news reached his friends around the wide city.
The men of Troy yoked mules to the smooth-running carriages
and the crowd of women and neat-ankled girls climbed aboard.
The daughters of Priam travelled separately.
Young men harnessed horses to chariots.
Looking like gods, they travelled into Troy.
The sweet sound of the aulos and kithara mixed with the noise of the
castanets.
The girls sang a holy song which echoed wonderfully into the sky.
Everywhere in the streets there were bowls and cups.
Myrrh, cassia, and frankincense mingled together.
The women cried out "Eleleu!"
All the men sang a lovely song to Apollo – the far-shooter and beautiful
lyre player.
And they sang a song of godlike Hector and Andromache [...].

This translation of Sappho's *Fragment 44* by Sonya Nevin appears in the *Sappho Fragment 44* animation (<https://www.panoply.org.uk/sappho>). A second version of the animation is available on YouTube with the poem translated into Polish by Jerzy Danielewicz (listed as "Sappho Fragment 44 Polish Version": <https://www.youtube.com/watch?v=9JLpc0NoAXk>). Subtitles are available with translations into a variety of languages using the Settings options on YouTube. The end of the animation features the fragmented Greek text, which can be seen

on p. 105. A slightly different English translation by Armand D'Angour appears in the video *Sappho 44 Set to Music* (available at: <https://www.panoply.org.uk/sappho>, beneath the Sappho animation and documentary). That text can be found in this volume on p. 107.

LESSON PLAN: USING SAPPHO FRAGMENT 44 TO THINK ABOUT MARRIAGE IN ANCIENT GREECE

Institution: Townley Grammar School.

Country: United Kingdom.

Age range: 16–18+

Prior knowledge: Students and teacher require prior knowledge of Ancient Greek culture, particularly familiarity with the Trojan War and some knowledge of ancient relationships. The comment section at the end contains suggestions for a simplified version of the lesson for students with less prior knowledge.

Keywords: Sappho, epic, Trojan War, marriage, Hector and Andromache.

Introduction

This lesson was designed for sixteen-to-eighteen-year-old students of Classical Civilisation, with prior knowledge of Ancient Greek society (especially the roles and presentation of Greek women) and ancient literature (particularly the epic poetry of Homer). It was intended to support students in their study of Ancient Greek love and relationships, with a focus on Greek ideas around weddings, marriage, and the poetry of Sappho.

The activities outlined below could have relevance for and be accessible to a far broader spectrum of students than this. It would be useful for students to come into the lesson with some understanding of the characters of Hector and Andromache and their roles in the Trojan War, as well as some understanding of the common themes and language of Homeric epic. If teaching students who do not have this prior understanding, I would recommend that they be given an opportunity to acquire knowledge of these areas before the lesson, either as part of an earlier lesson, or independent pre-reading.

Learning Objectives

Students will:

-  understand some key information about Sappho's life, works, and significance;
-  appreciate the performance context of Sapphic poetry;
-  engage with *Fragment 44* and secondary criticism on this work;
-  apply this understanding to an extended essay question.

Lesson Plan

This lesson makes use of the *Sappho* videos on the Sappho page of the Panoply Vase Animation Project website (<https://www.panoply.org.uk/sappho>). Students were also provided with a full English translation of Sappho's *Fragment 44*. Other than this, no specialist equipment was used.

Starter Activity

The lesson starter involved projecting an image of the Sappho hydria for students to examine. Two questions accompanied the image:

-  *What can you see?*
-  *How might this relate to your study of "Love and Relationships"?* Note: the module title was "Love and Relationships", part of the UK A-Level Classical Civilisation syllabus offered by OCR (Oxford, Cambridge and RSA [Royal Society of Arts]), one of the UK's leading providers of educational qualifications.

Students were able to identify the central figure as a woman by the light colour used for her skin, and by her hairstyle and dress. They were also able to identify that she was holding a musical instrument. They then speculated that this could mean that the woman was a *hetaíra* (ἑταίρα; a highly educated sex worker) since Greek women were not commonly taught to play music and this would have justified the presence of the barbiton in the image. Following on from this, they speculated that the vase might have been used in the context of a symposium (drinking party) since *hetaírai* were paid to provide entertainment at these events. The students were very confident in this interpretation, especially when they noticed that the vase has three handles and so would be

used to pour water into a wine-mixing bowl. Building from these inferences, students speculated that the lesson might be about relationships between sex workers and their clients in Ancient Greece.

Students were happily surprised to learn that the woman depicted on the pot was Sappho, and zooming in to focus on the name on the pot, they were able to decipher her name for themselves. This starter activity was a great opportunity for students to practise their visual inference skills, connecting specific features of an image with their prior learning of vases and vase painting as well as Greek society. Their confident but ultimately incorrect deduction that the woman was a sex worker was also an important learning moment. The students had recalled that *hetairai* were typically educated to play musical instruments, but this activity helped them to understand that not every woman holding an instrument was a *hetaira*.

Sappho in Context

After the learning objectives had been shared with the students, they watched the first 11 minutes of the Panoply Vase Animation Project *About Sappho* video (<https://www.panoply.org.uk/sappho>). Following this, a brief feedback session was held, prompted by the question: *What have we learned about Sappho, her poetry, and/or the Ancient Greek context?*

Students were able to pick-out a wealth of details and the key themes that came out of the discussion were:

- 🍷 Sappho's widespread fame and influence of her work;
- 🍷 the revolutionary nature of her highly personal songs;
- 🍷 the musical quality of her work;
- 🍷 the intertextual nature of her poetry and the importance of traditional stories to her compositions;
- 🍷 Sappho's penchant for subverting her audience's expectations.

Analysing Fragment 44

Having spent time thinking in depth about the context of the vase and of Sappho herself, the lesson then turned to consider *Fragment 44*. Students first watched the remainder of *About Sappho*, from 10:50, to get an overall idea of the subject and events of the poem. They then watched the *Sappho Fragment 44* animation and *Sappho 44 Set to Music* (<https://www.panoply.org.uk/sappho>). With the videos as support, students were able to comprehend the poem easily and could quickly shift their focus to close analysis.

The class was split into three groups, with each focusing on reading the poem for evidence of Sappho's views regarding: women, men, or marriage. Things that they picked out included:

Men

- 👉 Men are dominant, women are submissive – the active verbs tend to be associated with male agents: "Hector and his companions are leading"; "he spoke"; "Hector's dear father leapt up"; "men of Troy yoked mules"; "Young men harnessed horses to chariots".

Women

- 👉 Women were thought of as treasure, valuable but ultimately the possession of a man – Andromache is brought to Troy alongside various luxury gifts forming her dowry, but this seems similar to a returning raiding party.
- 👉 The relationships between women within an extended family unit are important but they have little control over them. Priam will have arranged the marriage, but his daughters and daughters-in-law go to the harbour; they seem powerless and also nervous when they "stood aloof" about to welcome a new sister they have never met before.

Marriage

- 👉 Marriage could be an avenue for women to achieve the kind of glory that men could win in war, by marrying important men or by forging a significant bond between families and states – "out of Asia, deathless glory".
- 👉 A key purpose of marriage was child-rearing – the sea is described in the animation translation as the "salt sea", from the Greek ἄλμυρον πόντον (*ál-muron pón-ton*). Some translations call it the "infertile sea", a curious word, prompting the question: *If the sea is infertile, what in the poem is fertile?* Presumably Hector and Andromache's marriage.
- 👉 Weddings, and therefore marriages, were cause for celebration – the poem ends with a scene of festivity, singing, and dancing.
- 👉 The poem has the sense of a community coming together, working and celebrating in harmony. Perhaps this reflects Sappho's view of marriage as a force of harmony and unity.

The students for whom this lesson was originally designed are required, in their exam syllabus, to engage with secondary criticism of ancient texts, so

the lesson then proceeded to consider *Fragment 44* in light of some modern scholarship.

Fragment 44 and Homer's Iliad

Students were presented with a rather traditional idea that *Fragment 44* was written in response to Homer's *Iliad*, containing features of epic poetry and perhaps even alluding to *Iliad* Book 22 in which Andromache's wedding to Hector is briefly referenced.¹

Students were posed with two questions (their ideas are noted beneath each):

What elements of epic poetry does Fragment 44 contain?

- 🍷 "[D]eathless glory" (κλέος ἄφθιτον; *kléos áphthiton*), a concept suffused throughout Homeric epic, and this phrase in particular is used by Achilles in *Iliad* Book 9.
- 🍷 Epithets – "bright-eyed, delicate Andromache", "Dear Priam".
- 🍷 Seriousness of theme and tone – the wedding's personal aspect is dwarfed by its significance to the city and royal family.
- 🍷 No clear protagonist, much like the *Iliad*, which shifts focus between several focalising characters – Idaeus, Priam, Hector, Andromache, Priam's sons and daughters, the party-goers.
- 🍷 Similar vocabulary to Homer – "godlike".
- 🍷 Extensive description akin to Homer – list of treasures, description of the singing and dancing.

If we agree that Fragment 44 is making direct allusions to Iliad 22, what does this intertext bring to our reading of Sappho's poem?

- 🍷 Homer usually uses "godlike" to refer to men acting gloriously in battle. Perhaps this is a subversive intertext from Sappho, intending to comment that militarism is not the only way one can become like a god. After all, not every god is warlike. Perhaps through marriage mortals can become like Aphrodite or Hera, gods of love and marriage respectively.
- 🍷 We learn about Andromache's marriage in *Iliad* Book 22, just after the death of Hector. Reading Sappho's poem, which narrates the celebratory start of a marriage, through the lens of *Iliad* Book 22, which narrates its tragic end, might lend a sense of foreboding for the coming war, of which Sappho's

¹ Lawrence P. Schrenk, "Sappho Frag. 44 and the 'Iliad'", *Hermes* 122.2 (1994), 144–150.

characters are blissfully ignorant. This could be read pessimistically, a comment on the futility of forging marriage alliances, since both Eetion's and Priam's cities fall to the Greeks in the end. Or perhaps it could be read more optimistically as an inducement to appreciate the joy and beauty of everyday life whilst we can, since all things (even the most perfect marriages) are doomed to come to an end.

👉 We come to appreciate even more the passive roles frequently forced upon women in Ancient Greece if we read the two together. In *Fragment 44*, Andromache is led to her new home, almost like a spoil of war, and the other women do little but watch and sing. In the *Iliad*, Andromache is forced to watch the war that will determine the direction of her life, from the walls of Troy, unable to influence its outcome.

The Performance Context of *Fragment 44*

Students were then confronted with a scholarly debate. Some argue that *Fragment 44* was likely composed as a wedding song.² Others refute this, questioning whether the story of Hector and Andromache was suitable for a wedding.³

One of the more challenging skills expected of secondary students of Classical Civilisation is to critically evaluate the opinions of scholars. This stark disagreement is an ideal way to get students evaluating an idea, as they can decide where on an "opinion line" their own view falls.

Students were asked to decide whether or not they thought that *Fragment 44* was composed for a wedding. They thought:

👉 Yes, it's entirely appropriate since Hector and Andromache were a famous example of a well-suited couple. In *Iliad* Book 6 Andromache offers Hector strategic advice which complements his role as protector of the city. Also in *Iliad* Book 6 we see a tender portrait of a young family who love and depend on one another, and whose baby represents their hopes for the future. As such, their wedding and marriage could have been held up as a model relationship to be emulated.

👉 Yes, since the wedding being celebrated here is a typical example of a Greek marriage. It has been orchestrated by the patriarch (Priam), brings benefits to the family (most obviously in the form of Andromache's lavish dowry),

² *Sappho: A New Translation of the Complete Works*, ed. Diane J. Rayor and André Lardinois, New York, NY: Cambridge University Press, 2014.

³ Alexander Dale, "Sapphica", *Harvard Studies in Classical Philology* 106 (2011), 47–74.

and is celebrated by the community. Therefore this is a more appropriate subject for a wedding than other possible mythic examples, such as Paris and Helen, whose “marriage” was more obviously transgressive.

👉 Yes, since the description of Hector and Andromache as “godlike” would be an indirect compliment for the bride and groom.

👉 Maybe, as their marriage famously ended in tragedy. Some students felt that the most well-known part of Hector and Andromache’s story was its tragic end, and so this poem would have dampened the mood of a wedding celebration, especially since the mention of Apollo near the end reminds us that, moments before Hector’s death in *Iliad* Book 22, Apollo deserts him. Other students thought back to their earlier analysis and argued that the tragic end would have added to the poignancy of the celebration and encouraged all present to enjoy the wedding day to the full, as nobody can know when tragedy may strike.

Lesson Plenary: Application to an Extended Essay

The final activity of the lesson challenged students to connect their close analysis and discussion of *Fragment 44* with prior learning, and to work together to plan an essay in response to the question:

“In ancient Greece, marriage was only seen as a source of pain and distress.” To what extent do you agree with this statement? [30 marks].

Students approached the question by identifying the focus and parameters of the question. The focus was identified as how marriage was perceived; the parameters were identified as Ancient Greece (disqualifying their prior learning about Rome) and marriage (disqualifying prior learning about other relationships).

The plan the students developed included the following paragraphs (including the evidence from *Fragment 44* but, for the sake of clarity in the present work, excluding examples from elsewhere in their studies):

👉 Marriage seen as a cause of pain and distress: Alexander Dale suggests that *Fragment 44* reminds us of the tragic end of Hector and Andromache’s marriage; therefore, the celebratory tone seems bitterly ironic as the audience is aware of the coming war.

👉 Marriage seen as a means to gain glory without warfare: “deathless glory”, “godlike to behold” – an idea reinforced by the scholarship of Lawrence P. Schrenk, who argues for *Fragment 44* being a direct engagement with Homer’s *Iliad*.

- 🏺 Marriage seen as a means to bond two families. The journey over the sea stresses how marriage can bond distant peoples.
- 🏺 Marriage seen as a means to secure the future of the family: “infertile sea” juxtaposes the young couple, whose fertility is evidenced by their son Astyanax (as yet unborn, but a consistent element of their story).
- 🏺 Marriage seen as a way to bring wealth into the family: through Andromache’s dowry, the value of which is emphasised through a semantic field of wealth – “gold”, “ivory”, “silver”.

Comment

A key strength of this lesson is how little time students needed to spend on comprehension of the poem. The Panoply vase animation provided an ideal on-ramp for understanding the narrative of *Fragment 44*, meaning that the focus of the lesson could be on higher-order thinking skills, such as close analysis, evaluation, and argument planning.

Students also commented that they appreciated how the Panoply video helped them to understand the musical element of Sappho’s poetry. So often we study ancient poetry in a quiet classroom, reading silently or, if we do read aloud, we do so without rhythm or melody. The video brought Sappho’s words to life.

Although this lesson was planned for a high-ability class at the upper-end of the secondary age range, the video was clear and accessible for younger and/or lower-ability students.

The video would work equally well as an introduction to Sappho’s life and works or as a chance to recap these. Much scholarship is wrapped in complex vocabulary that is inaccessible to most school students; as a teacher, it was refreshing to use the Sappho videos, which provide the students with deep insights in a manner that they can understand and enjoy.

Simplified Lesson Plan

To carry out the class with students with less prior knowledge:

- 🌀 Begin by watching the animation.
- 🌀 Adjust the starter activity by getting students to devise questions about the vase instead of asking them to analyse it for themselves. Anticipate questions such as “Who is the woman?”, “What is she holding?”, “Is she famous?”, “Is this an ordinary/typical image to see on a vase?”

- ☼ The starter activity could be skipped and the lesson could begin with an introduction to the learning objectives, before watching the documentary to gain the necessary background information to discuss Sappho and her work later in the lesson.
- ☼ Distribute the poem.
- ☼ When analysing the poem, students could first be challenged to infer information about Ancient Greek weddings and marriages from the poem, before attempting the more challenging and abstract work of analysing Sappho's attitudes about men, women, and marriage.
- ☼ Pool remarks in discussion and use the information in the lesson plan to offer feedback on their suggestions.
- ☼ Provide students with an information sheet outlining the story of the Trojan War and key elements of Homer's *Iliad*, including key characters relevant for *Fragment 44*: Hector, Andromache, Priam, and Achilles (including the men's quest for *kléos* [κλέος] – glory).
- ☼ Retain or leave out the section on secondary scholarship as appropriate to the age or level of the group.

LESSON PLAN: SAPPHO ON THE TROJAN WAR, THEN AND NOW. A BRAZILIAN PERSPECTIVE ON THE ANCIENT WORLD

Institution: Colégio Santa Amélia, Belo Horizonte, Minas Gerais.

Country: Brazil.

Age range: 11–14.

Prior knowledge: Teachers would benefit from prior knowledge of the Trojan War. It would be an advantage for students to have prior knowledge of the Trojan War. If they do not have that, a brief introduction would be useful.

Keywords: Classical reception, Sappho, heroism, Trojan War, Covid-19.

Introduction

Colégio Santa Amélia teaches children from early years until the age of fourteen. This activity was offered to students between eleven and fourteen years old from different grades (sixth to ninth) of Basic Education (Ensino Fundamental – Anos Finais, for students between six and fourteen years old). It created an opportunity for students to draw, write poetry, and create storyboards or music in relation to the myths of Troy and contemporary issues. The project was coordinated within the scope of history classes. Before the activity, only the eleven-to-twelve-year-old students were familiar with the *Iliad* and *Odyssey* – in the context of the history of Ancient Greece, part of the sixth-grade curriculum, since generally these subjects are effectively not taught in Brazil for many reasons.¹

¹ For more on Classics in Brazil, see Ricardo Gancz and Pablo Silva Machado Bispo dos Santos, “The Contribution of Graeco-Roman Mythology to the Formation of Brazilian National Identity”, in Lisa Maurice, ed., *Our Mythical Education: The Reception of Classical Myth Worldwide in Formal Education, 1900–2020*, Warsaw: Warsaw University Press, 2021, pp. 377–395, <https://doi.org/10.31338/uw.9788323546245>.

Therefore, although older students might be expected to be more comfortable with the content, it was the younger students who responded more confidently to the issues raised. The presentation of *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy* was unprecedented for the students of all ages. It provided a more complex and nuanced perspective on the Trojan War, as well as raising awareness of the cultural production of the ancient world and fuelling debates about comparative history, especially in the context of the Brazilian experience.

Lesson Plan

The Brazilian school calendar is somewhat different from that of Europe: it begins in February and ends in December. This activity took place across one month. The schedule consisted of three meetings of an hour and a half, two of them online (via Google Meet) and the third one in person at school.

First Meeting (Online)

Firstly, the project schedule was introduced to the students, so that they could gear themselves up. After that, we talked briefly about the role of the Panoply Vase Animation Project – namely, to make animations from real ancient artefacts, especially pottery. We debated the importance and particularities of this kind of material culture for understanding the society, the culture, and the religion of the past. The various pottery depictions of Achilles and Ajax playing a board game are interesting in this context, as they enlarge our understanding of the myths of the Trojan War (see <https://www.panoply.org.uk/clash-dicers>).

Like Achilles and Ajax pottery, which privileges peacetime rather than Trojan War violence, the Sappho pottery represents a poet who prefers to kill time with her song and barbiton. In the same way, Sappho's *Fragment 44* discusses leisure time, more specifically the marriage between Hector and Andromache at Troy. As not everyone in the class knew what the Trojan War was – its motivations, its evolution, the death of Hector by the enraged Achilles, and the cruel consequences for both sides, but especially for the Trojan women and children in the end, including Andromache and her son, Astyanax – it was necessary to narrate briefly this succession of events. This enabled the students to compare the antagonistic moments: the magnificent marriage full of hope immediately before the war, and the violence, the death, and enslaving that originated from the war.

After answering some student questions about the Trojan War, the video *About Sappho* was presented (<https://www.panoply.org.uk/sappho>). Questions about the chronology of the events were raised, but most of the students' queries regarding the video were about the metric and rhythm of Greek poetry. Accordingly, we compared our modern language to Ancient Greek, notably our preference for rhyme in poetry, unlike the Greek one. Some students were also curious about the term "lesbian" for the love between women, and it was a good opportunity to discuss lesbianism, especially because it has been hard to approach this kind of theme in class insofar as Brazilian society has forced such debate to be banned from schools.

The *Sappho 44 Set to Music* video introduced the next step (<https://www.panoply.org.uk/sappho>). The students commented on the particularities of the Sappho song and its differences from the music they are used to listening to. They also discussed the couple's happiness and the exchange of goods for the marriage. After that, they saw the last video, *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy* with Portuguese subtitles (<https://www.panoply.org.uk/sappho>), and we talked about the uses of figures to animate the vase.

Lastly, I took the liberty of elaborating an activity from the material made available by the Panoply Vase Animation Project: the sheets to draw, to write a poem, and to make a storyboard. The particularities of each artform were explained; the Panoply storyboard terminology sheet (p. 285) was very useful for explaining some creative possibilities. I added another possible activity, which is to create music. Each student was to choose one of these four activities: Drawing, Poem, Storyboard, or Music – and develop one of eight themes:

1. Andromache is coming to Troy for the first time, newly married to King Priam's son Hector. How do you think they feel? Is a woman's perspective/expectation similar to that of a man's?
2. Among the various poetic themes, Sappho favoured love. Why did the poet choose to approach the marriage between Hector and Andromache rather than the attributes of the warrior hero as Homer did?
3. Themes such as life and death, and happiness and misfortune, have become central in recent years, especially with the Covid-19 pandemic. How does the Trojan War help us to reflect on humanity's moments of glory and tragedy?
4. After fifteen years of marriage between Hector and Andromache, Troy was defeated by the Greeks. Hector was murdered by Achilles, Andromache became a slave, and Astyanax, the couple's son, was thrown from the city

walls. Why does Sappho choose to focus on the wedding when the couple's dreadful fate was already known?

5. Do you think Andromache thought about what life was like in her old home after she became a slave? What would Andromache say about her fate?
6. Try to imagine what life was like for Andromache and Hector before the beginning of the Trojan War. How does this interaction help us to understand the paths taken *during* the Trojan War?
7. Create a new outcome for Andromache and Hector if the Trojans had won the war against the Greeks. Would they "live happily ever after"?
8. The Greeks valued certain attributes in a hero figure: strength, intelligence, fearlessness, bravery in the face of the enemy, etc. Given Sappho's poetic choices, how do you characterise the conception of heroism today?

After setting the task and answering the students' questions, we finished our meeting.

Second Meeting (Online)

This meeting was dedicated to enabling the students to develop their creations further: to ask questions; show how they were doing; and to talk about possibilities and solutions for problems they had encountered during the previous week.

Third Meeting (In Person)

For the students' presentations, we also gathered the pupils who had not created any material, since participation had been optional. Because of that, the *Sappho Fragment 44* video (<https://www.panoply.org.uk/sappho>) was shown again with Portuguese subtitles (available as an option in Settings on the YouTube video). Some questions about the Trojan War and the Homeric world were answered, and then we started the presentations.

The students used three out of the four possible artforms (Drawing, Poem, and Storyboard), but the chosen themes did not vary much: Andromache's feeling when she arrived in Troy (theme 1); new achievements for Andromache and Hector (theme 7); and the conception of heroism today (theme 8).

It is notable that some students perceived a new conception of heroism nowadays – the professions of teachers, doctors, and scientists. Some years ago, when they were previously asked about it, the common answers had mentioned only police officers and firefighters as the new heroes of the contemporary world. The Covid-19 pandemic has largely influenced this new sensibility



Figure 18: Teacher Dr Igor B. Cardoso introduces the Panoply Sappho activity to his students at Colégio Santa Amélia, 2021. Photograph by Daniel Felipe Couto Vieira Silva.

on the students' part, but it may be that Sappho's poem supported the students in highlighting other heroic qualities rather than the violence of urban conflict.

Similarly, the creations of new achievements for Andromache and Hector are very expressive, showing alternative endings for the Trojan War. Rafaela Rodrigues, from the ninth grade, wrote a poem imagining the Trojan victory, and with it, the possibility that Andromache will dare to dream again ("e a bela Andrômaca ousa novamente sonhar"), Hector taking off his armour, a sign of victory ("o guerreiro se despiu das armas eis que vencedor"), and the old king, Priam, peacefully taking some rest ("Príamo já pode descansar com tranquilidade"). Here, the idea of warding off violence in order to return to dreaming seems to be related with the pandemic time, which has confronted many students not only with the fear of death for the first time, but also with the loss of sociability due to the restrictions imposed on social meetings. With all the students getting vaccinated against Covid-19, and the school environment resuming its habitual activities, hope appears to be just around the corner.

However, it was not always like this. With the poem *Chegada à Troia* [Arriving in Troy], Amanda Ferreira Braga de Sousa, from the sixth grade, wrote about Andromache's positive feelings when she married Hector. At the same time the bad expectation of the war was evoked, such as the end of their child, Astyanax, who was not even born at that moment: "seu filho chorando / expectativa errada / pela vida lutando / todos os troianos" (her son crying / expecting the worst



Figure 19: Rafaela Moreira Martins presents her school assignment at Colégio Santa Amélia, 2021. Photograph by Igor B. Cardoso.

/ fighting for the lives / of all the Trojans). The poem mixes different tenses – present and future – to express the mutual existence of opposite feelings. This makes it particularly interesting for thinking about the presence of war in the everyday life of ancient societies, as well as the uncertain future of the contemporary world as viewed by a child.

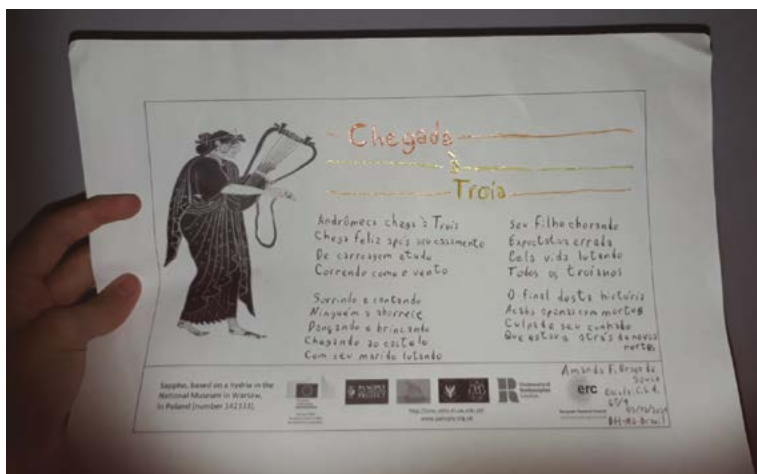


Figure 20: Amanda Ferreira Braga de Sousa wrote the poem *Chegada à Troia*, 2021. Photograph by Amanda Ferreira Braga de Sousa. Activity sheet available on p. 276.

Comment

History courses do not concern a dead past; on the contrary, this school subject allows the students to understand how classical culture can convey many feelings, values, and interests of the present time. The Panoply Vase Animation Project offers the opportunity to animate the ancient world, providing a not only pleasant but also instructive contact with the classical sources. This makes the education more tangible, once the students are invited to play an active role in the pedagogical process. Maybe in the future it would be interesting to use the Panoply activity throughout a longer period, allowing interdisciplinary work with other curriculum subjects at Colégio Santa Amélia, such as arts, English, Portuguese, and philosophy. In any case, even during the final test weeks, the students enjoyed participating in the activity, and they created smart productions with the available materials.

LESSON PLAN: SAPPHO'S POETRY. IDEAS AND TOOLS TO CREATE A POEM

Institution: High School Zografou, Athens.

Country: Greece.

Age range: 11–16+

Prior knowledge: Students need no prior knowledge of classical culture. It will be an advantage if they have some knowledge of poetry and music. Teachers will need prior knowledge of poetry, although there is guidance in the lesson plan.

Keywords: Poetry, rhythm, music, Sappho, creativity, drawing.

Introduction

Taking inspiration from Sappho's beautiful world, let's create a poem or drawing! This activity was carried out with young people aged between eleven and sixteen. It involved three 45-minute classes on poetry, and a drawing class. The lesson plans for each stage are included here. They are designed so that they can be implemented together as a cycle, or individually.

We hope that we can support your students in understanding some basic elements of lyrical poetry and offer clarity on how to approach the rhythmical pattern of Sappho's *Fragment 44*. We will give you the tools to play this pattern either by clapping or with simple percussion instruments.

We will also explore the way that Ancient Greeks used stressed syllables for creating their melodies and the "melodic paintings" they created to complement the meaning of their verses.

In this volume, you will find some examples of young people's drawings, created in response to learning about ancient poetry.



Figure 21: A nightingale, inspired by Sappho's sweet sound, by Charlotte, aged twelve, United Kingdom.

Overall Structure

- 🍷 First Class: Lyrical poetry, Sappho's poetry, inspirational words.
- 🍷 Second Class: Rhythmical pattern, explanation, practice, stressed syllables.
- 🍷 Third Class: Create a poem.
- 🍷 Drawing Class: Create a "lyrical" drawing.

Lesson Plan

First Class

15 minutes: The teacher will talk about lyrical poetry. In lyrical poetry, nature, sensations, emotions, values, and ideas are expressed in a personal way, and the environment becomes a mirror of the internal world of the poet. The poet now wishes to express his or her way of seeing the world and is no longer focused on describing the achievements of gods and heroes. Lyrical poetry developed in the seventh century BCE. The name "lyrical poetry" means that the poetry was sung and accompanied by a lyre. One of the most well-known poets is Sappho from the island of Lesbos. More information about Sappho is available in the introduction to this section, and in the *About Sappho* video

on the Panoply Vase Animation Project Sappho page (<https://www.panoply.org.uk/sappho>); that will be enough for the introduction.

10 minutes: Reading Sappho's poetry. I encourage the teacher to use the Sappho information available in this volume and in the PDF on the Panoply site (<https://www.panoply.org.uk/sappho>). Read the poem fragments below with your class. These poems are typical of the way that Sappho sings about her loved ones and of the inspiration that she takes from nature.

Sappho, *Fragment 104*

Hesperus, Evening Star, who brings back
All that scattered with the Dawn,
You bring the sheep,
You bring the goat,
You bring a child back to its mother.¹

Sappho, *Fragment 132*

I have a beautiful daughter, like golden flowers
Is her form, my beloved Cleis,
Who I prize more than all Lydia or the lovely land of [...].²

Once you have read the poems together, ask the class if they understand through these examples what "lyrical" is. Note that the daughter is more valuable than flowers and riches, and the star Hesperus becomes the sign for returning to the comfort of a mother's hug.

5 minutes: Find words that inspire you. Now you can invite the students to write down words they really like. From *nature, sea, sky, earth, animals, and flowers*, inspiring meanings like *freedom, compassion, love, laughter*, objects like *strings, glass, pencil, veil*, and colours like *blue, purple, yellow*, etc. Ask them to write it without thinking too much, just any word that comes easily to mind.

10 minutes: Take this time to **pass by the desks** and look at the students' notes. Children usually like this very much and are eager to share their words. You need to let them read some of their notes. Some students will write sinister things, like *death, dark, blood*, etc. Others will write funny things, like *banana*,

¹ Trans. David Aitken Campbell, adapted by Sonya Nevin.

² Trans. David Aitken Campbell, adapted by Sonya Nevin.

ice cream, lollipop, etc. Just smile and tell them that it is fine to use whatever they really want.

5 minutes: Conclusive discussion. Have the students share some of their ideas, and encourage them to consider the meaning of the words and the sounds of the words themselves.

Second Class

5 minutes: Introduction to the rhythm. Speak about the difference between the Ancient Greek language and English. Ancient Greek words usually have more than two syllables, expanding to five sometimes. Vowels also have different length. This makes the poet's job very demanding! They must combine the syllables in such a way that a rhythmical pattern will be created supporting meaningful lyrics. In English, many words have one or two syllables and this makes the poet's job much easier. You can create beautiful verses without worrying too much about the rhythmical pattern. For sure you can make something that will flow nicely!

3 minutes: Read to the class Sappho's poem *Fragment 44*, allowing them to create a mental image.

3 minutes: Play the Sappho animation (<https://www.panoply.org.uk/sappho>).

3 minutes: Play *Sappho 44 Set to Music* (<https://www.panoply.org.uk/sappho>) – a performance of Sappho's poem. The students may say that the melody sounds very strange! Explain that the ancient songs are different in many ways from modern songs.

6 minutes: Clap the **basic rhythm** slowly and, once they get it, faster and faster. The pattern is – – – uu – uu – uu – u –. When you see a "–" you have a quarter, and "u" is one-eighth. The pattern is shown in Figure 22.



Figure 22: Notes forming a rhythmical pattern.

Make sure you can clap this steadily. The students may get confused in the beginning, but after a while they will get it.

6 minutes: Play the song with the verses and clap along. Repeat a second time. Now they should be comfortable with the pattern, at least most of them. There is no need to achieve it perfectly. Understanding that behind the lyrics there is a steady pattern that is created by the syllables is the essential point here.

5 minutes: Explain that all high notes of this song are the stressed syllables of the words. Go to minute 1:47 and point out that the high notes here represent the sound that flies over the city and creates with the aulos, the percussion, and the voices, a song that pleases the gods of Olympus. This is the way you can create a "melodic painting" that recreates high spirits and joy. Show them the same point in the animation.

3 minutes: Repeat the video with smooth clapping, but now ask the students to listen more carefully to the melody. It sounds repetitive, but is it? Ask them to notice the points where the melody changes.

5 minutes: Ask the students to write down what they got from this class. There are three main ideas that they should understand:

👉 **Rhythm in poetry** is created by the **words**.

👉 You can use a **higher note** to **stress**.

👉 You can imitate a **painting** by the **melody**.

Go around and read their notes. Some will say funny things, like "My hands are painful from clapping", others will write that the Ancient Greek melodies sound terrible to listen to...

5 minutes: Concluding conversation.

Third Class

Now is the time to ask the students to create something on their own. The teacher needs to encourage them in creating a rhythmical pattern and should remind them of the first class when they wrote some words. Before going to the main task, which is to compose a complete verse of two to four lines, some repetition on previous classes is needed.

3 minutes: I suggest **clapping a simple rhythm**, like the anapaest, which is:

uu- uu- uu- uu-

or the dactylic hexameter, the one that Homer uses:

-uu -uu -uu -uu -uu -u

3 minutes: Write down **the rhythm** on a blank page.

5 minutes: Give some minutes for the students to write down **more words** in addition to the notes they already have from the first class.

2 minutes: Ask the students **to choose one of the words** – that which best represents their mood today. Then write this word on the page where they wrote the rhythmical pattern. Choose one more, write it underneath, but this word needs to be of a different kind. If, for example, their first choice is a colour, they then need to write a word that represents an idea, or an object, or an element of nature.

5 minutes: Ask the students to **write words that rhyme** with the first and the second word. If for example the colour is “yellow”: mellow – meadow – window – sparrow, etc. If, for example, the second word is an inspiring idea, such as “beauty”: duty – juicy – cutie, etc.

15 minutes: Now they are ready **to create!** Encourage the students to write a short poem. They have many elements to try out. Remind them that, for keeping the Sapphic spirit alive, the lyrics need to be written so that they express something of themselves. Nice or not nice is of no importance, as long as it is sincere. During this time, go around the classroom looking in a discrete way and, if some students are stuck, encourage them and help them with ideas. For the ones that are excited and passionate about the exercise, remind them that they can create a rhythmical pattern.

Note: For the students that feel stuck, offer advice for the theme. They can write about an emotion, nature, an idea, or a value. Some children will say that nothing comes to mind. Ask these ones to write about the feeling of not having something to say, or something they see in that moment, such as an item of decoration in the classroom or something they can see out the window. With the ones that really resist, ask them to draw something taking inspiration from the words they have noted down.

12 minutes: Ask the ones that would like to share their poem to read it, or you read it for them.

Drawing Class

Art teacher **Christos Palamidis** followed up the lyrical poetry sessions with a related art session. Students from three grades of high school participated, aged eleven to fifteen. They began by re-reading some Sapphic poetry, focusing

especially on the way Sappho uses the element of "sweet sound" in her poetry. This sound comes from her lyre, or aulos, or human voices, or the nightingale.

Christos Palamidis emphasised the poetic structure, explaining that a solid structure is essential and needs to be clear. Once that structure is in place, poets can add all the elements that express personal feelings and taste, and liberate the heart and the mind. He asked his students to create a nightingale that has a sweet voice. The students responded imaginatively, creating a variety of nightingales in realistic, stylised, and fantastic styles.

Comment

The vase animation *Sappho Fragment 44* is a wonderful tool for introducing lyrical poetry to students of any age. It is like watching shadow theatre where all lyrics are comprehended in an amusing way. This is very important for teenagers, who have a tendency to reject anything that is considered "difficult". As a teacher I want to feel their creative sparkle directed towards art and to inspire them to put in the effort needed to achieve a high level of aesthetic, with a feeling of flow versus structural limits. The animations are a stepping stone to introduce Sappho's world and guide the students to a deeper understanding of lyrical poetry, the structure, the vocabulary, melody, and rhythm. The picture of her playing the barbiton/lyre is iconic and the discussion starts from there. They can connect this image with modern music stars and after having a closer look at her poetry they get a glimpse of how it feels to express themselves through poetry in a meaningful way. The most intriguing point of this process is that antiquity becomes more familiar and the time gap narrows.



Figure 23: A nightingale, inspired by this lesson plan and Sappho's sweet sound, by Maeve, aged twelve, Finland.



Figure 24: A nightingale, inspired by this lesson plan and Sappho's sweet sound, by Noah, aged ten, Finland.

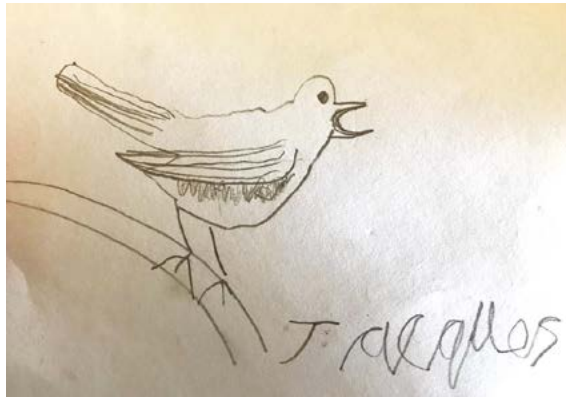


Figure 25: A nightingale, inspired by Sappho's sweet sound, by Jacques, aged seven, United Kingdom.



Figure 26: A nightingale, inspired by Sappho's sweet sound, by Ektoras, Greece.

ALTERNATIVE ACTIVITIES

Compare: Discuss the differences between vase styles. Add some geometric figures to the activity sheet featuring Sappho (p. 276). Try recreating a scene from the myths of Troy, illustrating one of Sappho's other poems, or creating an altogether new scene.

Storyboard: Plan a storyboard relating to one of Sappho's performances, including details that can be seen on the vase.

Complete: Sappho's poem is a fragment. Complete the poem by adding to the fragment at the beginning and/or the end.

Perform: The score on pp. 103–104 was written by Armand D'Angour of Jesus College, University of Oxford. It is drawn from the lyrics of Sappho's *Fragment 44*; the lyrics indicate how the poem should be accompanied by music. You can hear this tune performed in the animation *Sappho Fragment 44: Hector and Andromache – A Wedding at Troy*, and in the video *Sappho 44 Set to Music*, performed by Alikí Markantonatou (both available at <https://www.panoply.org.uk/sappho>). Create your own performance of it, looping the section of score here. The lyrics of the full fragment, as it appears in *Sappho 44 Set to Music*, can be found below on p. 107; the Greek on p. 105.

MUSICAL SCORE OF SAPPHO'S FRAGMENT 44: THE MARRIAGE OF HECTOR AND ANDROMACHE

He-ctor and his companions are bringing the lively-eyed
graceful An-droma-che from her home and from ho-ly Thebes,
watered by Pla-ki-ā, in their ships through the salty sea.
bearing bracelets of gold and trinkets of every kind
purple robes steeped in scents and gorgeous a-dornments too
countless goblets of silver and cups made of ivory.

Figure 27: The score of Sappho's *Fragment 44*, recreated by Armand D'Angour, with English translation.

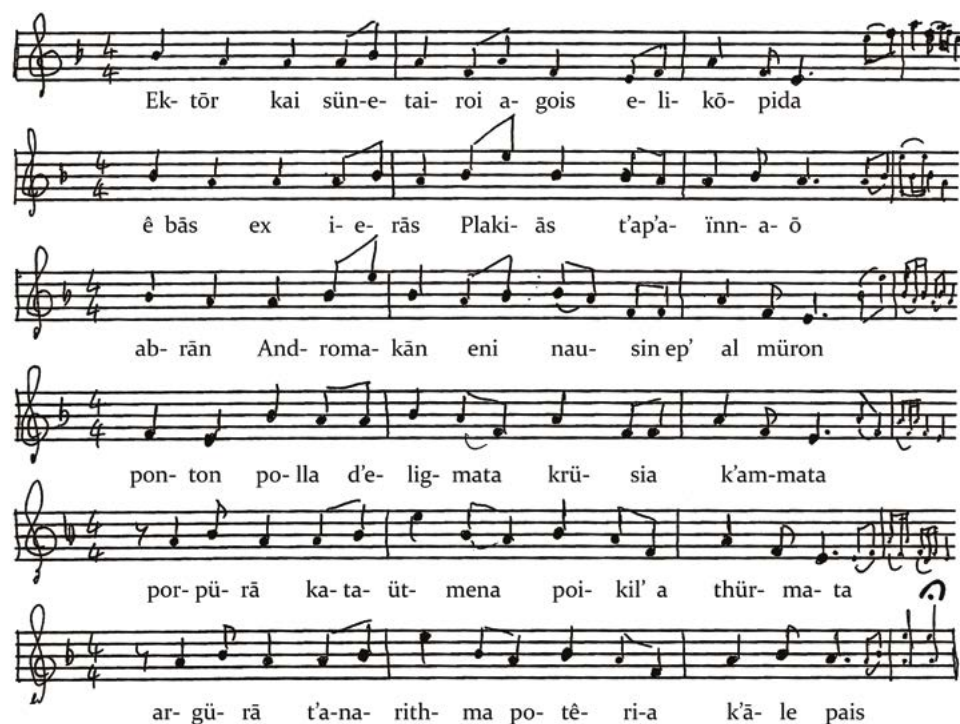


Figure 28: The score of Sappho's *Fragment 44*, recreated by Armand D'Angour, with Greek lyrics transliterated.

FRAGMENT 44: THE MARRIAGE OF HECTOR AND ANDROMACHE. GREEK TEXT

Κυπρο. []ας
 κάρυξ ἦλθε θε[] ελε[. . .] . θεις
 Ἰδαος ταδεκα . . . φ[. . .] . ις τάχως ἄγγελος
 [one line missing]
 τάς τ' ἄλλας Ἀσίας . [.]δε . αν κλέος ἄφθιτον·
 Ἔκτωρ καὶ συνέταιρ[ο]ι ἄγοισ' ἐλικώπιδα Θήβας ἐξ ἱέρας Πλακίας τ' ἅ [π' αἰ]
 ν <ν>άω ἄβραν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον πόντον·
 πόλλα δ' [ἐλί]γματα χρύσια κάμματα πορφύρ[α] καταὔτ[με]να, ποίκιλ'
 ἀθύρματα, ἀργύρα τ' ἀνάριθμα ποτήρια καλέφαις.
 ὥς εἶπ'·
 ὀτραλέως δ' ἀνόρουσε πάτ[η]ρ φίλος·
 φάμα δ' ἦλθε κατὰ πτόλιν εὐρύχορον φίλοις·
 αὐτικ' Ἰλιάδαι σατῖναι[ς] ὑπ' ἐυτρόχοις ἄγον αἰμιόνοις,
 ἐπ[έ]βαινε δὲ παῖς ὄχλος γυναικῶν τ' ἅμα παρθενικά[ν] τ . . [. .] οσφύρων,
 χῶρις δ' αὖ Περάμοιο θύγ[α]τρεις[ἵππ[οις] δ' ἄνδρες ὕπαγον ὑπ' ἀρ[ματ- π[]
 ες ἡίθεοι μεγάλω [σ]τι δ[] .
 ἀνίοχοι φ[.] . [π ['] ξα. ο[]
 ...
 ἵκελοι θεοί[ς] ἄγνον ἀολ[λε-]ῶνται []νον ἐς Ἴλιον,
 αὐλος δ' ἀδυ[μ]έλης [κίθαρίς] τ' ὀνεμίγνυ [το καὶ ψ[ό]φο[ς κ]ροτάλ[ων, λιγέ]
 ως δ' ἄρα πάρ[θενοι
 ἄειδον μέλος ἄγν[ον, ἵκα]νε δ' ἐς αἶθ[ερα ἄχω θεοσπεσία γελ []
 πάνται δ' ἦς κατ' ὁδο[ίς]
 κράτηρες φίαλαί τ' ὁ[. . .]υεδε[. . .] . . εακ[. . .] . []
 μύρρα καὶ κασία λίβανός τ' ὀνεμείχυντο·
 γυναῖκες δ' ἐλέλυσσον ὅσαι προγενέστερα[ι,
 πάντες δ' ἄνδρες ἐπήρατον ἵαχον ὄρθιον Πάον' ὀνκαλέοντες ἐκάβολον
 εὐλύραν,
 ὕμνην δ' Ἔκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις].

FRAGMENT 44: THE MARRIAGE OF HECTOR AND ANDROMACHE. ALTERNATIVE ENGLISH TRANSLATION

[...] "Hector and his companions are bringing the bright-eyed lovely Andromache from sacred Thebes and ever-verdant Plakia in their ships over the salt sea; and there are many golden bracelets on perfumed purple robes, ornate trinkets and countless silver drinking-cups and objects of ivory."

So [the herald] spoke, and [Hector's] loving father quickly rose up, and the news spread to his friends through spacious Ilium.

Immediately the sons of Ilus yoked the mules to the well wheeled carriages, and the whole crowd of women and fine-ankled maidens climbed aboard, and the daughters of Priam went separately.

[...]

Hector and Andromache headed the procession as the citizen body set out towards beautiful Ilium.

The sweet-sounding pipe and kithara mingled with the clatter of castanets, and maidens sang in clear voices a holy song: its heavenly sound

reached the sky and the gods on Olympus laughed in joy.

And everywhere in the streets was feasting, with goblets and winecups placed beside plates of delicacies, and myrrh and cassia mingled with frankincense.

The older women shrilled out cries of joy, and the men together sang out a beautiful high-pitched hymn invoking Paean [Apollo] the far-shooter skilled in the lyre, and singing in praise of the godlike Hector and Andromache.

Trans. Armand D'Angour, Jesus College, University of Oxford.



Figure 29: Sappho's barbiton, by an anonymous student, Greece.



Figure 30: Hector departs for battle, by Giorgos, Greece.

*SAPPHO ACTIVITY SHEET: DRAW A SCENE
FROM SAPPHO'S POETRY OR IMAGINE A NEW
WORK*



Figure 31: The poet Sappho, taken from an Attic black-figure Six style hydria, 525–500 BCE. National Museum in Warsaw, in Poland (number 142333). Beazley 510. Photograph by Steve K. Simons. For a full-page version, see the Appendix, p. 276.

Part III
Dionysus



INTRODUCTION TO DIONYSUS

Online resources: <https://www.panoply.org.uk/dionysus>.

- 🍷 Vase animation: *Dionysus*.
- 🍷 Short documentary: *About Dionysus*.
- 🍷 Downloadable PowerPoint.

Objectives

The *Dionysus* animation is designed to help learners:

- 🍷 read and interpret ancient material culture (ancient pottery);
- 🍷 know who Dionysus was and understand his role in the origins of drama and theatre;
- 🍷 understand how gods and mythical figures (such as maenads and satyrs) can be represented by images;
- 🍷 think about and discuss the concepts of performance and audience.

Who Was Dionysus?

The Greek god Dionysus was associated with many things, especially things beyond the everyday. He was the son of the god Zeus and of a human woman, Semele. Sometimes he was depicted as young and smooth-chinned, and at other times he was shown older and bearded. Sometimes he is very masculine and at others very feminine. Above all he was the god of wine and of intoxication, although he himself was never drunk. Transformation was his domain; sometimes bringing joy, sometimes terror. He presided over the liberation of dance and revels, of mask-wearing and performance. He was the god of theatre, to whom all Ancient Greek dramas were dedicated as an offering. He is often shown with companions: with satyrs, who reflect the animal aspects of human nature, and with maenads and bacchai – nymphs and women who sing, dance, and worship Dionysus. Wild deer and fawns are associated with Dionysus, and his followers often wear fawn-skins.

About the Vase

Shape: Bell krater.

Style: Red-figure.

Date: 450–425 BCE.

Reference: National Museum in Warsaw, in Poland (number EXC243). Beazley 213561.

Decoration: This bell krater was made in Athens and decorated by an artist known as the Lycaon Painter. It would have been used for mixing wine and water together at symposium parties, so it is appropriate to have a scene showing Dionysus and a revel. The scene shows a satyr playing the aulos, double pipes. A second satyr is pouring wine into a different kind of krater, a calyx krater, also used for mixing wine and water. On the left, a maenad listens to the music, while the maenad on the right pets a fawn. Both maenads hold a ritual staff known as a thyrsus, a wand with an ivy or pine-cone top. Dionysus also holds a thyrsus. He dominates the centre of the scene and supervises the preparation of the wine. In the animation you see him create and control the scene like a theatre director – setting the scene, bringing people in, and setting them in motion. He is the only one who looks out at the viewer – he knows that it is a performance, but do the others?



Figure 32: Dionysus with followers, Attic red-figure bell krater, 450–425 BCE. National Museum in Warsaw, in Poland (number EXC243). Beazley 213561. Photograph by Steve K. Simons.

DIONYSUS STORYBOARD

Title: **Dionysus.** Sonya Nevin Steve Simons Panoply Vase Animation Project Our Mythical Childhood Sheet 1 of 2

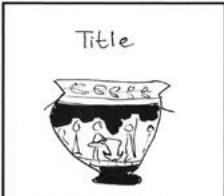
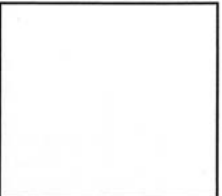
 1 Titles. Vase L/S Fade to black	 2 M/S. D appears, no cup. Looks to camera. Music	 3 D hand movement. Krater appears. D looks at it (head on).	 4 Maenads appear suddenly. Look at D. Greet each other
 5 Satyr 1 appears. Begins playing pipes. Maenads look + react gently.	 6 Fawn enters walking L→R. Maenad on R pets it.	 7 D summons Satyr 2. H enters L→R. Pours. D uses cup to check W.	 8 Satyr 2 begins a satyr dance, holding amphora before him
 9 Satyr 2 continues dance. Fawn joins in. Maenads more ecstatic.	 10 All dancers continue. Maenads eyes shut, heads back.	 11 D pours out more wine. Turns and looks direct to camera	 12 Fade to credits.

Figure 33: Early draft of the *Dionysus* storyboard. Sonya Nevin and Steve K. Simons.

LESSON PLAN: MOVEMENT, DRAMA, AND DIONYSUS. AN INTRODUCTION TO ANCIENT GREEK THEATRE

Institution: Royal Holloway, University of London, and The National Theatre.

Country: United Kingdom.

Age range: 16–18+

Prior knowledge: Students need no prior knowledge. Teachers would benefit from some prior knowledge of ancient drama and some practical experience of drama exercises; however, enough information is provided in the supporting materials to make it possible to deliver this session without either.

Keywords: Movement, performance, improvisation, physicality, drama, origins of theatre.

Introduction

The objective of this session is to develop students' knowledge and understanding of the Festival of Dionysus and Ancient Greek theatre. The choices made through practical work, using the *Our Mythical Childhood* Dionysus resources, will demonstrate to students how historical context can enrich their understanding of Greek theatre.

The session is designed for a teacher and a group of at least six participants. The session lasts two to four hours, and it can be divided into two separate sessions. Ideally, the group should have the ability to do both desk-based and drama-studio-style tasks. This will mean that they are able to move desks to the side of the room for certain activities, or that the session is held in a drama studio or hall where students can periodically stop to take notes.

Teachers should feel free to pick and choose from the slides and tasks that will suit the flow of their desired lesson. This information is organised so that a broad range of information can be tailored to different student abilities and levels. For lower-ability students, teachers might prefer to use fewer informational slides, while higher-ability students might be challenged with the full range of material. When it comes to the practical activities responding to the vase, you may find that only one or two of the options outlined below are sufficient for your lesson. The activities detailed below are:

- 👉 Introduction A: Speaking in unison.
- 👉 Introduction B: Synchronised movement.
- 👉 Exercise 1: Voice-over.
- 👉 Exercise 2: Physical theatre with vase characters – walking task.
- 👉 Exercise 3: Devising a scene inspired by the Dionysus vase.

Lesson Plan

Introduction: Ancient Greek Theatre

- 👉 Students watch the *About Dionysus* video (<https://www.panoply.org.uk/dionysus>) as a group and take notes.
- 👉 Class discusses answers to questions with teacher, reflecting on content. Teacher might ask: *What have we learned about Dionysus? What are some of the key elements in his worship? What does the chorus do in a Greek drama?*

Before moving on, the teacher ensures that the students understand the concept of the chorus in Classical Greek drama: a group of actors who describe and comment upon the main action of a play with song, dance, and recitation.

Students begin the following tasks, which replicate the type of methods that a chorus use to develop their unity:

- a) **Speaking in unison task:** The class read aloud a text in unison. This simulates the unified voice of a Greek chorus. Repeat the group reading until the students can speak more closely in sync. Any text can be used for this purpose; this class used a passage from Sophocles' *Ajax* in translation:

CHORUS: Son of Telamon, you who hold your throne on wave-washed Salamis near the open sea, when your fortune is fair, I rejoice with you. But

whenever the stroke of Zeus, or the raging rumour of the Danaans with the clamour of their evil tongues attacks you, then I shrink with great fear and shudder in terror, like the fluttering eye of the winged dove.¹

- b) **Synchronised movement task:** Invite students to stand in a circle. The group needs to find a “base pulse”, which can be achieved by everyone looking to their feet and one student being elected as the “pulse originator”. This student must distribute weight onto the front ball of their foot, and back through to their ankle, moving this “pulse” across both their feet. They can determine the pace and rhythm at which this moves. It is the task of the other participants to observe the base pulse and replicate it in their own movements. The group move with a base pulse and can feel a collaborative energy.

Optional Extension

This task can be taken further by electing a group leader to break with the circle and start to lead full-bodied movement, where the rest of the group follow in a “follow my leader” style. The teacher may decide to redistribute movement-leading responsibility to a range of students, to give the group chances to move in unison through a number of different personal styles.

Introducing Dionysus, Maenads, and Satyrs

- 🍷 Use the slides to reintroduce the students to Dionysus and his followers, maenads and satyrs. Ask them to consider ways in which Dionysus is like other gods and ways in which he is unusual.
- 🍷 Once the class has digested the information, ask the students to think of examples of characters they are aware of in films and books that might seem to take inspiration from Greek maenads and satyrs. For example, Mr Tumnus the fawn in C.S. Lewis’s *The Lion, The Witch and The Wardrobe* resembles the satyrs with his half-animal, half-human body, whereas the energy of the maenads might remind students of a festivalgoer or contemporary musician, such as Florence Welch, of Florence and The Machine, dancing on the Pyramid Stage at Glastonbury Festival. Collect answers from the whole group on the class board.

¹ Sophocles, *Ajax* 134–140; English translation adapted by O.G. from Sophocles, *The Tragedies of Sophocles*, trans. Richard C. Jebb, Cambridge: University Press, 1917 (ed. pr. 1904), 7.

Tasks Using the Vase Animation

Understanding the Vase

Using the slides, discuss the bell krater and its imagery. Then watch the *Dionysus* animation with the students. Ask them to identify the different figures that they have seen in the animation (<https://www.panoply.org.uk/dionysus>).

Exercise 1: Voice-Over

👉 Now your students know the animation well, cast the room. You will need six actors in total:

- ✿ two musicians (one maenad, one satyr);
- ✿ a satyr to pour wine;
- ✿ Dionysus;
- ✿ a maenad to pet the fawn;
- ✿ a fawn.

👉 Replay the animation. This time, students are invited to improvise the voice of their character over the animation. They can be as playful as they like with this, as long as the voice feels authentic to the character they represent. The group work together to lay sounds communicatively over each other's inputs. They will create a symphony of bell krater sound-scaping. You can replay the animation as many times as you like, retrying different voice-overs. It may be helpful to do this with the animation on mute the first time, with the option to add the music back again for a second or third run-through. It may be fun for the students if you record the group voice-over and play it back to them.

Exercise 2: Physical Theatre with Vase Characters – Walking Task

Using the same character list, students explore the characters from the vase through physicality exercises:

👉 Ask students to walk in “actor neutral” around the classroom/drama studio. This means that they should each walk without character, imagining themselves as a blank canvas, ready to take on a character.

👉 Choose a character from the list and ask the students to decide which part of the body this character might lead with. For example, Dionysus, a god, might lead with the chin, because he is regarded as superior to the other characters. The leading chin gives a raised physicality connoting high status.

You might like to explore how the maenads tend to lead with their hands up in the air, moving their arms in a sylph-like fashion.

The group should try all or several of the characters, feeling their different physicalities.



Once the class are accustomed to moving in the manner of the different characters, have them perform the action of the *Dionysus* animation.

Divide them into groups of at least six actors, with each actor representing a figure from the vase.

Rewatch the *Dionysus* animation.

Have them recreate the animation in-person, drawing on what they have practised of the figures' physicality, bringing the vase to life afresh.

Optional Extension

If you would like to explore this task in depth, it may be worth studying the following areas of theory to consider how characters' physicalities can be displayed through their principals: Jacques Lecoq's Seven Levels of Tension and *commedia dell'arte* stock characters.

Resources to explore these further can be found here:

🍷 *Commedia dell'arte* characters: <https://www.youtube.com/watch?v=JJEwuurzDe4>.

🍷 Lecoq's Seven Levels of Tension: <https://www.youtube.com/watch?v=YVFQ2ZuLNq0>.

Exercise 3: Devising a Scene Inspired by the Dionysus Vase

Once your students have gained a deeper understanding of vocal and physical attributes of the characters on the vase, they are ready for another exercise.

Using their re-enactment of the vase animation as a stimulus, the students will devise a scene.

You may ask the students to consider what would happen between the characters after the end of the animation: *What happens next? What happens if Dionysus leaves?*

You may wish to leave them to develop their own theme; alternatively, you may ask them to focus on a particular theme or scenario, such as Ancient Greek citizens sharing bread and olives as they discuss seeing a play at the festival, or imagining the background of one of the maenads.

Student scenes can take any direction, but let them know that their scenes will be most effective when they contain elements that they have learned about ancient theatre and performance from the lesson they have participated in.

Plenary

Reflect with the group on what they have learned about Dionysus and Ancient Greek theatre. Ask them to discuss what new things they feel they have learned about the ancient world through the activities they have participated in.

Comment

This lesson is something enjoyable to teach to students and benefits greatly from the vase animations – as combined with traditional classroom learning and kinaesthetic drama games – in creating a multidisciplinary experience for both teacher and students. It struck me as I ran the lesson with two groups (one more bookish, and the other a more naturally kinaesthetically stimulated group) that it is a lesson with a variety of possible forms. For example, I presented a more concise version of the initial “history lecture” section of the lesson for the more kinaesthetic group – focusing their time on key facts and experiential learning. The group comprised of more avid readers, by turns, presented multiple opportunities to combine extra plenaries and discussions at intervals into the lesson. Both versions of the lesson were rewarding.

A standout, in particular, was when we were exploring character archetypes through our physicalities, and students were able to make connections between the gait and stance of a satyr and contemporary celebrities who they felt walked with a similarly over-confident movement. Equally, we considered notions of popular Broadway *Hamilton* merchandise with how and why the Ancient Greeks sold vases at their theatres. Aligning the real humanity of the Ancient Greek world with quirks of the twenty-first century was a pursuit only crystallised all the more when students applied these ideas to learning through the movement of the vase animations. The animations have a certain theatricality that sees Ancient Greek life really breathe for students when they watch them. Students who might be more prone to falling asleep in a museum are instead encouraged to become creative leaders in these lessons.

Student Comment

👉 “I learned the grandiosity of Greek theatre, the power of the God Dionysus, and about the collaboration of the Greek chorus” – Inaki Lomeli, Year 13 Workshop Participant.

- 🍷 "I think the animation [...] immerses us in the world of Ancient Greece" – Kate Fahy, Year 13 Workshop Participant.
- 🍷 "I learned how drama was captured through artwork in Ancient Greek times. Through the analysis of the animation, we were able to learn about the typical characters and atmosphere of Dionysian mythology and satyr plays (also, the irreverent nature of the Satyrs)" – Annie Napier, Year 13 Workshop Participant.



Figure 34: In black-figure and much red-figure pottery, Dionysus is mature and bearded. Gradually he was more often shown as a beardless youth, as he is here, on this Apulian red-figure bell krater, ca. 390–380 BCE. Cleveland Museum of Art (number 1989.73). Beazley 1002927. Photograph © Cleveland Museum of Art, Creative Commons Zero (CC0) licence. This vase image can be seen in the *Dionysus* PowerPoint and in the *About Dionysus* documentary (see <https://www.panoply.org.uk/dionysus>).

LESSON PLAN: DIONYSUS. EMBRACING ACTION, RELAXATION, AND TRANSFORMATION

Institution: University of Yaoundé 1.

Country: Cameroon.

Age range: 16–18+

Prior knowledge: Students need no prior knowledge. Teachers would benefit from some prior knowledge of ancient drama; however, enough information is provided in the supporting materials to make it possible to deliver this session without prior knowledge.

Keywords: Dionysus, drama, creative writing, poetry, visual literacy, modern foreign languages.

Introduction

This activity, designed for students sixteen to nineteen years old, was carried out as part of a drama curriculum. It would be equally suitable for classical civilisation classes. Similarly, the creative writing element could be done in any language and is suitable for a writing exercise on a modern foreign language course. The lesson introduced the students to Dionysus and ancient drama and led to them writing their own praise poetry and short stories.

The *Dionysus* vase animation contributed to teaching on the origins of art, performance, and theatre. The activity, in which students responded creatively to the animation with poetry and short stories, demonstrated how the old and new blend; how animations can educate and entertain; and how learners can process information on animated artefacts to improve their knowledge, attention to detail, and ability to collaborate effectively.

"Sir, is that an ancient frying pan?" asked a sixteen-year-old (level 6) secondary-school student, when she saw the calyx krater in the *Dionysus* animation. The question brought a smile to my face, since it was deeper than what was asked. The student's use of the word "ancient" was appropriate for the vase, given its age (made in Athens ca. 450–425 BCE). The "frying pan" phrase resonated well with the theme of the vase, as it was used by a Dionysian reveller for "frying" (mixing) wine. The question resulted from reflection – the beginning of transformation. It captures the idea that inquisitiveness is the mother of invention, and that progress and transformation are born from questioning. The ancient artwork engaged the students' attention and prompted reaction. Although the animation seemed removed from today's world, deeper observation triggered discussions about the blend of the old and the new, an indication that modern sensibilities communicate with classical art. Thus, while we enjoy a relaxed discussion of the impact of the vase animation, we are educated and transformed.

Lesson Plan

Lead-In

Images of the Dionysus vase were projected from the *Dionysus* PowerPoint (<https://www.panoply.org.uk/dionysus>) for the learners to reflect on the activities depicted in the vase scene. They examined long-shot, medium-shot, and close-up images of the vase to gain further insights.

After examining the images, students were asked to give their opinions. At this point, it was an individual reflection on motionless figures. Of one image, learners said they could see a man with a musical instrument and a woman with a staff. Of the second, they said they recognised a man with a staff and another with an animal. Their opinion of the third was that it was a man pouring water into a pot. Of the image depicting the whole scene, they said they could see the first three images with the pouring of the water scene at the centre. They unanimously interpreted the full scene as the preparation of a feast.

At this point, the full animation of the vase was projected. Learners can be more open to be educated when their curiosity is pricked by animation and technology. Watching the *Dionysus* vase animation (<https://www.panoply.org.uk/dionysus>) gave the learners further clues about the upcoming activities.

The animation consisted of the satyr on the left playing the aulos, the maenad listening to music, the satyr pouring wine in the calyx krater and dancing, the maenad petting a fawn, the fawn dancing to the music, and Dionysus

supervising the wine preparation. It is worth noting that the learners directly linked the activities in the animation to the staging of a play. The learners enjoyed the sound in the *Dionysus* animation and they identified the stage props, costumes, and lighting.

At this point we watched *About Dionysus* (<https://www.panoply.org.uk/dionysus>) and revisited some details of the worship of Dionysus. Making use of the *Dionysus* PowerPoint (<https://www.panoply.org.uk/dionysus>), we discussed rituals of intoxication and transformation; the wearing of masks by performers; choral chanting; animal sacrifice; the idea of maenads attending sacred places of worship, and participants acting as an audience.

Activity

Learners were divided into groups. They were challenged to create new artworks related to *Dionysus*. Drawing on what they had learned and observed, students could choose to:

-  create storyboards planning a play or film about Dionysus, inspired by the vase scene;
-  write poetry in honour of Dionysus;
-  write stories about Dionysus or his worship.

The students were encouraged to watch the *Dionysus* animation (<https://www.panoply.org.uk/dionysus>) again closely and to re-examine the vase. They were asked to reimagine the vase in different contexts and to consider it as inspiration for the staging of a play. (If, to Shakespeare's *Hamlet*, "The play's the thing" [Act 2, Scene 2], to Dionysus, theatre is being.)

The next stage was planning. The groups chose to engage in creative writing about the attributes of Dionysus. Different groups determined what was essential to the story and what needed to be communicated. As they worked, I walked around and supervised. The animation played continuously as their creativity went on. When they finished their plans, they were given room to elect a member of the group to come centre stage (like Dionysus) to present their work to the rest of the class.

These presentations gave more insights on the details in the animation. There was focus on the way the satyr at the centre poured wine and danced. Some learners attempted the dance and it created fun in class. This showed the passion that one could have in performance – that one could find relief from life's sorrows. It is remarkable that the comic part is what was intended by

the Dionysian theatre – for one to allow oneself to be transformed through acting. Dionysian theatre is ecstatic and permits actors to stand outside themselves to witness emotional release.

The body parts of the different participants of the animation also drew the learners' attention. Comments were made on the satyrs' tails, the manner in which the thyrsus is held by the maenad, the projected nature of the deer's tail, and how Dionysus functions like a theatre director. Regarding the satyr's tail, students argued on the significance of creatures that are part animal, part man in performances during Dionysian festivals, the Anthesteria, the Lenaia, and the Dionysia. The uniting answer was that the satyr's animal–man structure demonstrates the enigmatic strength of nature and the wild. Their use of the *krótala* (in singular form: κρόταλον; *króton* – castanet-like musical instrument) accentuates the importance of music and dance in Dionysian celebration.

The discussion of the plans was followed by another session, where the learners produced different creative pieces, which are presented below.

Creative Responses to *Dionysus*: Student Work from Cameroon

(Please note that some work contains reference to animal sacrifice.)

Group 1: Poem

Dionysus the Reformer

Oh Dionysus
God of Wine, Madness and Theatre,
Tall and full of ember,
Willowy like a rapier,
Strong and beautiful
My thinking can't paint your beauty,
But
I know
You are reality canonised
My semester closes now
With too many books I have read.
I need a break:
Thanks to you, I will rejoice
I will relax
I will act
I will be reformed.

Group 2: Song

Show Me the Way

Teach me how to act in tact
Show me how to direct
I love music, teach me that too
Give me vine, I want much wine
I want relief, give me music
I am shabby, give me ivy-berries
It's calm here, give me a pipe
We need cleansing, give me a goat for sacrifice,
Invite me to your immortal abode
I will transmit the joy to mortals
Let me wander in fun,
As I press out wine from vine,
As I climb the stage to dance.

Group 3: Hymn

The World I See

Dare I choose life of sadness?
No, that is madness.
Dare I succumb to badness,
No, I choose gladness.
Should I lie and sigh
That all's not high?
No, Dionysus makes me high.
The world is full of misery,
Life's not easy.
I must get busy,
To make life funky.
Dionysus, joy from you is bulky.

Group 4: Dedication

Special God of Olympus, Dionysus

Special from birth,
Mysterious in form,
Loved by all

From the thighs of great Zeus
To the peak of theatre,
God of wine and intoxication,
Enricher of theatre vocab:
Dance, masks, song.

Group 5: Flash Story

How could the atmosphere be so dull? It was one of those moments that I thought judgement day had come. Sitting on the veranda, I pondered on the nature of the world and its difficulties. I wondered why there is so much pain. I did not have any answer. My sister Sama came by and called, "Wen", for I was called Wen, when something good was at the corner. When things were bad, people would call me, "Wendy", so when I heard "Wen", I knew something good was around. She told me that my father had to take us to the village for the celebration of the God of the soil for the good harvest we had that year.

I followed them to the village and the sacrifices were offered. We killed a goat, poured its blood on the floor, drank wine from raffia and danced to music. I did not know how to sing, since I was not used to singing. When we returned, my passion for singing and dancing started. The scene in the village did not leave me. Why would people kill a goat to offer to a god? Did gods eat? Why would people attribute good harvest to the God of harvest? Where did this come from? I did not have answers.

One weekend after returning from the village, my sister took me to a club. There, I saw drunk men and women dancing and singing as if they had no problems in the world. The whole night, I observed them. Did they drink just to forget their problems? I did not know. I could not ask them, since they were drunk.

When I went to school the following week, our teacher introduced us to the origin of drama. He started with old boring stories about Greek gods. They were boring at first because I did not understand the journeys and conquests of heroes and gods and how they were linked to drama. However, when our drama teacher came with a projector to show us animations about the origin of drama from Dionysus, the dilemma was cleared away. The questions I had asked myself resurfaced and I understood that things we do were found by the Greeks. My love for drama started and today I dream of becoming an actress.

Comment

The answer to “Sir, is that an ancient frying pan?” was “Yes, it is and we are revisiting it today”. The question and answer embody both the words “ancient” and “today” as indications that classical culture is a wonderful source of inspiration for contemporary displays. Present-day humans have to celebrate antiquity, which is interwoven with the present. Learners’ engagement with animations about the past gives them opportunities to be entertained and educated. They explore the ancient world not only to understand it but also to have a deeper insight to *their* world. The vase animation of Dionysus embodies current matters, such as ritual, music, sacrifice, dance, and performance – all of which reflect the way that Dionysus encompasses action, relaxation, and transformation.

Optional Extension

Consider asking your students to combine this lesson with an element of the previous lesson by Olivia Gillman (p. 118). Once an individual has presented the group’s poem to the class, have the groups present their poem aloud in unison. This mimics the group voice of the theatrical chorus. They may need a little while to practise before they perform for the whole class.

DIONYSUS ACTIVITY SHEET: COLOUR IN THE VASE



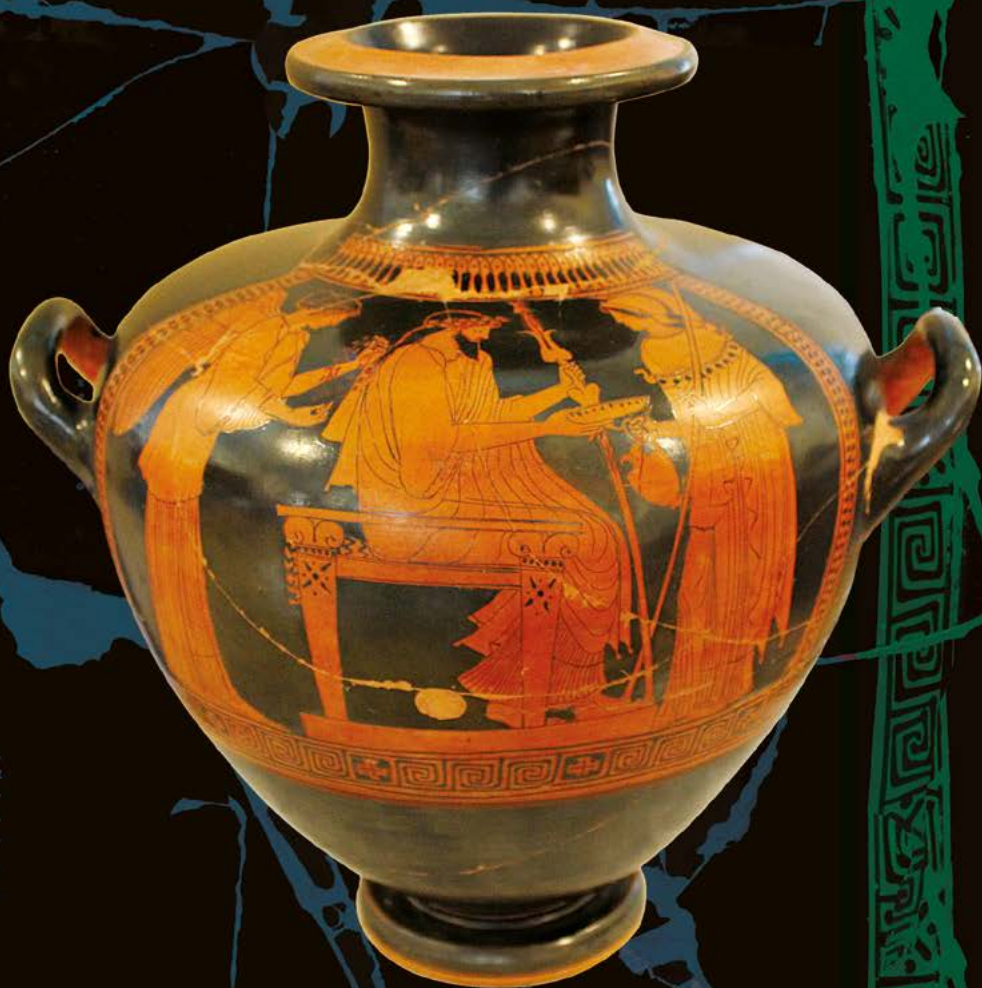
Figure 35: Line drawing of the Dionysus krater, by Steve K. Simons. Ready for colouring or adapting. For a full-page version, see the Appendix, p. 277.

DIONYSUS ACTIVITY SHEET: CREATE A NEW DIONYSIAN SCENE



Figure 36: Line drawing of the Dionysus krater with figures removed, by Steve K. Simons. Add a new design or recreate the original. For a full-page version, see the Appendix, p. 278.

Part IV
Libations



INTRODUCTION TO LIBATIONS

Online resources: <https://www.panoply.org.uk/libation>.

🏺 Vase animation: *Libation*.

🏺 Two downloadable PowerPoints (one on libations; one on Ancient Greek deities, under *Further Resources*).

Objectives

The *Libation* animation is designed to help learners:

- 🏺 read and interpret ancient material culture (ancient pottery);
- 🏺 understand how pottery can be used as evidence for ritual behaviour and religious belief;
- 🏺 recognise Zeus and Athena through their key iconography;
- 🏺 understand the challenges that exist in interpreting some images of gods.

Who Are These Gods?

There are three deities shown on this vase. In the middle is the king of the gods, Zeus. The throne and long beard are typical in representations of Zeus, and the thunderbolt in his hand confirms that it is him. Zeus ruled over the earth and skies and other gods; he is the father of many gods and heroes. In front of Zeus is Athena, one of Zeus' daughters. She is recognisable from the combination of a female form and clothing with a helmet, spear, and her special cloak, known as an aegis. Athena was patron of many cities, including Athens. She presided over matters involving wisdom, knowledge, and technical skill, especially crafts and war. To the left is a winged goddess. It is hard to be entirely sure who this is as there is more than one winged goddess in Ancient Greek culture. It is almost certainly Nike, the winged goddess of victory. She brings victory to those

competing in all sorts of areas, especially sports and battle. Another possibility is Iris, the goddess of the rainbow; but Iris is usually depicted with a messenger staff, which this goddess does not have.

What Is a Libation?

Offerings to the gods came in many forms in the Ancient Greek world. Buildings and statues could be offered. Skilful activities, such as athletics, dance, and song, could be offered. The lives of animals were offered, along with parts of their bodies. Other foodstuffs, such as cakes and grains, might be offered as well. A libation is a liquid offering. These were usually of wine, oil, milk, or honey. Libations could also be of blood or water. The usual practice was to pour from the liquid's container – a jug (οἶνοχόη; *oinochōē*) – into a bowl (φιάλη; *phiále*), then onto an altar or the ground.

Libations typically took place at the beginning and end of an event. That could be the beginning and end of a journey or the beginning and end of a meeting. They might be done at morning and evening, to mark the beginning and end of the day. Vases often show families before or after a libation when a hoplite soldier is leaving to go on campaign. Vases, including the one in this animation, also show the gods performing libations.

Libations were offered to the major Olympian gods, to lower-level deities, such as nymphs and the Muses, to powerful heroes and heroines, and also to the dead. At symposiums, libations were poured to Zeus and the Olympians, to the heroes, and to Zeus Telios – Zeus Who Finishes. Dionysus usually received a wine libation. Libations were offered via the ground to Gaia, the Earth. Animal sacrifices were usually finished by pouring a libation onto the flames on the altar.

Passage B on p. 182 includes Achilles performing a libation at the cremation of Patroclus.

The storyboard for the *Libation* animation can be seen on p. 239.

About the Vase

Shape: Hydria.

Style: Red-figure.

Date: ca. 450 BCE.

Reference: National Museum in Warsaw, in Poland (number 142460). Beazley 207413.

Provenance: Made in Athens, Greece. Found in Capua, Italy. Housed in Warsaw, Poland.

Decoration: This vase is a hydria. It was made in Athens and decorated by an artist known as the Providence Painter. As a hydria, it would have been used for fetching, carrying, and pouring water. The vase shows a calm domestic scene. Hierarchy is visible all the same: Zeus is in the centre and the only seated figure, a sign that he is the most important. Athena, his daughter, has the next most prestigious spot – standing in front of Zeus and interacting with him directly. Nike has a less prestigious place, standing behind Zeus on the left. Nike decorates Zeus' hair. Athena pours from a jug into Zeus' bowl. He will then use that liquid to pour a libation, a liquid sacrifice. Who does the king of the gods pour an offering to? Perhaps to his ancestor, Gaia, the Earth. The gods in this scene are setting a good example with their family harmony and religious observance.



Figure 37: Zeus performs a libation, Attic red-figure hydria, ca. 450 BCE. National Museum in Warsaw, in Poland (number 142460). Beazley 207413. Photograph by Steve K. Simons.

LESSON PLAN: LIBATION AND OTHER METHODS OF SACRIFICE IN ANCIENT GREECE AND ROME

Institution: Gymnasium Schäftlarn, near Munich.

Country: Germany.

Age range: 15–16.

Prior knowledge: Students require some familiarity with antiquity for this lesson. They need intermediate Latin to complete the language element; however, the lesson can be completed without that section. Likewise, teachers will find it helpful to have some familiarity with antiquity to deliver this lesson, although there is information in the lesson plan and related materials which will prepare those who have less prior knowledge.

Keywords: Religious rituals, sacrifice, libation, translation, Latin, visual literacy, design.

Introduction

The main topic of this session is the varieties of sacrifice carried out in Ancient Greek and Roman culture in order to worship gods. Students who participate in this section will learn a lot about the process and functions of libation and other forms of sacrifice.

Students will get to know that ancient people had rituals; they will also come to appreciate that while ancient rituals have changed, there are still rituals which are an important part of contemporary society. The students who participated in this session are in the ninth degree (age fifteen to sixteen) and they have been learning Latin and Greek and Roman culture since the fifth grade (about age ten). In the last four years, they learned a lot about Graeco-Roman goddesses, daily life in Rome, ancient history and myth, and so they are quite familiar with the background to this topic.

The session includes learning about ancient rituals through texts, images, and animation, translating a relevant Latin passage, and then designing vase images depicting a chosen form of sacrifice or other offering. It is possible to carry out this lesson without the Latin component if that is more suitable for the class.

Lesson Plan

I. Entry

At the beginning of the lesson, the teacher shows the students Figure 38, depicting the sacrifice of a young boar, as an introduction. (The following images are also available in the downloadable *Libation* PowerPoint, at <https://www.panoply.org.uk/libation>.) This leads to the question of what is shown. Students might reply that it depicts two men using a large knife to sacrifice a boar on an altar.



Figure 38: Centre (tondo) of an Attic red-figure kylix, ca. 500 BCE, depicting the sacrifice of a young boar at an altar. Louvre Museum (number G 112). Beazley 200985. Photograph by Marie-Lan Nguyen, Creative Commons Attribution 2.5 Generic (CC BY 2.5).

Then the teacher has a student read aloud the following text:

The Greeks could only eat an animal if it had been sacrificed to the gods beforehand. Meat was considered an exceptional dish; it had to be shared with the gods before it could be eaten with guests. A part – sometimes only a small part – of the animal was given to the gods. The Romans continued

this practice even though the consumption of meat increased in the first centuries after Christ.¹

To stress the variety of forms of sacrifice, the teacher then shows pictures of humans and immortals performing libations (Figs. 39–42). The pupils should discuss what is depicted.



Figure 39: Fragment of a kylix depicting the ritual of σφάγια (*sphágia*), a special sacrifice made without an altar before battle. The liver of an animal killed in this ritual would not be examined for omens, nor its meat eaten. The flow of the blood and the skill and intuition of the sacrificer and the general helped determine when to attack. Attic red-figure kylix, ca. 490–480 BCE. Cleveland Museum of Art (Dudley P. Allen Fund 1926.242). Beazley 9003650. Photograph © The Cleveland Museum of Art, Creative Commons Zero (CC0) licence.



Figure 40: Centre (tondo) of an Attic red-figure kylix, ca. 460 BCE, depicting a woman carrying out a libation at an altar. The Metropolitan Museum of Art (number GR596). Beazley 212143. Photograph © The Metropolitan Museum of Art, Public Domain.

¹ "Opferdeutungen im Christentum", Alimentarium, <https://www.alimentarium.org/de/wissen/opferdeutungen-im-christentum> (accessed 19 November 2021); trans. M.S.



Figure 41: Attic red-figure pelike (jar), ca. 450 BCE, depicting Apollo (with lyre) and Artemis performing a libation at an altar. The Metropolitan Museum of Art (number 06.1021.191). Beazley 207333. Photograph © The Metropolitan Museum of Art, Public Domain.



Figure 42: Attic red-figure neck amphora, attributed to the Westreenen Painter, ca. 450–440 BCE. A man and a woman perform a libation as the man prepares to depart for war. The Metropolitan Museum of Art (number 41.162.109). Beazley 214100. Photograph © The Metropolitan Museum of Art, Public Domain.

Then the teacher reads out the following text:

The libation (from Latin *libatio* "libation") is a form of religious sacrifice. In places of worship, but also in mundane places, liquids are poured over a consecrated object. The libation was offered on its own or with other offerings (often as part of a food offering). In connection with animal sacrifices, the liquid was poured over the burning sacrificial animals at the beginning and end of the rite. Independent libations took place in the ancient Greek oath (*spondē*, which also means "contract") or in the cult of the dead when the libation of unmixed wine was poured directly onto the ground. The ritual could be carried out by the libation bearers who were specially called in. [...] In Greek and Roman religions, a libation made of liquids such as water, milk, honey, wine or oil was the most common cult act. It happened in the morning and in the evening, for prayer, during oaths, when going on a trip or at symposia and banquets. Libation belonged so naturally to the religious sphere that even gods were depicted in this cult act and the libation bowl became a divine attribute. The great need for libations inspired Heron of Alexandria to develop an automaton described in his work *Pneumatiká*: a loose wooden disc covered a filled donor vessel; the weight of which, after a coin had been inserted, pushed the liquid up through a pipe, where it could be collected by the believer. The vessels used in the libation usually differed from those for everyday use. A common vessel was the *rhyton*; libation was also carried out using a *phialē* or *patera* (both sacrificial bowls) and *guttus* (a sacrificial jug). The terms for libation were *spondē* (ἡ σπονδή) in Greek (named after the *spondeus*, a common metre of libation chants), *loibē* and *choē*, or for the wine sacrifice *oinósponda* and in the chthonic cult *nēphalia* and in Latin *libatio*. Celts and Germanic tribes also knew libations. The amount of substance spilled from the victim decreased more and more over the course of history until in the end was only a few drops.²

2. Elaboration

Students are then prepared to watch the *Libation* animation (<https://www.pan-oly.org.uk/libation>). They are asked to note key elements:

² "Trankopfer", Wikipedia, <https://de.wikipedia.org/wiki/Trankopfer> (accessed 19 November 2021), trans. M.S. Also see the text by Sonya Nevin in the section "Introduction to Libations". For further reading, see: Hans Bonnet, "Libation", in his *Lexikon der ägyptischen Religionsgeschichte*, Hamburg: De Gruyter, 2000, 424–426; Walter Burkert, *Greek Religion: Archaic and Classical*, trans. John Raffan, Oxford: Blackwell, 1985, 70–73.

- a) Note what type of sacrifice it is.
- b) Indicate which gods are depicted in it.
- c) Describe in one sentence what each deity does.
- d) Discuss with your study partner what the purpose of the action might be.
Hint: Pay attention to the question of which deities are depicted and which areas they are responsible for.

Once the students know what they must look out for, watch the *Libation* animation together.

3. Presentation of Results

Selected students present their results to the class.

4. Consolidating

Look through the *Libation* PowerPoint presentation (<https://www.panoply.org.uk/libation>) together to deepen the students' knowledge. The students will get to know the process and purpose of a libation.

5. Development: Translation (Optional)

The following Latin text about the ancient worship of the gods is then translated with the students in order to get deeper into the topic and to understand it thoroughly in a linguistic context. This establishes the connection between language work, text work, and cultural studies:

Apud Romanos antiquos multi dei erant. Summus deus Iuppiter erat, pater multorum deorum. Iuppiter caelo et terris imperabat. Multi dei filiae et filii Iovis patris erant, velut Minerva et Diana; Minerva dea sapientiae erat, Diana dea bestiarum. Neptunus autem erat frater Iovis dominusque aquarum. Victoria dea victoriae erat et alas habebat. Nuntius deorum Mercurius erat. Iuppiter deis imperabat; ceteri dei Iovi parebant, quia Iovem Iovisque potestatem timebant. Romani a deis auxilium expectabant deisque dona dabant et animalia sacrificabant: Iovi saepe boves sacrificabant. Varii dei Romanis aderant. Minerva et Romam et Romanos servabat. Mercurius non solum imperia Iovis nuntiabat, sed etiam mercatoribus aderat; umbras mortuorum ad Tartarum portabat – et deus furum erat. Dei sacra desiderabant, ut Romani existimabant. Romani etiam libationes fecerunt, ut dei

eis ad bella gerenda aut cenas celebrandas aut ad itinera longa facienda adessent.³

English translation (by M.S.):

Among the ancient Romans there were many gods. Jupiter was the supreme god, the father of many gods. Jupiter ruled the heavens and the earth. Many gods were the daughters and sons of the father, Jupiter, such as Minerva and Diana; Minerva was the goddess of wisdom, Diana the goddess of beasts. Neptune was the brother of Jupiter and master of the waters. Victoria was the goddess of victory and had wings. Mercury was the messenger of the gods. Jupiter ruled over the gods. The other gods obeyed Jupiter, because they feared the power of Jupiter. The Romans were waiting for help from the gods; they gave gifts to the gods, and they sacrificed animals. They often sacrificed oxen to Jupiter. The Romans had a variety of gods. Minerva guarded both Rome and the Romans. Mercury not only announced the orders of Jupiter, he also presided over the merchants; he carried the shades of the dead to Tartarus, and he was the god of thieves. The gods desired sacrifices, as the Romans considered it. The Romans also made libations, in order that the gods might be present with them in conducting wars, or celebrating dinners, or for making long journeys.

An English translation has been provided; however, students may translate into whatever local language they are working in. This was part of the session, but this section could be left out if classical civilisation or ancient history is taught rather than Latin.

Because of the use of Latin, the passages above have used Roman names for the gods:

- 🍷 Jupiter – Zeus;
- 🍷 Minerva – Athena;
- 🍷 Diana – Artemis;
- 🍷 Neptune – Poseidon;
- 🍷 Victoria – Nike;
- 🍷 Mercury – Hermes.

³ Extract from Reinhard Heydenreich, Andrea Kammerer, Michael Lobe, Wilhelm Pfaffel, Clement Utz, and Christian Zitzl, eds., *Campus, B1 Neu*, Bamberg: C.C. Buchner Verlag, 2017, modified by M.S.

6. Consolidating

The student translation is improved and the purpose of sacrifices and libations is reiterated.

7. Transfer to Modernity

The students compare offerings and libations with modern rituals and contemporary Christian rituals of sacrifice: Eucharist, Thanksgiving, offerings for the poor in church, or other charitable giving. This part of the lesson can be adapted to the cultural context of your class.

8. Creative Homework Task to Amplify Understanding of the Subject

The students must draw either an animal sacrifice or a libation on a blank vase, in either red- or black-figure style. The students also receive examples of sacrifice scenes (with texts). The *Libation* PowerPoint (<https://www.panoply.org.uk/libation>), with scenes of libation and animal sacrifice, is available for students to use for reference. If students do not wish to use a vase template, they can draw an ancient vase themselves by examining a vase or a diagram of different ancient vessels (see p. 52 and <https://www.panoply.org.uk/about-vases>).

Comment

The students really liked this lesson about sacrifice and libation very much, because they are keen on being informed about the way Greeks and Romans worshipped their gods. The pupils who were somewhat familiar with libation rituals had acquired their knowledge by reading fantasy literature or watching the film *Troy* (2004; dir. Wolfgang Petersen) in which a libation is made by Achilles. The pupils said that watching the *Libation* animation was a magic moment for them, because they could watch the process of the sacrifice and not only a picture of the vase, which is very static. Now they can imagine the process of libation much better. The pupils identified the goddess Athena very quickly, because of her helmet and spear. They did not identify the god Zeus immediately. Because of his laurel crown they thought it would be Apollo. Then they suspected that the god was Dionysus, because the crown on his head seemed to be made of ivy. When the teacher pointed to his sceptre, they realised that this god is the

father of the gods, Zeus, sitting on his throne. The winged goddess they identified at once as Nike, the goddess of victory, because a lot of them read the *Percy Jackson* book series, in which the goddess of victory is described as a winged woman. At this point, the students told the teacher that they had also read in the *Percy Jackson* novels that the wings of Nike are on the shoes of the sports brand Nike in order to transform the athletes who wear them into winners.

The students conjectured that this libation took part at the beginning of a war, because the goddess of war pours the liquid into the plate, which Zeus holds, while Nike prepares him as a winner by weaving a laurel crown into his hair. The pupils also wondered why the gods made a sacrifice for themselves. After that they guessed that the gods' sacrifice serves here as an example for humans to follow.

Finally the students said that the ritual of libation is practised nowadays because, when they go to church, incense is often sacrificed for God. Also, at the ecclesiastical feast of Thanksgiving (known in some places as Harvest Festival), food and beverages on the altar are offered to God or they are blessed for the people who carried them into the church, before they are eaten gratefully at home. Moreover, the students noticed that the priest in church blesses wine and bread as symbols of the victim, Jesus Christ, and the Last Supper. As a parallel to the sacrifice of animals nowadays, the pupils mentioned the Christmas goose, which is blessed and eaten at that important Christian feast.

When painting vases with sacrifice and libation motifs, the students mostly chose scenes of libations for Zeus, because painting an animal sacrifice was a bit cruel for them. In their opinion, animals should not be sacrificed nowadays. But some students created sacrifice scenes with live animals, because they enjoyed painting the animals. Dead animals were not often painted. This was a thought-provoking exercise for the students and they came to understand ancient and modern ritual more thoroughly.

Alternative Activity

If you have access to the outside, consider taking your students out to perform a libation.

You will need:

- a shallow bowl;
- a jug of water;
- a second, larger vessel of water if you would like to perform the rite several times;
- a chair;
- the image of the libation scene.

Have three students recreate the scene on the *Libation* vase and the action they have seen in the animation. The water should be poured from the jug, into the bowl, then onto the ground.

The students should discuss in advance whether they wish to say anything during the rite and, if so, which god or goddess they wish to address.

The students not taking part directly in the libation may enjoy using photography or sketches to capture the rite. They could be put in charge of directing the students performing the libation.

This can be repeated with different students; you may prefer to recreate multiple libation scenes.

Note: It may be worth considering the religious sensibilities of your students. If appropriate, consider contacting the students' parents before carrying out this activity if it is likely to be a sensitive issue.



Figure 43: Vase design with libation theme by Julius Rösler, a student at Gymnasium Schäftlarn, near Munich, Germany.



Figure 44: Vase design with libation theme by Valentina Quittenbaum, a student at Gymnasium Schäftlarn, near Munich, Germany.



Figure 45: Vase design with sacrifice by Oskar von Dewitz, a student at Gymnasium Schäftlarn, near Munich, Germany.

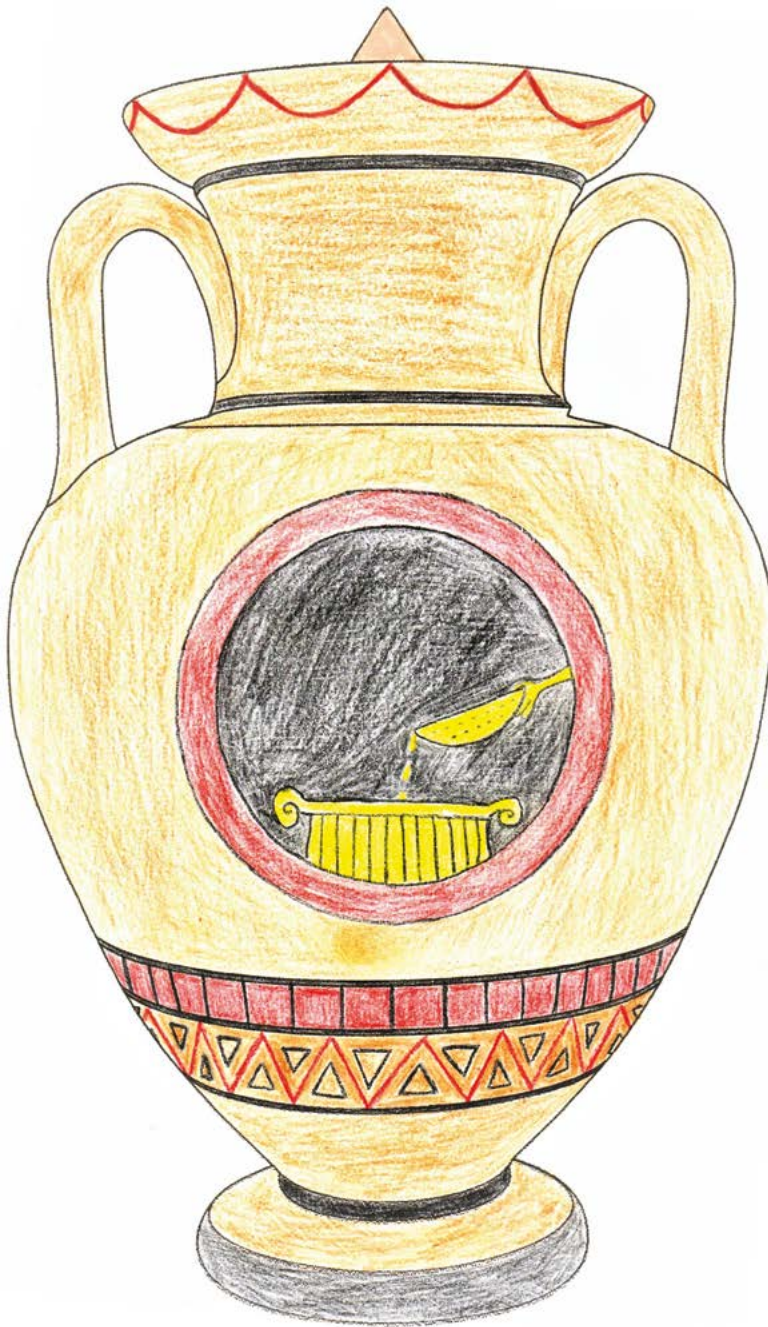


Figure 46: Vase design with libation theme by Valentin Möhler, a student at Gymnasium Schäftlarn, near Munich, Germany.

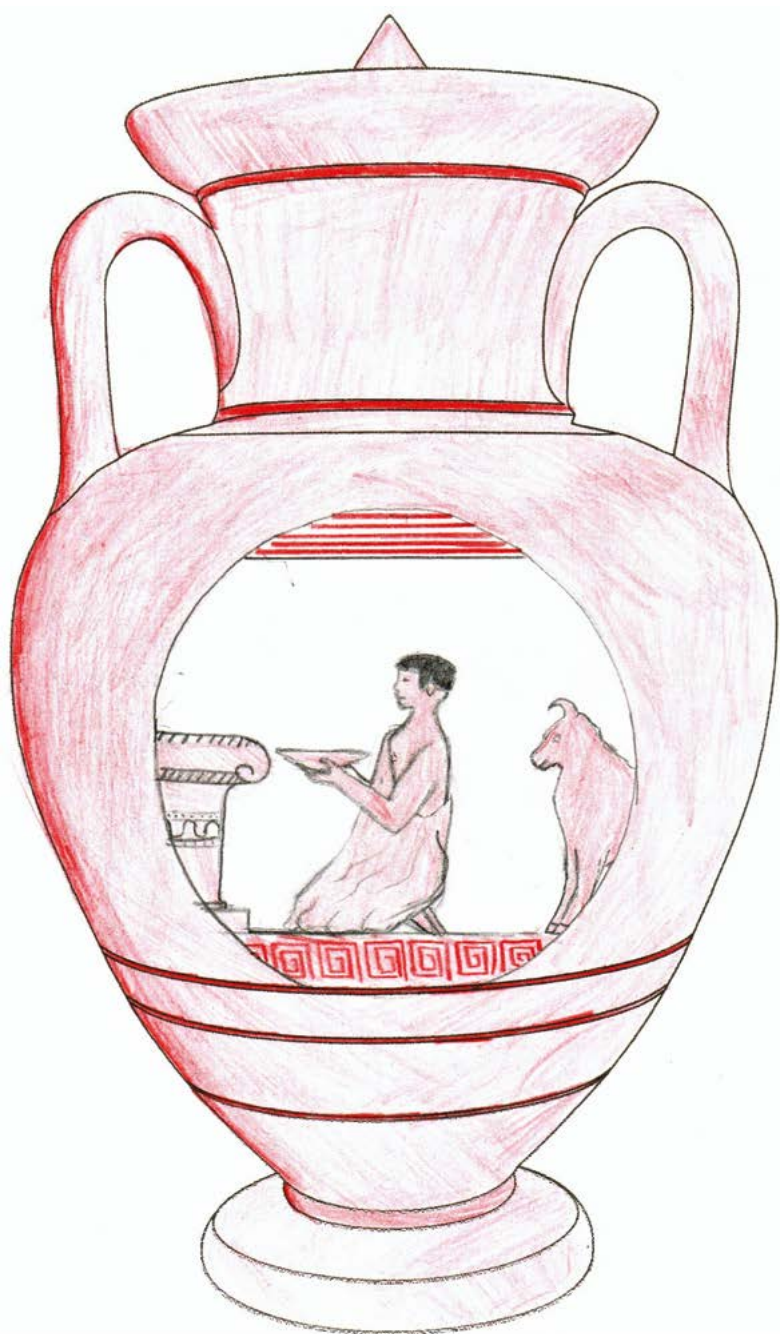


Figure 47: Vase design with libation theme by Oskar Voigt, a student at Gymnasium Schäftlarn, near Munich, Germany.

LESSON PLAN: WHO'S WHO? AN INTRODUCTION TO ICONOGRAPHY

Institution: University of Warsaw.

Country: Poland and United Kingdom.

Age range: 7–13.

Prior knowledge: Students need no prior knowledge. Teachers would benefit from basic familiarity with Classical Antiquity; however, the lesson plan and other resources contain enough information to teach the lesson.

Keywords: Art history, iconography, visual literacy, mythology, gods and goddesses.

Introduction

This session is designed to introduce learners to the iconography of the Ancient Greek gods and goddesses. It is also designed to communicate the broader concept that key images can be used to identify specific figures or places. This lesson can be usefully followed up with “Reading Pots: Stories from Ancient Greek Art. Heracles and the Erymanthian Boar”, p. 197, or the “Curation Challenge”, p. 221. The lesson was designed for students at the upper end of primary school or the early years of secondary; however, it could be adapted for older students with no prior knowledge of antiquity.

Before the lesson begins, select images from the *Ancient Greek Deities* PowerPoint (available on the Panoply website: <https://www.panoply.org.uk/further-resources>). Select images of Zeus, Athena, Nike, Iris, and Poseidon, and the information slides that go with them (adjust as appropriate to the age of the group). Add them to the *Libation* PowerPoint (<https://www.panoply.org.uk/libation>).

Lesson Plan

At the opening of the lesson, the teacher should explain to the class that they will be looking at Ancient Greek art. Explain that particular images can be used as a sign that identifies who or what the viewer is looking at in a picture.

Early Activity

Students will need pen and paper. Time them – they have 2 minutes to draw a spaceship.

Compare images briefly. Time them again – they have 1 minute to draw a spaceship.

Repeat, but this time they have only 30 seconds. Once more, but only 15 seconds.

Ask them what they notice about their different drawings. They should realise that although they can add more detail when they have more time, they can communicate the idea of a spaceship with very few marks. Some small details can communicate a lot. Feel free to set an alternative drawing subject, so long as the subject is distinctive.

Main Activity

Show the group an image of the *Libation* vase. Ask them what they notice about each individual. *What are they wearing? What are they holding? What are they doing?*

Ask them which figure they think is the most important, and why they think that. *Who do they think is the next most important? Why?*

Watch the *Libation* animation together (<https://www.panoply.org.uk/libation>).

Ask them to reflect: *Were they right about what they thought the figures were doing?*

Explain that the scene depicts Zeus, the king of the gods, in the middle of the scene. He is surrounded by two goddesses. The goddess behind Zeus is dressing his long hair. The one in front of him is pouring liquid into Zeus' bowl so that he can pour a libation – a kind of offering.

How did you know it was Zeus?

Move on to images of Zeus in the PowerPoint. Ask the students to notice what the images have in common. They should note his beard, his long robe, and his thunderbolt sceptre. They may also note that he is often, although not always, sitting on a throne.

Explain a little about Zeus and who he is. Reiterate that it is common to see him with a long beard and often holding a thunderbolt.

Repeat this with the other gods and goddesses.

Athena, goddess of wisdom, crafts, and war: note her helmet and spear; note her special snakey cloak, called an aegis; note that sometimes – although not always – she is shown with an owl.

Nike, goddess of victory: note her wings. You may like to show the class the logo from the Nike company – ask them if they recognise it and see if they can explain how the company name and logo (Nike's wing) might be connected to the goddess.

Iris, messenger and goddess of the rainbow: note her wings and her special herald's staff – a caduceus.

Poseidon, god of the seas and oceans, god of horses and of earthquakes: note his beard; note his long robe. Also note the fish or dolphin shown with him; see if he holds a trident, a three-pronged spear. They may notice that Poseidon looks a lot like his brother Zeus. *How can we tell the difference between them?*

Watch the *Libation* animation again. Then, looking at an image of the vase, ask them to identify who the goddesses are either side of Zeus.

By now they should recognise Athena. They may wonder whether the other goddess is Nike or Iris. Ask them to decide (perhaps vote as a class). While this one is trickier as both Iris and Nike have wings, this is likely to be Nike as she has wings but no staff.

Reiterate that by repeating the same images, or icons, artists have a short-cut to letting people know who they are looking at in a picture. Ask the students why that might be useful.

Next time they see an image of these gods and goddesses, they will know who they are looking at!

Activity 1

Have them fill out the activity sheet on p. 279, matching gods, goddesses, and their symbols, to reinforce what they have learned. You might like to give them a copy of "(Some) Ancient Greek Gods and Goddesses" (p. 269) for reference afterwards.

Activity 2

As a follow-up in class or as homework, have the students make up a company or charity that uses the name of one of the gods they have learned about. They

should design a poster advertising that organisation, drawing on the iconography they have learned about.

Some questions to consider:

- 👉 What is the name of the company or charity?
- 👉 What is their business? What do they do or sell?
- 👉 Who are their customers?
- 👉 How does the name of the god or goddess match the organisation?
- 👉 How will they include the images associated with that god or goddess in their advert?

GODS AND GODDESSES ACTIVITY SHEET:
MATCH THE DEITY

Zeus

Athena

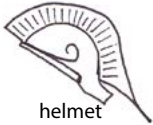
Nike

Poseidon

Iris


beard


owl


helmet


wings


trident


staff


fish


thunderbolt

Use lines to connect the god or goddess to the objects associated with them (there may be more than one).

Figure 48: Activity sheet matching gods and their items, by Sonya Nevin. For a full-page version, see the Appendix, p. 279.

Part V

Iris



INTRODUCTION TO IRIS

Online resources: <https://www.panoply.org.uk/iris>.

- 👉 Vase animation: *Iris: Rainbow Goddess*.
- 👉 Short documentary: *About Iris: Rainbow Goddess*.
- 👉 Three downloadable PowerPoints (one on Iris; one on rainbow deities; one on Ancient Greek deities).

Objectives

Iris: Rainbow Goddess is designed to help learners:

- 👉 read and interpret ancient material culture (ancient pottery);
- 👉 recognise the goddess Iris through her key iconography;
- 👉 understand how pottery can be used as evidence for myth, ritual, and religious belief;
- 👉 begin to understand cross-cultural comparisons regarding interpretations of natural phenomena.

Who Was Iris?

Iris is the Ancient Greek goddess of the rainbow. She is a messenger. She carries messages from one god to another, especially messages from Zeus and Hera. Sometimes she carries messages from gods to humans. Iris has wings so that she can fly fast and far. When she flies, she leaves rainbows in her wake, streaking across the sky. This was what the Ancient Greeks said caused rainbows. Rainbows come when there is both sun and rain, so Iris was called “storm-footed” or “wind-footed”, because the rain storms came with her. In an age when we can send messages near and far so easily, it is good to be reminded how magical fast-moving messages would seem in a world before email, telephones, or even the postal service.

About the Vase

Shape: Hydria.

Style: Red-figure.

Date: ca. 450 BCE.

Reference: National Museum in Warsaw, in Poland (number 142289). Beazley 202835.

Provenance: Made in Athens, Greece. Found in Cerveteri, Italy. Housed in Warsaw, Poland.

Decoration: This vase was made in Athens in around 450 BCE. The vase has two handles on the side and a third behind; that tells us that it is a hydria, a vessel made for carrying water. Iris is shown as if she has just landed, or is just about to take off – her knees are slightly bent, her wings up. Her dress has been done so delicately that we seem to see her legs beneath it. In her hand, she carries her herald's staff – a caduceus – the sign that she is a messenger. Her wings have been positioned very cleverly so that they fit onto the shoulder of the vase. Her head is turned to one side – the artist is really showing off their skill!

More information is available at:

👉 <http://www.omc.obta.al.uw.edu.pl/iris> (including information about Iris; written in English and available in Polish, Ukrainian, and Belarusian);

👉 <https://panoplyclassicsandanimation.blogspot.com/2020/05/new-animation-iris-rainbow-goddess.html>.



Figure 49: Iris, Attic red-figure hydria, ca. 450 BCE. National Museum in Warsaw, in Poland (number 142289). Beazley 202835. Photograph by Steve K. Simons.

LESSON PLAN: IRIS, THE MESSENGER. WRITING TASK

Country: Switzerland.

Age range: 7–11.

Prior knowledge: Students need little prior knowledge; some knowledge of the Greek gods would be an advantage for the activity. If students have no prior knowledge, the *Ancient Greek Deities* PowerPoint (<https://www.panoply.org.uk/further-resources>) would be useful, as would the “Who’s Who? An Introduction to Iconography” lesson (p. 159) and the “(Some) Ancient Gods and Goddesses” information sheet (p. 269).

Teachers need no prior knowledge beyond that provided in the lesson plan and the introduction to *Iris: Rainbow Goddess* in this volume. Those wishing to adapt the lesson plan for older students may find it helpful to refer to the *About Iris* documentary (<https://www.panoply.org.uk/iris-rainbow-goddess>) and the introductory information on p. 167. The writing task could be carried out as an ancient or modern foreign language exercise.

Keywords: Messages, communication, writing, literacy, gods and goddesses, Iris.

Introduction

This session is aimed at primary school children and would appear as part of the wider theme of Ancient Greece. This unit of work would typically include a study of Ancient Greek life, of the Greeks’ achievements, and their influence on the world, with many aspects of Ancient Greek life covered. Alternatively, a theme could be planned to discretely emphasise the historical significance of ancient pottery using umbrella questions such as “What can pottery evidence tell us about everyday life in Ancient Greece?”

Ancient Greece is ideally covered between Grade 3 (aged seven to eight) and Grade 6 (aged ten to eleven) – Key Stage 2 in England – where children are better equipped to create and explore narratives across different periods of time, with a degree of in-depth study. The following lesson outline could easily be adapted to suit the age and needs of the children, including varying the vocabulary explored, the depth of complexity unearthed in discussion of the goddess, work in relation to comparing and contrasting times and places, and our differing understanding of the meaning and cause of rainbows. Regardless of whether Ancient Greece or pottery is the focus, the lesson could be used as a topic starter with the animation providing the spark for the children's imagination and interest.

After participating in this lesson, children will have read and interpreted ancient material culture and are likely to have a better understanding of how pottery can be used as evidence of life in the past. The activity itself will also help the children with aspects of literacy, including deduction skills relating to the animation, imagination regarding gods and messages, and age-appropriate writing targets – for example, conjunctions in Grade 3, relative clauses in Grade 4, or parentheses in Grades 5 and 6.

Learning Objectives

Students will:

-  read and interpret ancient material;
-  understand how pottery can be used as evidence of life in the past.

The lesson plan contains Assessment for Learning (AFL) points – questions which can be put to the children as the session progresses in order to assess their understanding.

Differentiated Learning Outcomes

-  Differentiated learning outcomes for Higher Ability (HA), Medium Ability (MA), and Special Educational Needs (SEN) groups were based on individual writing targets, class focus, or group challenge – dependent on year group.
-  Vocabulary wall (word wall) used – limited or extended vocabulary.
-  SEN: guided writing activity with adult (shared composition).

Lesson Plan

Lesson Start (10 Minutes)

Begin the session with a picture of the vase (PowerPoint from <https://www.panoply.org.uk/iris-rainbow-goddess> and/or prints on tables).

- 👉 Who is the person on the vase?
- 👉 What features do you notice which could give us clues about who they are?
- 👉 Why are they on the vase?
- 👉 Ask children to share ideas in pairs or small groups.
- 👉 Select children to share with the class. Collect ideas together on the whiteboard.
- 👉 Ideally, each child will have a picture of the vase to stick in their exercise books with their initial ideas noted around the picture. This can be added to as the session goes on, particularly when others share their thoughts.

Planning for Assessment for Learning

- 👉 What is the figure holding in her hand? What is its purpose?
- 👉 They have wings – how/why might their flight be useful?

Main Phase (15 Minutes)

Proceed to watching the *Iris: Rainbow Goddess* animation (<https://www.panoply.org.uk/iris-rainbow-goddess>).

- 👉 What new ideas have we seen? Children share and add new ideas to their page.
- 👉 Lead the discussion to support their understanding of Iris using her wings to fly and where she might be going.
- 👉 Finally add in the knowledge that in her hand is a herald's staff – something all messengers once carried: *Iris is a messenger, carrying messages from one god to another, especially from Zeus and Hera. When she flies, she leaves rainbows in her wake. This is what the Ancient Greeks said causes rainbows. In the animation, it appears that Iris is delivering a message!*
- 👉 Who do you think Iris is carrying a message from, and to whom?
- 👉 What do you think the message is?
- 👉 Rewatch the animation.
- 👉 Give children time to note new ideas to their existing page for a final time, including time to add any collated ideas from the classroom board. This should provide enough help for them to create their piece of writing.

Assessment for Learning

- 🌟 *Why do you think there was a close-up of her eye?*
- 🌟 *Iris leaves a rainbow behind as she flies. What might this refer to?*

Independent Work (25 Minutes)

Write a message for Iris to carry.

Writing the message: In exercise books, or on paper, children can begin writing their message using their notes as a guide. As part of the theme, papyrus paper could have been made, which would be a fine addition to this writing session.

As the children are writing, the teacher can support individuals or small groups.

👉 Depending on the children's prior knowledge, some students could be given more information about Iris, Zeus, and Hera. Pictures of Greek gods could be available for children to choose from, possibly including age-appropriate minor details of each (see the *Ancient Greek Deities* PowerPoint at <https://www.panoply.org.uk/further-resources> and the "(Some) Ancient Greek Gods and Goddesses" information sheet, p. 269, for resources).

👉 Higher Ability (HA): Those with good existing knowledge of Ancient Greek gods and those who are HA writers could be given the challenge of picking two different gods – the first is the writer, the second the receiver. Details relating to those gods can be incorporated into the message. A third option could be offered with the *reason* for the message, which needs to be expanded on.

👉 Special Educational Needs (SEN) / Lower Ability (LA): The teacher or teaching assistant could work with a small group and write one message together, taking sentence suggestions from each.

Conclusion (10 Minutes)

Share some good examples from around the room. Depending on the classroom writing targets, highlight key punctuation, vocabulary, sentence openers, etc.

Re-watch the animation, as Iris takes their messages to the gods, leaving a rainbow in her wake.

Assessment for Learning

- ☉ Do pupils write in the style of a message/letter?
- ☉ Have pupils written using references only within the time period?
- ☉ Have pupils made reference to Iris carrying the message, or the likelihood of a rainbow?

Comment

For children to write well, they need to be inspired and have a purpose. The animation can be the spark children need, including more reluctant writers. The animation helps bring Ancient Greece to life and allows children to feel part of history, making it more accessible. In addition, at a knowledge level, it can also help children understand the role of Iris in a simple and visual way. Putting the information gained from the animation into words, both oral and written, helps consolidate this learning further.

The question teachers must ask before the lesson is what prior knowledge of Ancient Greece do the children have? Younger children – Grades 3 and 4 – would benefit more from prior knowledge of some Greek gods as they require at least two for the task. This could be done by sharing some popular short Greek myths before this writing session, either during class or as home learning. Also see the resources mentioned above.

Another option may be for the session to be an extended writing session, an assessed piece perhaps. In this case, the sharing of ideas could be extended, more information about Iris given, or simply the time in which the children can write their message could be longer.

This lesson can be adapted for older students, or those with greater prior knowledge of Classical Antiquity. For example, students might choose an episode that they have been learning about from mythology or ancient history and write a message that Iris will carry between two involved parties. Pages 181–183 features episodes from the Trojan War in which Iris appears; students could be challenged to rewrite the messages in their own words with relevant details. Iris can be a prompt for writing exercises which develop student literacy whatever their starting point.



Figure 50: *Iris*, by Temperance, aged seven, Ireland.

LESSON PLAN: CROSS-CULTURAL RAINBOW MYTHOLOGY

Institution: Westlake Girls School.

Country: New Zealand (Aotearoa).

Age range: 11–13.

Prior knowledge: Students need no prior knowledge. Teachers without prior knowledge should look through the information available in this lesson plan, in the introduction to Iris in this volume, and in the related PowerPoints on the Panoply website (<https://www.panoply.org.uk/further-resources>; <https://www.panoply.org.uk/iris-rainbow-goddess>). Further reading material is listed in the “Comment” section, which will support the delivery of this lesson to older students or those with more prior knowledge.

Keywords: Mythology, cross-cultural, anthropology, weather, rainbows.

Introduction

This session introduces students to structured cross-cultural analysis. The objective of the session is to enable students to learn about different mythical traditions concerning the rainbow and to draw objective comparisons. Students will learn about Ancient Greek traditions about the rainbow goddess Iris, and about the New Zealand (Aotearoa) Māori rainbow god, Uenuku. The session could be adapted to include alternative or additional mythological rainbow figures, such as Norse Heimdall, Mesopotamian Manzat, Zulu Mbaba Mwana Waresa, or Cameroonian Nongu (for which see the *Our Mythical Childhood* database entry: <http://www.omc.obta.al.uw.edu.pl/myth-survey/item/620>).

Lesson Plan

Opening

Begin the session by explaining that different cultures explain natural phenomena in different ways, and that they tell different stories – myths – in relation to those traditions. In this session the students will be exploring different ways of understanding the rainbow.

Next, watch together *Iris: Rainbow Goddess* (<https://www.panoply.org.uk/iris-rainbow-goddess>) as a starting point. This could be followed up by a range of tasks, dependent on the age of students, to elicit responses. These could include students responding by writing a range of words/adjectives that encapsulate their feelings about the animation, including references to, for example, the music, visuals, depiction of Iris, use of colour, etc.

Phase I

Now explore Iris further with the use of the *Iris* PowerPoint slides, and/or the *About Iris* documentary (<https://www.panoply.org.uk/iris-rainbow-goddess>).

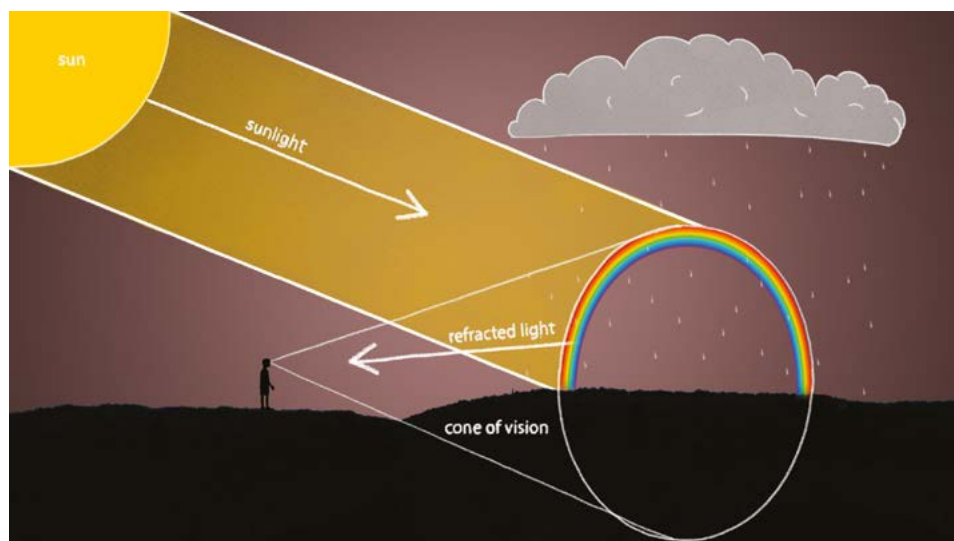


Figure 51: Diagram of how rainbows form and why humans see them as a curve. Screenshot from the documentary *About Iris: Rainbow Goddess*. Sonya Nevin and Steve K. Simons.

The next stage of the lesson would be to watch/read about a comparative myth, in this case a myth from New Zealand (Aotearoa), about the rainbow god, Uenuku. The *Iris* PowerPoint slides contain information about Uenuku, and the following text may also be useful:

The legend of Uenuku is similar to many other vanishing lover tales such as Beauty and the Beast [and Cupid and Psyche]. Uenuku was out hunting very early one morning when, in a clearing, he saw a beautiful girl, Tairi-a-kohu, who seemed to coalesce out of the morning mist. He persuaded her to stay and talk with him for a moment, and to return the next night, and the next, and the next, and before long they fell in love.

Each night she would come to him but as a mist maiden her home was in the sky, so she had to leave him at dawn. At last, she agreed to marry Uenuku on condition that he tell no-one about her. They had a few months of happiness, though she still appeared only at night and left at dawn, and in time a little girl was born to them. But Uenuku's friends were sceptical of this wife and child they had never seen.

He tried to explain that she left him each morning at first light, so his friends suggested that he block up the doors and windows so she could not see the sun. This he did, but of course the trick was discovered and when the mist maiden knew he had deceived her, she left him.

Uenuku wandered the world searching for his beloved wife and daughter. At last, seeing him lonely and bent with age, Rangi the Skyfather took pity on him and changed him into a rainbow so that he could join his family in the sky.¹

Further Reading

You may wish to look at further information on Uenuku, such as that available in:

- ☉ Pita Graham, *Children of Earth and Sky*, "Maori Nature Traditions", Auckland: Bush Press of New Zealand, 1995.
- ☉ Witi Ihimaera, *Navigating the Stars: Māori Creation Myths*, Auckland: RHNZ Vintage, 2020.
- ☉ Annie Te Ake Ake, *Myths and Legends of Aotearoa: 15 Timeless Tales of New Zealand*, Auckland: Scholastic New Zealand, 2018.
- ☉ "Uenuku Facts for Kids", available at <https://kids.kiddle.co/Uenuku>.

¹ "The Story Behind the Painting", Manurewa Central School, https://www.mancent.school.nz/src/painting_story.html (accessed 21 October 2022).

Phase 2

In groups or as a class, brainstorm words associated with Uenuku, for example: colours, sounds, mood, actions.

For older students, it may be that they are able to provide examples from their own cultures about rainbow myths or sky deities, or that this activity could be used to research further and explore the use of primary sources.

Activity

Students will create a table that contrasts the attributes of the two rainbow deities

Culture	Name of god/goddess	Powers	Responsibilities	Appearance

Encourage the students to feedback some of their answers to the class.

You may wish to engage them in further discussion regarding cross-cultural comparisons, with questions such as:

- 👉 *Why do different communities have different myths about the same things?*
- 👉 *Does "different" have to mean "better" or "worse"? That is to say, support the students in understanding that traditions can be different without being ranked against one another.*

The comparative table grid is one possibility. Other possible tasks include creating group posters to show the comparative elements, or a role play or short film about a meeting between, for example, Iris and Uenuku.

You may like to follow-up by challenging the students to decorate terracotta pots with black paint depicting the Greek and/or Māori rainbow deity.

You may also like to show the class images of Marian Maguire’s artwork combining elements of Ancient Greek myth and art with Māori art and New Zealand (Aotearoa) landscapes. Examples can be found here: <https://www.marianmaguire.com/>.

Comment

It is envisaged that this activity would allow for both exploration of the Greek myth of Iris and a rainbow myth of a local culture or culture of interest to students. In the case of students in New Zealand (Aotearoa), students would be able to find relationships between Greek mythology and Māori mythology to provide cultural relevancy, student agency, and sense of identity, and to highlight aspects of comparative mythology. The activity could be adapted to other localities/cultures. For younger students, the tasks could be of a more creative nature, but for older students the activity could involve research and the consideration of the use of primary sources: in the case of Greek mythology, vase painting, Hesiod, Homer, Plato, Virgil, Ovid, and so on, and in the case of Māori mythology, oral history, song, dance, and carving. A museum visit could be arranged, or students may like to explore the books listed on p. 177 or the Te Awamutu Museum's online catalogue: <https://collection.tamuseum.org.nz/explore> (for more about online and in-person museum visits, see pp. 219–220).

Older students may be pushed to discuss further the implications of similarities and differences in myths between cultures:

- 👉 *Why do different cultures often have myths about similar things?*
- 👉 *Are the similarities meaningful?*
- 👉 *What can we learn about societies by observing the particularities of their myths?*
- 👉 *How can we explore the similarities between versions of myths sensitively, without losing sight of what is unique to a particular cultural context?*

Questions of this kind could be combined with an activity such as that in the “Curation Challenge” or “Displaying Animations” lessons (p. 221 and p. 227 respectively) – planning an exhibition. Students might also be asked to explore Marian Maguire's work in more detail (see above, p. 178); or they may be introduced to key figures within the history of anthropology or books on mythology and anthropology, such as:

- 👉 Robert Segal, *Myth: A Very Short Introduction*, Oxford: Oxford University Press, 2015;
- 👉 John Monaghan and Peter Just, *Social and Cultural Anthropology: A Very Short Introduction*, Oxford: Oxford University Press, 2000;
- 👉 Jaan Puhvel, *Comparative Mythology*, Baltimore, MD: Johns Hopkins University Press, 1989.

INFORMATION PAGE: IRIS IN THE ILIAD

If you are exploring the Trojan War with your students, you may like to draw their attention to the role that Iris plays in the *Iliad*.

Watch *Iris: Rainbow Goddess* (<https://www.panoply.org.uk/iris-rainbow-goddess>) with them, then ask if they can remember any appearances of Iris in the *Iliad*. They may recall some episodes, but there's a good chance that they won't. Her appearances are brief, but they occur at important moments, marking important interactions between gods and mortals.

Once you have opened up this topic, watch *About Iris: Rainbow Goddess* (<https://www.panoply.org.uk/iris-rainbow-goddess>).

Next, consider some of the occasions on which Iris appears in these passages from the *Iliad*:¹

a) *Iliad* 3.121–140, Iris visits Helen:

Iris went as a messenger to white-armed Helen, in the likeness of her husband's sister, Laodice, the wife of Antenor's son, who Antenor's son lord Helicaon, married; the loveliest of Priam's daughters. She found Helen in the hall, where she was weaving a great purple cloth of double fold. On it she had embroidered many battles of the horse-taming Trojans and the bronze-covered Greeks, that for her sake they had endured at the hands of Ares. Close to her side came swift-footed Iris, and she said to Helen, "Come here, dear lady, that you may see the wondrous deeds of the horse-taming Trojans and the bronze-covered Greeks. They that once made tearful war against one another on the plain, their hearts set on deadly battle, now they are silent, the battle has ceased, and they lean upon their shields, and beside them their long spears are fixed. But Alexander (Paris) and Menelaus, dear to Ares, will do battle with their long spears for you; and the one who wins will have you as his wife." So spoke the goddess, and she put into her heart sweet longing for her former husband and

¹ The passages are quoted from Homer, *The Iliad*, trans. Emile Victor Rieu, London and New York, NY: Penguin Books, 2003 (ed. pr. 1950).

her city and parents. Helen veiled herself straightway with shining linen, and went forth from her room, letting tears fall round her. She was not alone; two handmaids followed her, Aethra, daughter of Pittheus, and ox-eyed Clymene. Swiftly they came to the Scaean Gates.



Figure 52: Iris arrives to speak to Helen – screenshot from the documentary *About Iris: Rainbow Goddess*. Sonya Nevin and Steve K. Simons.

b) *Iliad* 23.192–224, Iris helps Achilles light Patroclus' pyre:

The pyre of dead Patroclus would not kindle. Swift-footed godlike Achilles had a thought. Standing apart from the pyre, he prayed to the two winds, to Boreas the North Wind and Zephyr the West Wind. He promised them splendid offerings and, as he poured libations from a gold cup, he earnestly begged them to come, so that the wood would catch fire and the corpses might quickly be cremated. Iris heard his prayer, and hurried with the message to the winds. They were feasting together in the house of the fierce-blowing West Wind. Iris came running and stopped on the stone threshold. As soon as their eyes caught sight of her, they all jumped up and asked her to sit beside them. But she refused to sit, and replied, "I may not sit, for I must go back to the streams of Oceanus, to the land of the Ethiopians, where they are sacrificing hecatombs to the immortals. I wish to share in that sacred feast. But Achilles is praying to you, Boreas and roaring Zephyr, asking you to come and promising you fair offerings, so that you will kindle the pyre on which Patroclus lies, whom all the Greeks

are mourning." Once she left, the winds arose with a wondrous din, driving the clouds before them. Swiftly they came to the sea and blew upon it. The waves swelled. They came to deep-soiled lands of Troy and blew upon the pyre, which roared with a wondrous blazing fire. The whole night long they blew together upon the flames of the pyre; and the whole night long swift Achilles took a two-handled cup, drew wine from a golden bowl, and poured it upon the earth, wetting the ground and calling upon the spirit of poor Patroclus. As a father wails for his son, as he burns his bones, a son newly-wed whose death has brought grief to his unfortunate parents, so wailed Achilles for his comrade as he burned his bones.

c) *Iliad* 24.64–101, Iris brings Thetis to Zeus:

Zeus, the cloud-gatherer, answered Hera, saying [...] "I would like one of the gods to call Thetis to me, so that I may speak to her a word of wisdom and tell her that Achilles must accept gifts from Priam, and give Hector back." So he spoke, and storm-footed Iris hurried to bring his message. Midway between Samos and rugged Imbros she leapt into the dark sea. The waters sounded loud above her. She sped down into the depths like a lead weight which an angler fixes to a piece of ox horn and sends down to the hungry fish. She found Thetis in a hollow cave. She sat in the middle of a group of other goddesses of the sea, wailing for the fate of her peerless son, who to her sorrow was to die in deep-soiled Troy, far from his homeland. Swift-footed Iris drew near, and spoke: "Come Thetis. Wise Zeus has summoned you." The silver-footed goddess Thetis answered: "Why has mighty Zeus summoned me? I am ashamed to appear before the other immortals when my heart is so full of grief. Nonetheless, I will go. Zeus's will must be obeyed, whatever he asks for." So the fair goddess Thetis took a dark veil, of the blackest black and set out. Wind-footed swift Iris led the way. The surge of the sea parted before them. Once they reached the beach, they sped up to Olympus. They found the loud-voiced son of Cronos. Around him sat the other blessed gods that are eternal. Thetis sat down beside Father Zeus. Athene made room for her and Hera put a lovely gold cup in her hand.

You might like to ask your students to consider:

-  Why do the gods need a messenger? Why do they use Iris?
-  Are the Greek gods equals?
-  Sometimes Iris appears as herself; sometimes in disguise. Why? What other epiphanies of Greek gods do they know of?

- 👉 *What do we learn about Homeric prayer from Iris' appearances?*
- 👉 *What does it add to the world of the Iliad that humans and immortals interact in the ways that they do?*
- 👉 *Whose side is Iris on?*

Other Iris appearances in the *Iliad*:

- 👉 2.786: Zeus sends Iris to warn the Trojans that the Greeks are preparing to attack.
- 👉 5.353: Iris helps Aphrodite off the battlefield; she borrows Ares' chariot.
- 👉 8.409: Zeus sends Iris to warn Hera and Athena not to defy him by helping the Greeks directly.
- 👉 11.186: Zeus sends Iris to give Hector battlefield advice.
- 👉 15.157: Zeus sends Iris to command Poseidon to withdraw from battle; Iris suggests Poseidon might like to tone down his answer.
- 👉 18.165: Hera sends Iris to fetch Achilles to defend Patroclus' body.
- 👉 24.170: Zeus sends Iris to instruct Priam to take gifts to Achilles to ransom Hector's body.

Ask your students to storyboard one of these episodes, planning its representation in a film or animation. Blank storyboards and a guide to storyboarding are available on pp. 285–286.

Angels

You may wish to draw the students' attention to the relationship between the winged messenger goddess Iris and the modern English word "angel".

The Classical Greek word for 'messenger' is ἄγγελος – *ággelos*, with the double gamma (double g) forming an "ng" sound, creating "angelos". In New Testament Greek, the same word means 'divine messenger'.

Ask your students to consider what the connection between these words indicates.

Do they know the word for "angel" in any other languages? Are the words similar?

IRIS ACTIVITY SHEET: COLOUR IN IRIS



Figure 53: Line drawing of the Iris vase, by Steve K. Simons. Add her rainbow colours. For a full-page version, see the Appendix, p. 280.

IRIS ACTIVITY SHEET: DECORATE THE IRIS VASE



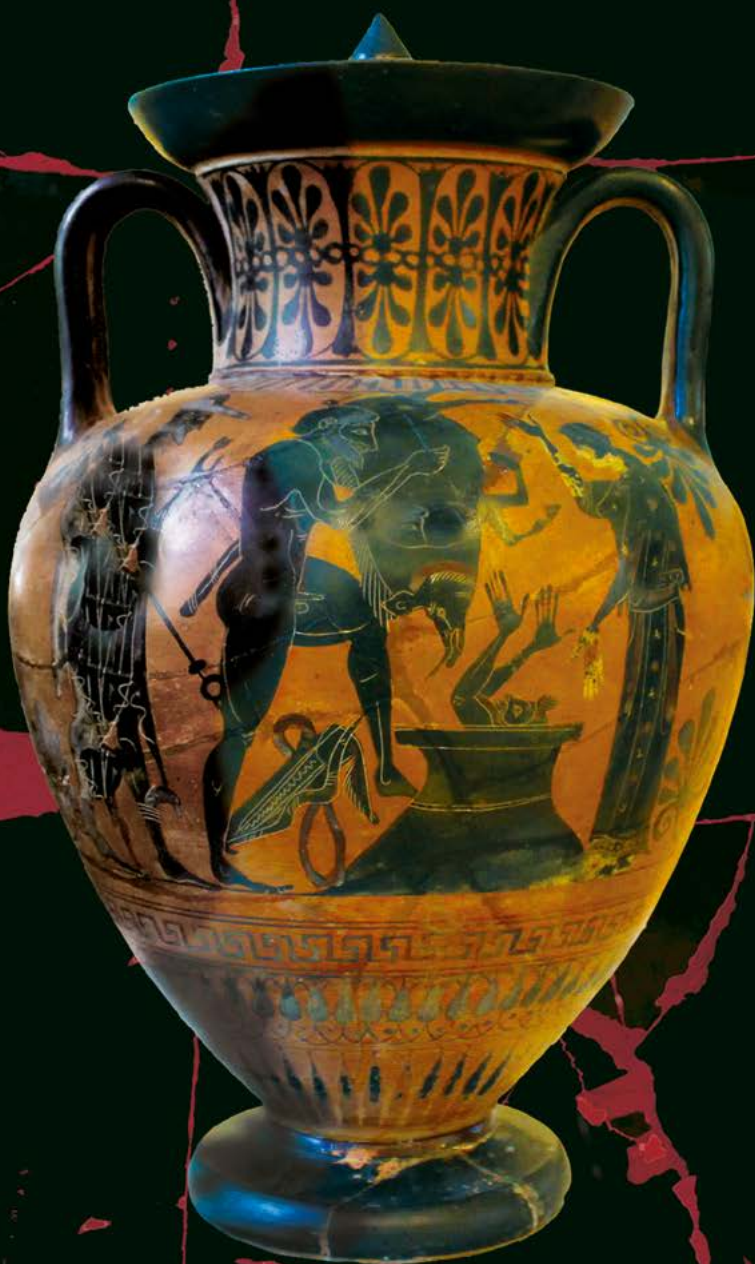
Figure 54: Line drawing of the Iris vase with figure removed, by Steve K. Simons. Add a new design or recreate the original. For a full-page version, see the Appendix, p. 281.

IRIS ACTIVITY SHEET: ADAPTABLE IRIS



Figure 55: Line drawing of Iris, based on the Iris vase, by Steve K. Simons. Colour her, decorate her, cut her out, and use split pins to make animated gifs from her. For a full-page version, see the Appendix, p. 282.

Part VI
Heracles
and the Erymanthian Boar



INTRODUCTION TO HERACLES

Online resources: <https://www.panoply.org.uk/heracles-and-erymanthian-boar>.

- 🏺 Vase animation: *Heracles and the Erymanthian Boar*.
- 🏺 Short documentary: *About Heracles and the Erymanthian Boar*.
- 🏺 Downloadable PowerPoint.

Objectives

The *Heracles and the Erymanthian Boar* animation is designed to help learners:

- 🏺 read and interpret ancient material culture (ancient pottery);
- 🏺 understand how myths can be represented by images;
- 🏺 know who Heracles was and be able to discuss his Labours;
- 🏺 think about and discuss ways in which myths can communicate values.

Who Was Heracles?

Heracles was one of the most popular heroes in Ancient Greece. The Romans liked him too – they called him Hercules, and in India he was called Vajrapāṇi. He was the son of the king of the gods, Zeus, and of a human woman called Alcmene. His great-grandmother was a princess of Ethiopia called Andromeda. The myths say that the gods ordered Heracles to carry out twelve near-impossible tasks, or “labours”. The horrible king, Eurystheus, chose the labours for him. Many of them involved killing terrifying monsters or capturing ferocious wild animals. Once Heracles had defeated the terrible Hydra monster, the king set him a challenge to capture a huge boar that had been terrorising people: the Erymanthian Boar. It was called the “Erymanthian Boar” because it lived around Erymanthia in the Peloponnese, in Greece. Capturing it brought Heracles one step closer to completing the Twelve Labours. Some say that he was made a god once he had completed them all!

The Twelve Labours:

1. The Nemean Lion;
2. The Lernaean Hydra;
3. The Erymanthian Boar;
4. The Ceryneian Hind;
5. The Stymphalian Birds;
6. The Stables of Augeas;
7. The Cretan Bull;
8. The Horses of Diomedes;
9. The Amazon Queen's Belt;
10. The Cattle of Geryon;
11. The Apples of the Hesperides;
12. Cerberus.

About the Vase

Shape: Amphora (neck amphora).

Style: Black-figure.

Date: 550–500 BCE.

Reference: National Museum in Warsaw, in Poland (number 198042). Beazley 340518.

Decoration: This vase was made in Athens, in Greece, in the sixth century BCE. Its shape is called an "amphora", a two-handled vase used for carrying or storing things like oil, grain, or wine. The vase scene shows the moment that Heracles arrived back at the king's palace with the Erymanthian Boar. The king is so frightened that he has jumped into a big storage pot in the ground to hide. Heracles is nude, because the Ancient Greeks thought that looked very heroic. He has a bow with him and a quiver that he can keep his arrows in. Around his chest he has a sword on a strap. There are other figures there too. On the far left we have the god Hermes, the messenger god. We can tell it is him because of his traveller's hat and cloak, his special messenger's staff, and his magic flying boots. Having Hermes in the scene means that he can act as a witness to Heracles' great deeds. On the far right there is a woman standing with the king. She is probably supposed to be Queen Admete. She acts as a second witness; her arms are up in alarm.

The full storyboard for the *Heracles and the Erymanthian Boar* animation can be seen on pp. 327–329.



Figure 56: Heracles returns with the Erymanthian Boar, Attic black-figure amphora, 550–500 BCE. National Museum in Warsaw, in Poland (number 198042). Beazley 340518. Photograph by Steve K. Simons.

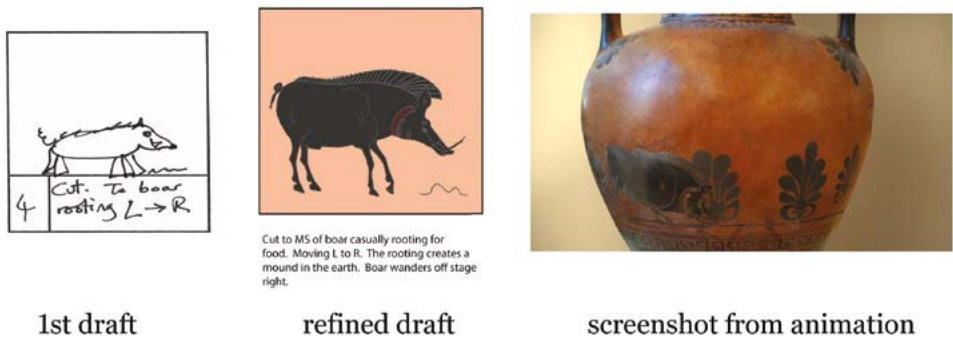


Figure 57: From idea to animation: the boar rooting, as it appears in the first draft of the storyboard, in a refined version of the storyboard, and in the vase animation itself. Sonya Nevin and Steve K. Simons. For the full version of the storyboard, see p. 327.



Figure 58: Heracles exploded into parts before being pinned back together for animation. Steve K. Simons.

LESSON PLAN: READING POTS. STORIES FROM ANCIENT GREEK ART. HERACLES AND THE ERYMANTHIAN BOAR

Country: Germany.

Age range: 11–15.

Prior knowledge: Students need no prior knowledge. Teachers need no prior knowledge beyond the information in this volume.

Keywords: Art, pottery, visual literacy, mythology, storytelling, Heracles.

Introduction

This is a stand-alone 60-minute lesson. It could be used within lessons on the topic of storytelling, art, Greek mythology, and/or Greek history. This lesson is aimed at students aged eleven to fifteen, with no prior knowledge of the topic, with the main objective being to introduce students to Greek mythology and storytelling via Ancient Greek pottery.

During this lesson, students will explore the story of Heracles and the Erymanthian Boar using interactive materials. They will identify key words and images which viewers need in order to be able to “read” the story depicted in Ancient Greek pottery.

The culmination will be for students to discover more of Heracles’ Twelve Labours and create their own images on a pottery template. By the end of the lesson, students will be able to explain how art is used in storytelling. Students will also be able to create their own art to tell a story.

Suggestions have been included on how to support lower-ability students.

Lesson Plan

Warm-Up Activity (5 Minutes)

Fairy tales: students are shown two images of well-known fairy tales (we used Cinderella and Snow White, but this could be any tale that would be familiar to your students). Students are asked to describe what they see in the images and how they were able to identify the stories depicted. Students should come up with some key words/objects related to the fairy tale that are needed for viewers to be able to identify the story.

Main Introduction (5 Minutes)

Students are shown a still image of the pot depicting Heracles and the Erymanthian Boar. They should consider:

👉 *Who could the central figure be?*

👉 *What is happening in the story?*

Main Activity I (15 Minutes)

Video

Now students will watch the *Heracles and the Erymanthian Boar* animation (<https://www.panoply.org.uk/heracles-and-erymanthian-boar>). They should make notes on what they see happening in the story. At the end of the video, ask:

👉 *What more did we learn from the video?*

👉 *How were we able to interact with the story more through the animation?*

For lower-ability students, provide them with the storyboard, which has some of the stills already depicted (available on p. 327 and on the Panoply website).

Research (Done Individually or in Small Groups)

As a class, watch the *About Heracles and the Erymanthian Boar* documentary and/or allow the students to explore the related Panoply webpage (<https://www.panoply.org.uk/heracles-and-erymanthian-boar>). Students should find out more information about the pot and the story itself. They should annotate the printed black-and-white image of the Heracles pot (available on p. 284) with the information they find.

Feedback (5 Minutes)

Students feedback to the class about what they have discovered about the vase and the story. Ask them:

-  *What kind of vase is this?*
-  *What style is the painting?*
-  *Who are the people in the image?*
-  *What is happening in the story?*
-  *Which key images on the pot enable viewers to identify the story?*

Extension work: Higher-ability students can explore more about different painting techniques on Greek pottery.

Main Activity 2 (20 Minutes)

Students will now delve deeper into discovering Heracles' Labours. The teacher can assign one of the Twelve Labours to students or students can pick their own.

They should use mythology books or a website such as <https://www.theoi.com> or <https://www.britannica.com> to make notes about the Labour they have been assigned or have selected.

Students need to draft a brief summary of the tale and consider:

-  *Which key words are associated with that story?*
-  *Which key images would you need on a pot to tell that story?*

Lower-ability students could have pre-prepared information sheets with some of the key words and ideas already highlighted.

Students then move on to create their own image on the pottery template. Remind them to ensure that they include the key images and objects which enable the viewer to identify the story.

Plenary (5 Minutes)

Students may not have finished their drawing and this can be left to complete as homework or be rolled over into a second lesson in which students complete their artwork.

At the end of this lesson, students will share with the class which of Heracles' Labours they selected and describe the pottery image they have created. Ask them:

-  *Which images/objects did they think were most important for the story?*
-  *How can pottery images be used for storytelling?*

Comment

This activity helped the students to understand that artworks contain visual information that they can learn to interpret. It developed their ability to read ancient pottery and made them more conscious of the kind of details that they might look out for to understand an image better. In this sense, the activity improved their visual literacy. The activity complemented other aspects of their growing literacy by pushing them to consider how a complex story might be distilled into a key image and the kinds of decisions that inform that process. They enjoyed watching the Heracles animation and the opportunity to be independent and creative in choosing a second Labour and how they would represent it. Students with notable drawing ability enjoyed the opportunity to use their skill and excel; however, all the students were able to participate fully in the activity and produce a good piece of work. From now on, they will all recognise a scene of the Twelve Labours when they see one!

HERACLES ACTIVITY SHEET: STORY PUZZLE

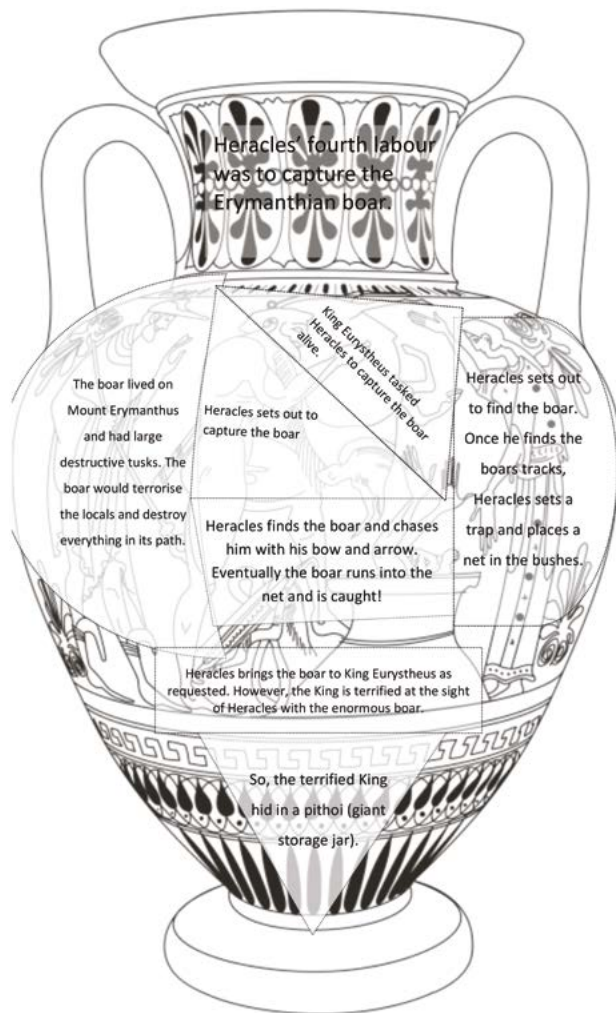


Figure 59: Heracles vase story puzzle. Break the vase (cut out the pieces) and then reassemble it to tell the story of the hunt for the Erymanthian Boar. Vase drawing by Steve K. Simons. Puzzle by Jessica Otto. For a full-page version, see the Appendix, p. 283.

LESSON PLAN: WE HASTEN TO THE SOURCES WITH HERACLES – CUM HERACLE AD FONTES PROPERAMUS

Institution: "Strumienie" High School of the Sternik Education and Family Support Association, Józefów near Warsaw. English translation by Joanna Dutkiewicz.

Country: Poland.

Age range: 11–12 and 16–17.

Prior knowledge: This plan is designed for students in multiple year groups and disciplines. The younger students, carrying out an art challenge, need no prior knowledge. The Latin component for older students requires an intermediate knowledge of that language; however, this element can be carried out in a modern language if that is more appropriate for the class.

Keywords: Geography, map-making, Latin, modern foreign languages, newspaper design, cross-year collaboration.

Introduction

This project continues the ten-year-plus collaboration between "Strumienie" School and the Faculty of "Artes Liberales" at the University of Warsaw, in particular within the *Our Mythical Childhood* programme (see <http://omc.obta.al.uw.edu.pl/ventures>). This new project involves students from the Primary School and the High School. The overall supervisor is the teacher of Latin and Ancient Culture; the project topic supervisors are those who teach Polish, mathematics, art, and foreign languages (English and French).¹

¹ See a video about the implementation of this project at Our Mythical Childhood, "*Cum Heracle ad fontes properamus*: ERC Our Mythical Childhood & Schools Endeavour (2022) [ENG]", YouTube, 16 November 2022, https://youtu.be/ah_4ibJ4XUA (accessed 20 November 2022).

The project title refers to the myths of Heracles. It is mainly intended for those students of the High School and the Primary School who are learning Latin and Ancient Culture as a school subject. We treat the myths of Heracles as a source of creative inspiration, as a tool for reading texts to understand another culture, and as material for practising writing, speaking, and presenting texts. The project is interdisciplinary and involves reinterpreting the myths, describing the world presented in the myths, using knowledge about the hero as a source of inspiration for art, literary and linguistic projects, and even as material for mathematics classes, and preparing for a discussion on the values a given myth promotes.

The students work together under the teachers' supervision, in five project teams:

-  Latin: students aged sixteen to seventeen, creating a map with commentary showing Heracles' travels.
-  Art: students aged eleven to twelve, divided into three-person groups, painting scenes from the Labours of Heracles and devising modern Labours.
-  Mathematics: using the myth as a source of inspiration for building a mathematical model of Heracles' two fights with the Lernaean Hydra.
-  Polish: reinterpreting the myth about Heracles' service at Queen Omphale's court.
-  Modern foreign languages (French, English): looking for mythical themes about Heracles in English and French literature, preparing language exercises for future use in class.

The lesson plans below relate to the first two teams, Latin and Art. The project's culmination is a school exhibition of the work created by the students and the lesson plans prepared by the teachers. This exhibition is due to take place soon after the writing of this chapter.

Project Goals

-  Exploring the ancient world, finding places, and marking them on a map.
-  Learning about vase-painting styles and using various painting techniques.
-  Considering how ideas of heroism may differ in the ancient and modern worlds.
-  Developing language skills.
-  Strengthening ability to collaborate.

Lesson Plan

I. Art Team

The class begins with an introduction to the project. The younger students read the myths of Heracles in translation with the Latin and Ancient Culture teacher. This class used Jan Parandowski's retelling of Greek myths in Polish.² Classes working in English have many options available to them, including *The Amazing Adventures of Hercules*,³ or *Hercules*.⁴

Together, the class look through the *Heracles* PowerPoint slides, watch the *Heracles and the Erymanthian Boar* animation, and the *About Heracles and the Erymanthian Boar* documentary (all of which are available on the Panoply Vase Animation Project website: <https://www.panoply.org.uk/heracles-and-erymanthian-boar>).

The class discuss what they have seen. The teacher opens the discussion with the question: *What makes Heracles a hero?* The teacher then moves the discussion into a new area with the question: *What labours might Heracles perform today if he were to perform Twelve Labours now?*

The class then begin their art projects:

a) Prepare a class newsletter of the hero's Labours.

👉 The teacher brought some newspapers and newsletters into class to refresh the students' memories about their lay-out. The students noted the division of articles into boxes of different sizes, the tone of the articles, the use of headlines and different size fonts, and the use of images and adverts interspersed amongst the articles.

👉 In small groups, the students chose two or three Heracles myths that they would like to work on. These were then fed back to the class, enabling the class as a whole to determine which group would cover which myth (preventing too much overlap).

² Jan Parandowski, *Mitologja. Wierzenia i podania Greków i Rzymian* [Mythology: Beliefs and Tales of the Ancient Greeks and Romans], Lwów: Księgarnia Wydawnicza H. Altenberga, 1924, and many other editions. On the meaning of Parandowski for Polish culture, see Katarzyna Marciniak, "(De)constructing Arcadia: Polish Struggles with History and Differing Colours of Childhood in the Mirror of Classical Mythology", in Lisa Maurice, ed., *The Reception of Ancient Greece and Rome in Children's Literature: Heroes and Eagles*, "Metaforms: Studies in the Reception of Classical Antiquity" 6, Leiden and Boston, MA: Brill, 2015, 56–82.

³ Claudia Zeff, *The Amazing Adventures of Hercules*, London: Usborne, 2007 (ed. pr. 1982).

⁴ John Bankston, *Hercules*, Hockessin, DE: Mitchell Lane Publishers, 2016.

- 👉 Each small group worked on writing a news-style write-up of their myth. They divided their tasks between themselves, with each group producing a headline, story, and accompanying image or advert.
- 👉 In a follow-up session, the class produced the finished newsletter. They planned the lay-out of the newsletter, such as where each item would go and what size the items would be relative to one another. They printed the items and assembled the project on large sheets.

b) Design a Heracles-themed vase.

In the third class, the students worked in three-person groups to create a vase design of a Heracles Labour. Templates for a krater and amphora are available on p. 278 and p. 275. The challenge was: "Using the vase template as a guide, depict a Labour from the original Twelve Labours or a modern labour". The students coloured a sheet with red and orange, added a layer of black on top, then incised into the black to create the design (examples can be seen on pp. 210–213).

The students worked once a week in their art class, over several weeks, consulting the teachers about their ideas and work. The students' artwork will form part of a multi-class display erected in the school. Teachers can adjust the time available to suit their scheduling circumstances. These students were extra motivated by the knowledge that older students would select from their work to illustrate the Latin-class map projects.

2. Latin Team

In the first class, the students, in their second year of Latin, were introduced to their mission: to read about Heracles and to create a map based on his Labours.

With the support of their teacher, they read a Latin text (Livy, *History of Rome* 1.7) that the teacher had simplified. The text describes Heracles' fight with Cacus in Italy at the foot of the Palatine Hill.

Teachers may prefer to present their Latin students with an extract from Seneca, *Hercules Furens*, lines 228–229, which includes Heracles' capture of the Erymanthian Boar. Teachers delivering a Greek class might prefer to do the same activity using an extract from a Greek text (such as Apollodorus 2.5.1–12, which recounts the Twelve Labours, including the hunt for the Erymanthian Boar). Teachers delivering a classical civilisation course can carry out this activity with the same texts in translation, or a modern retelling, such as those mentioned above.



Figure 60: Maps indicating the sites of Heracles' Labours. Work in progress labelled by students at "Strumienie" High School in Józefów, Poland.

Next, the students were provided with a map of the ancient Mediterranean, with only basic place names. Together with the teacher, they drew up a work plan. This included:

1. Introduction – deciding together what is needed for the project.
2. Division of tasks – who is responsible for what:
 - ☀ working with the map of the ancient world, finding and marking the places where Heracles went;
 - ☀ writing a commentary to the map;
 - ☀ contacting the team of younger students and choosing the illustrations for the map;
 - ☀ preparing the exhibition.
3. Scheduling consultations with the topic supervisor.
4. Selecting the material gathered.
5. Preparing a bibliography.
6. Presenting the projects in an exhibition.

The High School students worked on their own, having weekly meetings with the Latin and Ancient Culture teacher. They held ongoing consultations about the stages of their work, according to the previously drawn-up plan.

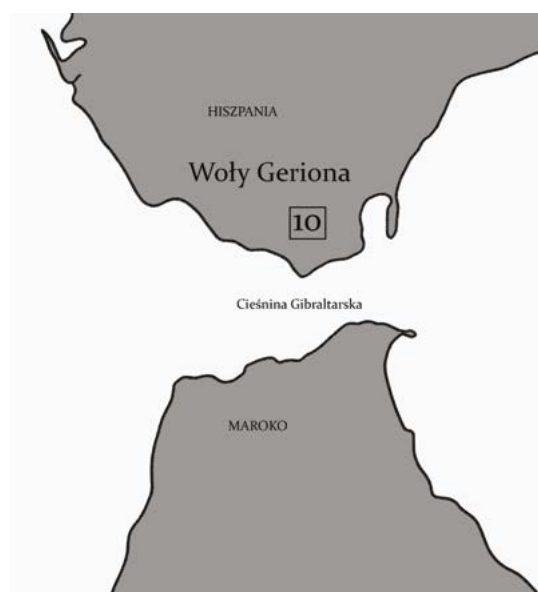


Figure 61: Map indicating the site of one of Heracles' Labours. Work in progress labelled by students at "Strumienie" High School in Józefów, Poland.

The final exhibition will include the map created by the Latin students, complete with illustrations created by the art class; the Livy text and Latin class's translation; the newsletter; the vase designs; the work of the maths class; and the teachers' lesson plans.

Teachers may also like to arrange for their classes to present the exhibition to the rest of the school at an assembly.

Mapping Hercules

Those working on mapping Heracles' Labours may find useful this StoryMap resource created by Marta Pszczolińska of the Faculty of "Artes Liberales", University of Warsaw, based on Apollodorus:

☉ Heracles StoryMap in English:

<https://storymaps.arcgis.com/stories/ceb97eadfae44f858b4eea815ad46748>

☉ Heracles StoryMap in Polish:

<https://storymaps.arcgis.com/stories/3008182fbbfe4385b4acf04c17dd2c16>

Comment

Work on this project helped to develop an active disposition, self-reliance, and collaboration between students. It teaches students critical thinking, how to select materials, and how to take a creative approach to their topic. Work on the project helped them to understand that the story of Heracles can serve as an important tool for thinking about and understanding European culture, ancient and modern.

This project was the first time that students were involved in a collaboration between different year groups. We can see that merging the teams and having them collaborate on the topic helps to develop close relationships between students from different levels of education at our school: older students had to explain their work in a way that the younger students understood; younger students were stretched by their interactions with the older ones.

The collaboration required preliminary meetings and open communication between the teaching staff, particularly in order to plan the division of tasks between the classes and to identify practical times for the different year groups to meet.

The exhibition proved a powerful motivator. Students worked hard to present their work at its best, while other students within the school were interested to see the exhibition and to learn what those in other years had been doing. We plan to continue this form of work on interdisciplinary projects.



Figure 62: Heracles and the Erymanthian Boar, by a student at “Strumienie” High School in Józefów, Poland.



Figure 63: Heracles and the Ceryneian Hind, by a student at "Strumienie" High School in Józefów, Poland.

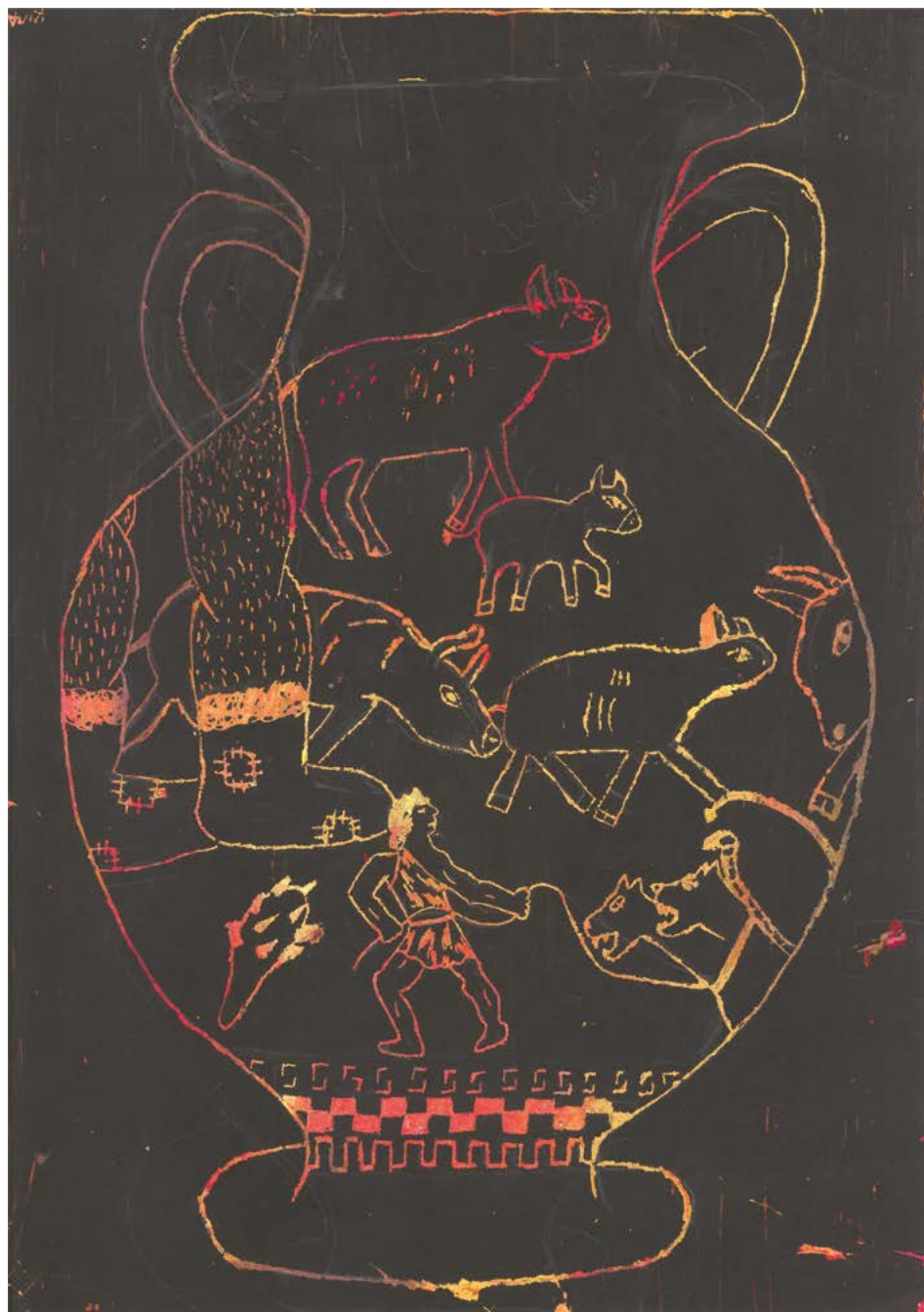


Figure 64: Heracles fetches Cerberus, with the Cattle of Geryon, by a student at “Strumienie” High School in Józefów, Poland.



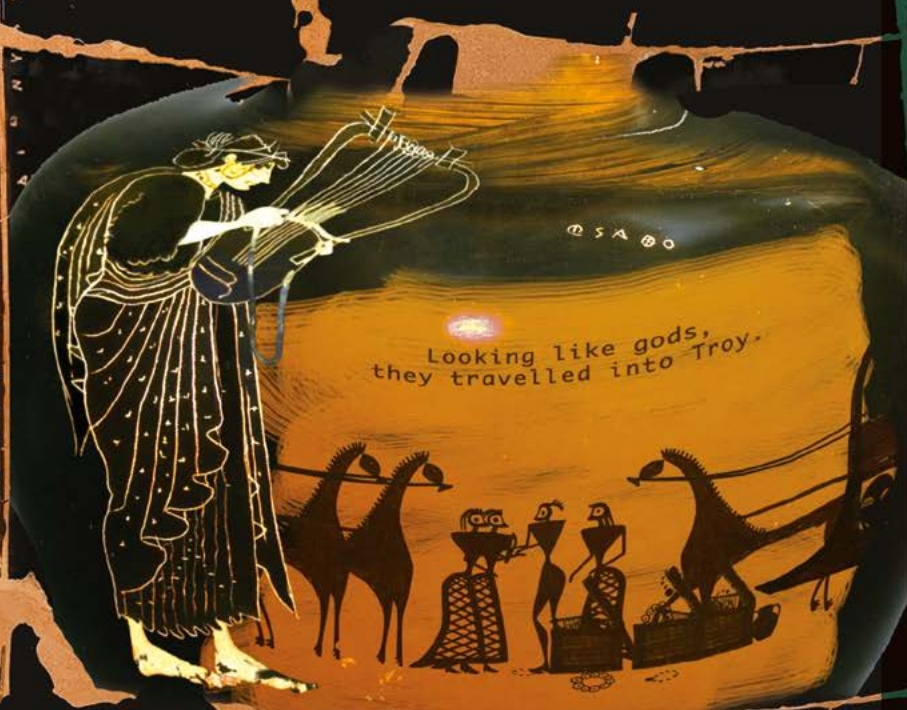
Figure 65: Heracles and the Lernaean Hydra, by a student at “Strumienie” High School in Józefów, Poland.

HERACLES ACTIVITY SHEET: COLOUR IN THE HERACLES VASE



Figure 66: Line drawing of the Heracles vase, by Steve K. Simons. For a full-page version, see the Appendix, p. 284.

Part VII
Museums



INTRODUCTION TO MUSEUMS

In this section you will find two lesson plans for work with museum collections. The activities will be effective with or without a trip to a museum.

Museums offer wonderful opportunities to see real ancient artefacts. Looking at real ancient objects can help students to understand more firmly that the ancient culture they are learning about was “real”, not an abstract concept. Seeing artefacts can also give students more appreciation for them, as they are typically more impressive when experienced directly rather than indirectly through another medium. Visiting museums as part of a school trip, afterschool club, or home-schooling, also helps young people to learn the habit of museum-visiting and it builds their confidence in museum spaces. That experience can make visiting museums something that they wish to carry on doing for the rest of their lives.

In some museums you can see Panoply vase animations displayed alongside the vases that they were made from. The vases in this volume’s vase animations can be seen in the National Museum in Warsaw in Poland.

Even when the vases or vase animations from these lesson plans are not in the collection you are visiting, you can enrich your trip to a vase collection through the vase animations.

Watching vase animations *before* visiting a vase collection may help your students to see in the still artwork of the vases the implied movement they have seen carried out in the animations. That can make seeing the real vases more enjoyable and comprehensible.

Alternatively, you may prefer to extend your museum trip by watching the animations afterwards.

If it is not possible to visit a collection, you can try the activities in this section by making use of online museum collections. User-friendly collection catalogues include:

- 👉 The Fitzwilliam Museum, University of Cambridge: <https://fitzmuseum.cam.ac.uk/objects-and-artworks>.
- 👉 The British Museum, London: <https://www.britishmuseum.org/collection>.
- 👉 The National Archaeological Museum, Athens: <https://www.namuseum.gr/en/collections/>.

- 🏺 The Ure Museum of Greek Archaeology, University of Reading: <https://uremuseum.org/cgi-bin/ure/uredb.cgi>.
- 🏺 The Metropolitan Museum of Art, New York: <https://www.metmuseum.org/art/collection/>.
- 🏺 Another useful resource is The Beazley Archive, basic search: <https://www.beazley.ox.ac.uk/xdb/ASP/testSearch.asp> (or go to <https://www.beazley.ox.ac.uk/carc/pottery> and select Basic Search).

It is a good idea to visit the museum or museum catalogue before trying it with your students. For catalogues, it can be useful to see what search words the catalogue responds to best. If you are planning a visit, the museum may have an Education Officer who can help you get the best out of the experience.

Collections History

There is a history behind every artefact and every collection.

Ancient Greek vases made in Athens were shipped all over the Mediterranean world as part of a complex trade network. As a result, Ancient Greek vases have been found in many countries, including Italy, France, Spain, Libya, Egypt, Syria, Turkey, Bulgaria, and more, as well as in Greece itself.

Sometimes vases broke and people threw them away into rubbish heaps or down wells. Centuries later, archaeologists excavated many of those vases from where they had been left. Sometimes vase experts are able to match the broken sherds and reconstruct the vase.

On other occasions, people placed vases into the graves of their loved ones. They might leave the vase at a tomb as an offering. They might put the remains of the deceased person *into* a vase after they had been cremated. Many vases have been recovered from tombs. These ones are less likely to be broken. Excavating vases from graves is an opportunity to see which vases have been placed together, with whom, and with what other grave goods.

After antiquity, in later centuries, many people became interested in collecting vases to study and/or to decorate their properties. Early excavators and treasure hunters alike sought ancient vases to sell to collectors. Some of those vases went into public collections, such as the Ashmolean Museum in Oxford and the Staatliche Antikensammlungen in Munich. Others went into private collections. Some in private collections later made their way into public collections; others did not.

Over the years, more restrictions have been placed on who can excavate and where. Now it should be only trained archaeologists who dig for vases. This helps to ensure that they are not damaged and that the information about where they are found and with what – their context – is carefully recorded. It also helps to prevent the vases from being sold on the black market and disappearing from the public record. New vases are still discovered in excavations. They usually head to collections, where they can be protected, studied, and enjoyed.

LESSON PLAN: CURATION CHALLENGE

Institution: University of Cambridge Museums.

Country: United Kingdom.

Age range: All ages.

Prior knowledge: Students need no prior knowledge. Teachers need no prior knowledge although carrying out some advanced research into the museum or online catalogue to be used would be an advantage.

Keywords: Museums, object-based learning, visual literacy, research skills, project, careers.

Introduction

This activity encourages students to learn about the ancient world through object-based learning and through making use of museum collections. Using the animations as a starting point for discussing a given theme in class, students will then search for objects which relate to this theme, either through exploring antiquities collections in a local museum or through making use of online museum collections. Students will take on the role of young researchers, choosing relevant objects and learning about them before presenting their objects as a museum display. Just as a museum curator would, students will choose how to present their objects and how to communicate key information about them through writing museum labels.

This activity has been designed to be as flexible as possible. Bringing the ancient world to life through a close encounter with ancient artefacts can be a powerful and inspirational thing, but if you are not able to run a school trip to a museum with Ancient Greek objects on display, students could research objects using the many excellent searchable museum collections online (see pp. 219–220). Similarly, this activity can be pitched differently to suit a range

of age groups and levels of familiarity with the ancient world. Younger students, newer to the study of the ancient world, for instance, could be asked to research simpler topics, such as myths or the depiction of Greek gods and goddesses, while older students studying a classical subject at a higher level might tackle more complex topics, such as ritual.

Additionally, this activity aims to enhance students' cultural capital, building their confidence in museum spaces and in learning from objects. There is also an opportunity to raise awareness of careers in museums to which study of the ancient world might lead.

Learning Objectives

Students will:

-  expand their understanding of a given topic through exploring material culture;
-  develop their research skills;
-  develop skills in analysing ancient sources through object-based learning;
-  gain increased awareness of careers which relate to study of the ancient world.

Lesson Plan

This activity is designed to take place over a couple of lessons and/or homework tasks and might incorporate a school trip to a museum.

Part 1: Introducing the Activity

In the classroom, make use of any of the vase animations to introduce a topic of your choosing, for instance, gods and goddesses, the Labours of Heracles, or ancient music. The animations provide a rich array of themes and present the opportunity to choose a topic which suits your students' ability and relevance to your curriculum.

Discuss as a class what you are able to learn from the vase featured in the animation. *What can it teach you about your chosen topic?* This discussion is an opportunity not only to introduce the topic you would like students to research as part of their "Curation Challenge" but also to discuss the value

of objects as sources for learning about the ancient world. Explain to students that the next step of this activity will be to expand their understanding of the topic you have chosen: that they will conduct research to find objects from museum collections which relate to the topic and will consider how they, as curators, will choose to display the objects and information they discover. You may wish students to work on this activity independently or in groups.

Part 2: Exploring Museum Collections

Whether you choose to visit a museum or invite students to search online museum collections, this is the students' opportunity to have agency and independence in discovering and selecting objects which relate to the topic they are exploring. While visiting a museum collection, you may wish students (particularly younger students) to make use of the *My Museum Research* worksheet (available on p. 226). This will help them to find out more about an object, to develop their own lines of enquiry, and to record their findings. Encourage students to read museum labels and information panels to discover more, as well as taking photographs, making notes, and sketching objects. Even for those who are not artistically inclined, sketching is a fantastic way to focus one's looking and notice features of an object which one might not otherwise see.

While the animations focus on vase decoration, students' research may take them beyond this, discovering sculpture, coinage, everyday objects, and more – this will depend entirely on the nature of the museum collection you have access to. If you choose to lead a trip to a museum, you will likely want to make a pre-visit to be sure that the collection includes objects which will suit your chosen topic. If you choose to have students conduct research online, younger students in particular will benefit from some suggested museum websites to visit and perhaps some guidance on searching online museum catalogues (see pp. 219–220). You might like to discuss with students why it is preferable to work with an online catalogue created by specialists rather than doing a broader and less reliable search using a general-use search engine.

Part 3: Curating a Museum Display

Back at school or for homework, students then have the opportunity to present their findings as though they were curating a museum display. They may wish to use the photographs and sketches they produced during their museum visit or images they have printed from a museum website.

First, you may wish to make use of the “Curation Challenge” PowerPoint presentation (available at <https://www.panoply.org.uk/further-resources>) to introduce the role of a museum curator: not only do they care for artefacts, they also decide how to present them to visitors in museum galleries, research those objects, and choose the most useful information to help us learn about them through the labels they write. The PowerPoint presentation also includes some helpful tips on how to write a museum label which you may like to share with students.

When curating their display, students will need to think about:

- 👉 the objects they will choose to include in their display (suggestion: three to five objects);
- 👉 the title they will give to their display;
- 👉 the images of the objects they have chosen to include;
- 👉 the information they will include in their museum labels (what key information do people need to know about their object and what does it tell them about the topic the students have been exploring?);
- 👉 creative content (sometimes curators commission artworks, films, and digital recreations and animations as part of the exhibitions they put together; if money were no object, what would your students choose to include in their exhibition?);
- 👉 how they will choose to present their work.

Depending on what you feel would work best for your students, their museum display could take many forms: students might produce projects in their exercise books, give a presentation to the rest of the class, present their work in a digital format, or even produce a display for your classroom wall or school corridor. Students might also think about and take inspiration from the way in which objects and information were presented in the museum they visited.

Comment

This “Curation Challenge” activity encourages you to make use of museum collections in your teaching and to reinforce the importance of objects as sources for learning about the ancient world. The animations, which bring Ancient Greek objects to life so beautifully, serve as an excellent starting point for analysing objects prior to a museum visit. The activity aims to provide a suggested focus for students during a museum visit, which allows space for independent

enquiry, pursuing their own interests, and developing a sense of relevance and belonging in museum spaces. The activity is also designed to embed a museum visit within your curriculum.

You can adapt this activity to suit any of the themes within the animations which you might wish to explore with your students and can be flexible depending on your access to museums with antiquities collections. The activity can be expanded further simply by inviting students to curate a display with a larger number of objects. Furthermore, students or groups might each tackle a different topic, which could culminate in an opportunity at the end of the activity for sharing their learning with the rest of the class or bringing all the students' displays together to form a "class museum". Additionally, there is scope for further creativity; they could design an item to be included as the "commissioned" artwork element that will enhance the exhibition. This could include planning a documentary or an animation, creating a painting or animation, or planning a piece of performance art. The "Curation Challenge" is an effective way to bring together and strengthen diverse aspects of the students' learning and to build their awareness and confidence around museums.

Curation Challenge: My Museum Research

Look very closely at your object. Answer these questions based on your observations and on any extra information you're able to learn from the museum label.

Draw a sketch of this object	What material is it made from? How might it have been made?	What might it have been used for and who might have used it?
What is this object?	Where is it from? What date is given for this object?	What else would you like to know about it?

Figure 67: "Curation Challenge" activity sheet: *My Museum Research*, by Jennie Thornber.

LESSON PLAN: DISPLAYING ANIMATIONS

Organisation: Blackrock College, Dublin. Classical Association of Ireland Teachers.

Country: Ireland.

Age range: 13–18+

Prior knowledge: Students require some knowledge of Classical Antiquity for this session in order for them to consider how they would share that knowledge with others. Groups without prior knowledge could carry out this activity across two lessons instead of one, learning about an ancient topic in the first session and following up with this lesson plan in the second.

Keywords: Museums, group work, material culture, society, ethics, accessibility, careers.

Introduction

This session invites students to plan a display for the Panoply vase animations. The activity was designed for use with groups aged thirteen to fifteen but could easily be adapted for a range of learners in post-primary education. The learners had one to two years' experience of a Classics curriculum, with a heavy focus on myth and storytelling. This activity is designed to help students think about the use of objects for storytelling and how to "read" objects, as well as to raise awareness of their own assumed knowledge and the importance of accessibility in education. The activity also has a strong careers element, providing students with insight into professional decision-making and into some forms of work suited to those with expertise in ancient culture.

Lesson Plan

Introduction

For this activity we started with a recap of the students' knowledge of the Heracles myth. Students shared knowledge as a class, with the teacher guiding the discussion and adding information as appropriate. Students were then shown the *About Heracles and the Erymanthian Boar* documentary from Panoply. Students were put into groups and watched the *Heracles and the Erymanthian Boar* animation. Both videos are available at <https://www.panoply.org.uk/heracles-and-erymanthian-boar>.

Main Task

Students were then given the following brief (the location and funding source should be adjusted for local context):

-  You are a group of curators in a state-funded museum in Dublin.
-  You have been given the opportunity to use the *Heracles and the Erymanthian Boar* animation. This is funded by the European Union and you will not need to pay anything to use it.
-  Design a display that includes the animation.

Students were given 25 minutes to work on a display design in their groups. I put some prompts on a sheet with the back left blank for planning:

-  *Who is the display for? / Who is your audience?*
-  *What else is in the room?*
-  *What information will you make available and how?*

Discussion

Students reported back and their plans were written on the class whiteboard. Each display was discussed in turn.

We then moved on to a broader discussion of what is important in a museum display and the various ways to display items. At this point, students were encouraged to think about whether they should charge an entry fee for their display. They considered factors which might influence their decision, such as the museum being state-funded and the use of the animation being free. With teacher support, this led to further discussion regarding what costs are involved for the visitor, how that might impact attendance, and who is included

or excluded when we make decisions about what information to display and how. Students also considered how museums can be accessible for people with additional needs or physical disabilities, what kinds of adjustments might be desirable, and who museums might consult for insight into those factors.

As a follow-up homework activity, students designed promotional material for their display. They were prompted to consider what aspects of the display they would foreground, what information people might need to form a decision about attending, and how to make the display seem inviting.

Comment

This session was very popular with students and prompted plenty of debate and creative thinking. Students should be reminded that the prompts are not a checklist but rather a way to get them thinking. Once they have seen each other's display plans, it is worth drawing their attention to the variety of themes they have chosen to emphasise, underlining the different curatorial choices made in putting together exhibitions.

Mixed-ability groups are ideal for this session. More advanced groups can be given extra prompts, such as: "You have the vase in storage; it was gifted by a member of the public who inherited it". This can encourage discussion on provenance, repatriation of artefacts, and the use of replicas and Panoply-style representations. All learners in the group had been to at least two museums; an advance trip to or a virtual tour of a museum would be helpful for learners who may not have had access to one before.

Part VIII

Stop-Motion Resources



INTRODUCTION TO STOP-MOTION

Try making your own animations!

This section contains guidance on how to make an animation, most of the things that you will need to make it, and information about additional equipment, such as a phone or a camera.

This section contains:

- 🏺 terminology sheet as a guide to laying out a storyboard to plan an animation;
- 🏺 blank storyboard sheet for planning;
- 🏺 example storyboards: the storyboard for *Libation* and the storyboard for *Heracles and the Erymanthian Boar* (also see the *Dionysus* storyboard on p. 115);
- 🏺 guide to creating a stop-motion animation;
- 🏺 lesson plan for creating a stop-motion animation;
- 🏺 stop-motion figures to animate.

Planning a story via a storyboard is a great way for students to draw on what they have learned about the ancient world. Putting that into action and making an animation of that story is even more satisfying.

The figures in this section can be cut out and used for creating an animation. Alternatively, have the students make their own figures based on whichever vase you are focusing on.

Enjoy!

STOP-MOTION TERMINOLOGY SHEET

Storyboard Terminology

www.panoply.org.uk

Shots



Long Shot (L/S)

Shot showing figures in context. The whole vase can be scene, with the figures on the surface. Background may or may not be blank.



Medium Shot (M/S)

Shot focusing on part of the vase. May show a whole panel of decoration or figures. Handles, surface edge and neck of vase may be visible.



Close Up (C/U)

Shot focused on some detail of a figure or action (often a face). Edges of the vase are not visible.

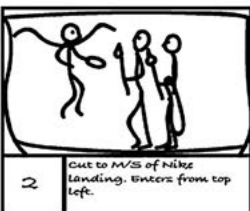
Transitions



1 Fade in from black. L/S of vase on blank background. Two men with torches stand on the right, facing left.

The change from one shot to another is called a 'transition'. With cuts, the transition is sudden.

Here we have a L/S view of two men with the whole vase visible...



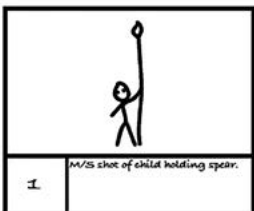
2 Cut to M/S of Nike landing. Enter from top left.

...which cuts to a shot of the body of the vase, as Nike arrives.



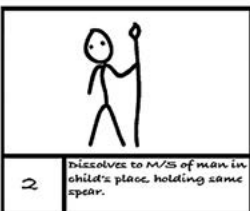
3 M/S continues. Both men bend forward in turn to receive a crown from Nike.

If you need more than one frame to show the action, write '(shot type' eg M/S) continues' in your description.



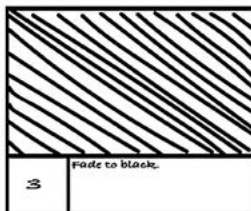
1 M/S shot of child holding spear.

While cuts create a sudden transition, dissolves take a few seconds to change one shot to another. Dissolves are often used to express the passing of time.



2 Dissolve to M/S of man in child's place, holding same spear.

The dissolve between shots 1 and 2 above shows a child turning into an adult. To show that the shot should dissolve, begin the description with 'dissolves to'.



3 Fade to black.

A Fade to transition ends a shot slowly. 'Fade to black', or 'Fade to original photo of vase' are common ways to end a vase animation.

Figure 68: Information guide for making stop-motion animations, by Steve K. Simons and Sonya Nevin. For a full-page version, see the Appendix, p. 285.

BLANK STORYBOARD SHEET

Title:

Sheet of

Figure 69: A blank storyboard for planning animations, by Steve K. Simons. For a full-page version, see the Appendix, p. 286.

LIBATION STORYBOARD

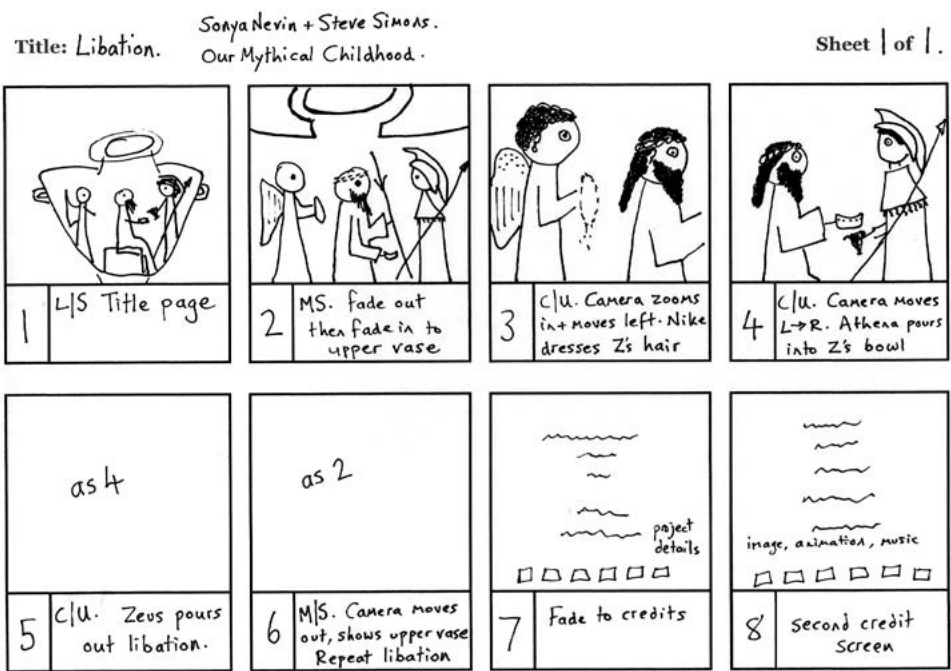


Figure 70: A draft of the storyboard for the *Libation* animation, with images and captions to indicate what happens on screen in what order. Sonya Nevin and Steve K. Simons.

A GUIDE TO MAKING A STOP-MOTION

Organisation: <https://www.kinoumeno.gr>.

Country: Greece.

Tip: This information guide can be used in combination with the “Make Your Own Stop-Motion” lesson plan (p. 249).

Before Starting

It is important to know what we will need in terms of equipment and software before we undertake an animation project. We will keep it simple! This guide provides information for basic and accessible equipment for the creation of an animation that can be watched, shared, and uploaded.

Rule of thumb: the better the equipment the better the result. When creating an animation, the lens quality, the method used to keep the camera stable, and the editing software play a significant role in the result. However, we are not aiming for a professional result!

It is important that you read through the entire guide before you make decisions concerning the size of the figures, the background, and your set-up in the classroom. Each of these three parameters influences the other.

Experiment without students before you start the project with them.

Equipment and Software

- 🍷 Smartphone(s) and/or tablet(s), either iOS or Android.
- 🍷 Stop Motion Studio app (for example, <https://www.cateater.com>).
- 🍷 Capturing (photographing) equipment.

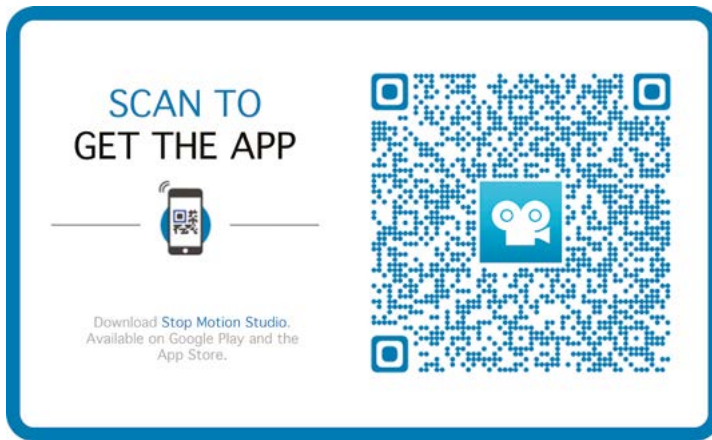


Figure 71: QR code for Stop Motion Studio.

It is possible to work on an animation without the following equipment by employing do-it-yourself (DIY) solutions. However, it would be to an advantage to obtain:

- 👉 a grip mount (this grips your device leaving the lens uncovered);
- 👉 a holder with table clamp or a tripod.

The grip mount secures the device to the holder or tripod, which in turn helps to aim the device at the surface we plan to animate while keeping the device as stable as possible.

Basic Animation Introduction

Animation, often referred to as stop-motion, began before cinema. Many optical toys, such as thaumatropes, zoetropes, and flip books, were predecessors of film and led to its invention.

Film (live action and animation) is based on an optical illusion in which we continue to “see” an image after exposure to the actual image has stopped. When a film strip is projected, we actually perceive twenty-four subsequent film stills in one second. The reason we perceive the images in a continuous flow is because we retain the previous image together with the one that we are actually seeing.

In digital video there are usually twenty-four film stills. Therefore, in theory, to make an animation we need to create twenty-four photos for one second.

Most professionals have halved this down to twelve, using each photograph twice. Nevertheless, that adds up to A LOT OF PHOTOS!

Usually, for amateur animations, we make five photos for one second. That is fine for student work.

There are several techniques for creating an animation: hand-drawn animation is one of the most well-known, along with puppet or plasticine animation.

Apart from the difference in material, the other basic difference is the position of the camera / photographing device:

👉 2D animation: If our figures are more or less two-dimensional, they are usually laid on a horizontal surface, meaning that our camera has to be positioned vertically (facing downwards).

👉 3D animation: If our figures are three-dimensional, the camera is usually positioned similarly to the way we would hold a camera to photograph live action, more or less horizontally.

To create our stop-motion animation(s), we will apply the 2D animation method.

The 2D animation technique we will use is called **cut-out animation**. This means that we use pieces of paper or card cut into shapes that move on a horizontal surface. These pieces can be anything from one colour to elaborately drawn and/or decorated pieces.

In either case, we are not trying to realistically recreate the stages of movement but the *impression* of movement.

Software

The recommended software is the app Stop Motion Studio.

This software combines **capturing** the images (taking the photographs) and **editing** for the final result.



Figure 72: Camera icon used by Stop Motion Studio.

We will use a free version (blue icon), although a Stop Motion Studio Pro version of the app is also available for €4.99 (which offers more options).

The free version is great as a beginning and you can upgrade if and when you think necessary.

This software is available and can be downloaded on iOS and Android devices (smartphones and tablets).

Capturing Images: Set-Up

Every photograph you make will record as a film still.

The Stop Motion Studio default for amateur animators is set so that each photo will be repeated five times. Make sure that your students remember that they need **five photos for one second of animation**. Using the app, you can speed things up or slow them down later, if necessary.

Your device should be as steady as possible.

Best-case scenario: Use a grip mount for your device that can be secured to a holder with table clamp or tripod. A few examples are shown in Figure 73.



Figure 73: Clamp and tripod options. Photograph (left) by Christina dePian; illustrations (right) by Steve K. Simons.

Adjust your device so that it is facing downwards, vertically, so that you can see your entire background environment. You might have to experiment with the set-up until you find a convenient way to secure the device facing the background on which the animation will take place.

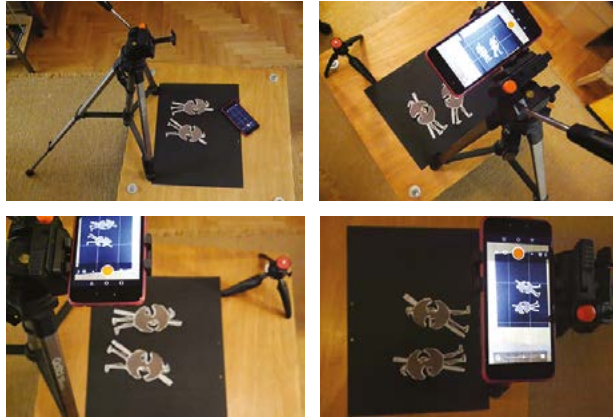


Figure 74: Stop-motion image capture. Photographs by Christina dePian.

DIY solutions: If you do not have a grip mount, you can use a DIY way to keep your device stable while facing downwards, such as securing the camera with tape.



Figure 75: Stop-motion image capture. Photographs by Christina dePian.

Lighting

Try to keep your lighting as consistent as possible. Even slight changes will create a flicker effect. This is not easy when working with children but, remember, we are not aiming for a professional result.

Top Tip: The student who is pressing the capture button should stand in the same place consistently throughout the capture session. Other members of the group should also try to be in the same place during capturing.

Capturing Images: Photographing

When you open the Stop Motion Studio app for the first time, watch the *Welcome!* video.

Basic capturing:

- 👉 Start a new project by tapping the + *New Movie* icon. The timeline underneath the image is where you will be able to see all your stills/photographs.
- 👉 To start capturing your images, tap the *Camera* icon. The timeline is no longer visible and the image is full screen.
- 👉 Tap the *red button* to take the picture.
- 👉 Move your figures slightly and take the next picture.
- 👉 Keep doing this for your first ten photos. The number of photos you have taken is visible on the screen, for example 10/10.
- 👉 You can view what you have photographed by pressing the *Play* icon.
- 👉 Tap the *back arrow* so that the timeline appears again. By running your finger back and forth you can see all your stills.
- 👉 If you need to delete a photo, tap on the still, then tap the *Delete* icon.
- 👉 To continue capturing images, just tap the *Camera* icon and carry on as before.

Inserting Stills

- 👉 Should you want to insert photos into your timeline after your main session, tap the still before which you would like to insert. Tap the *Insert Camera* icon. You will see the camera icon positioned on your timeline. Tap the *Camera* icon and continue photographing. You can do this as often as you would like.
- 👉 To return the camera back to the end of your film, tap the *Camera* icon in the timeline, then tap the *Send Camera to End* icon.

Pauses and Still Duration Changes

- 👉 If you would like one photograph to be visible for longer, for example, the first one and the last one of the film, tap on the still, tap the *Pause* icon and, by dragging your finger on the scale, change the duration. Tap *Done* to save and exit the mode.

- 👉 You may also want a specific image within the film to stand still for a bit longer. Once again tap the still, tap *Pause* and regulate the pause duration. Remember to press *Done*.

Film Speed

If you want to make your film faster or slower, tap the *Settings* icon and tap the first option – the icon that resembles a dial. The linear scale has a default setting at five, meaning five photos per second.

- 👉 If you set the scale to anything above five, the animation will appear faster.
- 👉 By setting the scale lower than five, it will appear slower.
- 👉 Again, tap *Done* to save and exit the mode.
- 👉 This can be altered at any time, so try out various speeds.

Sound

When working with the free version of the app, you can record sounds (music, narration, sounds) onto your animation. To use pre-recorded sounds, you would have to purchase Stop Motion Studio Pro.

To record sound:

- 👉 Keep in mind the duration of your animation.
- 👉 If you would like music and or sounds, you will have to either play it live or play back from another device.
- 👉 Choose the frame from where you want the sound to start and tap the *Microphone* icon.
- 👉 Tap *Record* when you are ready. You will have three seconds before the recording begins. Tap *Stop* when you have finished. To hear what you have recorded tap *Play*.
- 👉 If you are satisfied with the result tap *Done* to save and exit the mode.
- 👉 A blue square with music notes will appear on the bottom left of the still.
- 👉 The sound will play until the end of the animation film or, if it is shorter, until the end of its duration.
- 👉 You can record a second sound onto your animation film; however, it cannot begin on the same still. If you want the sounds to start simultaneously, start the second sound on the next still. The slight time difference will not be audible.

- 👉 You can record sounds of various duration anywhere in your film.
- 👉 If you are not pleased with a recording and want to discard it, tap the still with the blue note, tap the *Audio* icon, then tap *Delete*. The entire sound track will be deleted without affecting the tracks.

There are many more “bells and whistles” options that you can play around with using the Stop Motion Studio app. This activity plan is providing the basics needed to create an animation project. The more you experiment with the app, the more you will discover and feel confident in applying what is offered.

Export Film

When your animation project is complete, you will have to export the film.

This is necessary in order to save it as a video which will play independently, beyond the app.

There are various export options. To find them, tap the back button so that you exit the project. Your project is now visible in the app’s archive of projects you have worked on.

Press on the project image for a half-second. A blue bar will appear at the top of the screen. Select the *Share* icon, and select *Export Movie*.

- 👉 Select *Save as*. Your animation will be saved as an mp4 file on your device (usually in your downloads). Remember to tap *SAVE* when the process of exporting is complete. You can now transfer your video from your device onto your computer or any other device.
- 👉 There are other *Export Movie* options that you might prefer, for example, uploading your film directly to your YouTube channel or to social media platforms, etc.
- 👉 It is advisable to export your animation as a video onto your device and from then on you can experiment with other export options.
- 👉 Important: Deleting a project within the app does not mean that your exported animation video will be deleted.

It is a good idea to export your animation project as an mp4 video while you are working on the project, especially if the project is going to continue later or on another day. This way you save your work just in case something goes wrong with the project. Also, you can see the result, even project it, and discuss with your students the result, any changes that could be made, and so on.

Have fun!

LESSON PLAN: MAKE YOUR OWN STOP-MOTION

Organisation: <https://www.kinoumeno.gr>.

Country: Greece.

Age range: 8–18+

Prior knowledge: Students need no prior knowledge. Teachers should read the chapter “A Guide to Making a Stop-Motion” (pp. 241–248).

Keywords: Animation, stop-motion, art, artefacts, multi-media, group work.

Introduction

Before starting: This lesson plan was created in combination with the chapter “A Guide to Making a Stop-Motion”, which is available in this volume (pp. 241–248). Look through the “Guide” before starting your animation. Stop-motion is a great activity and students enjoy the process and the result. It can be tricky in the beginning – no worries, we’ll keep it simple!

Goal: This project provides students with the opportunity to create an animation of their own while:

-  becoming acquainted with Ancient Greek vases and the stories they depict;
-  learning the basic technique of animation.

We are not aiming for a technically perfect, festival-quality animation which the students have little active role in making. We are aiming to involve the students in the animation process as much as possible. Remember: we are not aiming for a professional result!

Project Duration

To create stop-motion videos using the Panoply animations as a starting point will take a fair number of sessions.

The planning of this project will depend on the age group of your students, the time you have available for each session and the number of sessions you can dedicate to the project.

The phases described in the lesson plan below can be made up of single or multiple sessions, depending on how much time you have.

Bear in mind that you will have to dedicate some extra planning time between sessions – animation projects attract the unpredictable!

Break down the lesson plan in a way that is convenient for you to implement.

It is also recommended that you experiment with simple stop-motion projects on your own, using the stop-motion app (described in “A Guide to Making a Stop-Motion”, featured in this volume), in order to have a feel for how long things take.

Suggestion: At the end of each session, show one of the Panoply vase animations. This could become a part of the procedure that the students will anticipate, and it will remind them of the starting point, the vases. It will also give them ideas that they can think about until the next session.

Lesson Plan

Phase I: Getting Started

Let’s get to know some of the vase figures/characters: Before seeing any of the Panoply animations, students look at photos of the vases used in the Panoply animations, preferably from more than one angle.

Discuss the vases. Ask the students:

-  *What do you think is happening?*
-  *What are the figures doing?*
-  *Who or what do you think they might be?*
-  *Does any of what you see remind you of an Ancient Greek myth or a mythological character?*
-  *What else could these figures do?*

Allow the students to draw conclusions from what they see, even if their ideas seem to us somewhat unconventional.

Then watch two of the Panoply animations in which the students can recognise the figures they have discussed before. The children will enjoy seeing

the motionless figures they have become familiar with come to life in the animations.

Emphasise how good the students' ideas were, but also explain what archaeologists believe is depicted on the vase based on their knowledge of life in Ancient Greece.

Time to Start Our Animation!

How should we start? The animation project should be planned according to age group, the time available, and the number of students.

Basic decisions at the beginning include whether the class is going to work on:

- 👉 one animation created by the entire class based on the characters of one vase;
- 👉 one animation created by the entire class based on more than one vase;
- 👉 animations created by smaller groups (that is, a group of three to six students create their own) based on one vase;
- 👉 animations created by smaller groups (that is, a group of three to six students) based on more than one vase.

Creating a Story

What are your characters going to do? What is going to happen? After the students come up with lots of wonderful ideas, you will have to help them narrow them down!

As a group, or as individuals, create a storyboard as a great way to organise your ideas and plan what you have to prepare (a blank template is available on p. 286). If everyone makes a storyboard, go through the ideas as a group to create one storyboard that will be the definitive plan for the animation that will be made.

Remember that we will be creating an animation, which means: photographing one frame at a time (on average five photographs for one second!). In contrast to live action, animation needs to be "short but sweet" – in other words, it is better to start with a very simple scenario, even a *tableau vivant*. The final story can be adjusted later, once the figures are ready.

Phase 2: Creating Resources

The Figures/Characters

Once you have your basic idea, it is time to start creating the figures, your characters!

Most characters will move, but you might have some that stand still.

You might even need some props, like a tree or a house, which, depending on your story, can either move or stand still.

Help the students to split into teams so that all the jobs can be completed. Some students can create the figures, others the background(s), as well as other objects/props that add to the environment. Usually, a group of three to six students can work well together, although you can decide this according to your class.

We will implement a two-dimensional animation (the common term is 2D animation) using the cut-out technique. This means that we will work with figures cut from paper or card that will lie flat on a horizontal surface.

The film will be landscape format, not portrait, meaning that we will create a horizontal, as opposed to vertical, video.

The recommended size of the background is A4 to A3, which means your figures will have to have the appropriate size so they can move around within the paper size (not close to the edges).

Top Tip: Decide the size of your background before you create the figures.

To create the figures and props for your animations, the students can:

-  use the resources provided (available on pp. 287–326 or through <https://www.panoply.org.uk>);
-  observe the vase figures and create their own;
-  a combination of the above.

Two students can work on one figure. If the figure is going to move left to right and back again, we will need two versions of the same figure: one facing right and one facing left.

The students can cooperate in drawing, decorating, developing the figure/character.

Cut-out animation figures can move in various ways:

1. As single shapes, without moving elements. In this case they either move in place or change position.



Figure 76: Stop-motion man walking; whole body movement. Figures by Steve K. Simons. Photographs by Christina dePian.

2. By exchanging versions of a figure, for example, with one with legs open and another with legs closed. In this case we exchange the figure as we change the position to which it will move for the next shot.

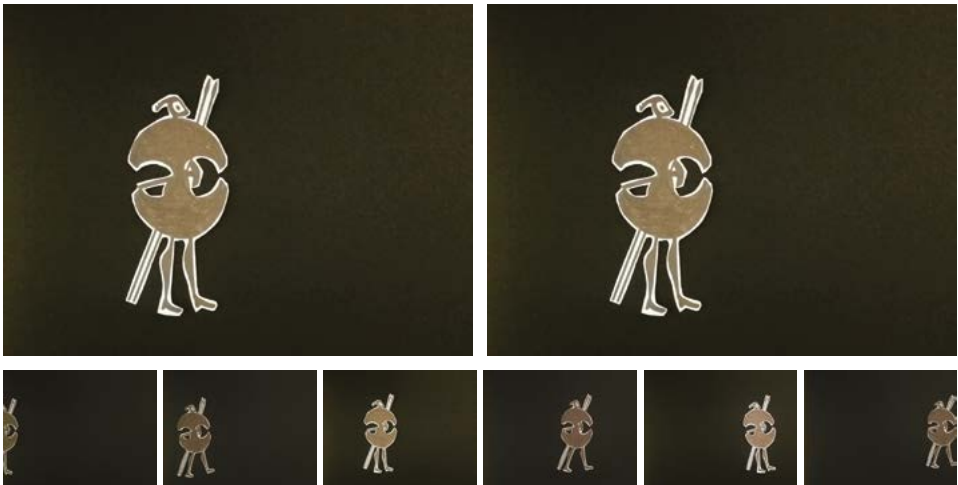


Figure 77: Stop-motion man with shield, walking. Figures by Steve K. Simons. Photographs by Christina dePian.

3. With moving elements that are separate pieces of the figure. A simple version is to move one element of the figure, for example, one of the legs. This is recommended when younger students are involved.

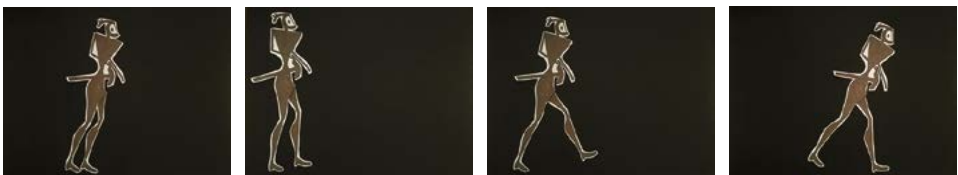


Figure 78: Stop-motion man walking; individual limb movement. Figures by Steve K. Simons. Photographs by Christina dePian.

A more demanding version is to move more parts of the body.

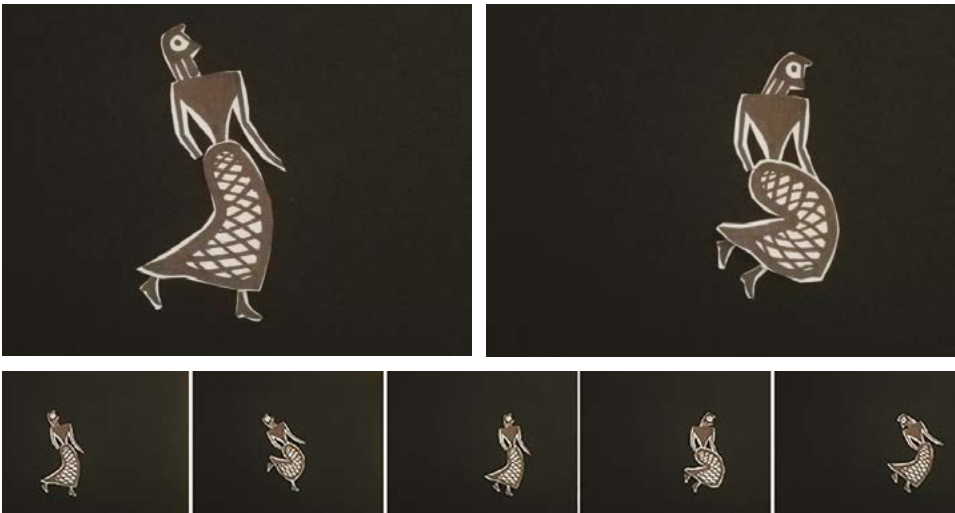


Figure 79: Stop-motion woman dancing; individual limb movement. Figures by Steve K. Simons. Photographs by Christina dePian.

In order to keep the figure together, it makes things much easier to secure the element at the back with white tack. This way it can move but parts will not fall off or get lost.



Figure 80: Use tack to secure your figures. Figures by Steve K. Simons. Photographs by Christina dePian.

In each case we are not trying to realistically recreate the stages of movement, for example, someone walking, but the *impression* of movement.

The Background

Where is this all going to happen? Will the background be a vase, part of a vase? Will the characters leave the vase and move into another world?

Suggested background size is A4–A3.

The size of your scene surface is defined by:

-  the method used to secure the photo-capture device (smartphone or tablet), how far or close it will be to the surface (see “A Guide to Making a Stop-Motion”, section “Capturing Images: Set-Up”);
-  the size of your figures;
-  classroom set-up, restrictions, etc.

Some teachers choose to work on a larger scale. This is an option, provided that the camera / capturing device can be positioned further away from the surface (for example, the background and figures lie on the floor, while the device is on a table).

Students can cooperate in creating the background. They can draw or collage or both.

Any drawing or painting material is acceptable as long as the end result is a flat surface.

Top Tip: There should be a contrast between the background and the figures. This helps the figures to stand out. The contrast can be colour or materials, etc.

Playing Around before Finalising the Story

Once the figures and backgrounds are ready, each group of students should sit together and play around to finalise their story. They should move the figures on the background and decide what they are going to do. *Do they wish to alter their storyboard?* More complex and demanding ideas can be tried out after the basic procedure has been experienced.

The students should decide who is moving what and when.

It is sometimes necessary to help simplify or clarify certain aspects of the scenario.

This informal time can be considered a rehearsal for the final process of photographing.

Phase 3: Capturing Images

Every photograph you make will record as a film still.

The Stop Motion Studio app default for amateur animators is set so that each photo will be repeated five times. This means that five photographs are needed for one second.

This is important for both you and your students to remember: five photos for one second.

Using the app, you can speed things up or slow them down later, if necessary.

Your device will have to be as steady as possible (see “A Guide for Making a Stop-Motion” for how to photograph the figures in their subsequent positions).

If you are working with younger children, it is advisable to create the set-up alone.

Options for the set-up: Depending on the age of your students and the number of groups:

👉 The class can have multiple set-up stations and students work on their own capturing the images (photographing) of their story.

👉 One set-up is arranged. You work with a single group until they have finished their sequence or complete film. Then, another group comes to the set-up area with all their figures and backgrounds and the procedure continues.

In each case, when photographing, remember that it should be clear before the students start who is moving what and when – otherwise things can get very confusing!

Reminder: As mentioned above, if you are animating a figure with moving elements, it makes things much easier to secure the element at the back with white tack. This way the elements can move but not fall off.

Top Tip: Make a simple trial animation yourself without the students before trying it out in the class. Do the same with your students. They should try animating to get a feeling of how much the figure should move to get a satisfying result before working on the final version. This is a matter of experience – after a while you get a feel for it.

The usual reaction is: everything moves too fast! Maybe the space between each movement should be smaller.

It is a good idea for you all to become familiar with the app before your final photographing session.

Phase 4: Sound

When working with the free version of the app, you can record sounds (music, narration, sounds) onto your animation.

To use pre-recorded sound or music saved on your device, you will have to purchase Stop Motion Studio Pro. (See "A Guide to Making a Stop-Motion", section "Sound".)

Look at the soundless result of the animation with your students and decide what kind of music and sounds would be appropriate. Keep in mind the duration of your animation.

We tend to want to add lots of sounds but our video is not long enough. Focus on what is necessary first and add secondary sounds afterwards.

Suggestion: Exporting the silent animation video and watching it projected large scale is ideal for deciding on the sound, especially with younger students. (See "A Guide to Making a Stop-Motion", section "Export Film".)

Creating sounds is great fun. Students can use their voices and/or hands, objects in the classroom, etc. It is a good opportunity for students to work in groups, each group deciding on and creating different sounds.

Phase 5: Final Version

After completing your stop-motion animation(s), if something is not quite right, you can still make changes, for example:

-  inserting extra images;
-  pausing certain stills;
-  changing the speed;
-  adding participants' names at the end;
-  adding or subtracting sounds.

The fact that you can export your project as often as you choose offers the possibility to make various versions.

Presenting the Finished Animations

It can be exciting to present the project to parents and/or another class.

Students' animations could be projected together with the professional Pan-opoly animations. It would be interesting to discuss the differences and similarities and to imagine a version edited to combine parts of both!

If your school is open to the idea, create a YouTube channel or an account on Vimeo to upload and share the results of your project. Videos on YouTube can be set as “unlisted”, so they can be found only by someone with a direct link. It is a good idea to turn the comments off on student videos.

The figures, backgrounds, and storyboards can be exhibited as well. By the end of the project, students will have an animation, or animations, which they can be proud of. They will also have a much greater understanding of the process through which animations are made and the dynamics of visual storytelling.

STOP-MOTION FIGURES

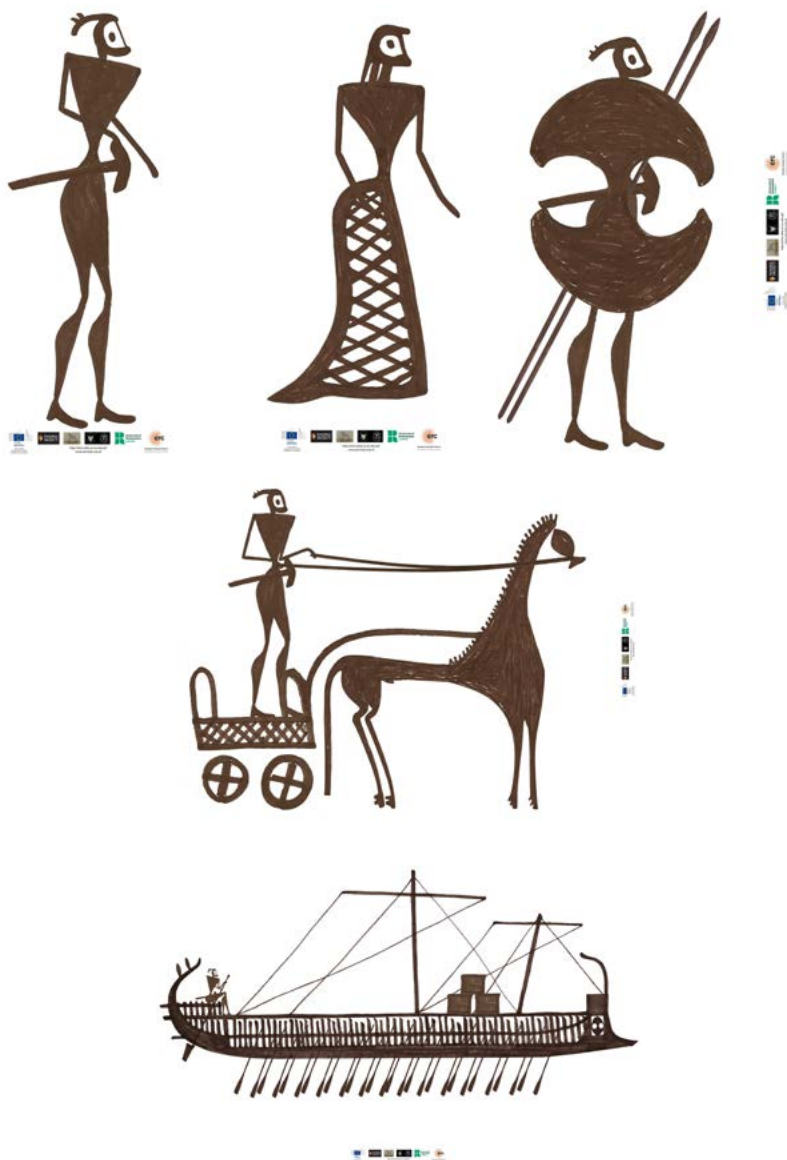


Figure 81: Stop-motion figures based on geometric pottery, by Steve K. Simons. For a full-page version and more figures, see the Appendix, p. 287.

HERACLES AND THE ERYMANTHIAN BOAR STORYBOARD

Heracles and the Erymanthian Boar storyboard

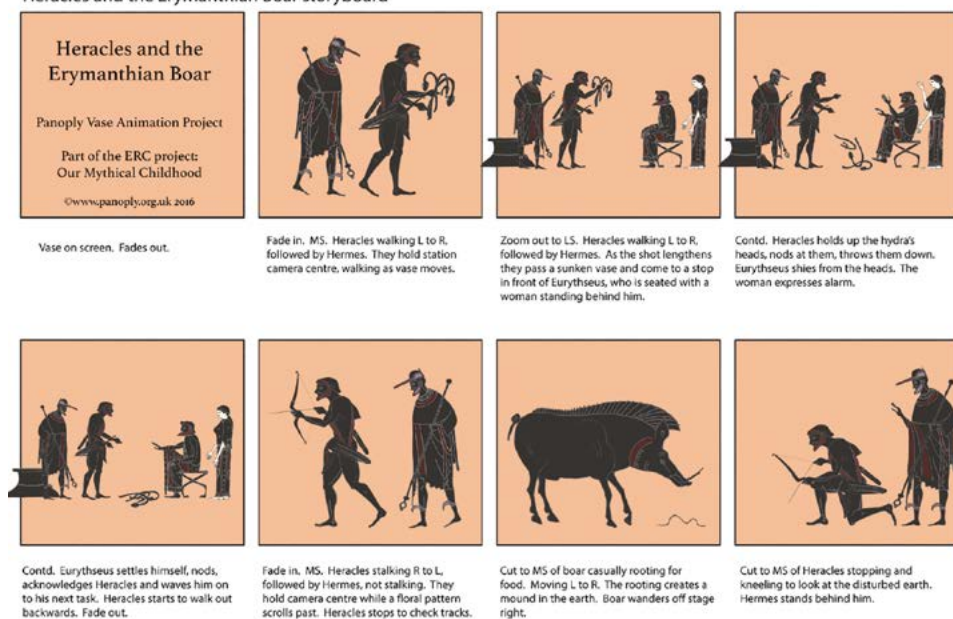


Figure 82: The first page of the storyboard for *Heracles and the Erymanthian Boar*, with images and captions to indicate what happens on screen in what order. Sonya Nevin and Steve K. Simons. For the full version, see the Appendix, p. 327.

Part IX
Further Materials



ΚΙΜΟΝ
ΜΙΛΤΙΑΔΟΣ

ΠΕΡΙΚΛΕΣ
ΞΑΝΘΙΠ
ΠΟ

ΠΑΝΟΠΛΙΑ

INFORMATION PAGE: GREEK ALPHABET

Lower case	Upper case	Greek letter name	English equivalent
α	A	alpha	a
β	B	beta	b
γ	Γ	gamma	g
δ	Δ	delta	d
ε	E	epsilon	e (short, as in “pet”)
ζ	Z	zeta	z
η	H	eta	e
θ	Θ	theta	th
ι	I	iota	i
κ	K	kappa	k
λ	Λ	lambda	l
μ	M	mu	m
ν	N	nu	n
ξ	Ξ	xi	x
ο	O	omicron	o (short, as in “pot”)
π	Π	pi	p
ρ	P	rho	r
σ/ς	Σ	sigma	s (σ mid-word / ς end of word)
τ	T	tau	t
υ	Y	upsilon	u/y
φ	Φ	phi	ph
χ	X	khi/chi	ch (hard, as in “loch”)
ψ	Ψ	psi	ps
ω	Ω	omega	o (long, as in “saw”)

Try writing using the Greek alphabet: Many Greek letters are similar to their English equivalents. Some words and names will need to be adjusted – use the closest equivalent. Watch out for false friends – letters that look like English letters but aren't!

Words written on ancient pottery were almost always written in upper case.

The Panoply website contains a PowerPoint – *Writing on Vases* – which supports this activity (<https://www.panoply.org.uk/further-resources>).

Common Phrases on Vases

Maker and Decorators' Marks

For example "X ΕΠΟΙΕΣΕΝ" (*X EPOIESEN*) meaning "X potted me / made me", or "X ΕΓΡΑΦΣΕΝΝ" (*X EGRAPHSENN*) meaning "X decorated me / painted me". These phrases make the vase speak!

Character Labels

Some vase makers added labels to help identify the figures on their vases. The Sappho vase has a name label. Beside her it says: ΦΣΑΦΟ (PHSAPHO) – an unusual way of writing Sappho, which we might expect to appear as ΣΑΠΦΩ or ΨΑΠΦΩ. The figures on the Dionysus vase also have name labels. They can be seen more clearly in the *About Dionysus* documentary (<https://www.panoply.org.uk/dionysus>).

Kalós Marks

Names also appear on "*kalós* vases". In this case the name refers to a person in the real world. "Καλός/καλή" (*kalós/kalē*) means 'beautiful/handsome/lovely', such as "ΜΙΛΤΙΑΔΗΣ ΚΑΛΟΣ / *MILTIADES KALOS*", 'Miltiades is beautiful'. Adding someone's name and "KALOS" was a way of offering a tribute to a fashionable and handsome youth. These were usually tributes from older men to younger men. The person commissioning the vase would have to ask the potter for it specially. More than 200 *kalós* names have been found.

Prize Marks

A special shape of amphora was created for prize vases given out at the Athenian festivals. These are usually marked: "ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ" (*TON ATHENETHEN ATHLON*), meaning 'I am one of the prizes from Athens'. This is another example of making the vase speak.

Names

During the classical period in Athens, male citizens could vote on whether to expel one of their fellow-citizens from the city for ten years. This was called "ostracism", because the names of the people nominated for expulsion were scratched onto ostraca – fragments of broken pottery. This was done to prevent individuals from becoming too powerful and to give the working class a role in conflict between the elite. People normally added the name of the person's father to make it clear who was intended. Sometimes they added a short message or drew a caricature too.

It can be good practice for students to write names in Greek on an ostrakon. Running a class ostracism can end in hurt feelings; try running an ostracism in which students vote on ancient figures to expel.

Page 269 contains the names of Greek gods and their attributes. You could challenge your students to copy these names onto pottery.



Figure 83: Ostraca created with air-dry clay and paint, with the names ΚΙΜΟΝ ΜΙΛΤΙΑΔΟ (*KIMON MILTIADDO*, meaning 'Kimon, son of Miltiades'); ΠΕΡΙΚΛΕΣ ΞΑΝΘΙΠΠΟ (*PERIKLES XANTHIPPO*, meaning 'Perikles, son of Xanthippos'); and ΠΑΝΟΠΛΙΑ (*Panoply*). Photograph by Sonya Nevin.

INFORMATION PAGE: (SOME) ANCIENT GREEK GODS AND GODDESSES

English name	Greek name	Areas of influence	Often shown with
Zeus	Ζεύς ZEYΣ	King of the Gods, skies	Thunderbolt, beard
Hera	Ἥρα HPA	Queen of the Gods, marriage	Crown, peacock
Poseidon	Ποσειδῶν ΠΟΣΕΙΔΩΝ	Seas and oceans, horses, earthquakes	Trident, fish, dolphin, beard
Demeter	Δημήτηρ ΔΗΜΗΤΗΡ	Plants and crops, harvest	Crown, stalks of grain
Hades	Αἰδης ΑΙΔΗΣ	The Underworld, death, gems	Cornucopia (horn of plenty), beard
Aphrodite	Ἀφροδίτη ΑΦΡΟΔΙΤΗ	Love, romance, fertility	Small bird, winged god (Eros)
Athena	Ἀθήνη ΑΘΗΝΗ	Wisdom, crafts, war, Athens	Helmet, aegis (cloak), spear, owl
Ares	Ἄρης ΑΡΗΣ	War, more war	Helmet, spear
Artemis	Ἄρτεμις ΑΡΤΕΜΙΣ	Hunting, wild animals, girls	Bow and arrow, deer
Apollo	Ἀπόλλων ΑΠΟΛΛΩΝ	Music, prophecy	Lyre, libation bowl
Hephaestus	Ἥφαιστος ΗΦΑΙΣΤΟΣ	Craft, metalwork	Hammer
Dionysus	Διόνυσος ΔΙΟΝΥΣΟΣ	Wine, mania, theatre and drama	Grapes, satyrs, maenads, ivy
Hermes	Ἑρμῆς ΕΡΜΗΣ	Messages, tricks, guiding	Winged sandals, herald's staff
Iris	Ἴρις ΙΡΙΣ	Messages, rainbows	Wings, herald's staff
Nike	Νίκη ΝΙΚΗ	Victory	Wings, crowns (wreaths)
Heracles	Ἡρακλῆς ΗΡΑΚΛΗΣ	A hero who became a god	Lion-skin cloak, club

FURTHER READING

Discussion of the Panoply Vase Animations

- Nevin, Sonya, "Animating Ancient Warfare: The Spectacle of War in the Panoply Vase Animations", in Anastasia Bakogianni and Valerie M. Hope, eds., *War as Spectacle: Ancient and Modern Perspectives on the Display of Armed Conflict*, London: Bloomsbury, 2015, 335–352.
- Nevin, Sonya, "Animations of Ancient Vase Scenes in the Classics Classroom", *Journal of Classics Teaching* 16 (2015), 32–37, <https://doi.org/10.1017/S2058631015000057>.
- Nevin, Sonya, "Classical Reception Meets Pedagogy: The Creation and Uses of the Panoply Vase Animation Project's *Our Mythical Childhood* and *Locus Ludi* Animations", in Anastasia Bakogianni and Luis Unceta Gómez, eds., *Reception Studies: New Challenges in a Changing World*, Berlin: De Gruyter, forthcoming.
- Nevin, Sonya, "Sappho 44: Creativity and Pedagogy with Ancient Poetry, Pottery, and Modern Animation", *Clotho* 12 (2019), 5–15, <https://doi.org/10.4312/clotho.1.2.5-15>.
- Nevin, Sonya, "Vase Animations and Primary-Aged Learners", in Bartolo Natoli and Steven Hunt, eds., *Teaching Classics with Technology*, London: Bloomsbury, 2019, 121–130.
- Nevin, Sonya, and Steve K. Simons, "Animating Antiquity: An Interview with Classical Scholar Sonya Nevin and Animator Steve K. Simons", *Thersites* 3 (2016), <https://doi.org/10.34679/thersites.vol3.30>.
- Smith, Amy, and Sonya Nevin, "Using Animation for Successful Engagement, Promotion, and Learning", in Stefanie S. Jandl and Mark S. Gold, eds., *Advancing Engagement: Handbook for Academic Museums. Volume 3*, Edinburgh and Boston, MA: MuseumsEtc, 2014, 330–359.

Panoply Interviews in Which People Discuss Their Work and How They Use Ancient Vases

- Africans** in Ancient Greek pottery, with Najee Olya: <http://panoplyclassicsandanimation.blogspot.com/2022/06/constructing-african-panoply-interview.html>.

Ancient music, with Alikí Markantonatou, who recorded *Sappho 44 Set to Music*: <http://panoplyclassicsandanimation.blogspot.com/2021/05/a-panoply-interview-with-aliki.html>.

Ancient music, with Prof. Conrad Steinmann, who provided music for several of the *Our Mythical Childhood* animations: <https://panoplyclassicsandanimation.blogspot.com/2015/02/the-world-of-ancient-music-interview.html>.

Ancient theatre, with Dr Rosie Wyles: <https://panoplyclassicsandanimation.blogspot.com/2017/07/vases-on-stage-panoply-interview-with.html>.

Computer games, with Dr Maciej Paprocki: <http://panoplyclassicsandanimation.blogspot.com/2017/09/game-on-panoply-interview-with-apotheon.html>.

Curating a vase collection, with Prof. Amy Smith: <http://panoplyclassicsandanimation.blogspot.com/2019/06/ure-voice-panoply-interview-with.html>.

Death and the afterlife, with Dr Bridget Martin: <http://panoplyclassicsandanimation.blogspot.com/2016/10/death-and-vase-panoply-interview-with.html>.

Electra, with Dr Anastasia Bakogianni: <http://panoplyclassicsandanimation.blogspot.com/2015/11/electra-ancient-and-modern-panoply.html>.

Horses, with Dr Tom Donaghy: <http://panoplyclassicsandanimation.blogspot.com/2014/04/horses-in-antiquity-interview-with-dr.html>.

Islanders, with Dr Anastasia Christophilopoulou: <http://panoplyclassicsandanimation.blogspot.com/2023/04/islanders-panoply-interview-with-dr.html>.

Magic and **play**, with Prof. Véronique Dasen: <http://panoplyclassicsandanimation.blogspot.com/2015/08/magic-and-play-panoply-interview-with.html>.

Potter's wheel – the origins, with Dr Jill Hilditch: <https://panoplyclassicsandanimation.blogspot.com/2020/07/tracing-potters-wheel-panoply-interview.html>.

Ships and **piracy**, with Dr Philip de Souza: <http://panoplyclassicsandanimation.blogspot.com/2016/02/ships-and-pirates-on-ancient-seas.html>.

Symposiums, with Prof. Sir John Boardman: <https://panoplyclassicsandanimation.blogspot.com/2016/08/on-symposiums-and-vases-interview-with.html>.

Symposiums, with Dr Thomas Mannack: <http://panoplyclassicsandanimation.blogspot.com/2016/09/symposiums-in-focus-panoply-interview.html>.

Warfare, with Dr Fernando Eccheverría: <http://panoplyclassicsandanimation.blogspot.com/2014/05/scenes-of-ancient-warfare-interview.html>.

Warfare and religion, with Dr Sonya Nevin: <http://panoplyclassicsandanimation.blogspot.com/2016/12/military-leaders-and-sacred-space-in.html>.

Discussions of Modern Art Made with Ancient Greek Vase Influence

"The Art of New Ancient Vases", 2019: <https://panoplyclassicsandanimation.blogspot.com/2019/03/the-art-of-new-ancient-vases.html>.

- "Black and White Andromeda" (a discussion of the representation of the Princess of Ethiopia, from ancient vases to modern young people's literature), 2020: <http://panoplyclassicsandanimation.blogspot.com/2020/10/black-history-month-black-and-white.html>.
- "The Force Awakens New Greek Vase-Scenes", 2015: <https://panoplyclassicsandanimation.blogspot.com/2015/12/the-force-awakens-new-greek-vase-scenes.html>.

A Selection of Further Reading on Ancient Greek Vases

- Boardman, John, *Athenian Black Figure Vases*, London: Thames and Hudson, 1974.
- Boardman, John, *Athenian Red Figure Vases: The Archaic Period*, London: Thames and Hudson, 1975.
- Boardman, John, *Athenian Red Figure Vases: The Classical Period*, London: Thames and Hudson, 1989.
- Clark, Andrew J., Maya Elston, and Mary Louise Hart, *Understanding Greek Vases: A Guide to Terms, Styles, and Techniques*, Los Angeles, CA: Getty Publications, 2002.
- Moignard, Elizabeth, *Master of Black-Figure Painting: The Art and Legacy of Exekias*, London: Bloomsbury, 2015.
- Sparkes, Brian A., *The Red and the Black: Studies in Greek Pottery*, London: Routledge, 1996.
- Williams, Dyfri, *Greek Vases*, London: British Museum Press, 1999 (ed. pr. 1985).
- Woodford, Susan, *Images of Myths in Classical Antiquity*, Cambridge: Cambridge University Press, 2003.

Young People and Classical Antiquity

For more books for young people about Classical Antiquity, visit the *Our Mythical Childhood* database of antiquity in children's and young adults' culture, *Our Mythical Childhood Survey*: <http://www.omc.obta.al.uw.edu.pl/myth-survey>. Each entry contains publication details, a summary, and an analysis of how the ancient world is represented. Searches can be carried out by keyword or (through the "Database" dropdown) by creator, title, country, and year.

Resources Featured in This Volume

- "About Vases", Panoply Vase Animation Project, <https://www.panoply.org.uk/about-vases> (accessed 18 April 2023).
- "Dionysus", Panoply Vase Animation Project, <https://www.panoply.org.uk/dionysus> (accessed 18 April 2023).

FURTHER READING

"Heracles and the Erymanthian Boar", Panoply Vase Animation Project, <https://www.panoply.org.uk/heracles-and-erymanthian-boar> (accessed 18 April 2023).

"Iris – Rainbow Goddess", Panoply Vase Animation Project, <https://www.panoply.org.uk/iris> (accessed 18 April 2023).

"Libation", Panoply Vase Animation Project, <https://www.panoply.org.uk/libation> (accessed 18 April 2023).

"Sappho", Panoply Vase Animation Project, <https://www.panoply.org.uk/sappho> (accessed 18 April 2023).

For more from *Our Mythical Childhood*, visit: <https://www.omc.obta.al.uw.edu.pl/>.

APPENDIX

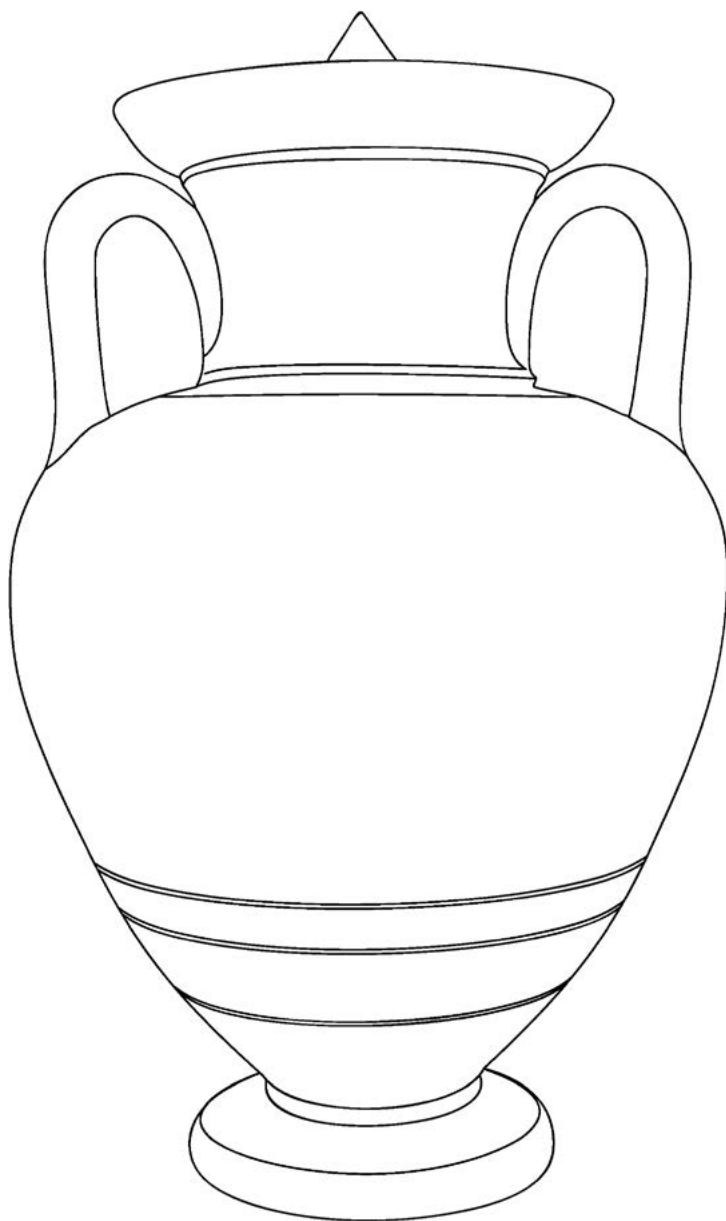


Figure a: Outline of a neck amphora, by Steve K. Simons. Perfect for adding vase designs (= Fig. 14).



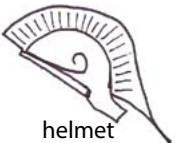
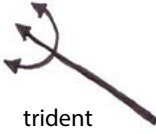
Figure b: The poet Sappho, taken from an Attic black-figure Six style hydria, 525–500 BCE. National Museum in Warsaw, in Poland (number 142333). Beazley 510. Photograph by Steve K. Simons (= Fig. 31). Draw a scene from Sappho's poetry in front of her or imagine a new work.



Figure c: Line drawing of the Dionysus krater, by Steve K. Simons. Ready for colouring or adapting (= Fig. 35).



Figure d: Line drawing of the Dionysus krater with figures removed, by Steve K. Simons. Add a new design or recreate the original (= Fig. 36).

Zeus		 helmet
Athena		 wings
Nike	 beard	 trident
Poseidon	 owl	 staff
Iris		 fish
		 thunderbolt

Use lines to connect the god or goddess to the objects associated with them (there may be more than one).

Figure e: Activity sheet matching gods and their items, by Sonya Nevin (= Fig. 48).



Figure f: Line drawing of the Iris vase, by Steve K. Simons. Add her rainbow colours (= Fig. 53).



Figure g: Line drawing of the Iris vase with figure removed, by Steve K. Simons. Add a new design or recreate the original (= Fig. 54).



Decorate Iris, the messenger goddess
who makes rainbows as
she flies!



Image based on the *Iris* hydria, Gohuchów, 37 Painter,
from the collection of the National Museum in Warsaw (142289)

Figure h: Line drawing of Iris, based on the Iris vase, by Steve K. Simons. Colour her, decorate her, cut her out, and use split pins to make animated gifs from her (= Fig. 55).

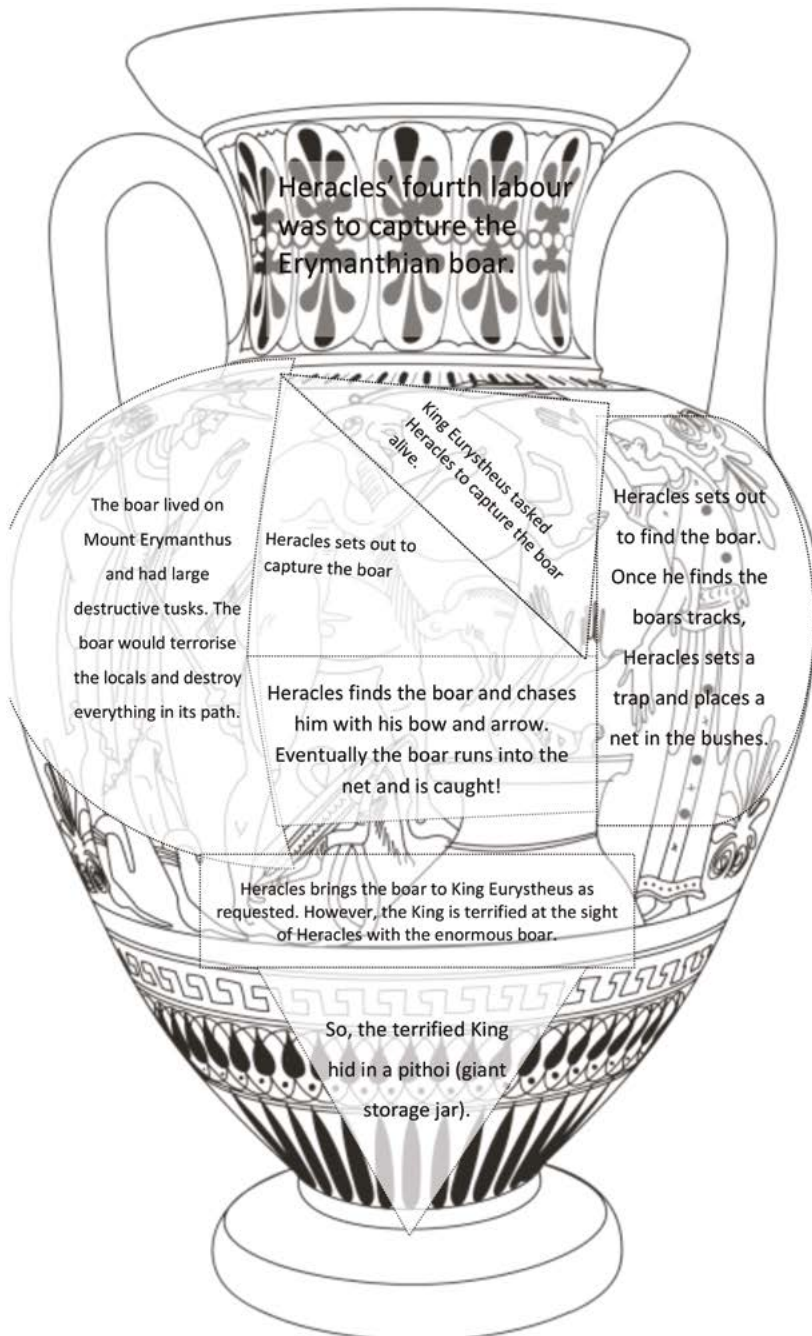


Figure i: Heracles vase story puzzle. Break the vase (cut out the pieces) and then reassemble it to tell the story of the hunt for the Erymanthian Boar. Vase drawing by Steve K. Simons. Puzzle by Jessica Otto (= Fig. 59).

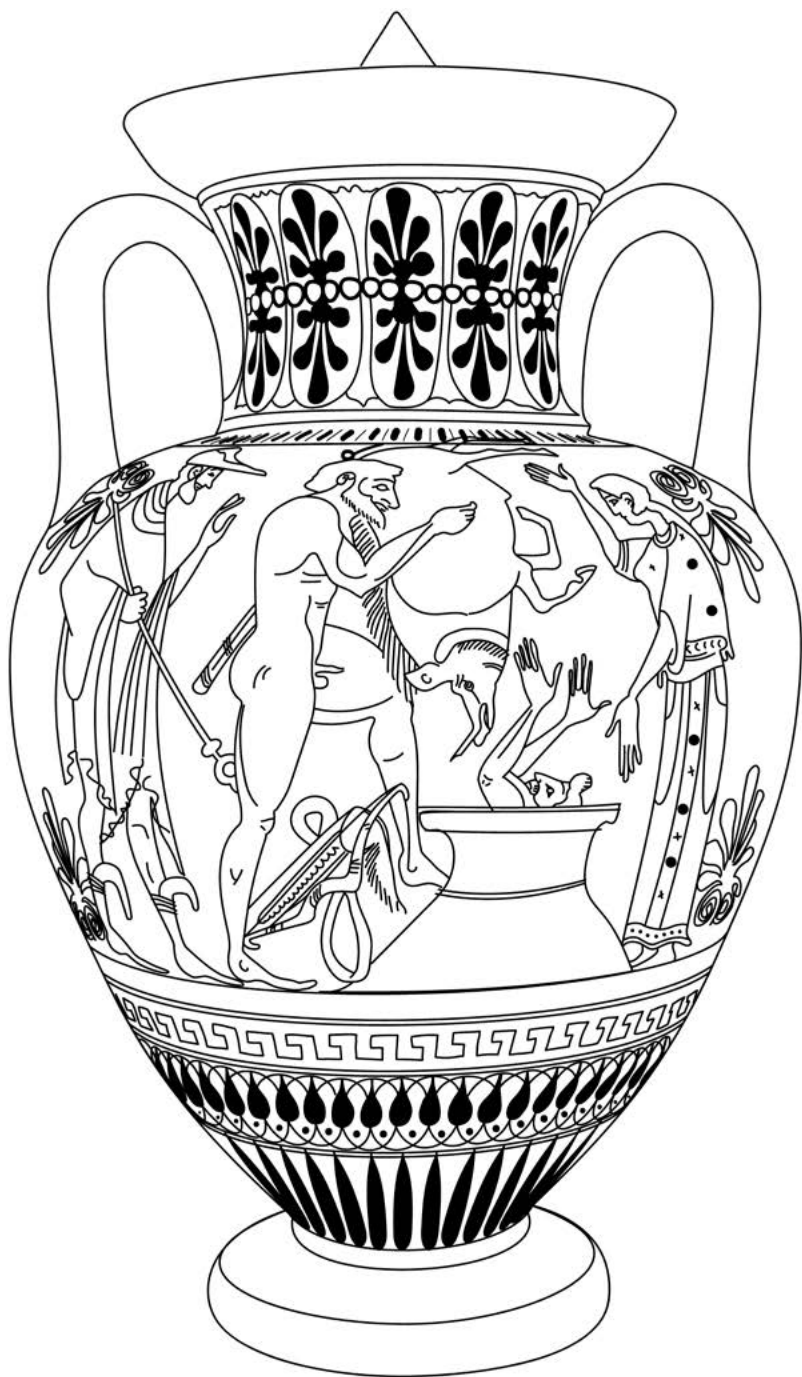


Figure j: Line drawing of the Heracles vase, by Steve K. Simons (= Fig. 66).

Storyboard Terminology

www.panoply.org.uk

Shots



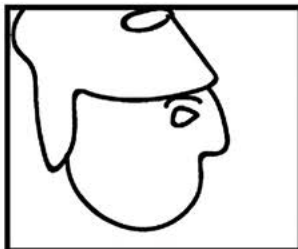
Long Shot (L/S)

Shot showing figures in context. The whole vase can be scene, with the figures on the surface. Background may or may not be blank.



Medium Shot (M/S)

Shot focusing on part of the vase. May show a whole panel of decoration or figures. Handles, surface edge and neck of vase may be visible.



Close Up (C/U)

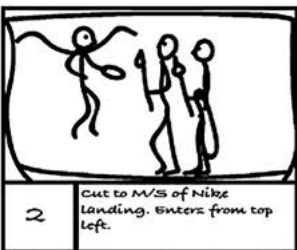
Shot focused on some detail of a figure or action (often a face). Edges of the vase are not visible.

Transitions

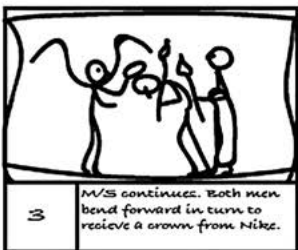


The change from one shot to another is called a 'transition'. With cuts, the transition is sudden.

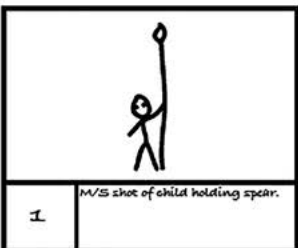
Here we have a L/S view of two men with the whole vase visible...



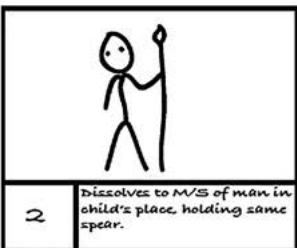
...which cuts to a shot of the body of the vase, as Nike arrives.



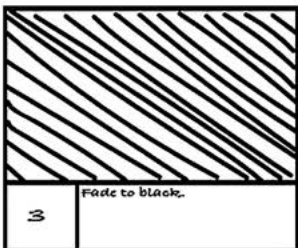
If you need more than one frame to show the action, write '([shot type] eg M/S) continues' in your description.



While cuts create a sudden transition, **dissolves** take a few seconds to change one shot to another. Dissolves are often used to express the passing of time.



The dissolve between shots 1 and 2 above shows a child turning into an adult. To show that the shot should dissolve, begin the description with 'dissolves to'.



A Fade to transition ends a shot slowly. 'Fade to black', or 'Fade to original photo of vase' are common ways to end a vase animation.

Figure k: Information guide for making stop-motion animations, by Steve K. Simons and Sonya Nevin (= Fig. 68).

Title:

Figure 1: A blank storyboard for planning animations, by Steve K. Simons (= Fig. 69).



Figure m: Stop-motion figures based on geometric pottery, by Steve K. Simons (= Fig. 81).





<http://form.cobra.nl/en/info.php>
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European Research Council
Consolidator Grant 639177

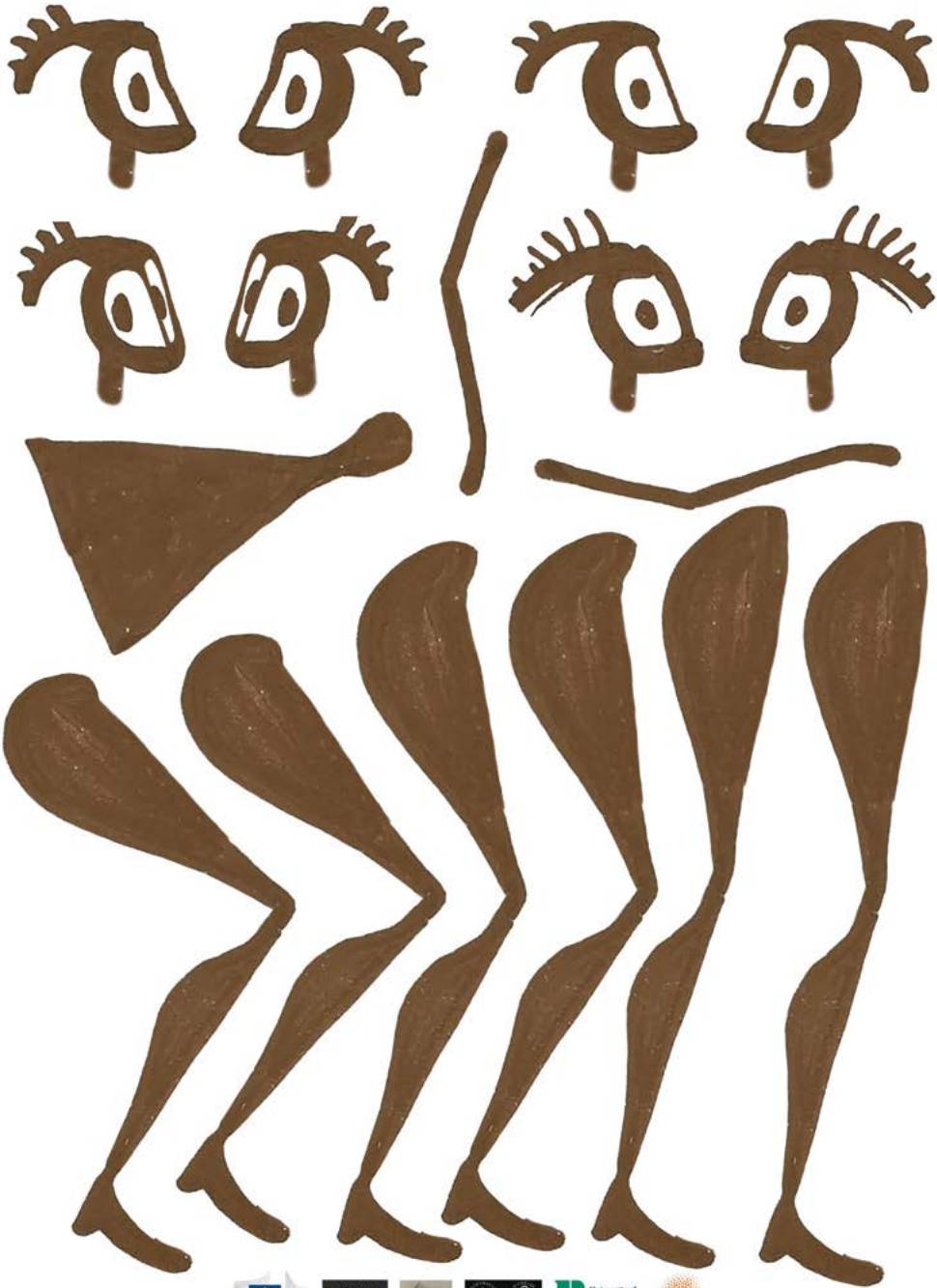


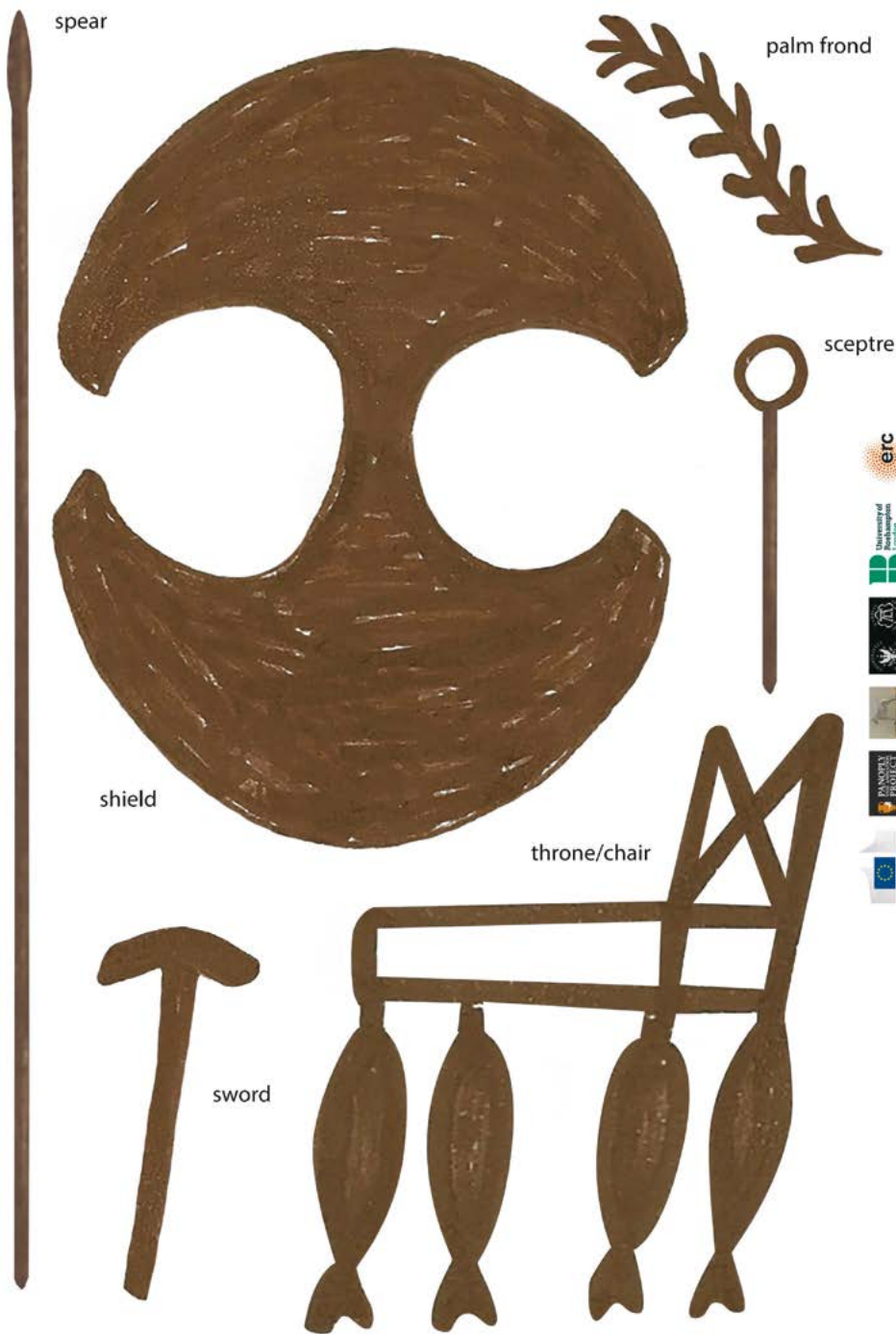


<http://panc.cobra.ac.uk/wiki/gf/>
www.panophy.org.uk/















<http://fonic.obta.nl.uu.edu.pl/>
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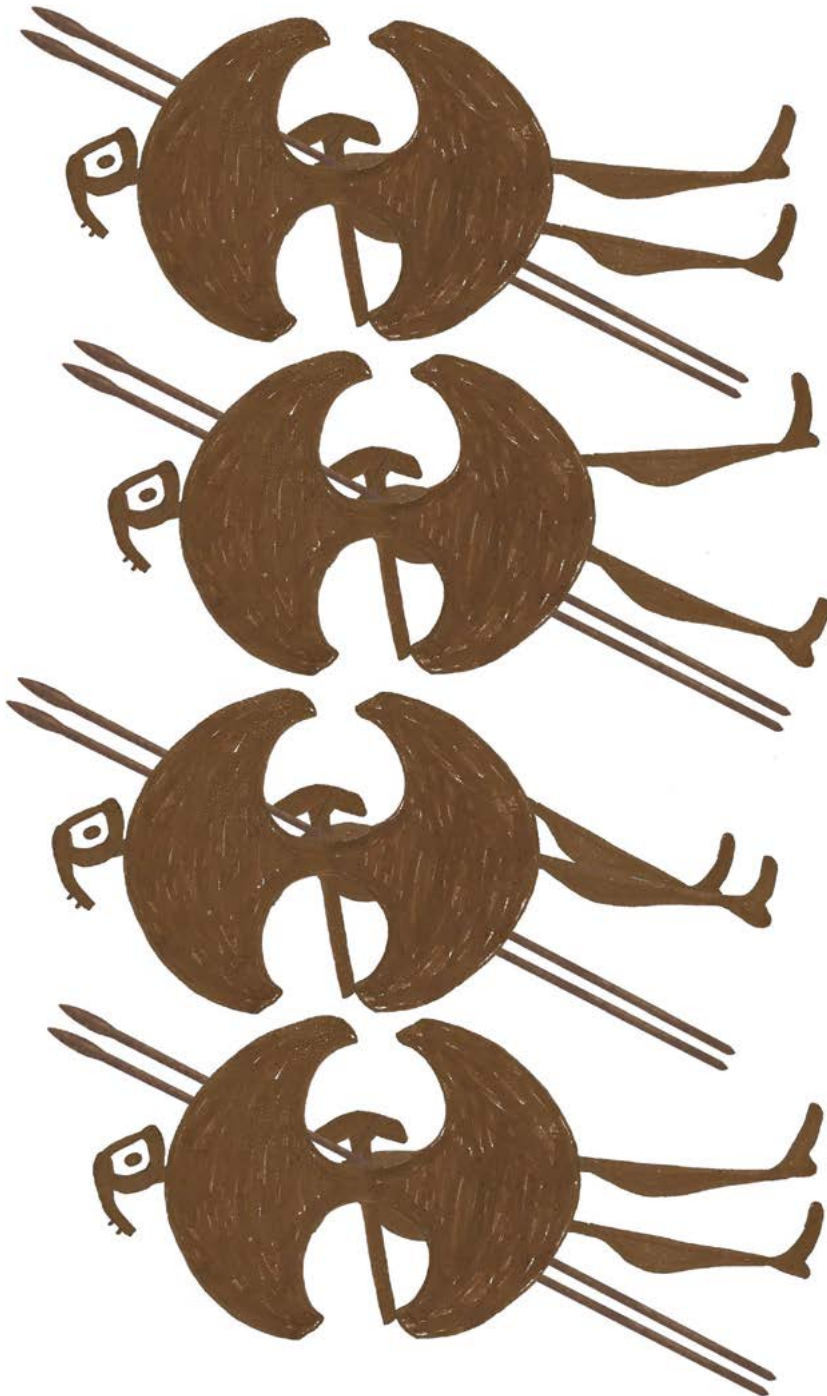


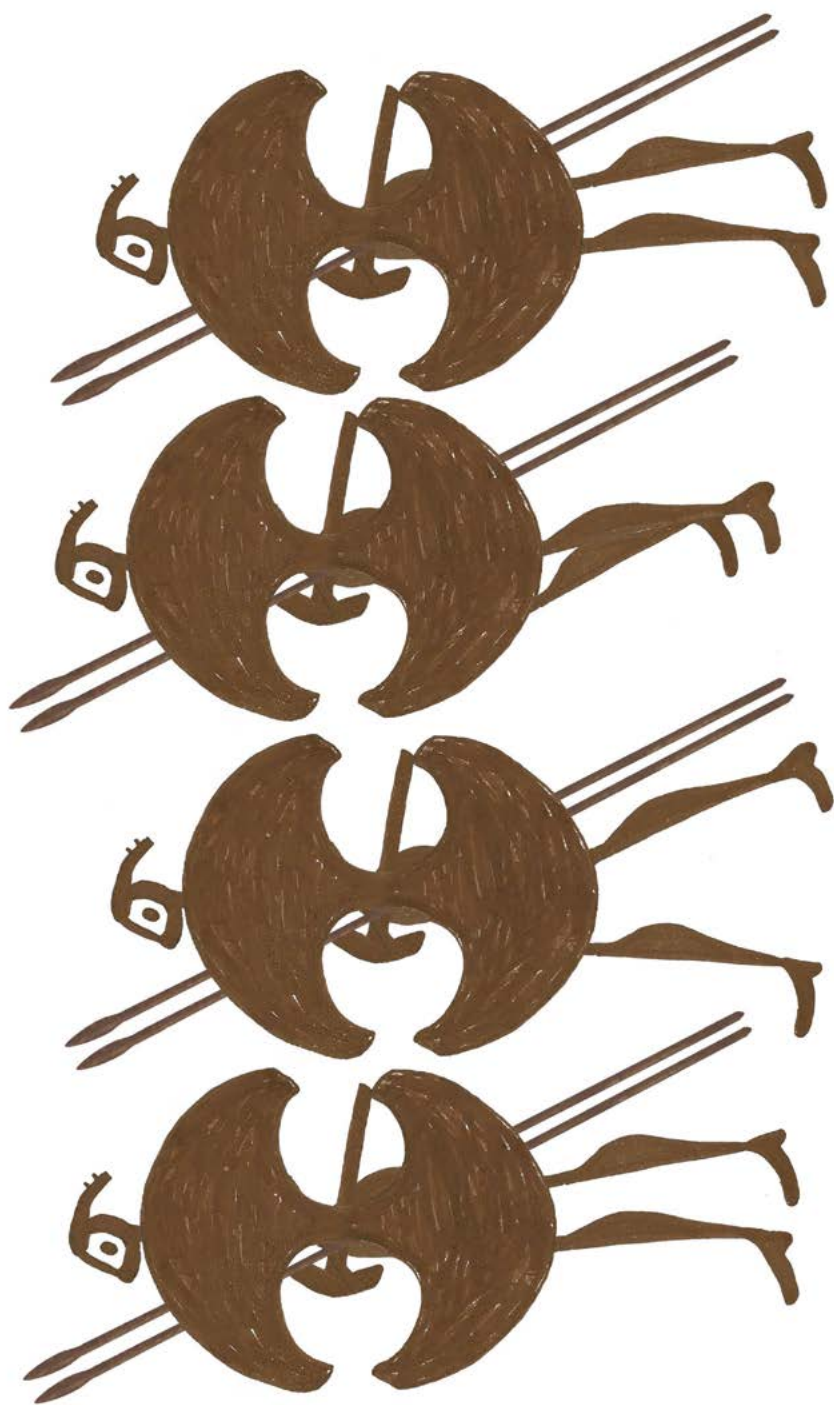


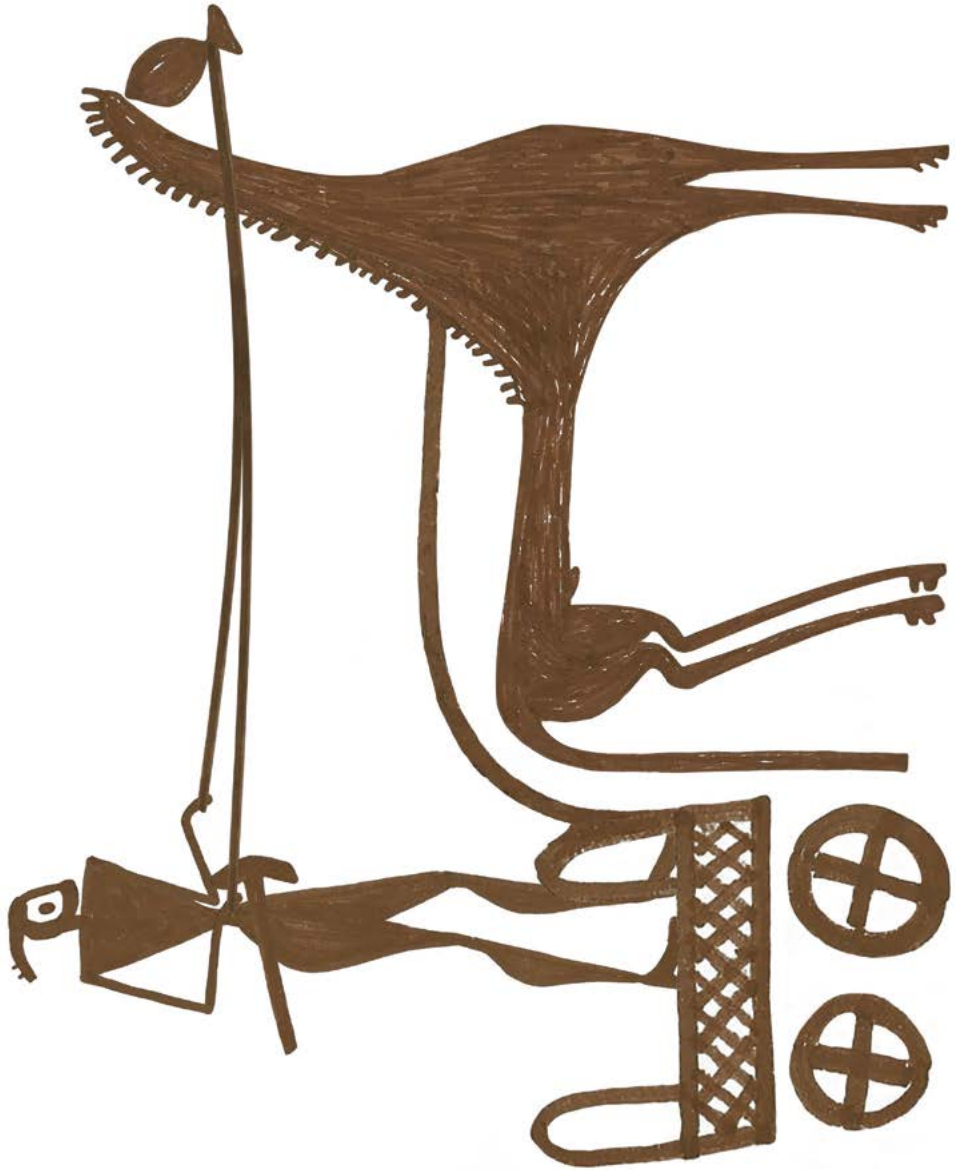


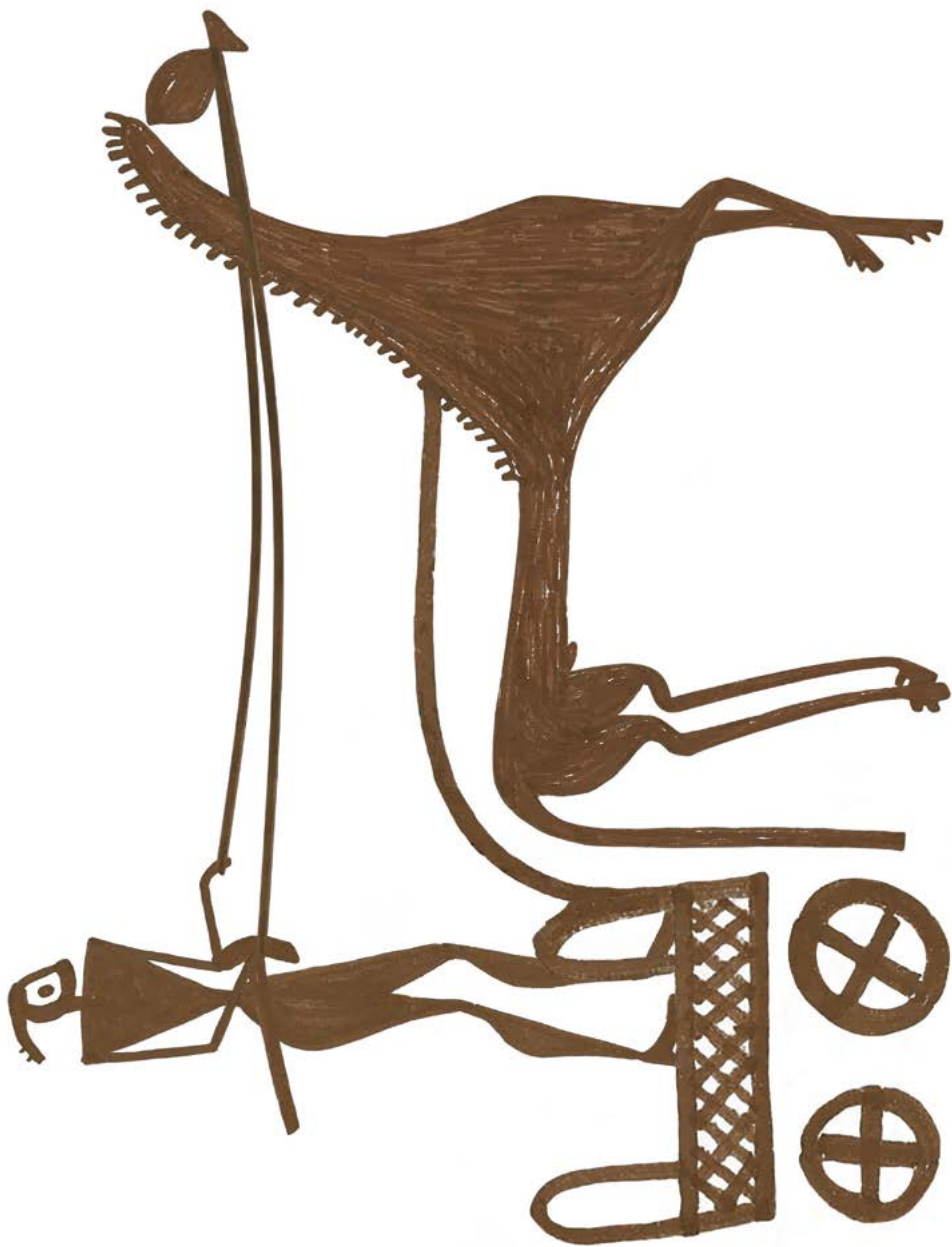


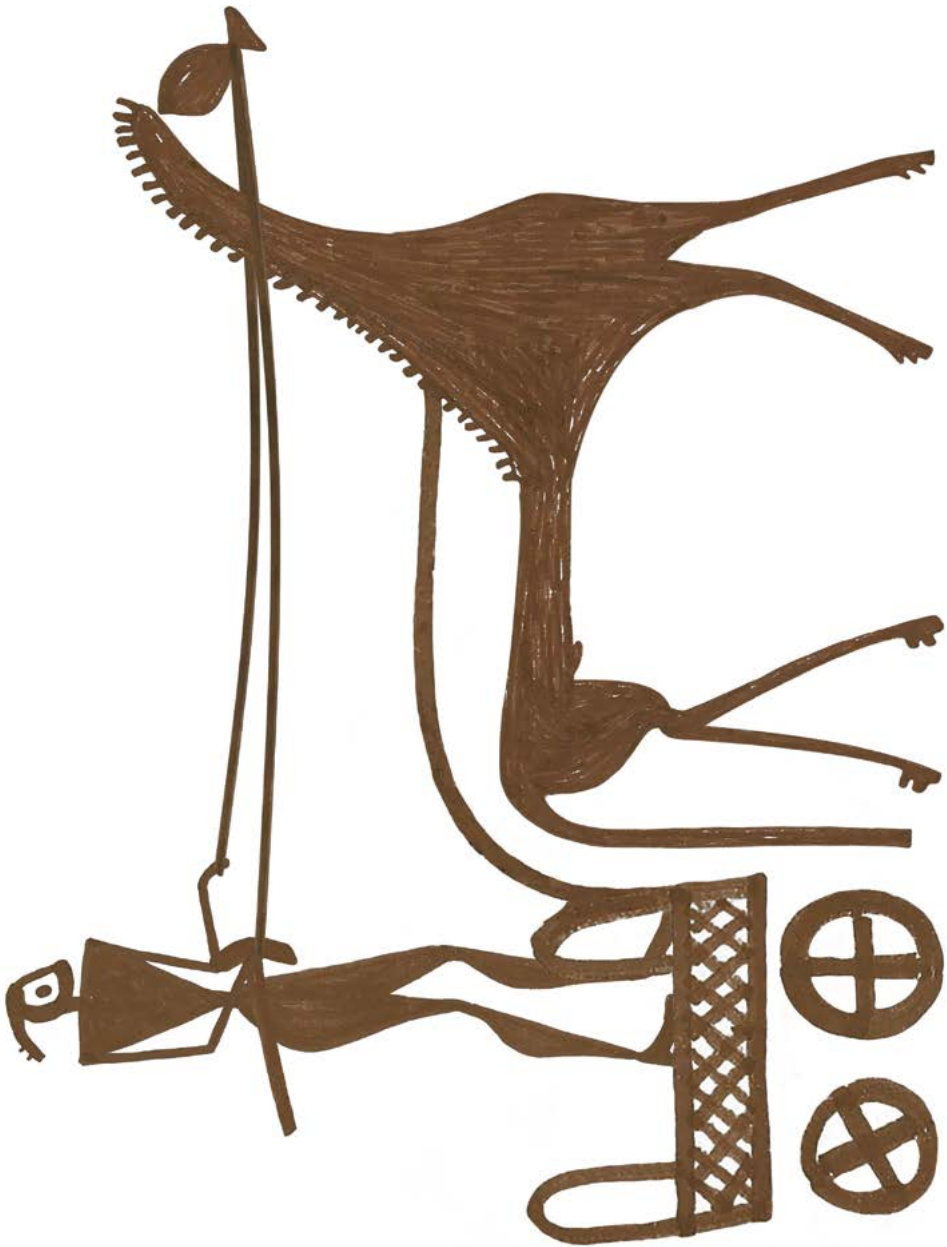


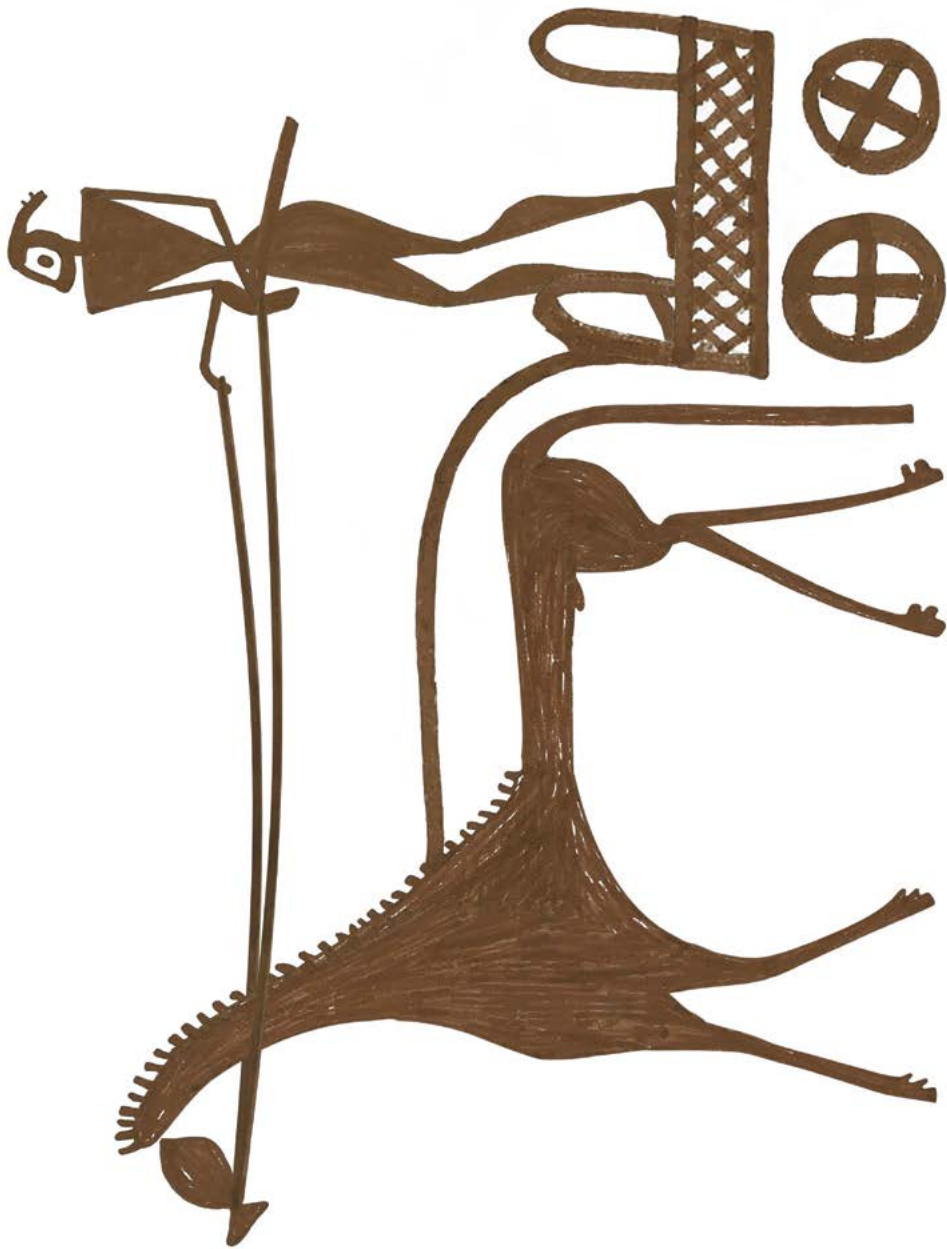


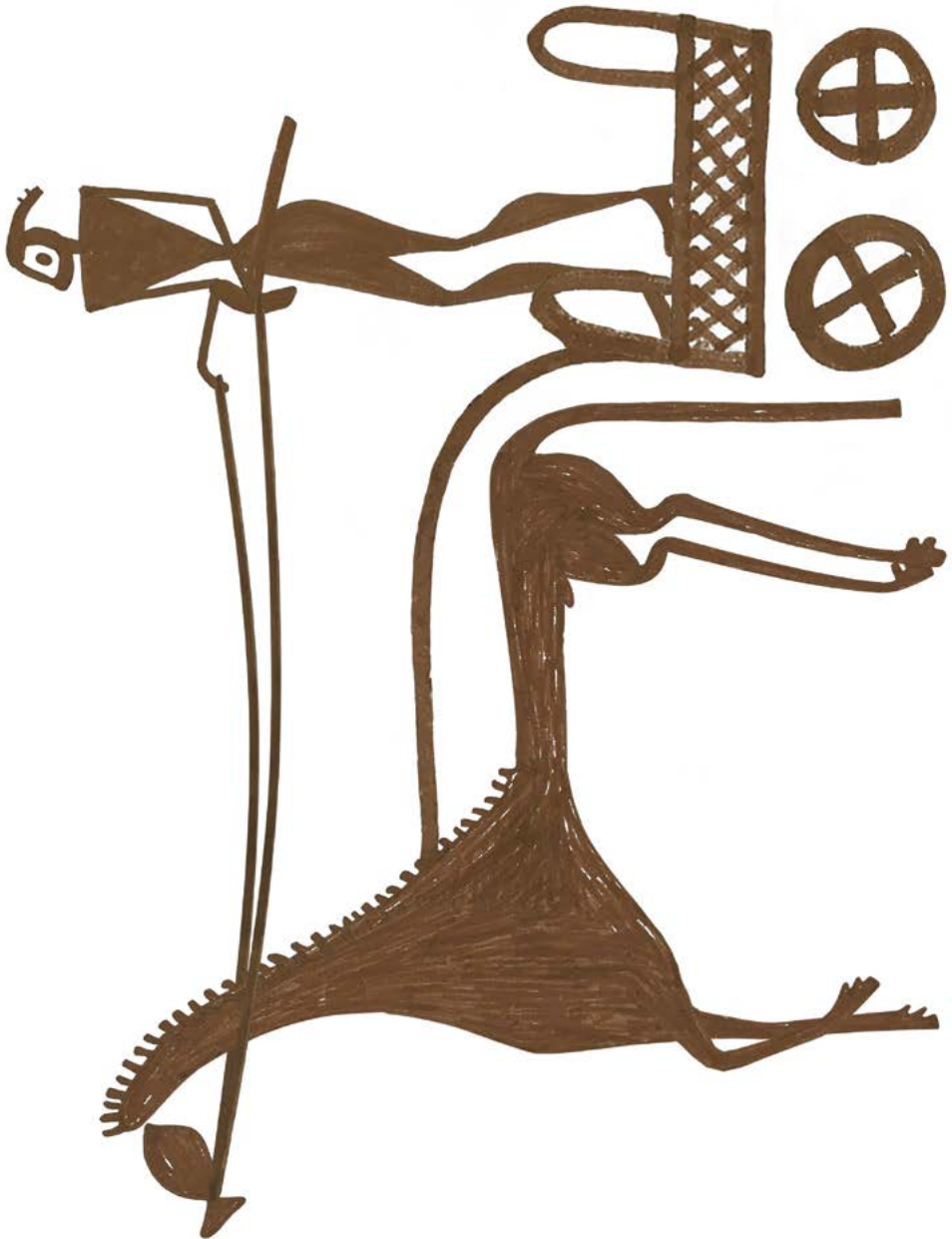


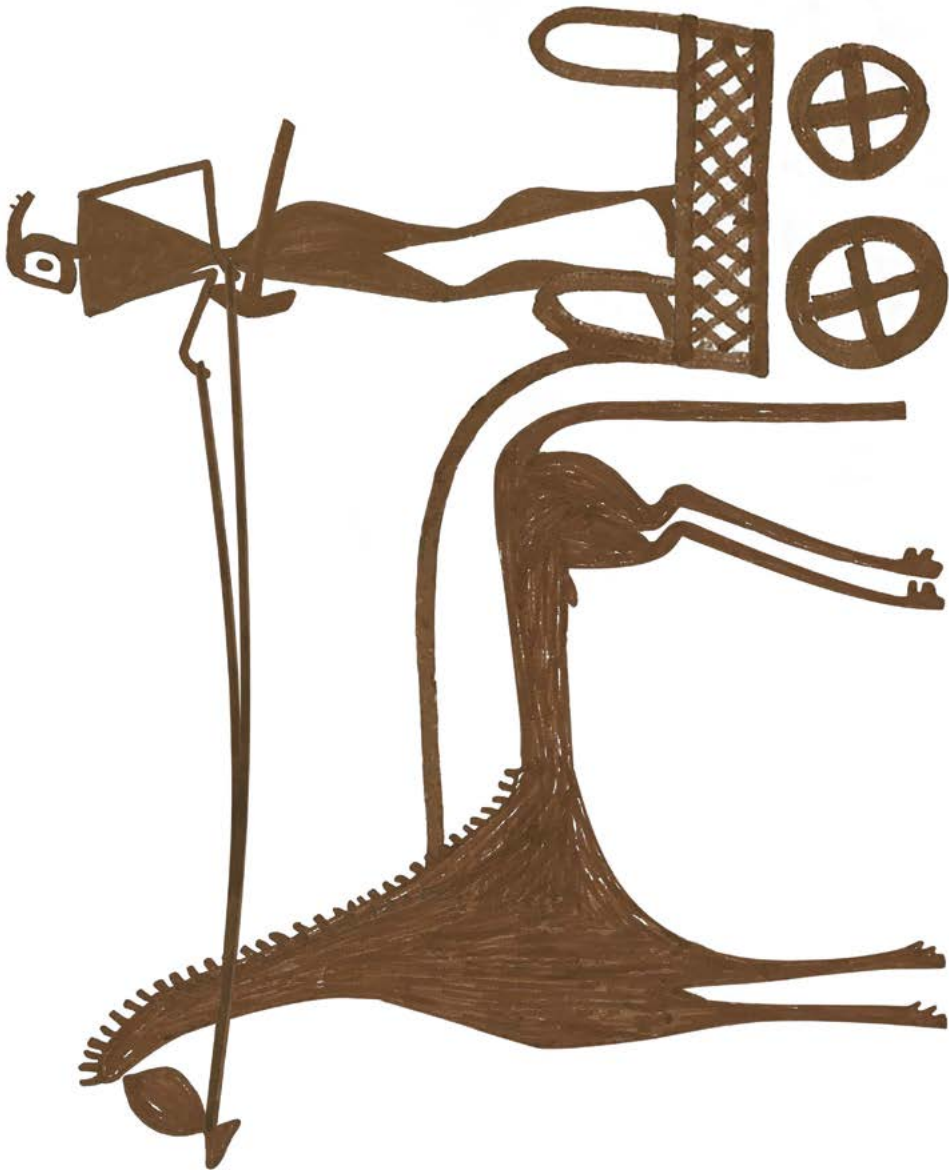


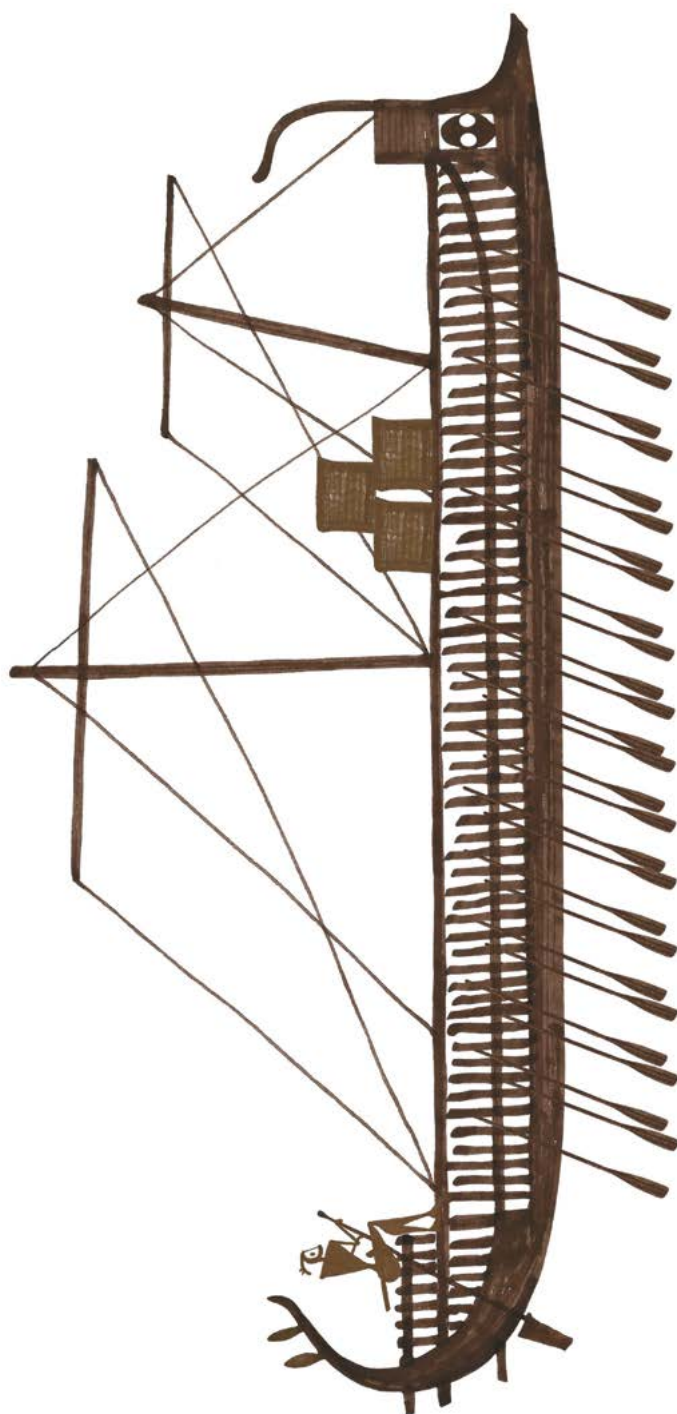


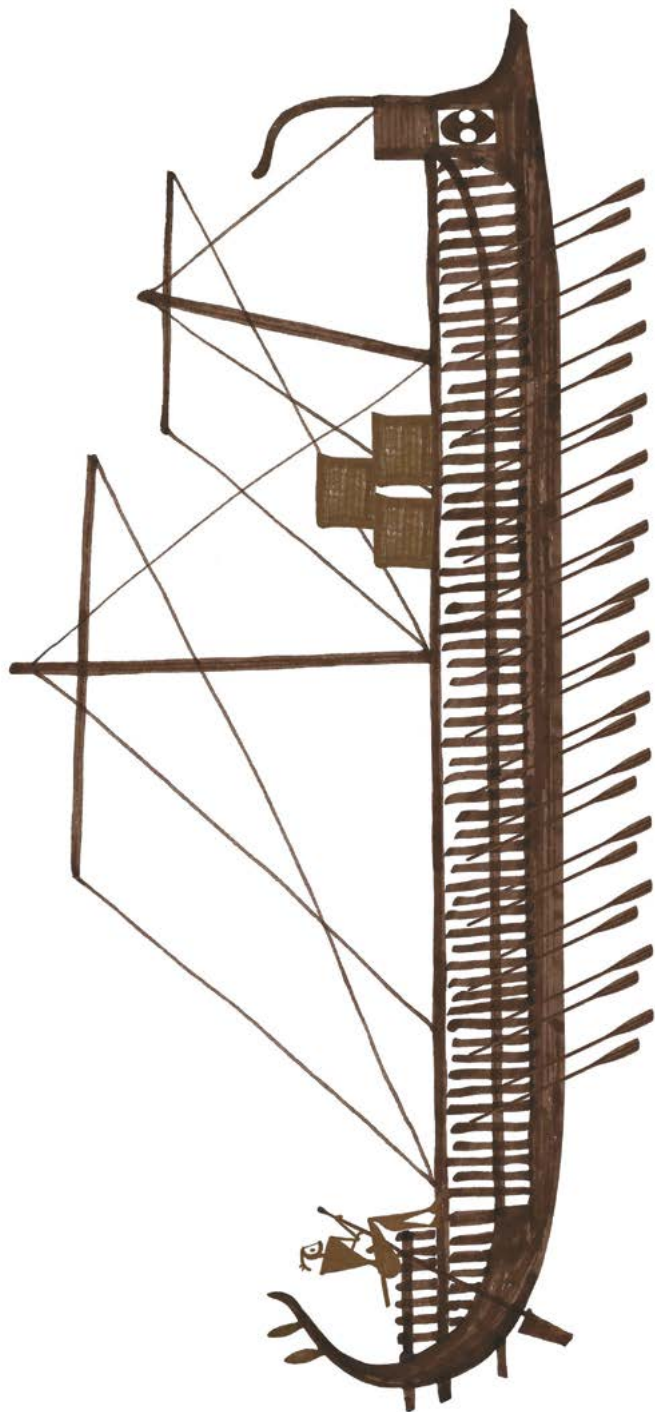


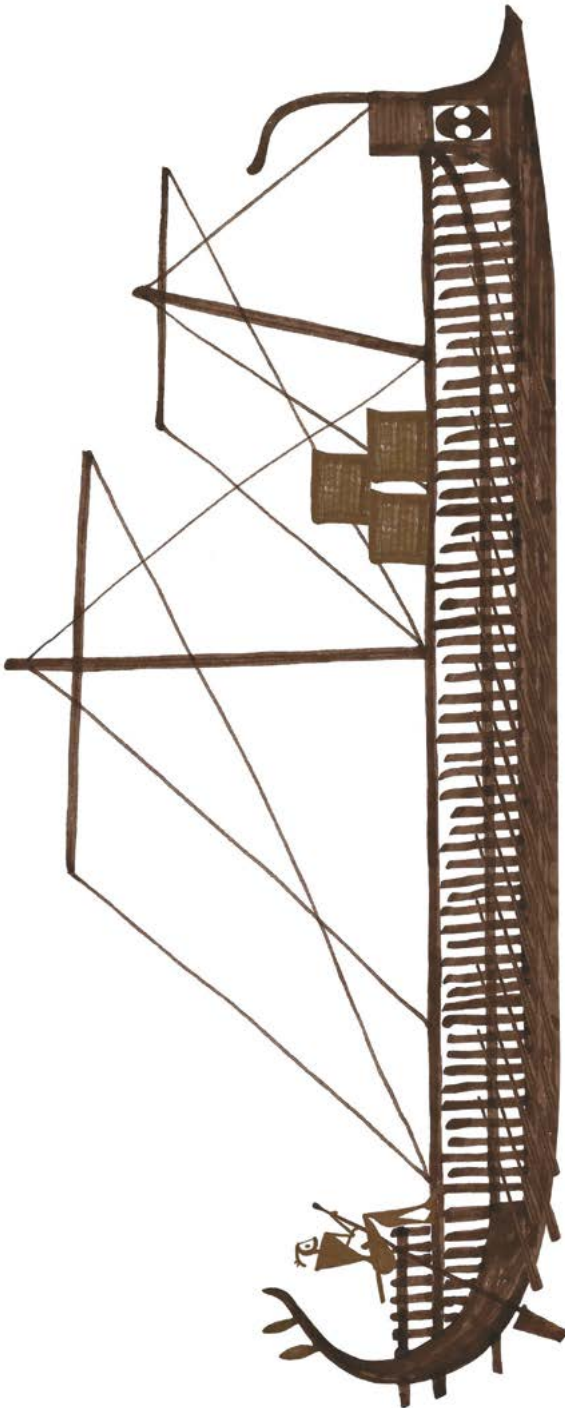




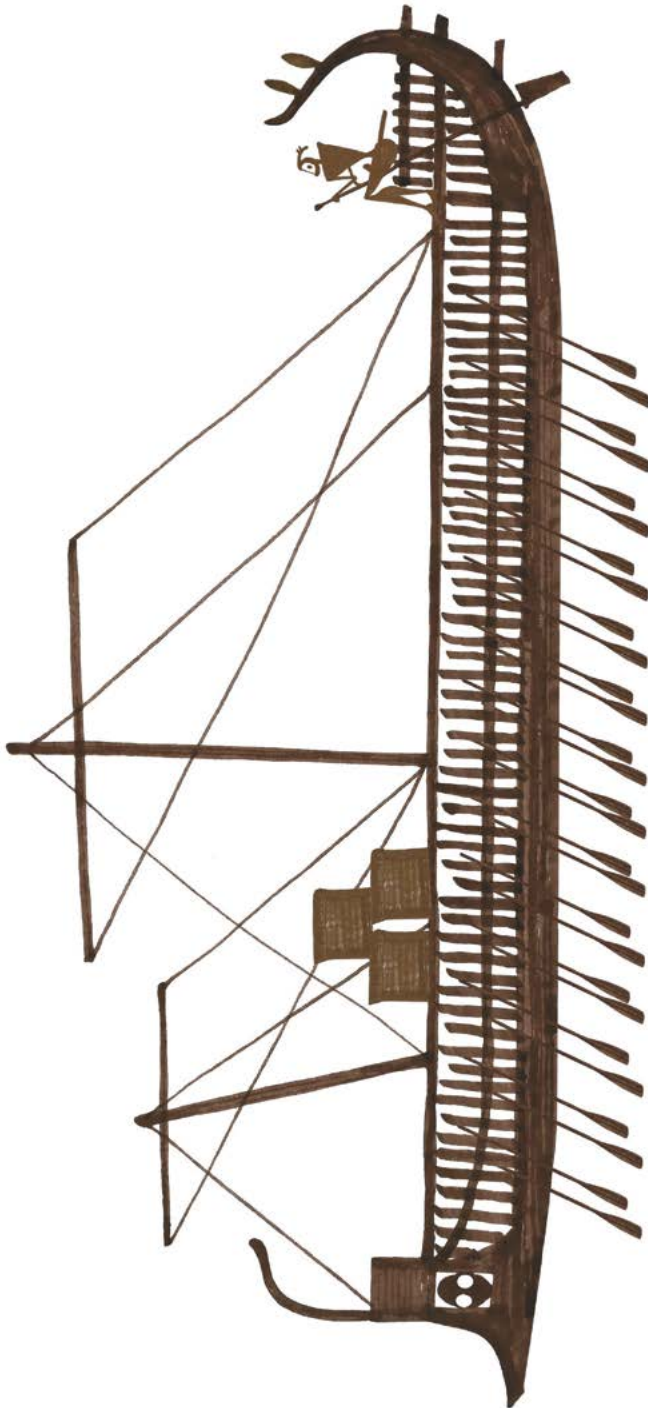


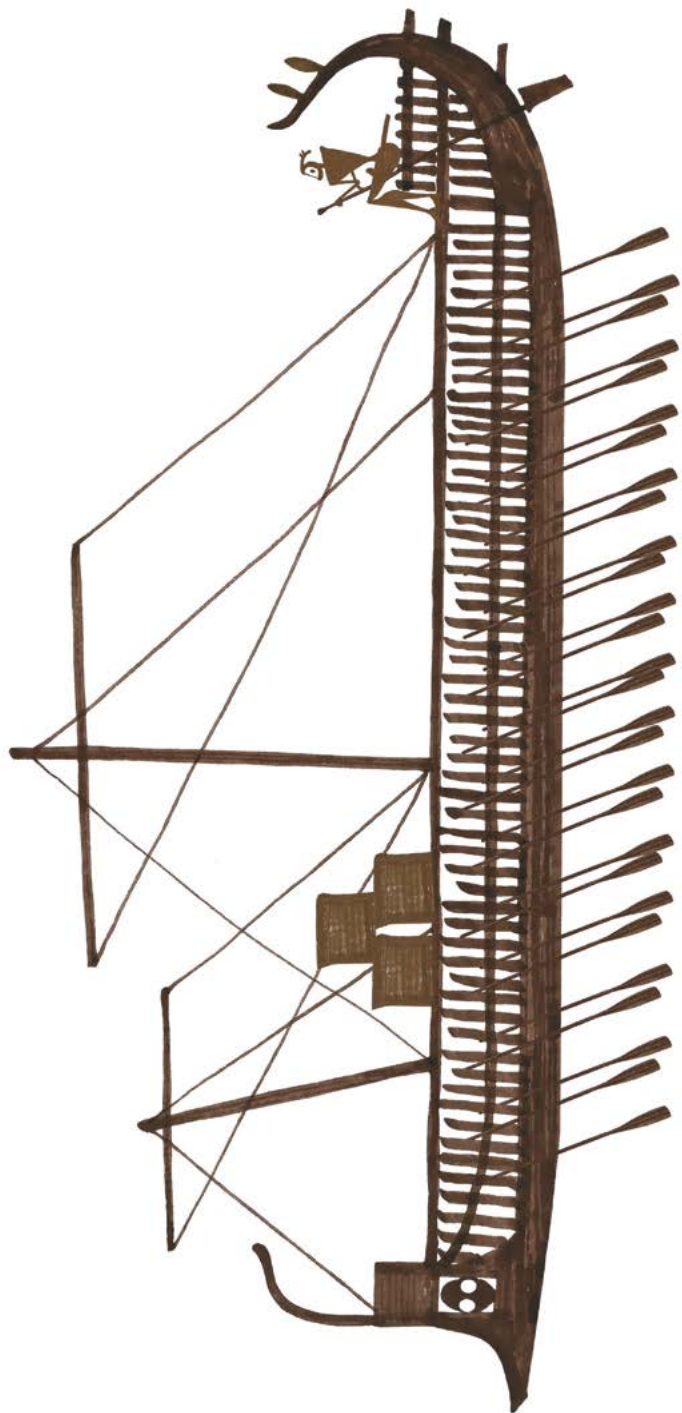


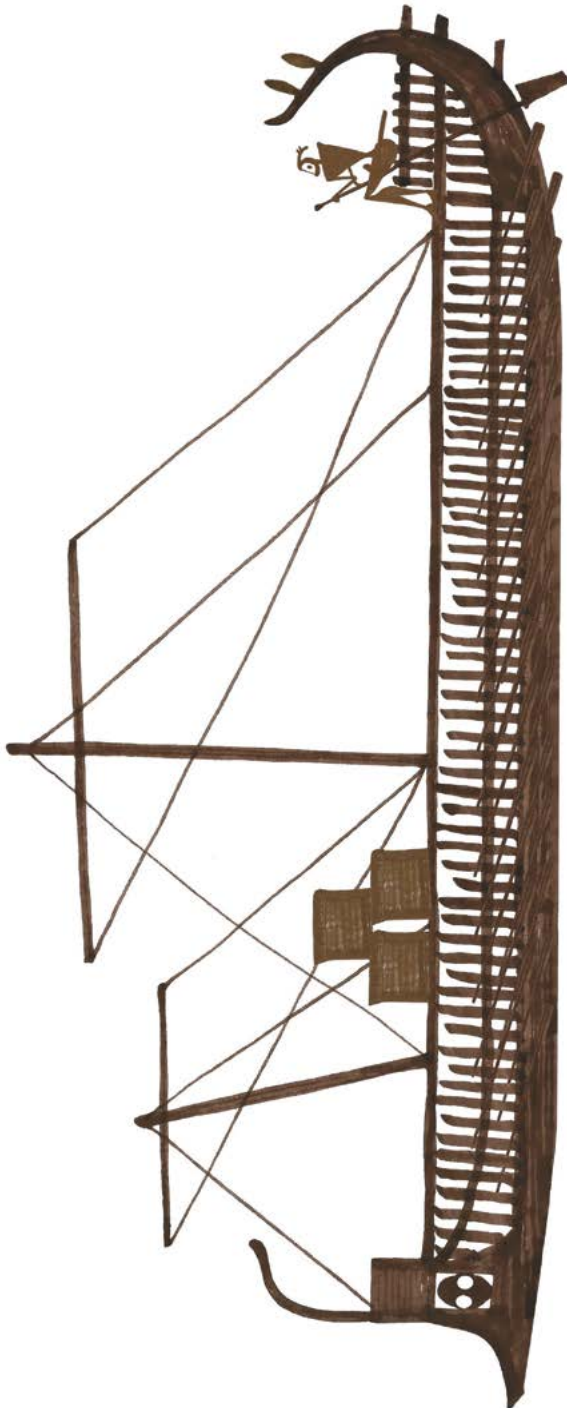


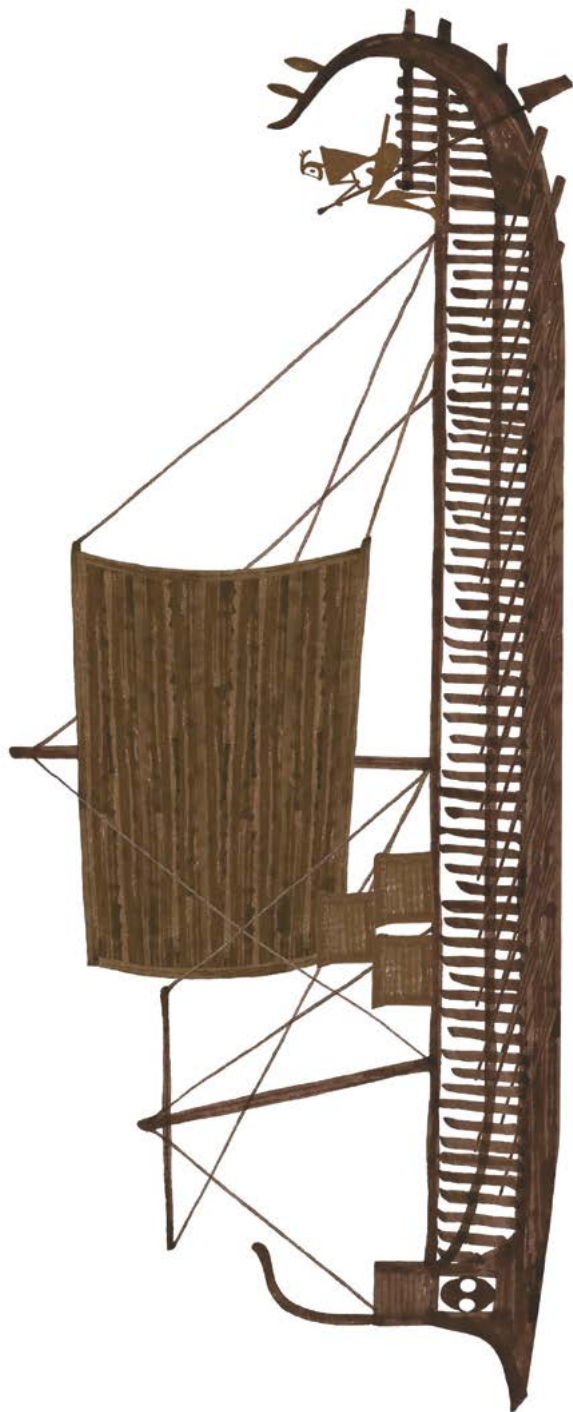












Heracles and the Erymanthian Boar storyboard

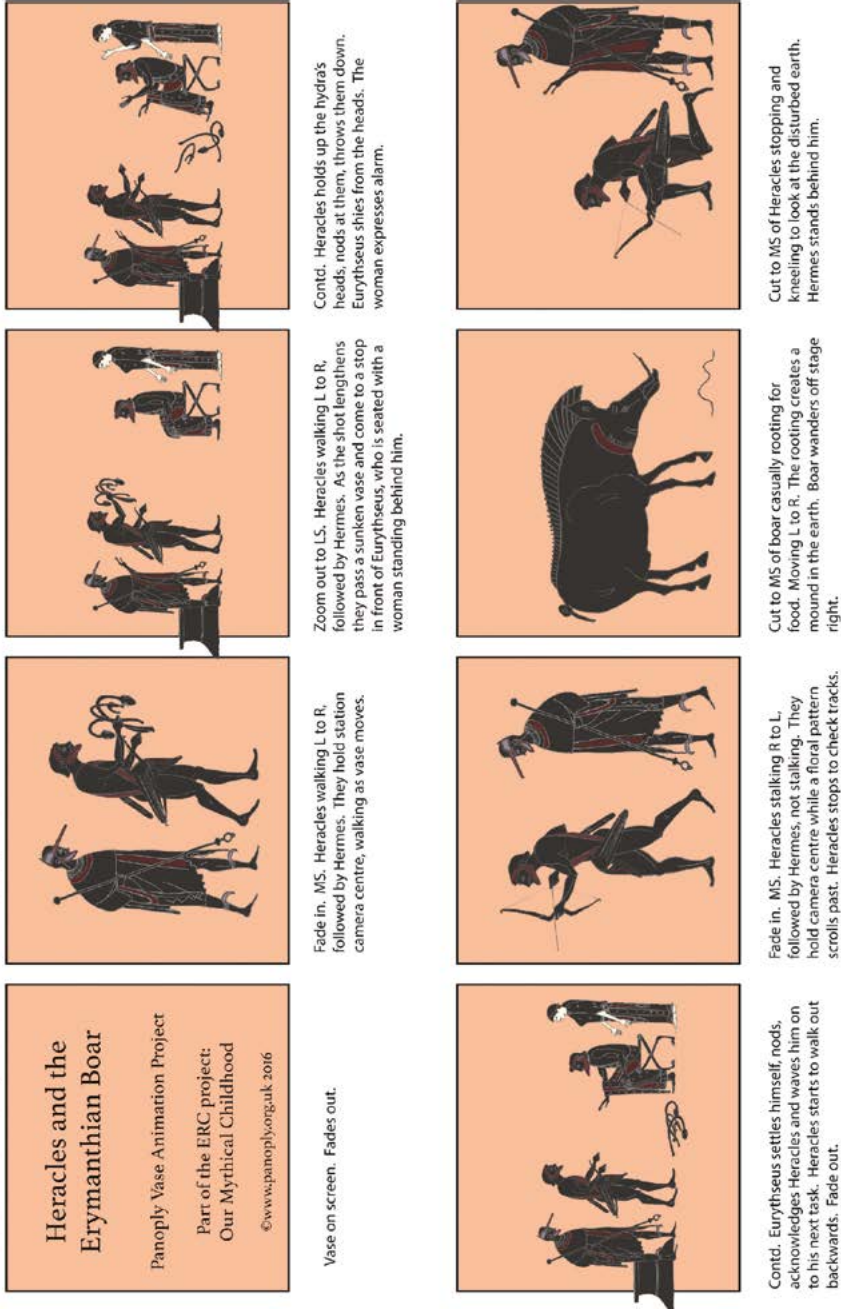
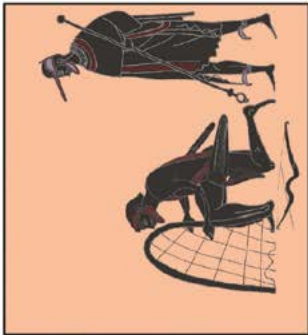


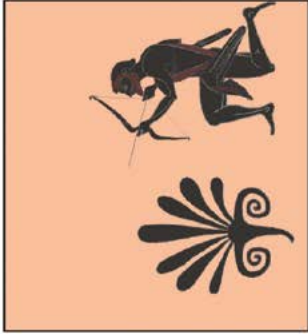
Figure n: The storyboard for Heracles and the Erymanthian Boar, with images and captions to indicate what happens on screen in what order. Sonya Nevin and Steve K. Simons (= Fig. 82).



Contd. Heracles puts down his bow, takes a snare from his belt and sets it up by a mound. He picks up his bow and sneaks backwards, off stage right. Hermes steps back before the fade out.



Fade in. MS of boar rooting R to L. Unconcerned.



Cut to MS of Heracles hiding behind a palmette. He sees the boar (off screen) and lifts his bow to shoot. (Hermes is off screen).



Zoom out to LS keeping the loosed arrow centre stage as it flies to its target. Heracles, slides off stage right as the camera stays on the arrow.



Contd. The arrow lands near to the rooting boar. The boar looks up at the sound. The boar bristles angrily, stamping forward with a hoof.



Contd. A 2nd arrow lands next to the first. The boar steps back in fright.



Cut to MS Heracles running R to L, Heracles looses an arrow while running.



Cut to the boar running R to L. An arrow hits the ground as it runs past.



Contd. The boar runs into the snare. It struggles, trapped.



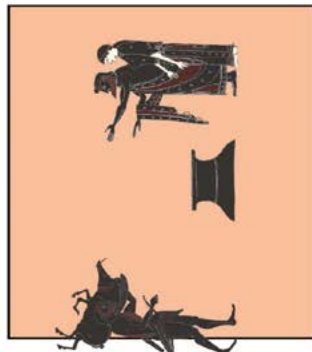
Contd. Heracles walks into shot celebrating. He stops walking when he reaches the boar.



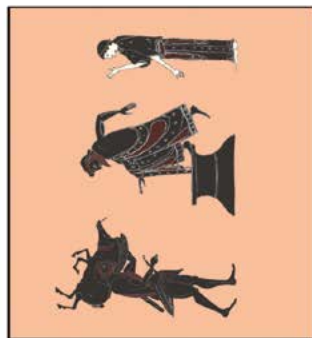
Contd. Heracles hangs his bow on his quiver as Hermes arrives. They acknowledge each other before Heracles bends to pick up the boar. Fade out.



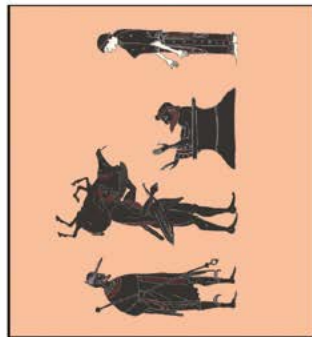
Fade in. MS. Heracles walking L to R, with boar on shoulder, followed by Hermes. They hold station camera centre., vase continues the movement.



Cut to LS of Eurythseus and woman standing stage right of centre next to the sunken vase. He sees Heracles coming from the left and expresses alarm.



Contd. Eurythseus jumps into the sunken vase. The woman reacts, raising her arms and stepping back.



Contd. Heracles stops at the vase. Hermes arrives. Heracles looks down at Eurythseus in the vase. E is shooing Heracles away.



Contd. Heracles tosses his head at E contemptuously; drops bow and quiver; grabs the boar with both hands and steps forward onto the vase, looking down at Eurythseus. E tries to duck further in to the vase. Scene freeze in the vase image position. Finish with credits.

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[Figure 5] Paris, Louvre, F30. Beazley 310456. Signature of Amasis.

[Figure 17] Warsaw, National Museum, 142333. Beazley 510. Sappho.

[Figure 32] Warsaw, National Museum, EXC243. Beazley 213561. Dionysus with his followers.

[Figure 34] Cleveland, Cleveland Museum of Art, 1989.73. Beazley 1002927. Dionysus with theatrical satyrs.

[Figure 37] Warsaw, National Museum, 142460. Beazley 207413. Zeus performing a libation.

[Figure 38] Paris, Louvre, G112. Beazley 200985. Sacrifice of a young boar at an altar.

[Figure 39] Cleveland, Cleveland Museum of Art, Dudley P. Allen Fund 1926.242. Beazley 9003650. A pre-battle sacrifice.

[Figure 40] New York, Metropolitan Museum of Art, GR596. Beazley 212143. A woman performing a libation at an altar.

[Figure 41] New York, Metropolitan Museum of Art, 06.1021.191. Beazley 207333. Apollo and Artemis performing a libation at an altar.

[Figure 42] New York, Metropolitan Museum of Art, 41.162.109. Beazley 214100. Woman and departing warrior perform a libation.

[Figure 49] Warsaw, National Museum, 142289. Beazley 202835. Iris.

[Figure 56] Warsaw, National Museum, 198042. Beazley 340518. Heracles brings the Erymanthian Boar to Eurystheus.

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The lessons cover a wide range of activities and approaches that will appeal to different types of learners; there is plenty of in-built student autonomy and flexibility in modes of delivery. [...] A highlight of the volume is the images – these are both instructive and joyful! [...] Overall, this is a timely and well-judged volume that has the potential to make a notable contribution to the area of Classics teaching and outreach. [...] the volume will have a ready and wide audience in primary- and secondary-level teachers, but also tertiary-level teachers of both Classics and education.

Bridget Martin, University College Dublin
From the editorial review

The book edited by Sonya Nevin is an excellent work, of outstanding conception. [...] it includes a variety of objects and topics with many possible implications and connections in ancient and modern arts, culture, drama, and religion history, etc. [...] The multicultural approach is perfect for a wide audience, worldwide, including different types of classes and levels of education. It also raises questions and encourages further studies regarding many different topics of great interest.

Martina Treu, IULM University in Milan
From the editorial review



Sonya Nevin and Steve K. Simons, like the ancient artists, make the vases speak to us again – this time via the gestures and movements of their protagonists. [...] The animations open up new horizons also in reconstruction of artefacts, in-depth studies on Ancient Greek music used by Sonya and Steve as their “soundtracks”, and, last but not least, in education – the main subject of this volume. For the animations encourage us to look at the classical world from a new perspective – with attention to detail and to the mythical threads otherwise not rarely overlooked or even forgotten. As a result, they help both the teachers and the students working with these animations to develop empathy, as they inspire discussions on themes so vital still today, such as heroism, love, and sacrifice.

Katarzyna Marciniak, University of Warsaw
From the foreword by the Editor of the Series

