

Classical Archaeology and Ancient History

Robert J. Barnett

A common response to the precipitous decline in enrolments in Latin and Greek in the 1970s at small liberal arts colleges was the development of classics courses requiring no knowledge of either language. The great majority of these were courses in translation which became the components of a major typically called Classical Civilization. This response describes that of Franklin & Marshall College's classics department. In the early '70s the faculty removed the language requirement. In 1972 an unrelated event deepened the anxiety of the College's classicists: the College was unable to balance its budget. The situation was felt to be so serious that the College discussed the abolition of certain departments. Although no departments were in fact abolished, several - including the classics department - lost positions because of inadequate enrolments. The classics department was reduced to two tenured professors, myself and the chairman of the department, both traditional philologists. He and I kept the programmes in Greek and Latin alive by learning to teach courses in English based on ancient literature and thereby increasing our enrolments. By the mid '70s the College allowed these courses in translation to satisfy the major requirement for the B.A. degree. In 1978 I succeeded to the chairmanship. I brought to the position vague feelings of professional discomfort with the literature in translation major.

Although I admit there is informational value in classical literature courses in English, I am opposed to classics programmes composed entirely or even largely of courses in translation. One reason for my opposition to such programmes is the absence of any theoretical basis on which to construct rigorous and methodological studies of translated texts. Such programmes have no programme. Academic disciplines, including literary ones, flourish and advance because their practitioners share and are held to a set of critically examined assumptions which undergird those disciplines. Literary criticism cannot fully illuminate translated texts, nor have scholars developed theories that are applicable to translated texts. In one sense of the word, literature in translation is not something that one can "profess."

My second objection is that there is no professional apparatus to support careers in teaching literature in translation. There are no graduate programmes, no journals, no professional associations, no networks to facilitate professional advancement in translations in English of Latin and Greek authors. Further, who might be hired to teach in such programmes? Greek and Latin philologists have been trained for other work, and Ph.D's in English are unfamiliar with the original texts. In my view there is no professional justification for a major programme based on courses in translation. There is, however, one strong practical one: maintaining the very existence of a classics department. These were the views I held as I began my term as chair in the late '70s. I wanted to dismantle the major consisting of courses in translation without harming the department. In fact, I was looking for a way to develop a stronger department without compromising professional and pedagogical standards. Classical archaeology, for which we had had a tenure track position, was suggestive, as was ancient history.

In the academic year 1981-82 the classics department at Franklin and Marshall College began the implementation of a new major in classical archaeology and ancient history. The programme was designed to replace the Classical Civilization major which consisted almost entirely of literature in translation courses. While I offer a description of what we consider a model programme, I realize that since different institutions have different histories, the Franklin & Marshall model may not be appropriate everywhere. Therefore, I am

going to outline the institutional context which will include a comment on the student body and on the prevailing attitude of the administration and the faculty to the study of classics and foreign languages in general.

Franklin & Marshall College is a four-year liberal arts institution founded in Lancaster, PA just after the American Revolution. It enrolls 1850 students and the student/faculty ratio is 11 to 1. The average class size is 20. Its name recognizes the College's first donor, Benjamin Franklin, who gave two hundred pounds to help launch the institution. In 1853 Franklin College merged with Marshall College, named after Justice John Marshall. Franklin & Marshall is one of the more prestigious liberal arts colleges of the northeast. It is not as well known as, for example, Swarthmore, Oberlin, or Williams, but its reputation now exceeds that of a great majority of four year colleges. This reputation derives from the traditional measures of liberal arts colleges: the quality of its academic programme, its faculty, and its student body.

It is my view that the dominant values of any college's student culture are primarily influenced by economic factors. For this past year tuition, room and board alone cost \$21,000. I believe this may influence how students distribute themselves throughout the curriculum more than board scores and rank in class. Add to this that very few of our students are first generation college students. Typically, both the mothers and fathers of our students have college degrees and both are employed professionals. Most of our students do not come from wealthy families. They come from *well-salaried* families; that is, they will not inherit wealth, but they have become accustomed to having things, "nice" things. F & M students have come to college to achieve the same standard of living as their parents, a standard of living that must come not from inheritance, but from the same source as that of their parents - salary. Since the motivating force for coming to college is to secure a handsome salary, curricular choices are made to support that ambition. One of our problems has been and continues to be the incompatibility of the desire for well paid positions with the study of classical antiquity.

That problem is compounded by the fact that the institution, especially the Admissions Office, heeds the ambitions and anxieties of our potential applicant pool. For example, our admissions literature boasts that "Franklin & Marshall ranks 12th out of 176 comparable schools in the number of graduates who are executives and directors for major American corporations." It also boasts that "20% of Franklin & Marshall graduates earn law or medical degrees." "95% of Franklin & Marshall students who apply to law school are accepted." "Approximately 90% of Franklin & Marshall students who apply to medical school are accepted." The college is unabashedly selling success in business, law, and medicine. At the same time it reports that 3 out of 4 students major in either science or mathematics or business or government or one of the other social sciences. The College laments this imbalance without realizing that it helps to cause it. Perhaps it cannot be otherwise. In any case, this is part of the context that I had to take into account when I wanted to actualize my ambitions for a stronger classical presence at F & M.

The second contextual factor was (and is) the prevailing faculty attitude toward classics. The word that best describes their attitude would be neutral. That is, F & M faculty members, on the whole, do not include as part of their concerns the fortunes of other departments. It is characteristic of F & M that faculty members respond to problems from a departmental point of view rather than from an institutional one.

Those were two of the things that I had to deal with in order to realize my ambitions for a less marginalized classics department: a careerist and materialistic student body and a self-protective faculty. At the same time, the College had no language requirement. F & M had abolished its language requirement in the early 70s and by the mid-seventies our enrolments had evaporated. The College also found that it could not balance its budget. Cost cutting measures included reductions of faculty. As mentioned above, we lost a tenure track position in our department which reduced us to two people, a Latinist and a Hellenist. But because of a grant from an outside source, the third position was restored, not as tenure track, but as a three-year terminal position in classical archaeology. That third position was renewed for another three years through 1981.

Another part of the context was positive. The administration in the persons of its two most powerful people, the president and the dean, also wanted classics to flourish. Therefore, it was easy for us to convince the president to renew our third position for an additional three years. The president recognized that a two person department was barely viable, but he could not simply add permanent staff to a department that was experiencing no increase in enrolments. Fortunately, we were able to demonstrate that there was enough work in the department in language, literature in translation and in classical art and archaeology to provide for a full time position. To support my request, I found allies in the art department who wanted to include ancient art among their offerings. The president concurred, and the department was authorized to convert the terminal position to a tenure track position for the fall of 1981 with instructional responsibilities almost exclusively in ancient art and archaeology. What I then needed to do was redefine the department from an exclusively philological one which placed archaeology at the margin to - something else, but I didn't know what.

At about the time that I was pondering this, it occurred to me that I could take advantage of the coming retirement of a member of the history department. The history department had restructured its curriculum to create a three-tiered structure. It included introductory, intermediate, and advanced courses in all of the areas of history that they taught except one: ancient history. The history department offered only introductory courses in Greek and Roman history. I had been chiding them for several years about this, but their difficulty was justified. The person who was teaching those courses in ancient history was a specialist in the renaissance, and he was teaching advanced work in *that* area. But when I noticed that he was about to retire, I approached the history department with the suggestion that we ask the administration, which had planned to convert that position, at the history department's request, to one in American history, for a *joint* appointment in the classics and history departments in the area of ancient history. The history department agreed. The president did not give a tenure track position, but he was willing to allow us to have a joint appointment for a three year period. The department thus began the academic year 1981-82 with two new junior people, a classical archaeologist and an ancient historian.

I met these two new people and told them my ideals. I said that I had become convinced that for as long as the department remained a language department, growth and innovation would be impossible. I also said that I did not believe it would be a good idea for the department to be primarily a language department that also happened to offer courses in ancient history and archaeology. I said explicitly that the centre of the department had to be enlarged to include their disciplines. It was my goal to integrate, on an equal basis, archaeology and ancient history into a department devoted hitherto only to the language and literature of Greece and Rome. Of course, they were enthusiastic, but I also said it would be their responsibility to carry this out. I did give this guide line. I told them that I intended to abolish our major in Classical Civilization because it didn't cohere: it was merely a collection of courses without any framework. I asked them to create a major with the only stipulation that it be based on an integrating idea that informed the course in the programme. They decided that it was possible to develop a coherent integrated major programme based on

the following idea: History and Archaeology are both devoted to reconstructing the past and are both methodologically well defined. Therefore, each archaeology and history course in the programme, in addition to delivering information, would also include the study of how archaeologists and historians think about and interpret the material and literary remains of classical antiquity. Out of this basic conceptual framework the following programme was developed over a period of time.

The major consists of 12 courses of with a core of 7 courses in classical archaeology and ancient history: 4 archaeology and 3 history. The history component consists of two first level courses, one on Rome and one on Greece. The third course is a seminar for which the entry level courses are prerequisite. We find that having a somewhat hierarchical structure lends credibility to the programme in the minds of the students and the academic dean. The history seminars are topical: examples include Cicero and his World, Jews in Greece and Rome, Classical Sparta, Rome and the Age of Augustus, Alexander the Great, and the Athenian Empire.

The four archaeology courses are structured somewhat differently. There is one introductory level course, an intermediate level course, and two seminars. Because so much of the material remains of antiquity derive from religion, the second level course focuses on Greek Religion and Archaeology. The seminars include courses on Greek Vase Painting, Hellenistic Art and Architecture, Athenian Architecture of the Fifth Century, and Roman Imperial Architecture.

These seven courses provide the programme's essential disciplinary character. In determining what to add to that core, we agreed that Greek and Roman cultural forms, particularly their historical consciousness, were represented in Greek Tragedy and in Greek and Roman Epic. Therefore, we require our majors to take a course, in translation, in either Greek and Roman Epic or Greek Tragedy. Frequently, both are taken, one as an elective.

Electives are a third component of our programmes. Students often choose additional courses in history and archaeology. Some study ancient philosophy in the philosophy department or take courses from our religious studies department such as Pagans, Jews, and Christians, or Christians in the Roman Empire.

When we designed the programme, we debated whether or not the study of Latin and/or Greek should be included. We decided not, for practical and methodological reasons.

The programme, as you can see, is defined by its historiographical character, and it was (and still is) difficult to fit language study into this framework. The practical reason is that we did not want to scare off interested students in the infancy of the programme. Additionally, in the early '80 language study was out of favour generally, and this was reflected at Franklin & Marshall by the absence of a language requirement. We were reluctant to introduce a language requirement into a programme at a college that had no language requirement.

We completed the design of the programme in 1982 and proceeded to implement it. In the past decade the programme has achieved respect and gathered a gratifying number of devoted students. About four years ago we began to notice that a few of our majors wanted to go on to graduate school in either ancient history or classical art and archaeology, but that they were coming to that decision upon entering their senior year, or even during it! These students, especially well qualified in ancient history and archaeology (I am told that no other four year liberal arts college offers as much archaeology as Franklin & Marshall), were at a disadvantage because they didn't have the language background.

Simultaneously, our majors in general, when asked in exit interviews what curricular changes they thought would be a good idea, suggested adding a requirement in Latin or Greek. We therefore reduced the number of electives to two and added a two course sequence in either Greek or Latin. In brief, the programme now consists of 7 courses in archaeology and ancient history, one in either tragedy or epic, two electives, and two language courses.

One criterion of success for any academic programme would be popularity, which I will measure for the classical archaeology and

ancient history programme by enrolments and number of majors. We will never have large numbers of majors, particularly at a College that has no education department and whose students show virtually no interest in secondary school teaching. The number of our majors has been ranging between 2 and 11; more when juniors are counted. Without the programme in archaeology and history, that is with only Latin or Greek majors, the number of majors would range between 0 and 5. If we think in terms of increasing the number of majors by the addition of the new programme, then we have been successful. Relative to other language departments, we are doing quite well. We have a few less than Spanish and French and more than German. Compared to other humanities departments, the numbers are encouraging, a few less than philosophy, but more than religious studies and music. We also have more majors than anthropology. In any case, these numbers are fluid, and fortunately the administration does not set departments off against one another. What is important is that the classics department has enough majors to sustain programmes not only in archaeology and history, but also in Latin and in Greek, although sometimes an advanced course in Greek will have as few as two students. We lament that, but again, the attitude of the administration is to cherish those two students.

The overall growth in enrolments in the past decade has been quite encouraging. For example, we offer the introductory course in classical art and archaeology twice a year and the enrolment average for the past nine years has been 28. What is especially encouraging is the enrolment in the archaeology seminars. For the same period, the average has been 9 students per course, and that includes two occasions when the enrolment was only three.

Enrolments in ancient history have been splendid. Since we place an enrolment limit of 30 on all our first level course, we have had a problem of more students wishing to take both Greek history and Roman history than we could accommodate. And the same has been true of the history seminars. The enrolment limit is 15, and it regularly

enrols that number and turns away several more every semester. Those enrolment pressures in history will increase because the history department has decided to allow ancient history to become part of a concentration which they call pre-modern. To return briefly to enrolments, we find the same pattern in our other non-language course. Enrolments generally range between 20 and 30 students. If we exclude language courses, I imagine that our enrolments are somewhat higher than the College average.

A second criterion of success is quality, which I wish to define in a particular way. I do not mean the quality of instruction, but rather the *disciplinary* rigor which I wanted to inform the seven core courses from the very beginning. That is, are our students learning how and what and why archaeologists and historians do what they do? Are our students getting, in addition to the information they happen to acquire, a critical view of how we have reconstructed our ancient past? The answer is yes, and it is this that gives integrity to the programme. It is because the archaeology and history courses are methodologically self-conscious that I am able to describe it as an integrated programme. Otherwise, it would merely be a collection of courses whose only connection was that they were about antiquity. I did not want to invent yet another "classical civilization" major.

I will conclude by mentioning a third criterion of success. Perhaps it is not so much a measure of success as a benefit. The addition of a programme, based as it is on graduate school models, has given an expanded sense of mission to the department, increased its level of activity and energy, and provided all its members with a strong sense of collegiality. Because of this experience, I am convinced that the curricular future of classics departments at small colleges does not lie exclusively in the teaching of the languages, but in the full inclusion of the established disciplines of archaeology and ancient history.

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Themes and Dimensions in the National Curriculum

Geoffrey Stone

Times and attitudes change. The view that the Head of Classics could, in the politics of the staff room, compete with the Heads of English, Science and Mathematics is surely doomed in all but a handful of schools. This is the age of niche politics, where the Classicist must look for new approaches to ensure survival within the curriculum. For the entrepreneur, willing to turn a hand to what might be called "applied classics", there are new possibilities within the realm of cross curricular themes in the National Curriculum.

Classics enjoys four advantages.

First: being so distant in time and place it has a neutrality which is helpful in exploring the sensitive issues that beset young people today. **Second:** because of the patina of antiquity, a reverence covers classical material. Consider a Greek gift shop, with its post cards, ornaments and table mats. If the images weren't classical, they would be regarded as kitsch and sleaze. As it is, merchants get away with it. Used properly, however, the aura of the Classics gives teachers great advantages. There is an acceptance that the sensitive matters within Classical literature and art are "respectable" and so available to the teacher for use as illustrative material. **Third:** relatively, there is so little classical material remaining, that it is easier to grasp in terms of its wholeness. **Fourth:** it is intrinsically interesting.

Teachers are so bemused, chasing the tail of the NC, that there is a danger that a most important part of it is overlooked. One imperative is *cross curricular themes and dimensions*. In my view a number would be well served by illustration from classical material used in an unexpected way.

The theme to be explored in this article is **equality of opportunity**, but apart from careers education all the other topics could be so illustrated. They are : Health, Economic Awareness, Environmental Issues, Spiritual Dimension to life. My guess is that many headteachers would leap at the opportunity of having a colleague enthusiastic to take the planning and delivery of these on board - even at the price of using classical material in their delivery!

That we live in a society of unequal opportunity is beyond any reasonable doubt. Look at such issues as:

- The number of women who hold senior posts in the teaching profession.
 - Stereotypical language.
 - The constant use of the male gender in oral and written communication.
 - The different treatment afforded the adolescent male and female.
 - The small number of Afro-Caribbean people in senior positions.
 - Afro-Caribbean people in prison as a proportion of the population.
 - The number of Afro-Caribbean people unemployed.
 - The number of non-white children who are permanently excluded from schools in relation to those whose pigmentation is white.
 - Disabilities placed on those whose sexual orientation is not that of the majority.
 - The limited access for the disabled to public places.
 - Ageism - long before age 65.
 - Prejudice against religions other than Christian.
- The list is not exhaustive.

Sometimes scholarly neutrality is inappropriate. Classics can help address these difficult and sensitive issues, using the ancient material to clarify contemporary situations.

Classical material, being so antique, can be used in a fashion that is emotionally neutral and, as such, is of the greatest value in the classroom. It enables students to consider sensitive material that is, in cultural terms, of high status. The likelihood is that the quality of analysis will be much higher, simply because sources from the Classics will be neutral to modern situations.

The reverse is also true. We know how the "Great Aryan Myth" was used to bolster the concept of white supremacy. Equally in the nineteenth century, philhellenism led to white Europeans being in some way identified from the phratry of Pericles! Some modern writers about the classics have wrested this artistic heritage from Europe back to African origins. In itself, this is a clear "plus" for teaching about cultural diversity. The Arabic or Afro-Caribbean student can share the ownership of classical material.

1. Equal Opportunities & Women

Sparta and Athens both have lessons for us in terms of the treatment of women. Perhaps the average thete woman in Athens would have enjoyed a more fulfilling life than the wife of a citizen of higher social class. Xenophon makes it clear that there are times when a woman is actually needed to run an estate. On the other hand, it is a privilege and not a right. This is at the better end of things in Athens. Pericles' funeral oration is, to modern liberated ears, a disgrace. In itself it poses many questions in the modern classroom. Its effect on liberated young women is interesting.

Quote to them:-

"The greatest glory of a woman is to be least talked about by men, whether they are praising you or criticising you.":-

Many questions are raised:

- What led Pericles to see women in this role?
- What were the pressures in society that allowed women to accept it?
- Why is it that, in so many social and racial groups through the ages, the male has possessed and used women as an extension of his possessions - even to making her assume his name?

There is always the danger of being over earnest, and there are many ways to lighten the burden. One might be by comparing the radicalism of Euripides with Aristophanes. First consider the treatment of women in Aristophanes. There's room for any amount of ribald humour here, potent if cunningly merged with the message that men, having made such a hash of running Athens, should pass it over to the women. An attractive focus would be **The Poet and Women**. It is intriguing from the start. Use it to manoeuvre around to Euripides.

First Woman:

"I can no longer bear to sit by and see us women besmirched with mud from head to foot by this cabbage-woman's son, Euripides. The things he says about us! Is there any crime he has not tried to smear us with? Give him a stage and a theatre full of people and does he ever fail to come out with his slanders? Calling us intriguers, strumpets, tipplers, deceivers, gossips, rotten to the core and a curse to mankind."

Heavy stuff! But then, there is the question about Euripides. Who is he? At this point a little teaching about the great Greek dramatists might be in order. It will then be appropriate to focus on Euripides. Show how his titles are frequently of female origin - Hecuba, Trojan Women, Medea, Electra and so on. Then concentrate on a few poignant scenes portraying the downtrodden lot of women.

2. Treatment of the oppressed.

Recall the scene of the average Greek victory - corpses knee high,

ravished women and children with the prospect of brutality and slavery to follow. Glorifying in it is another problem for those of us bred on Wilfred Owen.

There is no "passing bells for those who die like cattle"; rather,

"The Lord Agamemnon stabbed him in the side. He collapsed on his back and the son of Atreus braced his foot against his chest and pulled out the ash spear".

Parallels might be made with the current Balkan situation. Then explain the way in which Euripides used the images of the rejected and outcast. Quotations, judiciously chosen, will back the point. The use to be made of them is as stimulus for an appraisal of where we are now. A whole variety of questions might emerge on the subject of both women and oppression.

- Why do men and women have such differentiated roles?
- Why should the convention be to kill only the men?
- How do oppressed people cope with grief?
- Where does hypocrisy lie?

3. The power of the visual image

There is something unique about Greek art. Classicists have seen the pictures before but to those denied a classical education they are challenging. With a wide range of non-classical students, begin by comparing Egyptian statues with the Greek *kouros*. Then show a *kore*. Compare the convention - the nude male with the clothed female. Think about the implications for our society, where the reverse is generally true. What is it about nudity that makes for such fierce response? With a particularly intelligent group a teacher could go further and consider the impact of dominant male sexuality illustrated by the multitude of *herm* statues in and around Athens. What message is being given to both men and women by the repeated male virility symbol? The castration of the Herms was, after all, sufficient to place Alcibiades in fear of his life. The imagery is dangerous. Yet, because it is classical, there is an ease in using it in a manner that does not cause embarrassment. Having boldly begun this particular theme, follow it up with some coloured vase paintings - the ones that show the white skinned female and the bronze male - the closeted woman of Pericles' speech and the *palaestra* culture of the male. What evidence does it convey about life style?

4. Abuse and sexual orientation.

At this point, whilst the slide projector is out, move into even deeper water. Show the famous slide of the Symposium - the one by the Foundry Painter - and consider a number of issues. Exploitation is not a vice confined to the ancient world. It is true that there was little regard to it as a problem, but in its very acceptability there is a motto for us today. We hear of the sex trade in the far East and of the large numbers of Western males who "use the facility". The transmission of aids via business trips illustrates how skin-deep western morality is. So many issues spring to the surface here.

- What is meant by abuse?
- How far does "freedom" to buy and sell stretch in a modern society?
- What are the limits of sexual freedom, by age and sex?

Because the Greeks appear, superficially at least, to lean towards a bi-sexual orientation, and to have tolerated a controlled degree of what we would call pederasty, we might use the opportunity to start some thinking on this topic. Great care must be taken, for the 1988 Education Act demands that the British orientation must be hetero! Nevertheless, if this sensitive area is to be tackled at all, it is not possible to avoid the issue. Using the classical image of symposium and "*kalos*" vase will help open up the issue in an acceptable way.

Equality of opportunity is not just about the relationships of men and women. Many other issues emerge as well.

5. Social Class

Some time must be given to explaining the structure of the classes in ancient society. Emphasis should be placed upon the proportion, and gender, of people in Athens who have a vote. This in itself should cause a few questions. The much vaunted Athenian democracy will be seen to be no more than an extended male oligarchy, when the total population, slave, metic and free, are considered. Issues now come pouring in.

- * Why should women have been so excluded from the vote?
- * What are the rights of ex-pats in their adopted homes?
- * Should all citizens, irrespective of class, be allowed to vote and to have an equal stake in society?

Memories of the poll tax and "can't pay, won't pay" are conjured up.

TV programmes such as "Birds of a Feather", "On the Up", "Families", all have a heavy infusion of class bias to make them work. Poor Mr Stokes in "You rang my lord?": in his way, isn't he a Xanthias?

Slave : Fancy him not beating you for making out that you was the master and him the slave!

Xanthias : He'd have been sorry if he'd tried!

Slave : There's nothing I like better than cursing the master behind his back.

Xanthias : Ah! You sly old devil! I bet you mutter a few things under your breath when he's had a bash at you!

Slave : Yes I like a bit of muttering.

Xanthias : And prying into his private affairs?

This passage will lead into a discussion that brings out another range of equal opportunities issues.

- Why is there such an obsessive interest in to the affairs of the rich and famous?
- Does advertising simply feed on the need for us all to have the image of power and money?

Then, of course, we can look at the way in which a register of language tells its own story. Let's stick with Aristophanes for a moment.

Back in the Knights, we are brought face to face, in the Sommerstein translation, with arrant classism based on speech and occupation.

Demosthenes : Blessings and riches are showered upon you! Today you are nothing, tomorrow you will be everything! You are the destined lord and master of Athens, the most blest of cities.

Sausage Seller : Look 'ere, mate, can't yer see I got to wash aht these blinking guts and sell me sausages? I ain't got time to waste with you making a fool of me.

Demosthenes : You blind fool, talking about guts. Look over there! Do you see all those rows and rows of people?

Sausage Seller : Yerss.

Demosthenes : Of all these you shall be the absolute ruler. You will be the monarch of all you survey - the Market Square, the harbour, the Pnyx - everywhere. You will put your foot on the Council's neck and compel the Generals to toe the line. You will have the right to throw whom you will into prison and screw whom you will in the Town Hall.

This passage is, of itself, excellent material for a session on classism - another aspect of equality of opportunity. Such a passage can give rise to a range of modern and relevant questions. Obviously the antics of Anticleon in "Wasps" would have a similar impact, as he describes the corrupt usage of power as a juryman.

- What is it about accent that is perceived as so important?
- Why do the middle classes buy education for their children?
- What is meant by "power"?

6. Racism

A different theme is the view that Greeks held of foreigners. Obviously the incidents at Mytilene or Melos would serve as a powerful stimulus for any group discussion. But it is the arrogance factor that might be most worthy of consideration. Much could be made of the name "Barbara", and of images of drunken Brits at Benidorm in union jack shorts as an icon of modern jingoism. It could so easily be compared with the attitudes taken towards Pseudartabas in "Acharnians"!

- Is it good fun or form of discrimination?
- What about a parents evening where there is an Urdu speaking parent and a school that does not think her visit important enough to acquire an interpreter for her?

7. Slavery

A link with the issue of slavery as such might be the Scythian Archers - "public menials" as Lysistrata calls them. Clearly this institution, on the surface at any rate, distinguishes us from the ancient world. Yet before the abolition of slavery in the eighteenth century, there were pigmented human beings with the letters "SPCK" branded on them. In my life-time, there were labour camps of minority ethnic groups who died in their droves in gas chambers as an act of policy. What rich veins of course material we have from the Greek world!

1. Arrant Racism

"It is shameful that, in private life we regard it as right to use barbarians as slaves, when in public we stand by and watch them making slaves of so many of our own allies."

Although clearly all the world does it! The shame is that Greeks are made slaves as well as non-Greeks.

2. Philosophical Justification.

The most dangerous of all the approaches to slavery is this one where an intellectual justification for treating people unequally is found. Thus from Aristotle's "Politics":

"Well, it is clear that there are some who are naturally free or naturally slaves and for such, slavery is both an expedient system and a moral one".

3. Economic Exploitation.

Perhaps of greater relevance to the modern world is this strangely innocuous line. "He was left a house at the back of the Acropolis, a boundary estate and also nine or ten house slaves who were expert cobblers and each paid him a fee of two obols a day".

My guess is that, if we condemn the client of Aeschines, we condemn ourselves for the tea we drink as well as for the electronic goods we use from the far east in relation to the cheap labour that produces them all.

Those who make profit from them are in precisely the same economic position as the owners of the slaves in the household referred to.

8. Disability

Bridgewater High is proud of its reputation as a base for those with physical disability in Warrington. We have students who are wheel chair bound, epileptics, and those with other physical problems. These people are models of bravery and are an inspiration to us all. Classical literature is not helpful to them, emphasising and mocking, rather than refusing to allow "disability to become a handicap".

Poor Hephaistos in the Iliad! He has so much talent and skill, and yet:

"Uncontrollable laughter arose from all the other gods drawing sweet nectar from the bowl. And uncontrollable laughter arose amongst the blessed gods as they watched Hephaistos bustling to and fro in the palace".

He was also incredibly talented:

"... busy at his bellows and sweating as he plied them. He was making a set of twenty tripods to stand along the wall of his strong built house".

But his tormentors can't let go. They continue to pull his leg:

"He stood up from his anvil block - a monstrous size, and limping, but his thin legs bustled quickly under him".

In my school such a passage would cause hurt and irritation on behalf of students with disabilities. Yet most schools do not have the privilege of their presence and there is even more urgency for teaching about disability, access and equality of opportunity.

9. Ageism

Some of us are used to being "chronologically advantaged". Yet it is no joke when people feeling that they have productive work to do for the community, discover that they are denied that opportunity, for the sole reason that they have passed a certain age. Empirical research demonstrates that mature workers often have more to give than the others. Classical art and literature emphasises a cult of youth.

Patroclus will never be old:-

"As he spoke death enfolded him and his spirit flitted from his body and went on its way to Hades, weeping for its fate and the youth and manhood it must leave". Nestor, on the other hand, who had seen three generations, is a windbag and is not taken very seriously.

Hecuba too does not expect much reverence.

"I shall go to Greece in my old age as a slave woman; me the mother of Hector. They will load me with tasks most uncongenial to my years and instead of a royal bed, I shall have the floor to lay my shrivelled body on and a patchwork of rags to clothe my ragged skin".

With the possible exceptions of Mother Theresa and the Queen Mother, there is little enough reverence for age in this generation. The image of age is one from which the young flee when they should be brought face to face with it. In the passages quoted there is a hope that the pathos of the situations will make youth consider the issues.

This paper has focused on one National Curriculum theme, that of equality of opportunity. It has endeavoured to show that the classical material (and I have confined myself to Greek material) is rich in stimulus for young people. Each of the themes and dimensions could be explored in a similar way.

Schools must work out their own salvation in terms of the delivery of this material. If we pose the question "Why teach the classics?" then, if the answer "Because it is both developing & good for them" fails to impress the powers that be, try the approach, "Why not let me deliver some aspects of the cross curricular themes?". Teachers would be using the classical material in a most positive and beneficial way.

Who knows, after such exposure to riches of which they had never dreamed, they might beat a path to your door for GCSE and "A" Level classics too!

This paper is a résumé by the author of the address he delivered in Oxford earlier this year upon retiring as president of J.A.C.T.

Independent learning and the Cambridge Latin Course

Pat Story

The last twenty years have seen the demise of Latin in some schools, particularly in the state sector, and the erosion of time available for the subject in many others. In areas where Latin is no longer offered in schools there are, however, still students who would like to learn Latin but need more guidance than that provided by the textbook and teacher's handbooks alone. In the schools that continue to teach Latin on reduced time allowances students have to do more work on their own without the direct supervision of a teacher. It was to meet the needs of these two groups that the Project decided to produce independent learning materials to accompany the Cambridge Latin Course.

As the materials were written and discussed with teachers it became clear that they would be useful in other situations. They could, for example, be used by students catching up with the work of the class after absence or transfer, or by fast or slow learners working apart from the rest of the class; they could be given to a class in the absence of the regular teacher or to help non-specialist teachers with both the content and the methodology of the Latin Course.

All these uses can be said to arise from *necessity* to a lesser or greater extent because of the exigencies of teaching Latin or the conditions of teaching in general. But it can also be argued that independent learning can be justified by its own intrinsic merits; that it

promotes the self-reliance of individuals or groups who learn to organise their work without the constant supervision of a teacher. They are encouraged to take the initiative, to solve problems and assess their own progress. This is very familiar to teachers who have already introduced some measure of independent learning in their classes such as a group assignments and GCSE course work. There can thus be said to be positive *virtue* in the use of independent learning techniques.

Independent learning will be effective only if it is carefully organised and controlled and if suitable materials are provided for learners to use. What follows is a discussion of opportunities and problems presented in preparing one particular set of materials: the Independent Learning Manual and Answer Book for Unit I of the *Cambridge Latin Course*.

One of the first problems to be tackled was the age group for which the materials were intended. It was thought that students in maintained schools, which were likely to provide most of the groups on short courses, would be offered Latin at age 13 or 14 and that the language of the Manual should be pitched at the level of this age group. As it happens, the materials have sometimes been used by students as young as 10 and 11.

What form should the materials take? It was decided that in the interests of accessibility, economy and flexibility they should be

presented as a photo-copiable Manual, with a separate Answer Book, the use of which could be controlled by the teacher. The Manual, which is addressed to the student, takes the form of a running text, but at the same time each page is a coherent whole and can be photocopied for use as a separate worksheet.

Learning for some or all of the time on one's own is not easy. Students need to be motivated by variety of content and an attractive layout, with pictures and other visuals. At the same time the materials have to be fairly concentrated, since most students are short of time, and schools have limited funds for books and photocopying. Whether the present materials achieve a satisfactory compromise remains to be seen. Even if they do, it would be a mistake to think that the Manual and the textbook would provide an adequate diet on their own. Independent learners, no less than those being taught in conventional situations, need to be stimulated by a range of other resources, e.g. slides, filmstrips, recordings and computer programmes. Fortunately many schools possess at least some of these, although there will be problems with new groups and students learning entirely on their own.

Within a group of students there will be faster and slower learners and there is obviously a need for differentiated materials. It is difficult to provide these adequately within the confines of the book format (a computer version will be discussed later) but directions are given to students who are getting nearly everything right to omit certain exercises.

Extra exercises, of a straightforward kind, have been specially written for the manual, and another new publication, a set of photocopiable master exercises, will further increase the number and range of exercises available for students at different speeds.

How will pupils get a sense of achievement? How can they (and their teachers) know that they are really learning? How can one provide for adequate revision? An attempt has been made to answer these interlinked questions in the following ways.

- a) A short test is provided at the end of each Stage which tests the new language points in the Stage. If pupils can manage this successfully, they should go on to the next Stage without further consolidation.
- b) There is a Progress Record sheet for each Stage. This has a list of the Stage contents and spaces for students to tick each item as they complete or revise it and to make a note of any queries or problems.
- c) In the later Stages of Unit I the student is referred to the revision exercises in the Language Information section of the textbook. By the end of Stage 12 the student will have revised the cases of the noun, verb forms and sentence patterns that have been presented in Unit I.

Another problem that arises where students are learning on their own or in small groups is that of learning to pronounce Latin correctly and to read fluently. Students are advised to imitate the pronunciation

of their teacher (if they have one), to follow the simple guide to pronunciation provided in the Manual and to listen to the recordings of dramatised stories that accompany the Course. A difficulty is that the recordings do not include the Model Sentences or stories in the early Stages in the Course and thus there is a need for a cassette containing these and a guide to pronunciation. This would also be useful in conventional classes and for teachers who feel insecure about their own pronunciation.

Students must be able to check their work - hence the provision of the Answer Book. There are of course dangers in making such a book available to students, but as the book is available only for the Classics Project there is some control over its distribution. The great majority of the books have been ordered, as expected, by teachers, who can decide whether to issue the Answer Books to students as a whole or in part at all.

The compilation of an Answer Book would appear to be an easy, somewhat mundane, task. In fact it presented unexpected difficulties. For example, how literal should translations be? A racy, idiomatic translation may not be at all helpful to a learner who cannot grasp the sense of an individual word or phrase and a translation liberally sprinkled with alternative translations is both clumsy and lengthy. It was decided to give a plain translation that sticks as closely as possible to the Latin without degenerating into translationese. Again, answers to open-ended questions present problems. Here the same solution was adopted as in the Project's Graded Test mark schemes. One or two possible answers have been suggested, followed by the sentence 'You will probably be able to think of other answers as well.' For some very open questions no answer has been given at all.

Where understanding of stories is tested by comprehension questions, the Answer Book contains the answers to the questions and not a translation of the story as well. To give a translation would seem to invalidate the comprehension exercises, but not to do so may cause problems to students who will want to know why their answer to a particular comprehension question is wrong.

Such problems could be alleviated if some or all of the Manual were put on computer. Students (or their teachers) could control the amount of help they were given by accessing only the information they wanted at any one time. The whole Course could in fact be treated more flexibly if it were computerised and it may be the next step to take. At present, however, the lack of a common system in this country and the high cost of CD Rom mean that for this particular venture in the restricted market the book format is the cheapest and most accessible. In the meantime therefore the Classics Project is continuing with the book format for subsequent Manuals but is actively considering a computer version.

¹The terms *virtue* and *necessity* are used in this context and are discussed in detail by Philip Waterhouse, *Supported Self-Study for Teachers*, National Council for Educational Technology 1988.

The Marriage of Cadmus and Harmony by Roberto Calasso

Jennifer March

Once upon a time when the world was young, they say that the gods were on familiar terms with men: they walked on earth among them, they lay with mortal women and fathered the great heroes of Greek myth. In *The Marriage of Cadmus And Harmony*, Roberto Calasso evokes that lost world in a beguiling and compelling narrative of gods, heroes and monsters. "How did it all begin?" he asks, and opens with the tale of a bull that rose from the sea and carried off Europa to Crete. Then he leads us back in time and forward again through the

entire world of Greek mythology. Many and varied are the stories, for the Greeks had no set texts just as they had no religious authorities and no Commandments - the myths were told and retold, sung and resung just as the moment called them forth. This diversity emerges in all its kaleidoscopic richness from Calasso's dazzling narrative.

This familiarity between gods and men began, according to Calasso, when Zeus first desired a mortal woman, Io, priestess of Hera. Yet this age of heroes was but a brief period in Greece's past: "the

wholeheartedly recommend Rosemarie Nicolai's solid but unpretentious study in the series of *Oldenbourg-Interpretationen* (Munich, 1989). The only general work on Christa Wolf available in English, Anna Kuhn's *Christa Wolf's Utopian Vision* (Cambridge, 1988), should be treated with caution.

²In the Virago Press translation these lectures follow the narrative, though it is clear that the author intended them to precede it and affect the reader's response to it. No explanation is given for the inversion, or for the omission of the bibliography.

³I cannot give an account of Christa Wolf's views without 'patriarchy' and 'matriarchy', but I would not use the terms myself.

⁴*The Greek Myths* (Harmondsworth, 1955). Christa Wolf used the German translation (*Griechische Mythologie* (Reinbek, 1960), for which the author's name is given in the form von Ranke-Graves.

⁵According to A. Stephan (*Christa Wolf* (Munich, 1987), 139) in scarcely more than a year the Luchterhand (West German) edition alone had sold more than 200,000 copies.

Latin across the full ability range – an experiment

Most of the staff reacted with horror: all pupils in year 8 (aged 12 - 13) were to study Latin? I must be mad! How on earth would the weaker children in our comprehensive school cope with Latin, when some of them could barely read or write English? It wasn't fair to overload their brains, to make them fail at such a difficult subject.

Pupils on the other hand were pleased. They would no longer be divided up into the "boffs", who studied Latin, and the "divvies", who did non-linguistic Classical Studies. The parents too seemed pleased that their offspring were being given the chance to prove themselves at a subject which had been denied to most of them.

And what about the Classics staff? How did we view this edict from our Head? With some trepidation, I will confess. Would brighter pupils be held back? I come from the tradition that developed stimulating non-linguistic Classical Studies courses for less able pupils, with lots of lovely work on mythology, gladiators and Roman food. Was all this work to be ditched so that our Head could proudly inform prospective parents that "all our pupils of course study Latin", to improve the kudos of the school?

We too were scared of failure, of the kids finding everything horribly hard and being switched off by week 3.

Much to everyone's surprise the experiment has been a great success. The pupils have really enjoyed Latin, even the weakest.

The brighter pupils have performed as well as in previous years. They all love the Cambridge Latin Course and lap up the stories about Caecilius. They enjoy discovering about life in Pompeii: the villas, slaves, theatres and gladiators. Many tell me that they find Latin much easier and more fun than French!

Their results in the end-of-year exams were NOT markedly worse than those of previous years' classes, when we had only taught the more academic half of the year. I was especially pleased to see that some of the naughtier and lazier elements pulled their socks up and surprised all their other teachers with their success in Latin.

But what of the future? In year 9, I have set all pupils into classes of Latin or Classical Studies, on the basis of their results in the end-of-year exams. I deliberately kept the two Latin sets slightly bigger than the two Classical Studies groups and, again with some trepidation, told pupils that they could query my setting, if they wished. Only a few girls asked for set swaps and, fortunately, in equal numbers in both directions. After some discussion, I respected their requests, especially as most of these

were from border-line pupils.

Next year's year 8 pupils will of course all be taught Latin by staff flushed with the success of their experiment.

So: in year 9 Latin pupils will study Cambridge Latin Course Units 2A and 2B while Classical studies pupils will have a glorious year avoiding anything to do with the National Curriculum and studying Greek mythology.

I must therefore thank my Head for pushing me into pursuing Latin for all. After all, as he said, why should Latin be the only subject which is denied to half the pupils? It is not as if the Cambridge Latin Course were dull or dry!

The consequences for the long term future of both Latin and Classical Studies have been enhanced. Future parents will have a positive experience to pass on to the next generation of pupils. No future scholars of Latin in our school have been denied that opportunity and, to judge by examination results, no bright pupils have been held back. Indeed, a number of weaker pupils have clearly been helped, not least by a boost to their confidence through the very fact that they are studying Latin, with all its traditional elitist connotations!

In conclusion, I strongly advise other teachers to consider our experiment. It has proved a success with teachers, parents and the full range of pupils. Most important of all, it has proved a success for the school. For whether we like it or not, it is Latin that justifies our departments to head teachers, in setting the school a notch or two above other local schools. The tradition which links Latin with grammar school education is still very strong.

A beginners' Latin course need not be dull or off-putting for pupils of any ability level. As for the fear of failure of weaker pupils, this has not proved a problem. After all, they are quite used to not coming top of the class!

CATHY MERCER

Head of Classics - Sacred Heart of Mary Girls School, Upminster

Editors note:

This is the sort of experiment that we all need to hear of. At the moment it is almost too new to be probed in detail, but in due course it will be right to see how the experiment had taken. We look forward to further news.