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Education through the Acropolis Monuments.

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Ladies and Gentlemen,

the oldest photographic testimony of a school - visit to the Parthenon is that of a girls' school in the year 1860. Since then many things have changed both in education and on the Acropolis although 135 years later the emotional and mental approaching of the monument through the visit represents the basis of education through monuments.

The Education Department of the Acropolis was created in order to provide the wider public with an opportunity to enhance its understanding of classical civilisation, as well as of the scientific work currently in progress for the conservation and restoration of these unique monuments. It was created in 1987 together with the inauguration of the Centre for the Acropolis Studies, by the First Ephorate of Prehistoric and Classical Antiquities in collaboration with the Committee for the Preservation of the Acropolis Monuments and is based on the belief that:

a) An intimate knowledge of the art and history of the Acropolis monuments and a familiarity with the essence of Classical architecture, should be the prerogative of all people today and not that of a select circle of experts.

b) The first step towards ensuring the respect and continuing preservation of a monument is through education that should begin at an earlier age.

These principles constitute the framework within which the Education Department is seeking to effect positive changes in educational practices today.

The first task that the Committee set itself was to study how the area

of the Acropolis could best be utilised so that the pupils' visit could be of the utmost benefit to them. The result was the programme 'A Day on the Acropolis':

The emphasis of this programme is on the architectural and archaeological analysis of the ancient buildings, construction methods, the analysis of the damage caused to the monuments over the two - and - a - half thousand years of their life, as well as, to today's conservation and restoration methodologies.

The archaeological site is organised so as to present visitors with a full perspective of the above subjects through visual, hearing and touching experiences. A number of trained volunteer students are stationed around the site with each presenting a different part of the work. These presentations are co - ordinated to provide a full description of the temples and their restoration.

These 25 workshops form the basis of most of the programmes we organize.

Pupils today visit the Acropolis and the Centre for the Acropolis Studies following especially designed itineraries based on a specific subject. The subject is an excuse, the aim is to present the pupils with integrated knowledge about the art and architecture of the classical period. Each itinerary is accompanied by a booklet distributed to the children. These themes are:

A Day Building an Ancient Greek Temple: pupils build little by little 'their own' ancient greek temple. They become ancient Athenian citizens, architects, sculptors, craftsmen and through this identity they participate in both the decisionmaking and the building process. They select the god to be worshipped in the temple, they create the cult statue and the temples' sculptural adornment; they design the plan of the temple and make the model of it; they choose the order and produce a prototype capital; they draw the door as well as the doorframe of the temple.

A Day with the Partenon Frieze: pupils participate at the Panathenaic

procession, they put the scaled casts of the Frieze together, they make an archaeological and stylistic analysis of one block they look for riders, for chariots, for the sacrificial procession, and finally they identify the Olympian Gods(Fig.19 - 1).

A Day on the Acropolis seeking Goddess Athena: pupils walk around the Acropolis in search of the ancient worship of Athena, the myths referring to the Goddess, the lost today statues, the monuments that housed them. Athena Parthenos, Athena Polias, Athena Nike but also Athena Promachos, Athena Health and many other attributes to the Goddess guide the children around the Sacred Rock. They get book-marks with Athena Parthenos, and panathenaic amphoras with Athena Promachos. Inside the Acropolis Museum they try to recognise Athenas' statues from her attributes. In order to get acquainted with the topography of the Sacred Rock they put stickers of the statues' drawings around the Acropolis drawing.

A Day on the Acropolis with the Texts of Plutarch and Pausanias: pupils walk around the Acropolis with Plutarch and Pausanias as their Guides. The ancient texts, the oldest descriptions of the monuments to have survived from antiquity accompanied by reconstruction drawings made by scholars give opportunities to the kids to use texts to interpret monuments and use monuments to interpret texts, to wonder what do they see that Pausanias did not as well as what Pausanias saw that they don't(Fig.19 - 2).

Through the years 25,000 pupils have participated in the above mentioned programmes.

As the Acropolis is an integral part of Greek school curricula as well as part of it in the majority of schools worldwide, the interest in participating far exceeds the potential of the Education Department. Thus the orientation of the Department was very early turned towards the training of teachers of every specialisation.

Today one of the Education Department's main purposes is to enable the teacher, through intensive seminars and specially made resource material as well as, specialized Symposiums, to take initiatives and work on his own with the children.

Through the years approx. 8,000 teachers participated at one seminar and approx. 800 had had training participating in several seminars, programmes and symposiums. The general overall seminar lasts five hours and takes place once a month or whenever 10 teachers ask for it.

The pedagogic material consists of *fliers and trails, teachers' Packs and Museum kits* and a *Video -tape* on the Restoration of the East Facade of the Parthenon. Our latest addition is two posters offered free to the schools. This material was made for the use of teachers in courses on classical civilisation. They are to be implemented by teachers at their own discretion according to the design of their lesson and particular requirements of their pupils. They contain a diversity of relevant designed materials that can be activated through the personal way of each teacher. Information on their use is provided through the Seminars.

Since the most composite paedagogic material we provide are the Museum Kits I will proceed to a brief description of each one.

The Acropolis Sanctuary: The kit consists of a 1:500 scaled model of the Acropolis rock depicting the 5th century levels, of the models of the several buildings and of the Teacher's Pack. Children position the temples on the rock thus realizing the orientation, the use and form of each building, their comparative dimensions, their exact place and their boundaries, the pathways on the rock.

Altars, votives, pilgrims and cattle for sacrifices, help the pupil recreate and imagine the glamorous sanctuary where faithful Athenians worshiped their patron Goddess (Fig.19 - 3).

Stone sculpture: The kit contains hammers, tools, a piece of marble

with the tools' traces, protective glasses and the teacher's pack. The pupils observe the traces and practice their skills on given marble. Thus they realize the difficulties of working with marble and they learn to distinguish and recognize the traces of the several tools on contemporary and ancient blocks. Sometimes they then proceed to sculpture with soap(Pl.5; Fig.19 - 4).

The Orders of Classical Architecture: The kit contains sets of rubber stamps with which the pupils can compose the Doric, Ionian and Corinthian Order, with the information provided by the teachers' pack (drawings, diagrams, photographs of selected monuments). Three models of columns of the different orders help the pupil. A frontal photograph of the temple of Athena Mike was specially made and cut to make a puzzle which the pupils solved by making a composition of the Ionian architectural elements. Plastic mouldings present the form of Ionian and Lesbian cymatae and provide information on polychromy(Fig.19 - 5).

The Parthenon Frieze: The Parthenon Frieze, a very low relief continuous strip, 160 meters long and one meter high. It illustrates the great Panathenaic procession. Participants in the composition are 360 human figures and more than 200 animals primarily horses. The kit contains copies of individual frieze blocks only from the West Frieze (copies of the John Henning 1:20 scale reconstruction). Plastic covered photographs make up the remaining part of the Frieze.

The students can join the entire Frieze putting together the copies and the photographs. The raw materials, marble and tools, a painted block, a cast of a youth's head, together with the Teacher's Pack give the pupil the informations needed to proceed to the analysis of the Frieze(Fig.19 - 6).

There are two more kits one on 'Ancient Greek Dress' and the other on 'Ancient Greek Musical Instruments'.

In order to present the function of these kits I shall now present a programme we designed in January 1991, when the Minister of Culture, accepted the Committee's proposal and decided the most important intervention on the Parthenon, the removal, for its protection, of the Parthenon Frieze.

The programme 'A Day with the Parthenon Frieze' starts with a slides introduction. With the help of the stonesculpture kit they sculpt marble and get a taste of the difficulties. With the help of the Parthenon Frieze kit, they make a scaled cast of a Friezeblock, they paint it and they identify it at the Exhibition. They put together the groups of the Panathenaic procession and compose all the Frieze. They make an archaeological and stylistic analysis of one Frieze-block. With the help of the Ancient Greek Clothes kit, they search for different kind of cloths of the participants. With the help of the Ancient Greek Musical Instruments kit, they try to find the musical instruments, they search for the different animals, horses cattle and rams. They finally identify the Gods of Olympos, and act them.

These museum kits have, since 1991, travelled to approx. 600 schools all around Greece and according our statistics approx. 50.000 pupils have used them.

All the services of the Education Department are integrated with the annual Symposium 'Teachers and Programmes about the Acropolis' that takes place at the Centre every May and with the publishing of its abstracts. Participants at these Symposiae are teachers who present original projects that they worked with their classes after the collaboration with the Acropolis. Four symposiae have been organised (1991, 1993, 1994, 1996) and 80 papers have been presented so far. The proceedings of the first three Symposiae have been published. The proceedings of the last one are under publication.

Several schools have proceeded to the manufacture of crafts with the

help of all kinds of materials especially recycle material. Drawing and painting, collage, stamping and tracing have been used.

Columns and tiles from the Acropolis inspired new synthesis of decorative elements and kaleidoscopic designs.

The Classical orders provoked the pupils to design a town for the future. Among other buildings a three floor Garage was drawn and a Discotheque in the shape of an antefix.

Some pupils proceeded to the research of classical forms in Neoclassical buildings, in Byzantine churches, in the work of famous 19th and 20th century artists. The name 'Akropolis' was written by the future designers in many ways. Some pupils produced jewellery, perfume bottles, Swatch watches. Others manufactured new board games about the temples. You see both the front and the back part of it.

A lot of sculptures have been produced. The battle between Centaurs and Lapiths has been recreated with soap, with plaster of Paris, with papier machee.

The pupils organised a Company named 'Phidias', produced shares of the Company that they sold to their friends and with that money they created models of Quarries.

Big selections of columns and capitals were made.

Models of ancient temples were constructed from paper, from chopsticks from plaster of Paris, from sugar on a big cake. The Erechtheion was constructed with lego and playmobil figures recreated the Panathenaic procession. Macaroni can decorate ancient doors, that open so that we can see the cult statue.

In some schools several teachers collaborated resulting to bigger projects incorporating biology, geography, mathematics, physics and chemistry. Pupils manufactured pigments using ancient techniques, proceeded to experiments with acid rain which they produced, worked

on conservation techniques.

Morosini and the 1687 explosion have been very big success. The children wrote his diary with ink on parcemin. They created photographs of the event, and they published newspapers of 1687 that gave journalistic descriptions of the events. They made a video - reportage for the 9.00 o'clock News and they interviewed the Director of the Acropolis, Morosini himself, a representative from the insurance Company and several other persons.

Several books have been produced as team work.

One hundred 4th grade pupils created a book on the Frieze.

One hundred 7th grade pupils created 3 books on 5th century Acropolis. Next year they will make a real book.

One hundred and seventy 9th grade pupils created a book on the history of the Acropolis Rock.

60, 10th Grade pupils edited a guidebook for the Centre for the Acropolis Studies.

30, 10th Graders edited a guidebook for the Vravron archaeological site and Museum.

26, 11th Graders edited a book about the Neoclassical buildings of Hermoupolis on the island of Syros. Hermoupolis means city of Hermes the ancient Greek god of commerce and trade who is part of the symbol of Osaka City University.

Ladies and Gentlemen,

As the greatest achievement of the Classical world, the Athenian Acropolis represents an architectural, artistic and cultural prototype for Western Civilization. The Education Department feels that it is necessary to find ways to activate what is surely a huge educational potential. Our goal is to make the Acropolis render the maximum in educational proceedings and programmes that can have a general application to the methods of learning about humanity through the brilliant spectrum of the Classical world.