# **Classical Studies Level 2 Course Outline 1**

# Guide to aid teacher planning only - designed to be printed or viewed in A3, Landscape.

## Purpose

This example Course Outline has been produced to help teachers and schools understand how the Significant Learning from the Learning Matrix and Achievement standards can be structured within a year-long teaching and learning programme.

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| **Significant Learning** | **Learning activities and assessment opportunities** | **Duration**  Total of 32 weeks |
| Make connections between the classical world and other cultures and societies  Interpret, connect, and draw conclusions from primary source evidence, with consideration of strengths and limitations of sources | Whakawhanaungatanga Teacher to run series of activities with the purpose of getting to know students, students getting to know each other, and students getting to know teacher. Activities might include:   * delivering mihi * playing two truths and one lie * scavenger hunt – Classical Studies themed.  Introduction to Classical Studies Students will be taken through a series of introductory lessons in which they will be introduced to the classical world and the skills that they will learn while studying Classical Studies this year. These lessons should include information or selected pūrākau that depict important places, individuals (such as Greek or Roman gods) and events that make up the classical world. These lessons also could include an introduction to using primary sources.  Using teacher-provided resources, such as [www.theoi.com](http://www.theoi.comS). Students choose a Greek god and create a biography using a template provided by the teacher. This could be in the form of a social media profile, an encyclopaedia style biography, a listicle, or other appropriate form.  Students choose an activity to demonstrate and deepen their understanding of either:   * a place (historical or mythological) * an individual (historical or mythological) * an event (historical or mythological).   Activities could include:   * creating a family tree of the Pantheon of the Greek gods * creating a diorama which depicts a place * creating a podcast episode which gives an overview and context for a place, individual, event, or other aspect from the classical world that they are interested in * creating a presentation which gives an overview of creation narratives from the classical world, te ao Māori, and a clearly identified Pacific culture * creating a map of key places from the classical world * creating a history road of key historical events from the classical world. | 2 Weeks |
| Gain an appreciation for the literary, artistic, historical, societal, philosophical, and religious content and concepts from the classical world  Interpret, connect, and draw conclusions from primary source evidence, with consideration of strengths and limitations of sources  Use secondary sources to inform understanding of the classical world  Make connections between the Classical World and other cultures and societies  Understand discipline-specific terms  Relate Greek and Latin concepts of the classical world to mātauranga Māori, Pacific knowledges, and their personal experience  Apply understanding of tikanga Māori to draw parallels and strengthen understanding of the rights, roles, and responsibilities of individuals and groups in the classical world | War and Conflict Think/pair/share: what ancient wars are students familiar with from films, games, reading, art, etc?   * Mini-inquiry: individually, in pairs, or small groups, students choose either a Pacific culture or Māori culture to investigate how this culture views war and warrior culture. Teacher models how to frame a focusing question and students write one. * Teacher to select an ancient artwork that relates to war, such as the Alexander mosaic. Teacher-led analysis of features of the artwork to model how to examine artwork. What ideas about war does this artwork show? Teacher models annotating of source for students. This will help demonstrate the skills the students will need for **AS 2.1**   **The Trojan War**  Origins of the Trojan War: Students are given an overview of the origins of the Trojan War. Examine the prophecy that led Zeus to marry Thetis off to Peleus and their wedding.  Odysseus contribution to the Trojan War – mini research on Odysseus’ involvement in the Trojan war. Outline his contributions in a concept map, timeline, or written paragraph.  Significant figures in the Trojan War: group work. Students will work in groups to investigate what happens to either Achilles, Paris, Helen, Aeneas, Andromache by the end of the Trojan War. Students should be engaging with primary sources and could present their work in the form of a ‘wanted’ poster, a graphic novel strip, a dramatization, or an extended paragraph.  Analysis of vases (visual primary sources) as a way of understanding how war was viewed in the classical world. Suggested Greek Vase paintings that depict The Trojan War are:   * Exekias Belly Amphora * Exekias Amphora (Achilles killing the amazon queen) * Euphronios Krater (The death of Sarpedon) * Makron Skyphos (abduction/seduction of Helen) * Kleophrades Painter Hydria * Berlin Painter Volute Krater (Achilles fighting Hector/Memnon) * Penthesileia Painter Pyxis (Origins of The Trojan War).   Through analysis of vases, teachers should model again to students again how to write an annotation.  Formative assessment opportunity: students then practice writing an annotation in pairs or individually on at least one of the vases and get feedback from their teacher. Students could also give peer feedback to another pairing by using a checklist or using the ‘two stars and a wish’ format for giving feedback.  Introduction to **AS 2.1**: students receive guidance around which theme to use and begin to select sources from the ones provided by the teacher that they will use for their annotations.  ***The Odyssey***  Select books from *The Odyssey* appropriate for the learners in your class that explore the idea of conflict and war through the following aspects:  Themes:  What it takes to win:   * Mana/arete, honour, revenge/utu, and justice. * Courage, strategy. * Cunning, resourcefulness. * Skill at arms, physical strength. * Kleos.   Narrative:  Specific examples of conflict, for example, Odysseus and Polyphemus, Odysseus/Telemachus and the suitors.  Characters:  Victims of war, for example, Penelope, Telemachus and Odysseus.  Purposes and Audiences:  War breaks down expected traditions of society – explore what these traditions are, for example, Xenia/Manaaki, role of women, role of slaves. This could be a good opportunity to explore the impact of war in other cultures as well. Are there any patterns?  As the text is read in class, have students think about the above themes and examples of them in the text. For the chosen aspects, students outline what they mean and support their ideas with examples from the text, which are explained and contextualised.  Formative assessment: students have an opportunity to write an essay in response to an essay question on an artistic or literary work. Students could complete this in small groups or individually. Students could peer-assess each other and use the feedback to refine their essays before handing in their work to be marked by the teacher.   * **The learning activities for this topic provide opportunities to examine primary sources in preparation for Achievement Standard 2.1 (Internal Assessment)** * **The Learning Activities for this topic provide opportunities for learning in preparation for Achievement Standard 2.4 (External)** | 10 weeks |
| Gain an appreciation for the literary, artistic, historical, societal, philosophical, and religious content and concepts from the classical world  Interpret, connect, and draw conclusions from primary source evidence, with consideration of strengths and limitations of sources  Apply understanding of tikanga Māori to draw parallels and strengthen understanding of the rights, roles, and responsibilities of individuals and groups in the classical world  Develop an understanding of the ideas, values, beliefs, and identities of the Classical World through consideration of mythos, fonua, and wairua  Make connections between the classical world and other cultures and societies  Understand discipline-specific terms  Relate Greek and Latin concepts of the classical world to mātauranga Māori, Pacific knowledges, and their personal experience  Understand how the exercise and structures of power, such as kuleana, rangatiratanga, and *auctoritas* have consequences for individuals, groups, and society | Structure in Classical Society Teachers can choose to explore one or both societies (Greece or Rome) below to suit the interest of their class. Students will prepare and present seminars (which could be live or recorded) or a written report. Ideas for seminars or report are outlined below. Students should incorporate primary source evidence into their seminar or written report.   |  |  | | --- | --- | | Greek Society, for example, Athens and Sparta | Roman Society, for example, Rome and Pompeii | | Structure of a classical society, for example, Citizens, metics and slaves   * Role of men within society (political, military status), household * Role of women within the society and household, fashion, marriage, public duties * Slaves, for example: How they became slaves, value of slaves, how did they benefit classical society * Portrayal of men and women in Greek vases | Structure of classical society, for example, Patricians, equites, plebians and slaves   * Role of a patrician and equites within society (political and military status) * Role of women the society and household, fashion, marriage * Slaves, for example, Role in building an empire, rebellions, how they became slaves, value of slaves, how did they benefit classical society * Portrayal of men in sculpture, for example, Death masks |  The following topics and activities teachers can choose according to the interest of the class:Death and the Underworld  * Draw a map of Hades based on the descriptions found in The Odyssey Book 11/The Phaedo vs The Aeneid Book 6. The map should demonstrate understanding of the classical view of the underworld. * Examine funeral rituals in Greek and Roman society. Examine funeral rituals in Māori and Pacific cultures. What are the similarities that you can see? * Write a description of the role of women in death and funerals. How does that compare to modern society in Aotearoa New Zealand? How does this compare to your own personal experiences? * Death masks in Roman society – discuss why these were created. * Sarcophagi – discuss why these were created. * Practice annotations by examining various artworks and what they can tell us about death or the underworld, for example, Patrician carrying busts, funerary vases, skull mosaic from Pompeii.  Now…Let’s have some fun! – Entertainment in the classical world  * Think/Pair/Share: how do you spend your leisure time? Who do you spend it with? Are there any barriers stopping you from spending leisure time in the way that you want? * Produce a diagram of a famous classical theatre (Epidaurus, Dionysus, Leptis Magna). Label the different parts of the theatre and explain what the purpose of these work. Design of the theatre (Epidaurus, Dionysus, Leptis Magna). * Produce a booklet that examines the types of productions in classical theatre and their conventions (Greek/Roman tragedy, comedy, satire). * Research what goes into planning a production in the classical world. * Perform an extract from a play, for example, Oedipus the King, Lysistrata and discuss the subject matter.   Amphitheatre/Colosseum and gladiator fights   * Analyse the design of an amphitheatre, for example, Colosseum. * Write an account of the life and status of a gladiator. This could be fictionalised or informative. * Investigate the purpose of the games, for example, Propaganda purposes/bread and circuses.   Symposia – students research the different aspects of a symposium listed below and come up with a how-to guide on symposiums for a modern-day visitor to the Ancient Athens:   * Food and drink. * The rooms. * Who attended a symposium? * Rituals. * Erastes and Eromenos. * Hetarai.   Roman Baths and Bathing   * Design and decorations. * Heating system/hypocaust. * Ritual of bathing. * Reasons behind building the baths across the empire. * Baths of Caracalla, Hadrian’s Baths at Leptis Magna, Pompeii.   Greek/Roman festivals for example Olympic Games, Panathenaea, Thesmophoria, Saturnalia, Neronia.   * Purpose of festivals, for example, Connection to which god. * The panhellenic nature of festivals in Greece. * Reasons for celebration (religious, social, competition, educational, cultural). * Olympic games, Panathenaea, Thesmophoria, Dionysia, Eleusinian Mysteries, Anthesteria. * Connections to the gods and mythos. * Rituals associated with festivals. * Who participated and why?   **For this topic, very broad classroom teaching can be done as students would pick a specific religious festival to look at for their 2.2 internal assessment. Throughout this teaching time, build in time to discuss students’ own lived experiences and knowledge of modern festivals, including the Olympic Games.**  Students begin assessment of Achievement Standard 2.2 using the Assessment Activity ‘Fun Festivals!’ Students have eight hours of class time in order to complete this assessment. Refer to Assessment Activity and Conditions of Assessment for further guidance.  Students also to have an opportunity to do some work on Achievement Standard 2.1. in class. Teachers may wish to spend structure this in a few different ways, for example having a part of a lesson every week or every few weeks for students to select their primary sources and continue their annotations or they may wish to have a week (or more) dedicated to this.   * **The Learning Activities for this topic provide opportunities to examine primary sources in preparation for Achievement Standard 2.1 (Internal)l)** * **Assessment of Achievement Standard 2.2 (Internal) – Fascinating festivals and how to celebrate them** | 10 Weeks |

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| Interpret, connect, and draw conclusions from primary source evidence, with consideration of strengths and limitations of sources  Appreciate that interpretations of events, places, individuals, and groups are affected by limitations of sources  Use secondary sources to inform understanding of the classical world  Explore interactions between individuals, institutions, societies, and other entities in the classical world through vā and whakawhanaungatanga  Explore events, places, conflicts, figures, and ideologies of the classical world and how they impacted classical societies  Understand how the exercise and structures of power, such as kuleana, rangatiratanga, and *auctoritas* have consequences for individuals, groups, and society | Classical Figure: Concept circles: Rangatiratanga, Kuleana, Vā, Mana  Students complete concept circles for the above concepts and values from Pacific Knowledges and te ao Māori. This will allow students to draw on their own knowledges and experiences and draw connections with ancient Greece and Rome.  Teacher presents a series of lessons on either Nero or Cleopatra. Some contexts are listed below.   |  |  | | --- | --- | | Nero – Murders, Interfering Mothers and Mistresses | Cleopatra – Queen, Lover and Evil Seductress? | | * Julio Claudian line – setting the scene * Primary Sources – who writes on Nero * Who’s who in Nero’s life * Nero’s Early Life * Rise to Power and the influence of Agrippina * Golden Years of Nero * Nero as a showman * Nero and the women in his life * Nero and the fire of Rome – causes for the fire, Nero’s response to the fire, blame for the fire, the sources on the fire of Rome * Nero’s demise * Aftermath of Nero’s death. | * How Ptolemy’s came to power in Egypt, for example, General under Alexander the Great * Primary Sources – who writes on Cleopatra * Life in Egypt under the Ptolemy’s * Birth and her early life/genealogy * Her rise to power/goals and ambitions * Relationships to her biblings * Her biggest asset…beauty/seduction * Early relationship with Rome * Reasons for her popularity in Egypt/Philopatris (love of her country) * Cleopatra and Julius Caesar * Cleopatra and Marc Antony * Rome’s attitude to Cleopatra (Horace, Octavian, Lucian “the shame of Egypt”) * Cleopatra and Octavian * Battle of Actium * Cleopatra’s Death. |   Suggested Activities:   * Timeline/History Road of key events in the figure’s life. * How do these figures compare to modern leaders? * Reading and un-packing the primary sources and having an awareness of the bias in the sources, for example, different views on the fire of Rome. * Biography of key figures in the figure’s life. * In-class teaching to key events. * Relating knowledge gained about the classical figure to the concepts explored in the concept circles. How did structures and values in the classical world shape the leadership of this figure?   Formative assessment:   * Paragraph response to one of the contexts listed above, for example, a paragraph response on Cleopatra’s ambitions and how she rose to power part way the teaching around the figure. * Extended written response to help prepare for Achievement Standard AS 2.3. Students could be given access to notes to do this and could do this in groups/pairs with teacher scaffolding.   Portfolio curation for Achievement Standard AS 2.1  **Students will review their primary source annotations over the course of the year and select their best five that they can polish up in relation to the selected theme.**  **Possible themes that could align with this programme of work include:**   * religious sites of significance in the classical world * portrayal of women in Greek and Roman mythology * expressions of Rangatiratanga in the classical world * relationship between religion and power in the classical world * importance of hero within the classical world * expressions of toa in the Classical World.   **Note**: The theme should have been selected and the question either given or co-constructed with students prior to doing their primary source annotations.  Final review and curation of sources and annotations for submission of **AS 2.1 (Internal)**  **Assessment of AS 2.1 (Internal)**  Students spend time collecting primary sources they wish to bring into the assessment for **AS 2.4**. Teachers may wish to give further opportunities for practice responses (written or oral) to prepare for the assessment at the beginning of Term 4.  **The Learning Activities for this topic provide opportunities for assessment of AS 2.1 (Internal)**   * **to examine a significant event and individual which are central to Achievement Standard 2.3 (External) – Fire of Rome, Nero, Battle of Actium and Cleopatra** | 10 Weeks |
|  | Assessment period for AS 2.4 begins  Students have six hours of class time to be used within a two-week window.  **Assessment of AS 2.4 (External)**  Revision activities for **AS 2.3**, which could include:   * timed practice responses using questions * scaffolded extended practice responses using questions. Students select questions and plan response with guidance from teacher as a whole class. Students work in pairs/threes. * peer review of response with another pair/three. Original group then have opportunity to refine response further using feedback. Teacher to give guidance around how to give constructive feedback and a clear structure for doing so. * role on the wall- fill in template for figure from the classical world * create mindmaps * time to write cue cards * Socratic Seminar- this could be a Silent Socratic Seminar (done online on a shared digital document). Teacher to give careful guidance around roles and expectations around participation. Socratic Seminar could include a student facilitator.   **Assessment of AS 2.3 in the end of year external assessment period.** | 4 Weeks |