

# **Classical Studies 2010–2014**

Victorian Certificate of Education Study Design

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Latoya BARTON  
*The sunset* (detail)  
from a series of twenty-four  
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK  
*Visage* (detail)  
201.0 x 170.0 cm  
synthetic polymer paint, on cotton duck



Liana RASCHILLA  
*Teapot* from the *Crazy Alice* set  
19.0 x 22.0 x 22.0 cm  
earthenware, clear glaze, lustres



Nigel BROWN  
*Untitled physics* (detail)  
90.0 x 440.0 x 70.0 cm  
composition board, steel, loudspeakers,  
CD player, amplifier, glass



Kate WOOLLEY  
*Sarah* (detail)  
76.0 x 101.5 cm, oil on canvas



Chris ELLIS  
*Tranquility* (detail)  
35.0 x 22.5 cm  
gelatin silver photograph



Christian HART  
*Within without* (detail)  
digital film, 6 minutes



Kristian LUCAS  
*Me, myself, I and you* (detail)  
56.0 x 102.0 cm  
oil on canvas



Merryn ALLEN  
*Japanese illusions* (detail)  
centre back: 74.0 cm, waist (flat): 42.0 cm  
polyester cotton



Ping (Irene) VINCENT  
*Boxes* (detail)  
colour photograph



James ATKINS  
*Light cascades* (detail)  
three works, 32.0 x 32.0 x 5.0 cm each  
glass, fluorescent light, metal



Tim JOINER  
*14 seconds* (detail)  
digital film, 1.30 minutes



Lucy McNAMARA  
*Precariously* (detail)  
156.0 x 61.0 x 61.0 cm  
painted wood, oil paint, egg shells, glue, stainless steel wire

Accredited by the Victorian Registration and Qualifications Authority  
Level 6, 35 Spring Street, Melbourne, Victoria 3000

Developed and published by the Victorian Curriculum and Assessment Authority  
41 St Andrews Place, East Melbourne, Victoria 3002

This completely revised and accredited edition published 2009

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Edited by Ruth Learner  
Cover designed by Chris Waldron of BrandHouse  
Desktop published by Julie Coleman

Classical Studies

ISBN 978-1-921264-70-2

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## **IMPORTANT INFORMATION**

### **Accreditation period**

Units 1–4: 2010–2014

The accreditation period commences on 1 January 2010.

### **Other sources of information**

The *VCAA Bulletin* is the only official source of changes to regulations and accredited studies. The *VCAA Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCAA Bulletin*. The *VCAA Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

To assist teachers in assessing school-assessed coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The current year's *VCE and VCAL Administrative Handbook* contains essential information on assessment processes and other procedures.

### **VCE providers**

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

### **Photocopying**

VCE schools only may photocopy parts of this study design for use by teachers.

# Introduction

## **RATIONALE**

What is a hero? What is beauty? What makes a leader? What is the nature of war? Ancient Greece and ancient Rome confronted many of the questions that we still grapple with today. VCE Classical Studies explores the literature, history, philosophy, art and architecture of ancient Greece and Rome. Students examine classical works that have captivated and inspired generations. These works explore love and devotion, as well as the cost of anger and betrayal. In presenting ideas about fate and freedom, VCE Classical Studies deepens understanding of what it means to be human.

Classical societies have exerted a powerful influence on Western civilisation. These ancient worlds are both familiar and strange. Reflections of ourselves can be seen in the myth of Troy, the Olympic Games, the drama festivals of ancient Greece and the struggles in the Roman senate. Classical Studies also reveals other ways of being. Many of the values reflected in classical works differ from our own. Their spirit of inquiry creates rich opportunities to learn about the past and provide a window on the present.

VCE Classical Studies is a multidisciplinary study. Students develop skills in textual and art analysis, constructing arguments, challenging assumptions and thinking creatively. These skills are valuable for further study and work as they are readily transferable across a range of disciplines.

## **Defining 'Classical'**

For the purposes of this study design, 'Classical Studies' is the study of the two great classical societies in the Western tradition, Greece and Rome. In Greece, the rise of Greek society is traced from the late Bronze age to the Hellenistic age. The chief focus is the fifth century BC. In Rome, the late Republic and the Empire under the Julio-Claudian and Flavian dynasties into the second century AD are the focus of study.

## **AIMS**

This study is designed to enable students to:

- understand the multidisciplinary nature of classical studies and its methodologies;
- develop an interest in the classical world;
- analyse, evaluate and critically respond to classical works;

- examine ideas of contemporary relevance through classical works;
- develop an understanding of the socio-historical contexts of classical works;
- understand that there is a range of perspectives and emphases in classical studies;
- come to a deeper understanding of themselves through the study of classical works.

## STRUCTURE

The study is made up of four units:

Unit 1: Mythical worlds

Unit 2: Classical imaginations

Units 3 and 4: Classical worlds

Each unit deals with specific content contained in areas of study and is designed to enable students to achieve a set of outcomes for that unit. Each outcome is described in terms of key knowledge and key skills.

## ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

## DURATION

Each unit involves at least 50 hours of scheduled classroom instruction.

## CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be announced in the *VCAA Bulletin*. The *VCAA Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCAA Bulletin*.

## MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of VCE Classical Studies to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified if they are required to submit material to be audited.

**SAFETY**

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study.

**USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY**

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities.

**EMPLOYABILITY SKILLS**

This study offers a number of opportunities for students to develop employability skills. The ‘Advice for teachers’ section provides specific examples of how students can develop employability skills during learning activities and assessment tasks.

**LEGISLATIVE COMPLIANCE**

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

# Assessment and reporting

## **SATISFACTORY COMPLETION**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the 'Advice for teachers' section.

Schools will report a result for each unit to the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

## **AUTHENTICATION**

Work related to the outcomes of each unit will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current year's *VCE and VCAL Administrative Handbook* for authentication procedures.

## **LEVELS OF ACHIEVEMENT**

### **Units 1 and 2**

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

### Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In VCE Classical Studies the student's level of achievement will be determined by school-assessed coursework and an end-of-year examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current year's *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Classical Studies are as follows:

- Unit 3 school-assessed coursework: 25 per cent
- Unit 4 school-assessed coursework: 25 per cent
- End-of-year examination: 50 per cent

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

# Unit 1: Mythical worlds

This unit explores the myths of ancient Greece and/or ancient Rome. Mythic narratives were used to explain the physical world, the foundation of institutions and aspects of daily life. The deeds of Theseus, the wrath of Achilles, the epic voyages of Odysseus and Aeneas are tales that have entranced countless generations. Women such as Helen, Clytemnestra and Dido hold enduring fascination. Greek and Roman myths combine love and war, the monstrous and the human. They examine the nature of the individual and key aspects of society. As archaeological methods developed over time, sites such as Troy and Knossos were explored by pioneers of archaeology for evidence to explain the possible historical basis of particular myths. Myths were commonly represented in a range of forms including epic, sculpture, tragedy, vase and wall painting and mosaics. They were transmitted through festivals, religious rituals, art and architecture.

In this unit, teachers select the classical works and secondary sources to be used by the students.

## AREA OF STUDY 1

### Heroes and monsters

In this area of study, students explore myth in ancient Greece and/or ancient Rome. Myths are traditional narratives which examine ideas that were of central importance to these societies. Myth was one way in which the Greeks explained the physical world and the part that humans play in it. Thus there are myths about the way the world was created, and how it is governed by the Olympian gods under the leadership of Zeus. Myth in ancient Rome often had a different focus, most especially an emphasis on the city of Rome itself, its foundation, and its empire. In both societies, myth was used to explain the origins of social structures and the way that society conducted itself. Myth addressed key aspects of everyday life such as rites of passage, family and gender relationships.

Greek mythology is characterised by its proliferation of hero myths, and its focus on the human form and human behaviour. The heroes are often quite different from one another. For example, Achilles embodies the greatness of the warrior in war. Odysseus is the smart thinker who uses his cunning and intelligence to overcome his enemies. Aeneas, on the other hand, represents the epitome of devotion to the gods and family. Heroes confronted challenges such as wars, monsters, gods and their own limitations. In contrast to the questing hero, women occupy positions that are problematic, ambiguous or marginal, reflecting their position in the social structure. Students explore quest narratives in Greek and/or Roman myth. They examine the characteristics, content and function of these stories. Students study conventions governing the communication of myth including the oral tradition.

**Outcome 1**

On completion of this unit the student should be able to explain the nature of myth in ancient Greece and/or Rome.

To achieve this outcome the student will draw on key knowledge and key skills outlined in area of study 1.

*Key knowledge*

This knowledge includes

- characteristics of myths;
- content of selected myths including quest narratives;
- function of selected myths;
- conventions that govern communication of myths including the oral tradition;
- the nature of classical societies as revealed through myths.

*Key skills*

These skills include the ability to

- research the content of selected myths;
- explain and analyse key characteristics and functions of selected myths;
- explain the relationship of selected myths to ancient Greece and/or Rome;
- explain conventions that govern communication of myths.

**AREA OF STUDY 2****Myth and archaeology**

What have archaeological discoveries meant for the study of myth? Do myths have any basis in historical events? This area of study traces the search for evidence related to selected myths from the classical world. Students follow the history of archaeology in the Mediterranean Basin, from the early period of treasure hunting to the beginnings of modern archaeology in the nineteenth century, to the archaeological record that is accepted today. They learn about the development of archaeological methods in the work of pioneers such as Schliemann and Evans. They learn of the triumphs and failures of these romantic figures and the excavations at such sites as Troy, Knossos and Pompeii. They may speculate about an answer to the enduring question: Did the Trojan War really take place?

**Outcome 2**

On completion of this unit the student should be able to explain the relationship between myth and archaeology.

To achieve this outcome the student will draw on key knowledge and key skills outlined in area of study 2.

*Key knowledge*

This knowledge includes

- history of archaeological exploration in the Mediterranean Basin associated with selected myths;
- development of archaeological methods in the work of pioneers;
- archaeological evidence associated with a particular site;
- the historical basis of myths such as the Trojan War.

*Key skills*

These skills include the ability to

- research sites associated with myths;
- describe an archaeological site associated with a selected myth;
- analyse archaeological evidence from the site;
- draw conclusions about the historical basis of the myth in the archaeological record.

**AREA OF STUDY 3****Myths in art and literature**

Myth was a common element in the artistic worlds of Greece and Rome. Students explore the ways in which myths are represented in classical works. These works may include the forms of epic, sculpture, tragedy, vase and wall painting, and mosaics. Representation varied according to historical period and form. Students also investigate the social and artistic contexts of these works. They examine ways in which myths were perpetuated in ancient Greece and Rome such as through festivals, religious rituals, art and architecture.

**Outcome 3**

On completion of this unit the student should be able to recognise and discuss the representation of a Greek and/or Roman myth.

To achieve this outcome the student will draw on key knowledge and key skills outlined in area of study 3.

*Key knowledge*

This knowledge includes

- ways in which myths are represented in artistic and literary forms;
- influence of social and artistic contexts on representation of myths;
- artistic, intellectual and socio-historical context of myths;
- ways in which myths were perpetuated in ancient Greece and/or Rome.

*Key skills*

These skills include the ability to

- analyse the representation of a myth in a classical work or works;
- discuss the relationship between the classical work or works and social and artistic contexts.

**ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of three outcomes. As a set these outcomes encompass all areas of study.

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Assessment tasks for this unit are chosen from the following:

- an essay;
- a research report;
- a written analysis;
- short-answer responses;
- a test;
- a written reflection;
- an oral presentation;
- a multimedia presentation.

## Unit 2: Classical imaginations

This unit examines classical works across time. It begins with the study of classical Greek and/or Roman society through an exploration of intellectual and material culture. Classical works offer a means of exploring social and political life in classical antiquity. What does Homer reveal about the heroic code? How does Thucydides portray Athens during the Peloponnesian War? How does Sallust capture the demise of the Roman republic? How does Tacitus depict Roman political life over a century later? What do works of architecture such as the Parthenon and the Colosseum reveal about the societies in which they were produced?

The reception of these classical works extends beyond antiquity into the present. The cultural achievements of the classical world have fired the imagination for centuries. The works of classical artists and writers have provided reference points for subsequent generations to emulate, transform or react against. In this way, classical works are subject to constant re-imagining.

In this unit, teachers select the classical works and secondary sources to be used by the students.

### AREA OF STUDY 1

#### **Society through culture**

In this area of study, students examine classical Greece and/or Rome through the exploration of a classical work or works. Societies changed from palace to polis in Greece and from agricultural to urban community in Rome. Classical writers and artists moved from mythological to historical explanations of their world. Significant changes in the urban environment, social life, political structures and religious beliefs continued to take place as each society developed. Greece and Rome both experienced great crises. The Persian Wars led to the acquisition of an empire by Athens, but the Peloponnesian War brought this undone. In the case of Rome, the demise of the republic led to the establishment of the principate.

Members of classical societies developed a variety of ways to express ideas that were important to them. They developed different forms of classical works such as epic and lyric poetry, history, philosophy, tragedy and comedy, architecture, sculpture, pottery and wall painting. These forms of expression enabled them to examine social and political life. To analyse classical works, it is necessary to examine the techniques used by writers and artists to express their ideas. Such analysis yields a deeper understanding of the society in which the works were produced. It also helps us to better understand ourselves.

**Outcome 1**

On completion of this unit the student should be able to analyse the ways in which a classical work or classical works present aspects of classical Greek and/or Roman society.

To achieve this outcome the student will draw on key knowledge and key skills outlined in area of study 1.

*Key knowledge*

This knowledge includes

- key aspects of the socio-historical context such as social life, culture, political structures, class, gender, family and religious beliefs;
- key ideas presented in a classical work or classical works;
- techniques used to express key ideas presented in a classical work or classical works.

*Key skills*

These skills include the ability to

- research the socio-historical context of a classical work or classical works;
- discuss the relationship between a classical work or classical works and socio-historical context;
- examine key ideas presented in a classical work or classical works;
- analyse the techniques used to express key ideas in a classical work or classical works;
- draw on evidence to support an analysis of a classical society.

**AREA OF STUDY 2****Classics through time**

In this area of study, students explore the ways in which classical works are reference points for later ages to aspire to or react against. Elements of classical Greek and Roman culture have endured to the present day. They have exerted a powerful influence on the art, literature, philosophy and science of Western society. This legacy has been mediated by artists, writers, philosophers and scientists who throughout the centuries have emulated, adapted or rejected exemplars from classical culture. In this way, classical culture is reinterpreted in different periods. This shapes the transmission of the classical heritage with the result that classical studies itself has been reinvented in different times.

Classical works have histories of reception beyond classical Greece and Rome. Concepts such as heroism, beauty and government have captured the imagination of generations. For example, ideals of harmony embodied in the Hellenistic sculpture influenced the work of Renaissance masters such as Donatello and Michelangelo. Ideas about freedom from tyranny in Tacitus shaped the ideals of American and French revolutionaries. Powerful ideas presented in classical works have ensured the lasting relevance of ancient Greek and Roman culture. Classical narratives and forms are also evident in contemporary popular culture.

**Outcome 2**

On completion of this unit the student should be able to discuss the relationship between classical works and a work from a later period.

To achieve this outcome the student will draw on key knowledge and key skills outlined in area of study 2.

### *Key knowledge*

This knowledge includes

- key ideas and techniques of particular classical works;
- the relationship of the classical works to their socio-historical contexts;
- concepts, ideas and narratives from classical works that demonstrate ongoing cultural significance;
- classical influences on a work from a later historical period;
- the relationship between a work from a later period and its socio-historical context.

### *Key skills*

These skills include the ability to

- explain the key ideas and the relationship between classical works and their socio-historical context;
- explain concepts, ideas and narratives that demonstrate ongoing cultural significance;
- discuss the classical influences on a work from a later historical period;
- discuss the relationship between a work from a later period and its socio-historical context.

## **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

For this unit students are required to demonstrate achievement of two outcomes. As a set these outcomes encompass both areas of study.

Demonstration of achievement of Outcomes 1 and 2 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Assessment tasks for this unit are chosen from the following:

- an essay;
- an annotated catalogue;
- a research report;
- a written analysis;
- short-answer responses;
- a test;
- a written reflection;
- an oral presentation;
- a multimedia presentation.

## Units 3 and 4: Classical worlds

Units 3 and 4 have two identical areas of study and outcomes. Students study selected works from the Classical Works lists for each unit. These units enable student classicists to engage with the intellectual and material culture of classical Greece and/or Rome. Students work with translations rather than the Ancient Greek or Latin. Analysis of individual works enables students to engage with ideas that are explored by particular writers and artists. Students evaluate the techniques used to present these concepts. They evaluate the relationship between the work and its socio-historical context. Through comparison of classical works, students consider ways in which different writers and artists dealt with the same concept. Such analysis reveals the changing nature of the classical world.

### CLASSICAL WORKS LISTS

Classical works studied in Units 3 and 4 must be drawn from two lists published annually in the *VCAA Bulletin*.

List 1 applies to area of study 1. It comprises a series of individual classical works. There are four Greek and four Roman works. The works include different forms such as:

- epic;
- tragedy;
- comedy;
- history;
- philosophy;
- art/architecture.

List 2 applies to area of study 2. It comprises three pairs of Greek works and three pairs of Roman works. The list also includes one Greek and Roman pair. Drawing on works from this list, students compare the treatment of ideas, contexts and forms in classical works.

In developing a course, teachers must select:

- One classical work for Unit 3, area of study 1, and one pair of classical works for comparison in Unit 3, area of study 2.
- One classical work for Unit 4, area of study 1, and one pair of classical works for comparison in Unit 4, area of study 2.

Thus, in Units 3 and 4 students study six classical works.

## AREA OF STUDY 1: UNIT 3 AND UNIT 4

### Individual study

Classical works represent the cultural legacy of ancient Greece and Rome. Such works frequently embody a spirit of inquiry about society. Many classical writers and artists examine their world in searching ways. Interpreting such material helps the classicist to better understand the past and the present. Indeed, many of the ideas expressed by classical works have captured the imagination of generations. For example, *The Trojan Women* examines ideas about war, women and suffering (among a range of themes). In the *Annals*, Tacitus deals with the abuse of power, hypocrisy and corruption. Ideas presented in these works are often familiar, but many concepts from classical antiquity differ from those of the modern world.

Students analyse the ways in which classical artists and writers use techniques to express ideas. For example, in *The Trojan Women*, students examine the structure of the play, and how techniques such as characterisation and imagery are used to create different features of the text. In reading the *Annals*, students explore Tacitean techniques such as imputation of motive and the use of rumour. Through this type of close analysis students develop an understanding of ways in which knowledge is produced in Classical Studies. They are able to evaluate the importance of sections of a classical work to the work as a whole, or, in the case of art/architecture, of the artwork to its form. Students appreciate that the classical literature they are reading is in translation.

Classical works were produced within a socio-historical context. In the case of *The Trojan Women*, the play was first performed in Athens during the Peloponnesian War. The play engages with its context by addressing the atrocities of war and the pain that follows in its wake. The relationship between the classical work and its context is very specific in this case. In the *Annals*, Tacitus writes about the Julio-Claudian emperors, but there are resonances with his own time (particularly the Domitianic tyranny). It is not always possible to be this specific about the socio-historical context of a work. Nevertheless, socio-historical context is significant at a more general level. Any classical work reflects the concerns, beliefs and values of the socio-historical context in which it was produced.

In this area of study, students study a classical work selected from List 1 for Unit 3 and a different classical work selected from List 1 for Unit 4. The list is published annually in the *VCAA Bulletin*.

### Outcome 1

On completion of this unit the student should be able to analyse the ideas and techniques of a classical work and discuss the relationship of the work to its socio-historical context.

To achieve this outcome in Unit 3 and in Unit 4 the student will draw on key knowledge and key skills outlined in area of study 1.

#### Key knowledge

This knowledge includes

- the socio-historical context of a classical work;
- the relationship of a classical work to its socio-historical context;
- key ideas contained in a classical work;
- the techniques used by the classical writer or artist to express these ideas;
- the relationship of sections of a work to the work as a whole or of an artwork to its form.

### Key skills

These skills include the ability to

- research the socio-historical context of a classical work;
- analyse the ideas presented in a classical work;
- analyse the techniques used to express ideas in a classical work;
- discuss the relationship between the work and its socio-historical context;
- evaluate the importance of sections of the work to the work as a whole or the artwork to its form;
- draw on evidence from a classical work to support a point of view.

## AREA OF STUDY 2: UNIT 3 AND UNIT 4

### Comparative study

Comparative analysis enables classicists to explore ways in which the same concept is presented by different works. For example, the treatment of the war in the *Iliad* differs from the presentation of this theme by *The Trojan Women*. Virgil presents leadership differently from Tacitus. This form of analysis draws out similarities too. Thucydides and Euripides examine the suffering caused by war. Tacitus places his work in the tradition of Sallust to underscore the decay of Roman political life.

Comparison of classical works enables students to understand the socio-historical contexts in which they were produced. Events such as the Peloponnesian War and the Battle of Actium exerted a profound influence on Greece and Rome respectively. These changes are reflected in classical works. Exploring classical works from different periods highlights the ways in which ideas and societies change over the course of time.

The form of a classical work shapes its meaning. Classical writers and artists use a wide range of techniques to convey ideas. The nature of these techniques depends upon the form of the work. Analysis of these techniques leads to a deeper understanding of the choices that the classical writer or artist has made to present ideas. Technical analysis can reveal changes in form. For example, comparative analysis of red and black figure vases reveals technical developments in pottery. Reading Sallust against Tacitus reveals transitions in history writing.

In this area of study, students study a pair of classical works for Unit 3 and a pair of classical works for Unit 4, selected from List 2. The list is published annually in the *VCAA Bulletin*.

### Outcome 2

On completion of this unit the student should be able to compare the ideas and techniques in two classical works and discuss the relationships of these works to their socio-historical contexts.

To achieve this outcome in Unit 3 and in Unit 4 the student will draw on key knowledge and key skills outlined in area of study 2.

### Key knowledge

This knowledge includes

- the socio-historical contexts of classical works;
- the relationship of the classical works to their socio-historical contexts;
- key ideas presented in classical works;
- techniques used by classical writers or artists to express ideas;
- similarities and differences between the classical works.

### *Key skills*

These skills include the ability to

- research the socio-historical contexts of classical works;
- analyse ideas and techniques in classical works;
- compare ideas and techniques in classical works;
- discuss the relationship of classical works to their socio-historical contexts;
- draw on evidence from classical works to support a point of view.

## **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook for this study that includes advice on the assessment tasks and performance descriptors for assessment.

The key knowledge and key skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and key skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and key skills should not be assessed separately.

### **Assessment of levels of achievement**

The student's level of achievement in Unit 3 and in Unit 4 will be determined by school-assessed coursework and an end-of-year examination.

#### *Contribution to final assessment*

School-assessed coursework for Unit 3 will contribute 25 per cent.

School-assessed coursework for Unit 4 will contribute 25 per cent.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 50 per cent.

### ***School-assessed coursework***

Teachers will provide to the Victorian Curriculum and Assessment Authority a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following tables and in accordance with the assessment handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors for assessment.

Assessment tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe. Where optional assessment tasks are used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and key skills being assessed and to provide for different learning styles.

## Unit 3

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b> Analyse the ideas and techniques of a classical work and discuss the relationship of the work to its socio-historical context.</p>	50	<p>This task is based on a selected work from List 1. Students will complete:</p> <ul style="list-style-type: none"> <li>• a written analysis of a section of a classical work;</li> <li>or</li> <li>• structured questions.</li> </ul>
<p><b>Outcome 2</b> Compare the ideas and techniques in two classical works and discuss the relationships of these works to their socio-historical contexts.</p>	50	<p>This task requires comparison of works selected from List 2. Students will complete:</p> <ul style="list-style-type: none"> <li>• an essay comparing two classical works;</li> <li>or</li> <li>• a research response.</li> </ul>
<b>Total marks</b>	<b>100</b>	

\*School-assessed coursework for Unit 3 contributes 25 per cent.

## Unit 4

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b> Analyse the ideas and techniques of a classical work and discuss the relationship of the work to its socio-historical context.</p>	50	<p>This task is based on a work selected from List 1. Students will complete:</p> <ul style="list-style-type: none"> <li>• a written analysis of a section of a classical work;</li> <li>or</li> <li>• structured questions.</li> </ul>
<p><b>Outcome 2</b> Compare the ideas and techniques in two classical works and discuss the relationships of these works to their socio-historical contexts.</p>	50	<p>This task requires comparison of works selected from List 2. Students will complete:</p> <ul style="list-style-type: none"> <li>• an essay comparing two classical works;</li> <li>or</li> <li>• a research response.</li> </ul>
<b>Total marks</b>	<b>100</b>	

\*School-assessed coursework for Unit 4 contributes 25 per cent.

**End-of-year examination****Description**

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority. All the key knowledge and key skills that underpin the outcomes in Units 3 and 4 are examinable.

**Conditions**

The examination will be completed under the following conditions:

- Duration: two hours.
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority.

- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by assessors appointed by the Victorian Curriculum and Assessment Authority.

**Contribution to final assessment**

The examination will contribute 50 per cent.

**Further advice**

The Victorian Curriculum and Assessment Authority publishes specifications for all VCE examinations on the Victorian Curriculum and Assessment Authority website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Units 3 and 4 sequence together with any sample materials.

# Advice for teachers

## **DEVELOPING A COURSE**

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study for each unit broadly describe the learning context and the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and key skills that relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the key knowledge and key skills identified in the outcome statements in each unit.

For Units 1 and 2, teachers should select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different types of knowledge and skills and different learning styles. Tasks do not have to be lengthy to enable a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For some outcomes, or aspects of an outcome, the assessment tasks are prescribed. The contribution that each outcome makes to the total score for school-assessed coursework is also stipulated.

## **Teaching Classical Studies**

Classical Studies is a multidisciplinary study encompassing literature, art, architecture, history and philosophy. Classical Studies teachers come from a range of backgrounds including drama, art, history, philosophy and literature, since all of these modern disciplines are grounded in classical sources and make use of classical techniques.

Units 1 and 2 can be taught in a variety of ways and teachers are encouraged to develop new approaches. In particular, students enjoy Classics more if influences on contemporary culture are recognised and incorporated, especially in Unit 2.

Unit 1 begins with what myths tell us about the classical society. The course then deals with the archaeological record which often illuminates myths in surprising ways. Unit 1 concludes with the way myths were represented in the classical society, and the uses to which they were put.

In Unit 2, Greek and/or Roman society is studied through the works which have survived in a variety of forms and genres. Finally there is a focus on classical works which have influenced later ages, and on the resonance of those works.

### **Classical works**

Classical Studies explores the world of classical Greece and/or Rome through a study of the works produced by these societies. Classical works take many forms including epic, tragedy, comedy, lyric poetry, historical writings, philosophical texts, pottery, sculpture, mosaics and architecture.

In Units 1 and 2, teachers determine the classical works studied by students. ‘Advice for teachers’ about suitable works for Units 1 and 2 can be found in the learning activities that follow. In these units teachers will make extensive use of secondary sources.

Information about classical works studied in Units 3 and 4 can be found on page 19.

### **Defining ‘Classical’**

‘Classical Studies’ is the study of the two great classical societies in the Western tradition, Greece and Rome. In Greece, the rise of Greek society is traced from the late Bronze age to the Hellenistic age. The chief focus is the fifth century BC. In Rome, the late Republic and the Empire under the Julio-Claudian and Flavian dynasties into the second century AD are the focus of study.

### **Defining ‘socio-historical context’**

For the purposes of this study design, the term ‘socio-historical context’ refers to the world in which the classical work was produced. It encompasses specific events as well as social, cultural and political milieus.

### **Teaching Units 3 and 4**

Units 3 and 4 enable students to engage with the intellectual and material culture of classical Greece and/or Rome. Analysis of individual works enables students to engage with ideas that are explored by particular writers and artists. Students evaluate the techniques used to present these ideas. They consider the relationship between the work and its socio-historical context. Comparison of classical works assists students to understand ways in which different writers and artists dealt with the same idea. Such analysis reveals the changing nature of the classical world.

Teachers should include a short introductory history to establish the socio-historical context for Unit 3 and Unit 4.

Before they tackle particular classical works, students need a background in the context of the works. Begin with a short course on classical history and include the geography of the eastern or central Mediterranean and the places that students will encounter in their study of works, the key historical events in classical Greece and/or Rome, key leaders and personalities, and an overview of governance, economics, religion, philosophy and daily life.

When the class has a good grasp of the history of the period, then the List 1 classical work should be studied.

Where possible the text should be read aloud in class with students participating. Each student should maintain a workbook of notes on the text and annotate their copies of the text as it is read. Texts should be presented with a focus on the key knowledge dot-points; that is, socio-historical context, ideas and techniques. The techniques that are characteristic of the form should be noted, as well as those peculiar to the individual work. Students should also analyse key sections of the text and relate them to the classical work as a whole.

Where artworks are studied, students should use the Internet to view a variety of images of the works from different angles. When analysing the artwork, students should evaluate the importance of the work in the development of artistic ideas and techniques.

When the pair of works from List 2 is selected for each of Unit 3 and Unit 4, teachers should have a good idea of the main themes common to the two works and how they should be presented. However, teachers should not treat the works simply as treatises on particular themes but should present them in all of their complexity. The purpose of the comparison is to draw attention to differences as well as similarities between the works. The works should be compared in terms of the ideas presented and the techniques used as they are shaped by their respective socio-historical contexts.

Students should be able to develop an argument in making comparisons between classical works, supported by evidence from the works.

### SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and skills.

A list of suitable resources for this study has been compiled and is available from the Classical Studies study page on the Victorian Curriculum and Assessment Authority website: [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

### VICTORIAN ESSENTIAL LEARNING STANDARDS (VELS)

VCE Classical Studies is an interdisciplinary study which builds on knowledge and skills developed in the VELS domains of English, History, The Arts, Communication and Thinking Processes.

In the English dimension of *Reading*, students read, analyse, critique, reflect on and discuss classical imaginative texts which explore personal, social and cultural issues. They also identify the multiple purposes for which texts are created. They explain how texts are shaped by the time, place and cultural setting in which they are created. They compare and contrast the typical features of particular texts.

In History, students compare perspectives of events and make links between the past and the present. In the dimension of *Historical reasoning and interpretation*, students identify, comprehend and evaluate a range of sources, including visual sources. They critically evaluate sources, recognise multiple perspectives and partial explanations. They use evidence to support arguments.

In The Arts dimension of *Exploring and responding*, students observe, research and critically discuss a range of traditional, stylistic, historical and cultural examples of artworks. They analyse, interpret, compare and evaluate the stylistic, technical, expressive and aesthetic features of artworks made in particular times and cultural contexts. They describe and discuss ways that artworks communicate and challenge ideas and meaning. They comment on the impact of artworks, forms and practices on other artworks and society in general.

In the Communication dimension of *Presenting*, students demonstrate their understanding of the relationship between form, content and mode, and select suitable resources and technologies to effectively communicate. They use subject-specific language and conventions in accordance with the purpose of their presentation to communicate complex information.

In the Thinking Processes dimension of *Reasoning, processing and inquiry*, students discriminate in the way they use a variety of sources. They process and synthesise complex information and employ appropriate methodologies for creating and verifying knowledge.

In VCE Classical Studies, students further develop skills of textual and artistic analysis, construction of argument and use of evidence. They also develop an understanding and appreciation of the classical world and its relevance to contemporary society and their own lives.

## EMPLOYABILITY SKILLS

Units 1 to 4 of VCE Classical Studies provide students with the opportunity to engage in a range of learning activities. In addition to demonstrating their understanding and mastery of the content and skills specific to the study, students may also develop employability skills through their learning activities.

The nationally agreed employability skills\* are: Communication; Planning and organising; Teamwork; Problem solving; Self-management; Initiative and enterprise; Technology; and Learning.

Each employability skill contains a number of facets that have a broad coverage of all employment contexts and are designed to describe all employees. The table below links those facets that may be understood and applied in a school or non-employment related setting, to the types of assessment commonly undertaken within Classical Studies.

Assessment task	Employability skills: relevant facets
<b>Written analysis</b>	<p><b>Communication</b> (reading independently; writing to the needs of the audience; persuading effectively)</p> <p><b>Planning and organising</b> (collecting, analysing and organising information)</p> <p><b>Problem solving</b> (testing assumptions taking the context of data and circumstances into account)</p> <p><b>Learning</b> (managing own learning)</p>
<b>Structured questions</b>	<p><b>Communication</b> (listening and understanding; reading independently; writing to the needs of the audience; persuading effectively)</p> <p><b>Planning and organising</b> (collecting, analysing and organising information)</p>
<b>Essay</b>	<p><b>Communication</b> (sharing information; writing to the needs of the audience; persuading effectively)</p> <p><b>Planning and organising</b> (collecting, analysing and organising information)</p> <p><b>Problem solving</b> (testing assumptions taking the context of data and circumstances into account)</p>
<b>Research report</b>	<p><b>Initiative and enterprise</b> (generating a range of options; being creative)</p> <p><b>Planning and organising</b> (planning the use of resources including time management; collecting, analysing and organising information)</p> <p><b>Problem solving</b> (developing practical solutions; testing assumptions taking the context of data and circumstances into account)</p> <p><b>Self management</b> (evaluating and monitoring own performance; taking responsibility)</p> <p><b>Communication</b> (listening and understanding; reading independently; writing to the needs of the audience; persuading effectively)</p> <p><b>Learning</b> (managing own learning)</p>
<b>Test</b>	<p><b>Communication</b> (writing to the needs of the audience)</p> <p><b>Problem solving</b> (applying a range of strategies to problem solving)</p> <p><b>Planning and organising</b> (planning the use of resources including time management)</p>

\*The employability skills are derived from the Employability Skills Framework (*Employability Skills for the Future*, 2002), developed by the Australian Chamber of Commerce and Industry and the Business Council of Australia, and published by the (former) Commonwealth Department of Education, Science and Training.

Assessment task	Employability skills: relevant facets
Oral presentation	<p><b>Communication</b> (speaking clearly and directly; persuading effectively; sharing information, listening and understanding, reading independently)</p> <p><b>Problem solving</b> (developing practical solutions; testing assumptions taking the context of data and circumstances into account)</p> <p><b>Planning and organising</b> (collecting, analysing and organising information)</p> <p><b>Initiative and enterprise</b> (generating a range of options; being creative)</p>
Multimedia presentation	<p><b>Planning and organising</b> (planning the use of resources including time management; managing time and priorities)</p> <p><b>Communication</b> (sharing information, persuading effectively)</p> <p><b>Technology</b> (having a range of basic IT skills; using IT to organise data)</p>

## LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Shaded examples are explained in detail in accompanying shaded boxes.

### Unit 1: Mythical worlds

#### AREA OF STUDY 1: Heroes and monsters

Outcome 1	Examples of learning activities
Explain the nature of myth in ancient Greece and/or Rome.	<p>study myths of different types such as creation myths, succession myths, foundation myths, hero and quest myths</p> <p>list the characteristics of myths</p> <p>compare the creation myths of different societies to illuminate fundamental beliefs and traditions in those societies</p> <p>construct genealogical tables of mythical figures</p> <p>discuss the function of myths</p> <p>study important myth cycles of the classical culture and compare them</p> <p>explain what myths tell us about the values and preoccupations of the society that created them</p> <p>relate myths to the classical society to which they belong</p> <p>explore the ways in which myths were transmitted in ancient societies</p> <p>research a particular myth and make a presentation to an audience re-telling the myth or making an adaptation of it</p> <p>write a commentary on the myth explaining its meaning and the reasons for its continuing relevance</p> <p>explore creation myths in <i>Genesis</i> and Hesiod's <i>Theogony</i></p>

**Detailed example**

## CREATION MYTHS IN GENESIS AND HESIOD'S THEOGONY

Read, side by side, the accounts of creation in *Genesis* Chapter 1 and in Hesiod's *Theogony*.

Pose the questions: How do things come into existence in the two accounts? What are the significance of gender, craft and sexual reproduction in the two accounts? What conclusions might you make about the differences between Abrahamic faiths and Ancient Greek religious beliefs?

What do the accounts teach us about the nature of divinity? What purpose is served by a creation myth?

Read the account of the successive generations of deities in Hesiod's *Theogony* or Ovid's *Metamorphoses*, from Gaia to the children of Zeus.

Why are there generations of gods? What problem does this pose and how is it solved in the *Theogony*?

Construct a family tree of the gods based on Hesiod's *Theogony* or Ovid's *Metamorphoses*.

Write a comparison of the creation myths in *Genesis* Chapter 1 and Hesiod's *Theogony* or Ovid's *Metamorphoses*.

The following areas could be further explored:

**Succession myths**

Study succession myths from other traditions.

Explain the function of a succession myth.

Explain its relationship to concepts of continuity and change.

**Myth cycles**

Trace the mythological narrative of the *House of Atreus* from Tantalus to Orestes.

Explain the nature of sin transgression and the transmission of guilt through generations.

Explain taboo.

Explain the significance of the trial of Orestes in resolving the problem of transmitted guilt.

**Foundation myths**

Study the myth about Aeneas and the foundation of Rome, and the competing myth of Romulus and Remus.

**Hero myths**

Explain the different qualities of heroes in different cultures. Explain the common characteristics of heroes.

How do hero myths represent the values of a society?

Compare Roman and Greek heroes, such as Achilles, Odysseus and Aeneas, and explain how their differences reflect differences in the societies that created them.

**Myth and history**

Read the account of the ages of man in Hesiod's *Works and Days* or in Ovid's *Metamorphoses*. What historical truths might be contained in the mythical account?

## AREA OF STUDY 2: Myth and archaeology

### Outcome 2

Explain the relationship between myth and archaeology.

### Examples of learning activities

read about the history of archaeology from treasure hunting to the modern discipline

study the lives and works of Schliemann (the Trojan Horse) and Evans (the Minotaur)

learn about some of the basic techniques of archaeology such as excavation methods, dating, seriation and stratification

investigate an archaeological site related to a classical myth or myth cycle

discuss and debate the historicity of myths in the light of the archaeological record

explore the question: have archaeological discoveries supported or confirmed traditions preserved in myths?

prepare a project on an archaeological site

investigate how the practice of archaeological investigation has changed in recent years with the development of new tools and methods

### Detailed example

#### SCHLIEMANN AND THE TROJAN HORSE, EVANS AND THE MINOTAUR

Study the lives and works of Schliemann and Evans using Michael Wood's series *In Search of the Trojan War* (in book and DVD form).

Study Homer's descriptions of Troy in combination with Schliemann's excavations at Hissarlik and Mycenae.

Explain how Schliemann carried out his excavations and the principles he followed. What were the flaws in his approach?

Explain why Schliemann was disappointed with his life's work. What were his failings? Have we established firmer answers to the questions he posed in the century since his death?

Research recent excavation at Hissarlik and current opinions about Troy.

Read the myth of Theseus and the Minotaur and compare it with Evans' discoveries at Knossos.

Trace Evans' discovery of the site and the clues which led him there – the seal stones.

Catalogue the finds at Knossos.

Debate Evans' reconstruction of parts of the palace at Knossos.

Learn about more recent research into the destruction of Knossos.

Research the Linear A and B writing systems. What is the special importance of writing to the archaeologist?

Write an illustrated account of the development of modern archaeological methods and present it to the class.

Prepare a multimedia presentation on an aspect of an archaeological site.

Present an account of the myths alongside the archaeological record.

What truth is in the myths?

How would you explain the relationship between myth and historical truth?

Prepare a PowerPoint presentation on an archaeological site such as Pompeii, Herculaneum, Mycenae, Knossos or Troy, showing how the site was investigated and what finds were made there to contribute to our knowledge of the classical society.

What controversies are associated with the excavation of the site?

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**AREA OF STUDY 3: Myths in art and literature**


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**Outcome 3**

Recognise and discuss the representation of a Greek and/or Roman myth.

**Examples of learning activities***Myth in drama*

study a tragedy, such as *Oedipus Tyrannus* by Sophocles, Aeschylus's *Agamemnon* or Seneca's *Thyestes* and explore the use made of the myth by the classical society

study the cult of Dionysus as it is represented in the Euripides play, *The Bacchae*

*Myth in art*

examine the representation of the procession of the Panathenaia in the Parthenon Frieze; imagine you are a participant and describe your experience

describe the development of vase painting, and in archaic and classical Greece or Southern Italy and focus on the use of myths in the illustration of vases

visit the National Gallery of Victoria or the Ian Potter Museum at Melbourne University and study the Greek/Southern Italian pottery collections

investigate the types of pottery and styles of vase painting, and how vases were made and their purposes; describe mythical and legendary figures on oriental-style, black and red figure vases

study the Pompeiian wall painting representing the sacrifice of Iphigenia

discuss how the presence of images of mythical figures in everyday settings might influence culture and values

study vase paintings depicting Orpheus and Eurydice, Orpheus performing and the death of Orpheus at the hands of the Thracian women

*Festivals and cult*

describe a festival or sacred site of a classical society

describe the importance of a myth in a classical festival or tradition; choose from the Olympic Games, the Eleusinian Mysteries, the Delphic Oracle, the City Dionysia or the Panathenaia

read the *Homeric Hymn to Demeter* and study an account of the Eleusinian mysteries

research the myths which relate the origins of the Delphic Oracle

research and explore a Roman festival such as the Lupercalia or Saturnalia

find out what you can about the origins of gladiatorial contests in Rome

explore the importance of cult in daily life through practices and beliefs relating to Hermes in Greece

research Greek hero cults or Roman cults of the Emperors

**Detailed examples****VASE PAINTING: THE ORPHEUS MYTH**

Study vase paintings depicting Orpheus and Eurydice, Orpheus performing, and the death of Orpheus at the hands of the Thracian women.

Research the techniques of Greek pottery and vase painting.

Research the conventions of red-figure vase painting of the fifth century BC.

Comment on the constraints of composition on a curved surface; interplay of figures, pose, movement, recession, gesture, texture.

Observe harmony between the shape of the vase and the composition of the figures.

Identify examples of incision and brush drawing.

Note the supremacy of line and linear rhythms.

Describe the scene represented in the painting.

Relate the subject of the painting to the function of the vase. For example, communal drinking vessels may be illustrated with communal music-making.

Describe the use of motifs, figural and ornamental.

Comment on the poses of the figures and especially of the singer Orpheus, often with his head thrust back.

What do these works communicate about the transformative and civilising power of music?

**THE DELPHIC ORACLE**

Read references to the Delphic Oracle in Herodotus, Thucydides and Plutarch.

Research the myths which relate the origins of the Delphic Oracle.

Do a virtual tour of Delphi as it is today using Internet sites such as [www.calvin.edu/academic/clas/courses/231/deltour1.htm](http://www.calvin.edu/academic/clas/courses/231/deltour1.htm)

Describe the location of the site of the Delphic Oracle.

Map the buildings and features of the site.

Research the history of the site.

Research the role of the Pythia and the practices involved in oracular prophecy.

Describe the traditions surrounding the oracle and the procedures involved in making a consultation.

Imagine the experience of consulting the oracle.

How did the Delphic Oracle acquire such respect in classical times?

Consider the possibility that oracles may have sometimes been informed by information not directly available to the suppliant.

What doubts were expressed about the ability of the oracle to accurately predict events?

Have people changed or do they still believe they can discover the future by 'supernatural soliciting'?

Find examples of oracles from Greek history.

Compare the traditional account of Croesus and his consultation with the oracle (*Herodotus* Book 1) with the plot of Shakespeare's *Macbeth*.

Research events which were shaped by the oracle, such as the founding of Cyrene (*Herodotus* Book 4), the endorsement of the Lycurgan constitution (according to Plutarch) and the defence of southern Greece against Xerxes' army in 480 BCE.

Compare the practice of consulting the oracle with contemporary fortune-telling such as astrology and tarot.

## Unit 2: Classical imaginations

### AREA OF STUDY 1: Society through culture

#### Outcome 1

Analyse the ways in which a classical work or classical works present aspects of classical Greek and/or Roman society.

#### Examples of learning activities

describe the nature of Athenian democracy and the role of the Athenian citizen, referring to the writings of Solon, Thucydides Pericles' Funeral Oration, Plato, Aristotle, and Plutarch

study images of classical sculpture and identify the values they represent; a particular study of the Parthenon sculpture may give students a broad understanding of Athenian values in the mid fifth century BCE; a study of the Ara Pacis may do the same for Augustan Rome

analyse an Athenian tragedy such as Sophocles' *Antigone*

use primary and secondary sources to research Spartan society; compare Sparta with Athens

study the history of the classical society: Greece from the Archaic period to Alexander or Rome from the formation of the Republic to Domitian

describe daily life for different classes in Augustan Rome

describe twenty-first century Australian society through the eyes of a Spartan from the fifth century BCE

describe the military organisation of Sparta and Athens; explain hoplites, peltasts, the phalanx, triremes

prepare a timeline of the major events in Greece from the traditional date of the first Olympic Games to the Macedonian supremacy in 338 BCE

write an essay comparing Athena and Sparta

prepare a diagram of Roman social classes and show how they changed from the late Republic to those of the Empire

describe the features of the different Roman social classes

write an imaginative essay 'A Day in the life', for a slave, senator, freedman or editor of the games

using the style of Suetonius (Alexandrian biography), write a profile of a significant Roman figure

research Roman society

write a response to a Roman literary text which illustrates life in the Roman Empire, for example *The Millionaire's Dinner Party* by Petronius or Pliny's writing on life in a villa

make a detailed comparison of literary texts with secondary sources

explore differing Roman attitudes to the Games; make comparisons with modern attitudes to animal fighting, boxing, wrestling or football

**Detailed examples****ATHENIAN TRAGEDY**

Read or attend a performance of an Athenian tragedy such as Sophocles' *Antigone*.

Take part in a script-reading.

Debate the positions taken by Antigone and Creon.

Take Creon's part in a discussion about the tragedy.

Adopt the viewpoints of different characters.

Comment on power structures, authority and obedience in the family and in public life.

What do we learn about rites of burial, shame and suicide in Athens?

What do we learn about the fragility of government and institutions in ancient Greece and the threat posed to them by individual freedom?

**SPARTAN SOCIETY**

Read extracts from Aristophanes' *Lysistrata* and compare the women of Athens with those of Sparta.

Read extracts from Herodotus's account of the battle of Thermopylae paying particular attention to the behaviour of the Spartan warriors (the Spartans prepare for battle, Book 7).

Read Plutarch's account of Sparta, its customs and traditions.

Use as a secondary source the BBC video documentary series 'The Spartans'.

Construct a description of the classical Spartan community, referring to the roles of men and women, marriage, the raising and education of children, property and wealth, government, and relations with other Greeks.

What were the most important provisions attributed to the Lycurgan constitution?

How was Sparta distinguished from other Greek states?

Compare Sparta with Athens.

Would you rather be an Athenian or a Spartan?

Find out why Socrates was an admirer of Sparta.

Debate the relative merits of the two societies.

**ROMAN SOCIETY**

Use as a secondary source *Gladiator*, or *Spartacus* or *The Last Days of Pompeii* or a documentary such as 'The Real Spartacus'.

Read a selection of texts to do with Roman attitudes to spectacles such as Martial's, *On the Spectacles*, Seneca's *Letters* and Tacitus' account of a riot at the games.

Look at Roman representations of gladiators in artworks from Pompeii.

Research the site of the gladiator's barracks at Pompeii.

Research amphitheatres such as the Colosseum, and their role in Roman society.

Write an account of Roman society as represented at the Games – the role of the editor, reserved seats for senators, the segregated nature of Roman society, the status of gladiators themselves and their exploitation in the game of politics.

Why were the Romans entertained by these blood sports?

What questions does it raise about their society?

Are there parallels to be made with our own society?

What differing roles do such entertainments have in any society?

Further work could involve comparing this form of entertainment with other forms such as chariot racing, theatre and pantomime.

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**AREA OF STUDY 2: Classics through time**


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**Outcome 2**

Discuss the relationship between classical works and a work from a later period.

**Examples of learning activities**

read Pericles' Funeral Oration in Thucydides' *History of the Peloponnesian War* and compare it with political speeches of the nineteenth to twenty-first centuries

read Plato's *Apology* and research the life and teaching of Socrates

evaluate the legacy of Socrates and the relevance of his teaching in contemporary society

read extracts from Homer's *Odyssey* and make a study of modern 'odysseys' in film, novel, graphic novels and computer games

read extracts from the *Iliad* or *Aeneid* and compare it with contemporary 'epics' such as *Star Wars* or *Lord of the Rings*

compare the representation of myth in the film *Troy* with extracts from the *Iliad*

compare Herodotus' account of Xerxes invasion of Greece in *The Histories* with the film *The Three Hundred*, and the graphic novel on which it is based

explore *Greek Fires*, a useful introductory text, to study the classical legacy

look at the Ara Pacis, and compare it to other monuments such as the Shrine of Remembrance

compare architectural monuments in Rome and Washington DC

compare classical sculpture with sculpture of the Renaissance through a study of the Doryphoros by Polykleitos and Michelangelo's David

evaluate the authenticity of computer games such as 'Age of Empires' or 'Rome', by reading a range of texts to do with ancient Rome

evaluate the 'modernness' of Catullus' poetry by comparing a selection of his poems with a selection of modern poetry

create a catalogue for an art exhibition, featuring three items from classical society

compare the ideas in Pericles' Funeral Oration with other famous speeches

compare Socrates with historical and contemporary prisoners of conscience

compare ancient and modern views of slavery

**Detailed examples****A CATALOGUE**

Choose three items from those you have studied in your research of the classical society.

Present your items to a modern audience as a catalogue for an exhibition, explaining why we should be interested in these artifacts from the distant past.

Describe your items, their origins, the ideas they represent and their ongoing significance.

**ATHENS THROUGH THE EYES OF PERICLES; PATRIOTISM AND THE ART OF SPEECH-MAKING**

Read Pericles Funeral Oration in Thucydides' *History of the Peloponnesian War*.

Describe Athens as Pericles sees the city-state, referring to the character of the people, their way of life, their values and principles, their power and possessions, form of government, rivals and enemies, economy, openness to foreigners and the world, monuments, intellectual and cultural life, and treatment of women.

Debate the reliability of Pericles' vision as a portrait of Athens and its people.

Compare the tradition of the 'men of Marathon' with the Anzac tradition in contemporary Australia. What purpose does this sort of tradition serve?

Compare Athenian patriotism with modern forms of patriotism.

Read the Gettysburg address (Abraham Lincoln), extracts from Winston Churchill's speeches such as 'This was their finest hour', Martin Luther King's 'I have a dream' speech, Kevin Rudd's 'Apology' and Barack Obama's acceptance speech.

What might these speeches have in common with Pericles' speech, and in what ways are they different?

**THE SOCRATIC LEGACY**

Read Plato's *Apology*.

Summarise the case presented by Socrates in his defence.

Imagine you are an historian who observed the trial. At a later date you questioned other witnesses and wrote an account of proceedings.

Discuss the outcome of the trial.

Where do you place the blame for Socrates' execution?

What aspects of Socrates' teaching revealed in this text have been influential down to modern times?

Compare Socrates with historical and contemporary prisoners of conscience from Jesus to Nelson Mandela and Aung San Suu Kyi.

**ROMANS AND SLAVERY**

Read extracts dealing with the Roman attitudes towards slavery.

A good secondary source is Massey's *Society in Imperial Rome*.

Summarise the different accounts.

Write an imaginative account from the point of view of one of the following:

- a Senator who owns 500 slaves
- a slave in a salt mine or on the galleys
- a slave who is the teacher of the master's children
- a slave-dealer.

**Research the revolt of Spartacus**

Watch the film *Spartacus* and analyse the views of slavery expressed in it.

Compare modern and ancient views of slavery.

What similarities and differences are there between Roman attitudes and modern attitudes towards slavery?

Are all 'modern' attitudes the same? Compare the roles of 'guest workers' in modern Europe, or 'migrant workers' in developed countries with slaves in Rome.

## Units 3 and 4: Classical worlds

### AREA OF STUDY 1: Individual study

#### Outcome 1

Analyse the ideas and techniques of a classical work and discuss the relationship of the work to its socio-historical context.

#### Examples of learning activities

produce a map of the eastern or central Mediterranean, include the main geographical features, mark in Greece/Rome and the major places mentioned in the classical works

research the sociol-historical context of Greece or Rome including major events of the classical period, the systems of government, economic activities, religion, philosophy and aspects of daily life

research in groups aspects of Greek classical society including the development of Athenian democracy, the Persian wars, the Peloponnesian War, the Athenian Empire, the Parthenon, the Acropolis, the laws of Lycurgus and Spartan society and the development of Greek philosophy from the Milesians to Plato

research in groups aspects of Roman history including the history of Rome from earliest times through to the period of the Kings, the formation of the republic, the rise of the principate and Augustus; other topics could include daily life, entertainment, the army, religion, personalities such as Julius Caesar, Antony and Cleopatra, individual emperors such as Nero or Caligula

produce a timeline of a classical society covering key events, personalities and leaders

present a multimedia presentation about significant people, events and places in classical Greece and/or Rome

read the classical work aloud with students and develop class and individual notes on socio-historical context, key ideas and techniques; work in groups on analysing significant sections from the classical work in terms of significance of the section to the work as a whole, the ideas, techniques and relationship to the socio-historical context; present the results of discussion and analysis to the class orally and through the presentation of class notes

develop a class wiki in which students can discuss particular classical works

view and print a variety of images of artworks from the Internet; annotate images with information about techniques, ideas and significance of the work in the development of artistic forms

**Detailed example**

## READING AND ANALYSING CLASSICAL TEXTS

**Iliad Book 1**

In preparation for any study of the *Iliad*, students should be introduced to the features of epic poetry, its origins in the oral tradition and the treatment of grand themes and heroic deeds in noble language.

Read the text aloud in class. Students should participate in the reading. Teachers may wish to expose students to different translations for comparison, Pope (18thC) and Chapman (16th–17thC) so that they understand the nature and limitations of translated texts.

The heroic code should be explained to students, and the importance of Achilles as a figure of human excellence throughout the classical period should be made clear.

Other themes are the relationships between mortals and divinities; the relationships between kings and their subjects, and between allies; anger and pride; the relationships between males and females, parents and children; first causes.

Students need to read the text carefully and acquire a thorough understanding of the sequence of

events and the characters involved as preparation for the task of passage analysis.

Students should practice the techniques of passage analysis; close reading of the text and identification of techniques and ideas.

Students should read with the primary purpose of forming a picture of the society to which this text was important. What does the passage under consideration tell us about the classical society?

A useful introductory secondary source is the introduction to Fagles' translation of the *Iliad* by Bernard Knox.

**Aeneid Book 1**

Virgil's poem may be studied in a similar way, but themes differ. The theme of the relationships between men and gods is important, but also there is the role that Fate plays in the lives of mortals, the antagonism between Rome and Carthage, the importance of leadership, 'dutifulness' [*pietas*] and responsibility, fatherhood, and the divinely guided destiny of Rome.

## AREA OF STUDY 2: Comparative study

### Outcome 2

Compare the ideas and techniques in two classical works and discuss the relationships of these works to their socio-historical contexts.

### Examples of learning activities

(also see activities relating to individual works for area of study 1 on page 38)

investigate the context of each of the classical works; when and where is each set? what is the socio-historical context of each work? what influence has the context had on the classical work? how have the societies changed over time? how have ideas changed? what similarities and continuities are evident?; explore the key ideas and themes presented in each work; what is different and similar about them? how might differences and similarities be accounted for?

compare the techniques used by the writers/artists to convey ideas; what is different and similar about them? what do they reveal about change and development over time?

discuss in groups specific sections from each of the two classical works; compare and contrast the works in terms of context, ideas and techniques; write down evidence from the text to support each point of comparison and contrast

write an essay which compares and contrasts themes from two classical works; use evidence from works to support a point of view

using the above points as a guide, compare and discuss the *Odyssey* Book II and Aristophanes' *Frogs*; also compare and discuss Tacitus *Annals* and Suetonius *Life of Claudius*

### Detailed examples

#### ODYSSEY BOOK II (ODYSSEUS VISITS THE UNDERWORLD) AND ARISTOPHANES' FROGS

A common theme here is the underworld. Before reading the texts students should research Greek beliefs about the underworld. Hesiod's descriptions of Hades and Tartarus in the *Theogony* might be a starting point. The myth of Persephone should be researched, and also the description of the afterlife given by Socrates in Plato's *Phaedo*.

Students should be made aware of the differences between the techniques of epic poetry and those of satire.

What were the beliefs about the after-life that Homer and Aristophanes shared? In what ways do they appear to differ? Why might Homer's depiction of the afterlife be seen as a very pessimistic view of human destiny? Is it possible that life is rendered meaningless by death? Can the dead assist the living? Can they offer the living any support at all, or are they a burden on living consciences? What do these representations of the afterlife tell us about remembering and forgetting, about yearning and loss?

What does Aristophanes' ironic and irreverent treatment of the underworld tell us about Athenian culture in the late fifth century BCE compared with the culture in the time of Homer (eighth century BCE)?

#### TACITUS ANNALS [P. 245–251] AND SUETONIUS LIFE OF CLAUDIUS [IN THE TWELVE CAESARS]

The common theme in these works is the Emperor Claudius. Students should have some overview of the history of the Principate [e.g. from the Introduction pp. 31–34 of Tacitus] and the varying attitudes towards it. They could also view some of the BBC series 'I Claudius'.

A study could be made of the two authors, and the two different genres (history and biography). After reading the texts, students could discuss the differences between the accounts, and speculate on the reasons for the differences. They should consider the authors themselves, their personal circumstances and apparent biases, the different natures of the genres and the different time periods in which they wrote.

## SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
<b>Units 3 and 4</b> <b>Outcome 1</b> Analyse the ideas and techniques of a classical work and discuss the relationship of the work to its socio-historical context.	50	Structured questions based on a short section from one of the prescribed works. Questions ask students to: <ul style="list-style-type: none"> <li>explain and analyse the key ideas in the section</li> <li>identify and analyse the techniques used by the writer in this section</li> <li>analyse the significance of the section to the work as a whole</li> <li>discuss the relationship of the sections of the work to the socio-historical context.</li> </ul>
<b>Outcome 2</b> Compare the ideas and techniques in two classical works and discuss the relationships of these works to their socio-historical contexts.	50	Students produce a research report about two classical works. The report covers: <ul style="list-style-type: none"> <li>socio-historical context of the two works and discussion of what changes and continuities are evident</li> <li>a comparative analysis of ideas and techniques of the prescribed works or of individual artworks from the respective prescribed artworks.</li> </ul>
<b>Total marks for each unit</b>	<b>100</b>	
<b>Units 3 and 4</b> <b>Outcome 1</b> Analyse the ideas and techniques of a classical work and discuss the relationship of the work to its socio-historical context.	50	A written analysis of a section from a classical work or of an individual artwork from the prescribed classical works list. The analysis must make reference to ideas and techniques, significance to the work as a whole or to the form of art, and the relevance of the work to the socio-historic context.
<b>Outcome 2</b> Compare the ideas and techniques in two classical works and discuss the relationships of these works to their socio-historical contexts.	50	Students develop a comparative argument in an essay form in response to a statement about a key theme or idea in the two classical works. In providing their point of view, they use evidence from the works which covers ideas and techniques and socio-historical context of the classical works.
<b>Total marks for each unit</b>	<b>100</b>	