

# Incorporating Archaeological “Time-Outs” into the Latin Curriculum

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PORT WASHINGTON, NEW YORK

**Subject:** World History (Classical Period)

**Level:** Latin 3, New York State Regents Level; Latin 3, Advanced Placement in Vergil; and Latin 5, Advanced Placement in Catullus and Ovid

**Length of Unit:** For some material, classes every other Friday; for other material, teaching it anecdotally, as the occasion arises

## Textbooks:

Jenney, Charles. *Fourth Year Latin*. Boston: Allyn, 1987. (For Vergil.)

La Fleur, Richard A. *Love and Transformation: An Ovid Reader*. 2d. ed. Glenview, Ill.: Addison Wesley, 1999.

Merrill, Elmer T. *Catullus*. Cambridge: Harvard University Press, 1893.

**Readings:** Readings are listed in the individual sections below.

## PART ONE: INTRODUCTION

Schreiber High School is a public high school located on the North Shore of Long Island, forty minutes outside New York City. Thirteen hundred students, grades 9 through 12, diverse both ethnically and economically, comprise the student population. Students may choose in sixth grade which language to study among Latin, French, or Spanish. Courses in Latin 1-3 are taught in grades 7–10. All students in Latin must take the New York State Regents exam in tenth grade. Most will continue the sequence, and take AP Latin 4 in their Junior Year and AP Latin 5 in their Senior Year. The mix of talent within a class ranges from average to honors ability.

Students of Latin literature often are captivated by the legends of Jason, Theseus, Aeneas, Odysseus, and Agamemnon. These legendary figures from antiquity traversed great distances on the sea in search of the Golden Fleece, war booty, new homes, and heroic exploits. The students have read about Phoenician Dido and her kingdom in Carthage, Trojan Aeneas, Mycenaean Agamemnon, and Minoan tales of Daedalus and Theseus. They are familiar with the geography of the Mediterranean world.

Many times, students become so engrossed with these tales that when they ask whether such stories are based on fact, they want the answer to be, “Yes, of course.”

My quest, as a result of the Institute, is to incorporate lessons from modern archaeology which relate to ancient sites mentioned in the literature my students read. This project will be ongoing, spanning grades 10, 11, and 12. Students will leave their Latin course of study with a portfolio to be described in this plan.

## Objectives

1. Students will learn about the methodologies, sources, and terminology of another branch of classics: classical archaeology.
2. Students will see the myths and legends of the heroic age in a context of real life. They will also explore the historical facts of ancient ships and sailing by way of archaeological artifacts.
3. Students will learn that the Roman world was a culmination of earlier civilizations which passed along such aspects of their culture as art, religious beliefs, government, and city planning. Students, in other words, will not become ethnocentric when studying the accomplishments of the Romans.
4. Students will learn about the interdependency of various cultures in terms of their trade. They will gain an appreciation of cultural differences and co-existence of many civilizations in the ancient Mediterranean world.

## Plan

I propose to institute a three-year plan of including archaeology in the Latin curriculum. I have the advantage of teaching my students three years in a row. My intent is to embellish my current curriculum with “Time-Out” lessons on alternate Fridays, which will enhance and enrich the literary course of study with activities related to archaeology.

An ongoing activity will be the development of an archaeological portfolio that graduating seniors will bring away with them after their three-year study. All tenth graders will receive loose-leaf binders at our first Friday “Time-Out” when we will begin with a slide show, lecture, and discussion of the field of archaeology. Students will take notes in their binders

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under the subdivision Note-Taking. Other subdivisions will include: Archaeological Evidence, Maps, Glossary of People, Places, and Things, and Bibliography and Internet Addresses. Notebooks will always be kept in the classroom, but homework and readings will be added intermittently.

The following list includes some of the activities designed for our "Time-Out" Fridays:

- Creating: facsimiles of artifacts; glossaries; mosaics; time lines
- Drawing: artifacts
- Group Work
- Making: coins, with tooling foil; mats of voyages, trade items, trade routes
- Lecture and note-taking
- Library visits
- Museum visits
- Planting a dig or treasure chest
- Sharing news articles
- Storytelling
- Student reports
- Using scratch board and stylus
- Video and slide presentations

## PART TWO: CLASS TOPICS AND LITERATURE FOR "TIME-OUT FRIDAYS"

### TENTH GRADE

#### Topic 1. Literature: Story of Jason and Argonauts

*Topics:* Ancient mariners, travel routes, reality vs. myth

*Activity:* Drawing the possible route of Jason

*Resources:*

Casson, Lionel. *The Ancient Mariners* (see General Bibliography).

*Jason and the Argonauts.* RCA/Columbia Pictures Home Video. *The Jason Voyage: The Quest for the Golden Fleece.* Films for the Humanities and Sciences (phone: 800-257-5126)

#### Topic 2. Literature: Caesar, *De Bello Gallico*

*Topics:* Land and underwater archaeology

*Activity:* developing glossaries on Peoples, Places, and Things

*Resources:*

*Caesar's Nightmare: An Ambush in the Forest.* Films for the Humanities and Sciences (see phone no. above).

Slides on armor, war machines, and ships

#### Topic 3. Literature: Pliny's Letter on the Eruption of Mount Vesuvius

*Topics:* Harbor of Misenum, marine archaeology, Roman Baths, amphitheaters, Pompeii

*Activity:* Storytelling from Ballard, et al. *The Lost Wreck of the Isis* (see General Bibliography). Accompanied by transparencies taken from the lessons on Jason and the Argonauts.

*Resources:* Book and lessons as cited above

#### Topic 4. Literature: Cicero, *Pro Sestio*

*Topics:* Fisheries, trade items of garum and wine, amphoras, Sestius family, Cosa harbor, amphora stamps

*Activity:* Draw amphoras of various shapes and discuss uses for each

*Resources:*

"Amphoras," Pamphlet from The American School of Classical Studies, Athens.

McCann, A. M. "The Roman Port of Cosa." *Scientific American* 258 (1988): 102-109.

McCann et al. *The Roman Port and Fishery of Cosa* (see General Bibliography).

Perry, David, ed. *Res Romanae: Stories from Roman History.* Amherst, Mass.: CANE Publications, 1998. (For the account by Pliny the Elder)

Will, Elizabeth Lyding. "The Ancient Commercial Amphora." *Archaeology* 30.4 (1977): 264-270.

### ELEVENTH GRADE

(two sample lessons based on underwater archaeology in Part Three)

#### Topic 1. Literature: Vergil, *Aeneid*

*Topics:* The Late Bronze Age, Greek and Trojan armor, Mycenae, Argos, Pylos, Troy, sea migration and colonization, Canaanites, Tyrian purple, Trojan treasure, Heinrich Schliemann, current excavations at Troy, comparison of archaeological techniques, ethics of archaeology, coins from the ancient world

*Activities:*

Creating a time line from the Late Bronze Age to Augustus  
Tracing the journeys of Aeneas and Odysseus on a map

Reporting orally on the life of Schliemann, his excavations at Troy and Mycenae, and the journey of Priam's Treasure through the years

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Slide lecture on Mycenae, Pylos, Schliemann's Treasure  
 Museum visit, Metropolitan Museum, New York City  
 Making coins of Carthage  
 Reading *Odyssey*, with attention to armor and gift exchange  
 Developing portfolios.

*Resources:*

Books and articles

"Africa's Carthage." *Calliope*, vol. 3, no. 2 (1992).

Bikai, Patricia. "The Phoenicians" (General Bibliography).

Boedeker, Deborah, ed. *The World of Troy: Homer, Schliemann, and the Treasures of Priam*. Washington, D.C.: Society for the Preservation of the Greek Heritage, 1997.

Casson, Lionel. *The Ancient Mariners*. (see General Bibliography).

Ceram, C. W. *Gods, Graves and Scholars: The Story of Archaeology*. New York: Wings Books, 1994.

Harden, D. *The Phoenicians*. New York: Penguin, 1980.

Schuchhardt, Carl. *Schliemann's Discoveries of the Ancient World*. New York: Avenel, 1979.

Wood, Michael. *In Search of the Trojan War*. London: BBC, 2005.

## Films

Films from the University of Cincinnati on excavations of Troy. Contact: Department of Classics, University of Cincinnati, Cincinnati, OH 45221, (513) 556-3050.

"Helen of Troy." Warner Brothers/Applause Learning Resources (phone: 800-253-5351).

## Videos

"Iphigenia." Colombia Pictures, Home Video, 1979.

"Henrich Schliemann: The Rediscovery of Troy." Films for the Humanities and Sciences, 1996.

**TWELFTH GRADE (TWO SAMPLE LESSONS IN PART THREE BELOW)****Literature: Advanced Placement Syllabus for Catullus and Ovid***Topics:*

1. Seven Wonders of the ancient world: because the sites of the Seven Wonders occur in Ovid's works, and to complement students' research into the Mediterranean world, a worthwhile endeavor is to complete a unit in The Seven Wonders of the Ancient World
2. Late Bronze Age Civilizations: detailed project after AP Test involving study of Minoan-Mycenaean, Canaanite/Phoenician, Egyptian, Cypriot and Hittite civilization
3. Underwater archaeology, the Uluburun discovery and excavation

*Activities:*

Creating travel brochures, with each students advertising one

of the Seven Wonders of the Ancient World  
 Creating a product map of the Late Bronze Age  
 Visiting computer lab to search Internet Addresses: INA, AIA, Perseus Project etc.  
 Creating with eggshells a mosaic drawn from an original mosaic of the ancient world  
 Visiting library to develop reports  
 Students reporting orally on the Seven Wonders  
 Reporting by group on civilizations of the Late Bronze Age  
 Teacher lecturing on the Uluburun and George Bass  
 Showing slides of Cyprus, and of the Minoan, Mycenaean, Phoenician, and Egyptian worlds

*Resources:*

Books and Articles

Bass, George. "Oldest Known Shipwreck" (see General Bibliography).

Casson, Lionel. *The Ancient Mariners*. (see General Bibliography).

Knapp, A. Bernard. "Bronze Age Mediterranean Island Cultures and the Ancient Near East" (see General Bibliography).

*Lost Civilizations: Wondrous Realms of the Aegean*. New York: Time-Life Books, 1993.

Moran, William L. *The Amarna Letters* (see General Bibliography).

Pulak, Cemal. "The Bronze Age Shipwreck at Ulu Burun, Turkey: 1985 Campaign." *American Journal of Archaeology* 92.1 (1988).

## Videos

"The Seven Wonders of the Ancient World." National Geographic. Questar/Movies Unlimited, 1989.

"Underwater Discoveries—Oldest Shipwreck in the World." 1988. Available through Films Incorporated, Chicago (phone 800-323-4222, extension 43).

## Websites

Institute of Nautical Archaeology: <http://ina.tamu.edu>

**PART THREE: SAMPLE LESSONS BASED ON UNDERWATER ARCHAEOLOGY**

(Note: The material that follows is adapted from presentations given at the 1998 meetings of the Classical Association of New England and the American Classical League.)

**INTRODUCTION**

Latin instruction may include, besides the language itself, related subjects such as numismatics, ancient history, archaeology, art, literature, and manuscript tradition. There are so many avenues along which we may bring our students. One I focused on at the *Cargoes* Institute was underwater archaeology, particularly as it reveals trading among the three

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continents of Africa, Asia, and Europe. The field of underwater archaeology is relatively new, as scuba equipment has been available for only fifty years or so. The intrigue of the underwater world is certainly topical to our students with the movie *Titanic* breaking records.

Land archaeology has certainly suffered from piracy and looting. So too have shipwrecks been spotted and pillaged. One important difference, though, is that undersea looters have not had the capacity or equipment to stay under water long enough to unearth ships' hulls and remains. Therefore, underwater archaeological exploration may contribute significantly to our knowledge of the seagoing world in antiquity. In 1984, George Bass and his team of divers from the Institute of Nautical Archaeology uncovered a ship that shed new light on the trade world of the Late Bronze Age; they named the shipwreck from its location off the coast of Turkey, the Uluburun.

I am not an archaeologist; however, I am fascinated by the world of Aeneas, Jason, Theseus, Daedalus, Achilles and Agamemnon, as are my students. As we delve into the stories and epics of this heroic age, we find ourselves drawn to their courageous voyages and exploits. I have always wondered how close are the connections between the archaeological evidence unearthed from the land and sea, and the stories of such heroes. The discovery of the Uluburun wreck whose finds are housed today in Bodrum, Turkey, provides us with the trade goods that attest to the weapons, pottery, incense, gold, silver, amber, ivory, and other raw materials and manufactured goods that appear throughout the epics of Homer and Vergil and the myths of Ovid. Such materials and goods were held, used, and traded by the heroes of the Bronze Age.

#### **SAMPLE LESSON ONE (PASSAGE FROM OVID, WITH TRANSLATION IN PART FOUR).**

In considering ways to introduce this subject matter to our students, we might first look at a selection from Ovid's *Metamorphoses*, the story of Pygmalion. This story, which is included in the AP syllabus, is one of the students' favorites. Pygmalion, a king on the island of Cyprus, was famous for his ability to sculpt. He distained women, yet fashioned an ivory statue of a woman so perfect, so real, that he fell helplessly in love with his creation. To show his affection, he lavished the statue with gifts and comforts. (This scene is described in detail below in the Latin passage with translation.)

The myth takes place on the island of Cyprus. During the Bronze Age, Cyprus was a key island for exchange, manufacture, and source of natural resources. Pygmalion's prodigality with ivory, beads, gems, purple dye, gold, amber, and incense in Ovid's myth indicates that Cyprus held a pivotal position in Mediterranean sea trade routes by which such products would reach the island. George Bass postulated that the ship off Uluburun had set sail from a stopover in Cyprus on its way to Turkey or Rhodes, and had sunk off the coast of Kas,

Turkey, before reaching its destination. The ship was full of ingots—copper ingots which were used with tin to produce bronze—and Cyprus was a rich source of copper as well as a place of manufacturing (smelting) the tin and copper.

In integrating a lesson in archaeology into a lesson on the myth of Pygmalion, I would start by speaking briefly about the lively trade in the Mediterranean, focusing on the interdependency of countries to produce consumable goods. In the case of the conch shells from Tyre mentioned in the story, I like telling the myth regarding the god-king Melqart and his nymph Tyros who were strolling along the Mediterranean shore with their dog. Biting into a large sea snail or mollusk, the dog stained its mouth purple; whereupon Melqart promptly dyed a gown with the newfound substance and presented it to his consort.

Archaeological excavations have yielded pottery shards covered with a purple deposit from a thirteenth-century B.C. context. The dye was in jars, used to store and transport goods throughout the Mediterranean. In the period of the early Roman Empire, the author Pliny the Elder wrote an account of the process of this practice from Tyre. From this account, we know how the dye was extracted, heated, skimmed, and used for double-dipping the wool. When students have this information, perhaps the purple couch on which Pygmalion sets his statue takes on a richer hue.

It is also useful to introduce to students of ancient classical literature some of the finds on the Uluburun shipwreck, both to highlight artifacts already mentioned and to focus on the heaviest part of the cargo—over two hundred copper ingots weighing six tons. In the Bronze Age, copper was combined with tin to make the bronze then in use in the Mediterranean region.

Relevant slides from the excavation of the Uluburun wreck may be shown at this point, and some commentary to accompany the slides is included here. Turkish sponge divers made the original discovery of this shipwreck. Excavators found that the sponge divers were a more valuable source than sonar due to the number of hours they dive. Making the rounds before the season for diving, sponge divers were told what to look for—copper ingots, in the shape of a bull's hide, having four corners, used for easy transport. When the sponge diver, Mehmet Bakir, told George Bass's team that he had found several "metal biscuits with ears," the excavation was launched. The residue on the ingots is remains of shrubbery which the ancients used for dunnage. The ship has been dated to the middle of the fourteenth century B.C. It held enough raw materials of tin and copper to outfit a small army.

The ability to date this wreck in part is the discovery of a scarab bearing the name of the Egyptian queen Nefertiti. Wall paintings from Egyptian tombs enable us to reconstruct not only the ship but the cargo. Further testimony to the actual goods comes from the discovery of the Tell El-Amarna letters which detail items like those in the cargo found in the Uluburun wreck (end of slides of Uluburun excavation).

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The incense in Ovid's story, that burned on Venus's altar in Cyprus, the incense that caused the fire to leap three times in the air, came from trade routes down into the Red Sea and into India. Resin found on the Uluburun wreck and residue found in the amphoras taken from this ship attest to trade that extended far beyond Egypt.

### SAMPLE LESSON TWO (PASSAGES FROM VERGIL, WITH TRANSLATIONS IN PART FOUR).

From Book IV in the *Aeneid*, a striking passage recalls the Pygmalion myth. After a disguised Venus has assuaged her son's fears about being in Carthage, she returns to Paphos—a location that bears the name of the son of Pygmalion and his ivory maiden! In Passage A (see Vergil passages, below), the mentioning of Sabaean incense, the source of which is in Arabia, perhaps is not remarkable to Vergil in the first century B.C., nor would it have been to Homer, who probably lived in the ninth century B.C. But both poets purport to give a realistic picture of Late Bronze Age heroes. The Uluburun ship provides historical evidence that incense was being transported and traded in the Late Bronze Age.

Returning to the tin and copper ingots, the bulk of the ship's cargo, these being the raw materials that were made into bronze, we find that bronze is richly cited in Book II of the *Aeneid* (for passages referred to, see end of section):

Passage B: Pyrrhus, Greek son of Achilles, shines, flashing his bronze weapons

Passage C: He rips with his double ax the bronze doorposts from their hinges

Passage D: Priam retaliates and throws his useless weapon at the bronze shield of Pyrrhus

Passage E: Escaping from burning Troy, aged Anchises sees from a distance the bronze-greaved Achaeans as they pursue

Conclusion: Just as Homer, Vergil, and Ovid tried to reconstruct an earlier age of Heroes, namely the Bronze Age, so too do I, at times, try to reconstruct an era for my students by discussing real artifacts. The discovery of the Uluburun ship has yielded evidence of a culturally diverse ancient cargo—gold, silver, bronze, copper, tin, glass, ceramics, ivory, stone, and organic materials from eight cultures—Canaanite, Mycenaean Greek, Cypriot, Kassite, Old Babylonian, Assyrian, Baltic, and Egyptian. Its discovery is an opportunity for teachers to spark the imaginations of our current students with the fascinating field of underwater archaeology. Such material can be taught in units at the end of the year with the AP test is over, or anecdotally, as the trade items spring to life in the literature.

### PART FOUR: PASSAGES FROM OVID AND VERGIL

(Note: Italicized words refer to Late Bronze Age raw materials and trade items referred to in the Introduction.)

#### Passage from Ovid

Saepe manus operi temptantes admovet an sit corpus an illud ebur, nec adhuc ebur esse fatetur. Oscula dat reddique putat, loquiturque tenetque, et credit tactis digitos insidere membris, et metuit pressos veniat ne livor in artus. Et modo blanditias adhibet, modo grata puellis munera fert illi: *conchas teretesque lapillos* et parvas volucres et flores mille colorum liliaque *pictasque pilas et ab arbore lapsas Heliadum lacrimas*. Ornat queque vestibus artus, dat digitis *gemmas*, dat *longa monilia* collo; aure leves *bacae*, redimicula pectore pendent cuncta decent. Nec nuda minus formosa videtur: collocat hanc *stratis concha Sidonide tinctis*, appellatque tori sociam, acclinataque colla mollibus in plumis tamquam sensura reponit. Festa dies Veneris *tota* celeberrima Cypro venerat, et pandis inductae cornibus *aurum* considerant ictae nivea cervice iuvencae, tura que fumabant...

(*Metamorphoses*, Pygmalion, lines 254–273)

Translation (by Ruth Haukeland):

Often he moves his hands testing the work to see if it is ivory or a body, nor does he confess it to be ivory. He gives it kisses and thinks that they are returned; and he speaks to it and holds it, and he believes that his fingers sink in upon the touched limbs, and he is afraid lest a bruise result upon the touched limbs. Now he gives compliments; now he brings gifts to her that are pleasing to girls: conch shells and smoothed little stones, and small birds and flowers of a thousand hues and lilies and painted little stones and tears of the daughters of Helios that have slipped from the tree [amber]. He decorates her limbs also, and puts gems on her fingers, he puts long necklaces on her neck, light pearls for her ear, garlands hang on her chest. All things befit her. Nor, nude, does she seem less beautiful. He reclines her on couches dyed with Tyrian purple; he calls her an ally of his bed and reclining her neck

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he sets her back on the soft feathers as if she could feel them.

The festival day of Venus had come, most celebrated in all of Cyprus, and with the young bulls led in with gold spread on their horns, having been hit upon their snowy white necks, they had falls, incense smoked...

**Passages from Vergil (Translation by Ruth Haukeland)**

## Passage A

ipsa Paphum sublimis abit sedesque revisit  
laeta suas, ubi templum illi centumque Sabaeo  
ture calent arae sertisque recentibus halant.

(Aeneid 1. 415–417)

(Venus herself goes on high to Paphos and joyfully revisits her own seats, where her temple and one hundred altars glow with Sabaeo incense and are fragrant with fresh garlands.)

## Passage B

Vestibulum ante ipsum primoque in limine Pyrrhus  
exultat telis et luce coruscus aena...

(Aeneid 2. 469–470)

(Pyrrhus before the entrance itself on the very threshold exults flashing with his weapons and gleam of bronze...)

## Passage C

ipse inter primos correpta dura bipenni  
limina perrumpit postis que a cardine vellit  
aeratos.

(Aeneid 2. 479–481)

(Pyrrhus himself, among the first, bursts through the firm thresholds having grasped the double ax and rips the bronze doors from their hinges.)

## Passage D

sic fatus senior, telum que imbelles sine ictu  
coniecit, rauco quod protinus aere repulsum  
et summo clipei nequiquam umbone pependit.

(Aeneid 2. 544–546)

(Thus spoke the old man Anchises, and he hurled the unwarlike weapon with force, which straightaway was cast off the bronze and it hung from the top of the boss of the shield uselessly.)

## Passage E

prospiciens, inateii exclamat, « fuge, nate; propinquant;  
ardentis clipeos atque aera micantia cerno ! »

(Aeneid 2. 732–734)

(looking out, Anchises shouts, “Son, flee! Son. They are coming! I see their blazing shields and the flashing bronze.”)