Resource material to assist in the implementation of VCE Classical Societies and Cultures

May 2000

Introduction

This resource has been developed to assist teachers of VCE Classical Societies and Cultures with the on-going implementation of the revised study design. A range of activities and resources have been included to assist teachers in their planning. These activities may be used either by teachers individually or within a workshop setting.

These materials have been designed so that teachers may select the activity that best suits their needs. Some teachers may elect to work progressively through all the activities. Others may wish to focus on aspects of assessment. Each activity is designed to be a stand-alone activity so that teachers may choose whichever activity is appropriate for their teaching situation.

School-Assessed Coursework

For details regarding school-assessed coursework, teachers will need to refer to the following:

- *VCE Study Design Classical Societies and Cultures, accredited 1999, accreditation period January 2000   December 2004.*
- *Assessment Guide revised VCE 2000; Studies of Society and Environment.* This resource contains advice and criteria to assist teachers in assessing coursework.

Examinations

For details regarding the end of year examination, teachers will need to refer to the following:
- Assessment Criteria for 2000 Examinations, *VCE Bulletin,* No. 148, Supplement 2, December 1999. This supplement details assessment criteria for the 2000 examination and provides a description of the focus of the examination.
- *Sample Examination Material*, Revised VCE Studies 2000, *VCE Bulletin*, No. 149, Supplement 1, February 2000. This supplement contains further advice including sample questions for VCE Classical Societies and Cultures.
- *Report for Teachers* from Chief Assessor on CAT 3 – 1999, Board of Studies, 2000. Earlier editions of these reports (1995–98) also contain information of value to teachers of the revised study.

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Activity 1: Issues to consider for Units 2 and 4. What have we learnt so far?

This is an opportunity for teachers to reflect upon their experience during semester 1. Reflection may influence your planning for Semester 2. Work through the following questions.

1. What really worked for you and your class in Unit 1/Unit 3?
>   scheduling of assessment tasks?
>   resourcing assessment tasks?
>   school policy on attendance?
>   teaching the background/content to assessment tasks?

2. Given your experiences in Unit1/Unit 3 what will you change in Unit 2/Unit 4?
>   scheduling of assessment tasks?
>   resourcing assessment tasks?
>   school policy on attendance?
>   teaching the background/content to assessment tasks?

3. How are you marking the assessment tasks?
>   a criteria sheet?
>   numerical/grades?
>   internal marking scheme for your class?
>   verbal comments on the task ?
>   written comments on the task ?

4.What procedures/conditions have you set in place for students to sit the assessment task?
>   production of footnotes and bibliographies?
>   open or closed book?
>   how many pages of notes?
>   student discussion?
>   student queries during task?

5. What school commitments influenced the timing of assessment tasks?
>   Unit 1?
>   Unit 2?
>   Unit 3?
>   Unit 4?

6. How are you preparing your students for the end of the year examination?
>   use of notes/books at each successive assessment task?
>   varying assessment tasks as suggested by the study design?
>   using the structure of the sample paper to assist with setting assessment tasks?
>   reinforcing examination practice/ technique/ protocols ,e.g. using their Board of Studies number?

7. What links are there between Units 1 and 2 and Units 3 and 4?
>   what areas in Units 1 and 2 are preparing students for studying Units 3 and 4?
>   what skills need to be learned specifically in Units 1 and 2?

Activity 2

Scheduling for Semester 2.

In Activity 1 you reflected upon your experiences during Semester 1. In the light of this experience consider your scheduling decisions for Semester 2. Selected Course Outlines follow this activity.

This activity has two components.

Section A

- presented below are some questions/queries that need to be considered prior to making scheduling decisions
- document your responses to the queries

Query	Decision
• when will each task be given to students? • when will each task finish? • what provision will be made for absentees? • will tasks be given at the same time for multiple classes? • how much time for each task will be allocated to out-of-school time? • what school commitments influence the timing of assessment tasks?	

Section B

- select a second semester unit of your VCE study
- shade in time planned for teaching each outcome
- insert 'X' for timing of assessment tasks (O1, O2, O3)
- annotate appropriate or significant activities (fieldwork, site visit, role-play etc)
- locate school commitments on schedule

Schedule key:

A   Second Assessment File: Unit 3 School Coursework (17 July 2000)

B   November examinations begin on Friday 27 October and conclude on Friday 17 November.

C   Fifth Assessment File: Unit 4 School Coursework (13 November 2000)

Semester 2: Unit 2/4 (circle one)

From:	June 12	June 19	June 26	July 10	July 17	July 24	July 27	Aug 7	Aug 14	Aug 21	Aug 28	Sep 4	Sep 11	Sep 18	Oct 2	Oct 9	Oct 16	Oct 23	Nov
To:	June 16	June 23	July 7	July 14	July 21	July 28	Aug 4	Aug 11	Aug 18	Aug 25	Sep 1	Sep 8	Sep 15	Sep 29	Oct 6	Oct 13	Oct 20	Oct 27	
O1					A													B	C
O2	June exams		Term 2 vacation											Term 3 vacation					
O3																			

Activity 3

Using ICT in VCE Classical Societies and Cultures

This Activity has two components.
2 a. An introduction to searching on the web.
   b. Samples of specific VCE Classical Societies and Cultures websites to browse.

Rationale

1.   To familiarise teachers with the capabilities of Information and Communication technology (ICT)
2.   To use ICT to retrieve information useful for Unit 4
3.   To use this experience as a model to plan an activity for students to address an outcome in Unit 4.

Activity 3A

Searching on the web

Using a search engine is an essential part of going on-line as this is the only way to find what you need in a hurry. When you do find what you're looking for, it may not be there the next time you look! Such is the rapid turnover of material on the net.

Here are some useful tips on best use of a search engine:
- Be specific – the narrower the terms of reference, the more likely you are to get the result you want. For example, entering ' Myths' will find many sites, most of them irrelevant but if you add the word 'Greek', the results will be more manageable and closer to what you are searching for.
- "Natural language" searches are supposed to be easy to use as you put questions directly to the engine, but you can easily be misled by key words such as "the" early in the search terms. You're likely to get much of the Internet thrown back at you in the search results!
- When using more than one word use quotes such as 'archaeology'. These create associations between words or block out unwanted words. Such searches are called "Boolean searches" and are more effective still when used with advanced search areas that narrow the field even more.
- If there is a help file or menu in the search engine, open it and read it. It will often contain information to short cuts that will save you time.
- Try alternative terms or synonyms for the terms you are searching. Don't give up!
- Research the search engine that best suits your purpose for searching

Some popular search engines:

Name	URL	Description
Alta Vista	www.altavista.com	Broad search engine; need to know something about the search language to get the most benefit
Ask Jeeves	www.askjeeves.com	Good for beginners.
Anzwers	www.anzswers.com.au	Australian search engine. Lets you select Australian, NZ as well as world sites.
Dog pile	www.dogpile.com	Searches through 13 other search engines and sorts results by the search engine that found them.
Excite	www.excite.com	Broad general search. Has set up "Boolean "type searches in a ready made format.
Google	www.google.com	Caches site results for faster checking and rejecting
Hotbot	www.hotbot.com	Lets you limit your search to recently posted pages. Excellent for finding specific information.
Infoseek	www.infoseek.com	List of web pages, newsgroups and news stories.
Internet Sleuth	www.isleuth.com	Specialised online data bases, news
Looksmart	www.looksmart.com	Lists in categories.

Lycos	www.lycos.com	Good for searching specific file types with advanced search capabilities.
Metacrawler	www.metacrawler.com	Searches through several search engines including Yahoo and Excite.
Northern Light	www.nlsearch.com	Searches through web sites as well as articles from periodicals and books (on a pay per view basis)
Wombat	www.webwombat.com.au	Advanced search engine allows searches in categories of Australian, NZ as well as world sites
Yahoo	www.yahoo.com	Places results in categories. Simple to use.

Not all search engines are equally easy to use. Some give you very precise results while others give you general categories that allow you to narrow your search field. You need to experiment with several search engines until you find the one that best suits you.

For the beginner, I suggest you start with Yahoo:
> Type in the web address www.yahoo.com
> Type in the key words 'ancient Greece'.
> The search result comes up with links under a number of different categories.
> You can click onto any of these to research many sites and links.

1. Once you have found some favourite sites you can bookmark them in folders according to category for easy future reference. How you do this will depend on the software you are using. Try the help files if you are having trouble.

2. Now, what about Unit 4?
   * Refer to the Study Design – Unit 4, Areas of Study.
   * Identify two areas suitable for study in Semester 2.
   * Use a search engine to locate information from selected websites.
   * Download the information onto disk.
   * Store the information in an appropriately named file.
   * Combine different data types to form linked files.
   * Create new files and upload these to the school's webserver or Intranet
     (for students).
   * Design activities for students to download files from the network to address
     Outcome 1.

Activity 3 B

Browse the recommended Classical Societies and Cultures web-sites. Bookmark those you would find useful during Semester 2.

Classics and archaeology virtual museum

Australian Museums On-Line http://amol.org.au/

AUMIS http:///www.lib.mq.edu.au/mcm/AUMIS/default.html

Perseus Project Homepage http://ww.perseus.tufts.edu

Roman Perseus http://ww.perseus.tufts.edu/neh.ann.html

Websites with many links:

Classics and Med. Archaeology (Michigan) <http://rome.classics.lsa.umich.edu/welcome.html>

Electronic Resources for Classicists

 http://www.circe.unh.edu/Classics/resources.html

The Internet Classics Archive

http://the-tech.mit.edu/Classics/index.html

The Ancient World Web

http://atlantic.evsc.virginia.edu/julia/AW/meta.html

Cambridge University

http://www.classics.cam.ac.uk/

Oxford University

http://www.units.ox.ac.uk/departments/classics/

Library of Congress Classics Professional Resources

http://lcweb.loc.gov/global/classics/clasprof.html#soft

Library of Congress Resources for Greek and Latin Classics

http://lcweb.loc.gov/global/classics/classics.html

CLASSICS List http://weber.u.washington.edu/~lwright/classics.html

Philo: The Classics and Ancient Mediterranean Studies Server

http://philo.ucdavis.edu/

Some online classics museums

University of New England Museum of Antiquities

www.une.edu.au/~arts/Museum/AntqMusBrochure.html

Classics (and a museum) at Otago

www.otago.ac.nz/Classics/

Architecture of the Mediterranean Basin: with thumbnails

www.rubens.ans.edu.au/slides.xmosaic/bycountry/index_1.html

Plan de Rome

www.unicaen.fr/rome/US/index1_a.shtml

Caen Model of Rome

www.unicaen.fr/rome/US/sommaire_a.shtml

Skenotheke: Images of the Ancient Stage, Uni of Sask

www.usask.ca/classics/skenotheke.html

Classic courses

Latin 104

www.cohums.ohio-state.edu/classics/104.html

Sean Redmond's Homepage

www.nyu.edu/classes/latin2/

Classics 135: Delphi and Olympia

www.perseus.tufts.edu/~gcrane/cl135.html

Syllabus for Latin 228 and 409. 'Vergil's Aeneid'

www.ccat.sas.upenn.edu/~joef/courses/fall95/vergil/syllabus.html

Vergil's Home Page

www.ccat.sas.upenn.edu/~joef/vergil/home.html#courses

Classics 20. SQ. 1996 Syllabus

www.humnet.ucla.edu/HUMnet/classics/C120SQ96.html

Other

Dyke Papyrus Archive

www.odyssey.lib.duke.edu:80/papyrus

Greek Software Digest

www.gy.com/www/gn.htm

Argos www.argos.eransville.edu/

Activity 4*: Sample Course Unit 1 : Teacher Activities*

Introduction

The revised course is very similar to the old which means that experienced teachers can use their expertise, methods and materials with a minimal shift of emphasis and teachers new to the study can utilise many of the resources that have previously been published including past exam papers. Unit 1 is still based around myth and archaeology but Unit 2 now concentrates on historical context and the origins of various cultural forms. It remains with teachers to select from a range of prescribed texts, now for Unit 3, and to choose complementary texts for Unit 4. This allows courses to be designed to suit the organisational needs (e.g. resourcing) of individual schools and also the interests of both teachers and students.

The following materials provide teachers with some suggested approaches, sample courses, school-assessed coursework questions, student responses, ideas for using IT and preparing their own materials for Units 1 – 4.

Units 1 and 2

- The course is now designed around learning outcomes and the key knowledge and skills required to achieve the outcomes, rather than work requirements.
- School assessment is based on satisfactory performance on outcomes instead of work requirements.
- Learning activities (under advice to teachers) encourage sequential skill development as well as preparing for the achievement of outcomes.
- The types of assessment tasks are similar to the old work requirements but now teachers choose from a range of assessment options.

There have been some changes to content. For example Unit 1, Myths and Legends, still focuses on myth, the possible historical basis of myths as established through archaeology and the representation of myth through a variety of forms of cultural expression but there is now more emphasis on the function of myth and the role of myths in the Western tradition as demonstrated in contemporary representations of myths. Unit 2, Emerging Society, is quite different. It no longer focuses on the individual in society but the emergence of urban communities and the variety of cultural forms through which they expressed themselves, including festivals. While a range of forms of cultural expression will be introduced in Unit 1 as illustrations of myth or artefacts from archaeological sites, the techniques appropriate to analysing the different forms are the province of Unit 2. Some adaptation of existing worksheets may be needed to accommodate this shift in emphasis.

Sample course Unit 1

Week 1

- Introduction to Classical Greece: time, place, language.
- Myths and legends. Preliminary discussion of the role of myth.
- Allocation of myth cycles to individuals in groups.

Week 2

- Creation myths. Christian, Scientific, other.
- Hesiods creation and Pandora stories
- Introduction to Greek pantheon – gods and attributes.
- Opening of *Clash of the Titans*. Nature of the gods, relationship to humans.

Week 3

- Group work sorting out the relationship between the characters in myth cycles.
- Sequencing presentations.
- Individual **oral presentations** in myth cycle groups
- **Genealogy exercise** – family tree of gods and heroes.
- Allocation of books of *Odyssey* and work sheet.

Week 4

- Myth and meaning
- Introduction to various theories of the function of myth.
- Debate theories.

Weeks 5 and 6

- Oral **reports** of books of the *Odyssey*
- Discussion of questions on work sheet.
- The hero's quest.
- Watch *Ulysses* and identify steps.
- Adaptations of the quest, Jesus as hero.
- Find modern versions of road and quest myths ,e.g. Tennyson's *Ulysses*

Week 7

- **Reports** and discussion of modern quest myths from Disney's *Hercules* to *Zen and the Art of Motor Cycle Maintenance*
- Watch film of *Jason and the Argonauts* identify steps
- Role of quest myths.

Weeks 8 and 9

- Read *Medea* and discuss work sheet.
- Identify and discuss the function of other unrequited love and betrayal myths
- Feminist interpretation of myth.

Holidays

Students write a feminist version of any of the myths studied so far *or* write their own myth (**essay**)

Week 10

- Myth into History. Hesiod's Works and Days 1–100
- Review sites of myth cycles – **Mapping exercise**
- Allocate archaeological sites and question sheets.

Week 11

- Watch video, for example, *In Search of Troy*
- Archaeological methods
- Artefacts.

Week 12

- Research archaeological sites
- Library skills and note taking.

Week 13

- Pottery as evidence
- Visit Perseus site to find pots – add provenance sites to maps
- Categorise shapes and uses
- **Analysis** of painted illustrations on pots.
- Similarities and differences between same myths illustrated at different times, e.g. Theseus legend.

Week 14

- Temples unearthed
- Temple of Zeus at Olympia Myths of sculptural program
                              Pediments
                              Metopes
- Comparison (**analysis**) with other versions of Hercules, e.g. on pots, free standing sculpture, film.

Week 15

- Workshop archaeological sites.
- Prepare materials for presentations.
- Consultations.

Weeks 16 and 17

- Oral **reports** of archaeological sites including slides, excerpts from video, power book presentation.

Week 18

- Review myths and legends, meaning and function.
- Discuss the significance of myth in classical society and to the Western tradition.

*Suggested Teacher Activity

*Assess whether this course suit your needs? For example how does it fit with the needs of the school? e.g. Sporting fixtures and musical events, holidays? Will you have 18 weeks?

Does this selection of texts suit your interests and expertise?

Do they suit the interests of your students?

Do you have the resources to teach these texts?

* Develop a course outline for Unit 2

Adapt the following worksheets to suit your class, choice of texts, etc.

Worksheet 1: Myth   The Role of Hero

How it often begins…
- The call to adventure is a common theme.
- Many of the stories you are about to (or have) read in mythology have a similar framework. The hero sets out on a journey and goes through a series of adventures, often he wins the love of a young maiden and – or a kingdom and all ends well.

We can look at the example in Starwars.

The Call to Adventure
- Luke Skywalker receives the hologram message from Princess Lelia, calling for her help. He was destined to be a hero as he is a Jedi knight.

Beginning the Adventure
- Luke escapes the Imperial Stormtroopers with the help of a robot, Obi Won Kanoi, and Hans Solo.

Tests and Helpers
- Luke and his friends rescue Princes Leia.
- Escape planet, bar
- Break into prison cells
- Escapes from garbage containers
- Escape fighter pilots
- Magical aid – the Force

Supreme ordeal
- Luke destroys the death star use of magical force of power
- Flight or return
- Luke returns to rebel headquarters grand celebration and blessing of Princess

Conclusion
- All is saved.

Your task
- Name some other examples of myth from fiction, film and television.

Worksheet 2: Myth – The Role of Hero Jason and the Argonauts Worksheet

1. Explain Jason's quest. In what ways does his quest differ from Perseus'.
2. What is the role of the gods in Jason's quest? How different is the depiction of the Gods in this film compared to *Clash of the Titans*?
3. Is Jason favoured by one of the Olympians? If so, who?
4. Perseus acted alone most of the time and was rarely responsible for any crew. Do you think that Jason is similar in any way?
5. Perseus had to fight monstrous creatures, list the creatures Jason has to fight.
6. What is important about the Argo?
7. Jason's journey is similar to Odysseys' journey. Explain these similarities.
8. Jason succeeds in his quest. Is the journey over?
9. Do you believe that Jason's heroism is equal to the heroism of Perseus? Why? Why not?
10. Give reasons to explain whether or not Jason's success was worth the loss he encountered on the way.

Teacher Resource: Theories of Myth

All universal theories of myth are automatically wrong (Kirk)

But by the same token there is no theory free approach to myth (Dowden)

19th Century early 20th Century theories

Historicist
* Myth refers to historical facts in some ways taking myths seriously.

Anthropological/myth and ritual
* Mythic narratives are based on ritual customs.

Allegorical/comparative
* Myths are allegories of the physical-natural world
* Myths compare with reconstructions of Indo-European language myths.

Psychological
* Myth is expression of unconscious.

Functionalist
* Aetiological/Explanatory myths
* Myths explain why things are the way they are: creating and maintaining social solidarity.

Charter Myths
* Myths legitimise customs and social institutions.

Structuralist
* Meaning determined by mediation of contradictions and oppositions within myths
  Post Structuralism and beyond
* Structuralist techniques incorporating historical and anthropological dimensions of myth.

Feminist Theory
* Feminist critiques attempt to approach myth from a women's perspective
* Focuses on psychological and social situation of female characters
* Derives from structuralist approach
* Basic opposition between men and women
* Difficulty in interpreting representations of women by male authors and artists
* M. Katz , S. Pomeroy, F.Zeitlin, N. Rabinowitz, J.Hallet, M.Skinner.

Units 3 and 4

Activity 5: Assessment issues

Types and nature of Assessment
The types of assessment tasks are similar to the old work requirements. The difference is that they are now shorter and completed mainly in class time.

Nature of assessment:
Tasks are the product of classroom teaching and learning:
* between 500 – 1000 words
* to be completed mainly in class time
* between 40/50 – 120/150 minutes, i.e. multiples of periods.
* covering not more than one week.

Types of Assessment

Unit 3

Outcome 1	**Short written report**	For the test
	or	a bank of items can be developed
	Short answer test	and randomly selected from year
		to year.
Outcome 2	**Report**	The essay or report can be used as
	or	practice for the exam. Use past
	Essay	papers for topics
Outcome 3	**3 Analyses**	Similar to old work requirement.
		Same criteria as old Catalogue.

Unit 4

Outcomes 1 and 2	**2 Comparative**	Similar to old exam Part B,
	Analyses	especially for art items, but
		focussed on passages rather than
		whole works for literature.
Outcome 3	**Catalogue**	Similar to old Catalogue.
		Significance of Classical
		Heritage rather than items.

The most important thing to come to terms with is that the tasks are **not CATs**. They will not be work that has been drafted, commented on and edited. However, while encouraging and preparing students to do their best, pressure should not be put on students to see every assessment task as a mini exam. Spreading work over the semester seems preferable to clustering it at the end of each term/semester.

Suggested spread of assessment

Semester 1   Unit 3

Term 1   weeks 1 9

	Analyses	**Weeks 4 and 5 optional**
		Week 8
	Test	**Week 10**

Term 2   weeks 10 19

	Analyses	**Weeks 13 and 15**
	Essay	**Week 16**

Semester 2   Unit 4

Term 3   weeks 20 29

	Comparative	**Weeks 23 and 26**
	Analyses	
	Catalogue	**Week 29**
Term 4 weeks 30 33	**Revision**	
	Examination	

Teacher Activity

Does this assessment program suit your needs? For example how does it dovetail with your other teaching commitments, marking, preparation, etc.? Use Activity 2 the planning sheet to develop your approach.

- How does it fit with the needs of the school? e.g. Sporting fixtures and musical events, holidays?
- Is it fair to the students in terms of school-assessed coursework in their other studies and extra curricular activities?
- Check your assessment outline to make sure all tasks are included, that no extra ones have been added in and that all variables have been considered.

Activity 6: Selection of texts

Just as courses had to be redesigned each year in the past to accommodate changes to the prescribed text list, flexibility about course design will still be needed in the future. The major change is that the prescribed texts are now studied in Unit 3 – Semester 1 and complementary texts chosen for Unit 4. There is no chronological division, as in the past, but Unit 4 is still based on comparisons with works studied in Unit 3. The prescribed texts for 2000 are familiar – the works that were frequently chosen for the old CAT 1.

Sample text selection

Unit 3 3 different *forms*	**Unit 4**
Prescribed works	**Chosen works**
1 *Iliad 6* *epic*	
	Trojan Women *tragedy* (a later work)
2 ***Antigone*** *tragedy*	
3 ***Gorgias*** part 1 *philosophy*	***Clouds*** *comedy* (an earlier work)
pottery and **Parthenon** *architecture*	Hellenistic compared with Archaic and
two additional *forms*	Classical *Sculpture*

Works chosen for Unit 4 ideally should have similar themes but different treatments to the Unit 3 prescribed works.

1   War, women, victims, heroic code, gods, etc.
2   Women, heroism, tyranny, decisions, gods.
3   Philosophy, sophistry, rhetoric, Socrates.

Teacher Activity

- Does this selection of prescribed texts suit your interests and expertise?
- Do they suit the interests of your students?
- Do you have the resources to teach these texts?
- If not draw up a different list.
- Check your selection of texts.
- **Are the prescribed texts in Unit 3 not Unit 4?**
- Have you covered three different forms of cultural expression?
- Have you chosen complementary texts for Unit 4?
- Is there sufficient time difference between the texts to investigate change over time?

Activity 7: Sample course Units 3 and 4 for 2000

Units 3 and 4 of VCE Classical Societies and Cultures are organised around a number of prescribed works in Unit 3 and chosen works in Unit 4. The sample course below combines the socio-historical background with the ideas, issues, values and aesthetic qualities of the prescribed works. In the sample course the three outcomes for Unit 3 are taught concurrently.

Term 1

Week 1

Introduction to Classical Greece: time, place, and language.

Identification of:
1) forms of cultural expression,
2) ideas, issues and values – current ideas, issues, values.
3) Classical heritage

Pericles Funeral Oration – ideals.

Week 2

Myth to History – Hesiod's creation and Pandora stories

 Introduction to Greek religion

Overview of Greek History – Minoans to Colonisation

Weeks 3 and 4

Trojan War

Introduction to Homer oral tradition, epic form.

 Epic – *Iliad 6*

Practice Assessment Outcome 3 (Unit 3)

Week 5

Introduction to Greek pottery:

> shapes
>
> functions
>
> styles
>
> aesthetic qualities
>
> as historical evidence

Practice Assessment Outcome 3 (Unit 3)

Week 6

History C6 – C5

Tyranny

Economic and Political Development

Persian Wars.

Weeks 7 and 8

Brief history Delian League to Athenian Empire.

Pericles building program.

Temple architecture.

The Parthenon:

> Design features
>
> Sculptural program
>
> Pediments
>
> Metopes
>
> Frieze
>
> Aesthetic qualities
>
> Ideas, issues, values
>
> Relationship to context

Assessment Outcome 3 (Unit 3)

Week 9

Oral presentations on aspects of the sociol-historical context of Classical Athens.

Week 10

Assessment Outcome 1 (Unit 3)

Term 2

Week 1

School of Hellas – Pre Socratics to Sophists.

binary oppositions, logic, argument, rhetoric.

Establish 3 strands of philosophical enquiry:

> Physics
>
> Epistemology
>
> Ethics

Protagoras Man is the measure of all things

Weeks 2, 3

Introduction to the form of Greek Tragedy and the Dionysian festival

Sophocles *Antigone*   context

> ideas
>
> issues
>
> values
>
> aesthetic qualities

Sophocles techniques.

Week 4

Assessment Outcome 3 (Unit 3) 16.5

Weeks 5 and 6

Socratic reaction

Plato *Gorgias* part 1   context

                                       ideas

                                       issues

                                       values

                                       aesthetic qualities

Plato's techniques

Assessment Outcome 3 (Unit 3)

Week 7

Assessment Outcome 2 (Unit 3)

Week 8

Revised historical context C8 – late C5

Peloponnesian Wars to Alexander

Identification of Catalysts of change.

Week 9

Hellenistic Sculpture context

                                       ideas

                                       issues

                                       values

                                       aesthetic qualities

                                       techniques

Comparison with Archaic and Classical sculpture.

Relationship of observed continuities, developments and differences to catalysts of change.

Holiday homework Comparative analysis– Greek sculpture.

Term 3

Weeks 1, 2 and 3

Euripides and Catalysts of change.

Euripides *Trojan Women*   context

                                       ideas

                                       issues

                                       values

aesthetic qualities

techniques

Week 4

Comparison of *Trojan Women* with :

1) *Iliad 6*

2) *Antigone*

Assessment Outcome 1 and 2 (Unit 4)

Weeks 5 and 6

Aristophanes and Catalysts of Change.

Aristophanes *Clouds*	context
	ideas
	issues
	values
	aesthetic qualities
	techniques

Comparison of *Clouds* and *Gorgias*.

Assessment Outcome 1 and 2 (Unit 4)

Weeks 8 and 9

Introduction to:

The role of the Classical Heritage within the Western Tradition.

The Catalogue explained.

Identification of Classical elements in forms of cultural expression.

Works from later periods which demonstrate a Classical Heritage.

Week 10

Assessment Outcome 3 (Unit 4)

Holiday homework   Practice exam

Term 4

Week 1

Review holiday practice exam

Week 2

Revision of *Iliad 6* **or** *Antigone* and *Trojan Women*

Week 3

Revision of Classical and Hellenistic sculpture

or

Gorgias and *Clouds*

Week 4

Practice exam

Week 5

Review practice exam

Activity 8: Learning activities and sample student work, Unit 3 and 4.

Prescribed text 1. Homers, *Iliad* book 6

Intended approach

Watch excerpts from video: Michael Wood's *In Search of Troy*

Read Trojan War story.

Talk and chalk Homeric question, the oral tradition, epic.

Summary of *Iliad* (from Camps W.A. *An Introduction to Homer*)

Listen to audio and read parts aloud.

Groups of students read, summarise and answer questions *(historical context, ideas, issues, values, aesthetic qualities)* on parts of *Iliad 6*. Report back to class basing the report around quotations from the text. Discuss ideas, issues and values in text. Read from Resource booklet to reinforce content and concepts.

Using Techniques checklist to find examples of the *techniques in the features of the text.* Discuss aesthetic qualities of text.

Discussion of *relationship of text to context.*

Complete Analysis 1 (p 32 *Study Design* and pp 27–28 Assessment Guide)

Actual approach a teacher s reflection

- Talked and chalked Homeric question, the oral tradition, epic, historic context.
- Told Trojan War story. No time for the video! (Need more historic context next time)
- Distributed copies of the text to the class. Encouraged them to read.
- Responded to distress over all those names and places it is too hard to follow with distributing a copy of the companion guide to the *Iliad* (book 6 only) Experienced remorse for setting a hard piece as the first text. Surprised when all students turned up the following lesson!
- Set the artistic context by summarising books 1 to 5 in some detail so that intratextual references could be picked up.
- Read Book 6 aloud around the class to reinforce the oral tradition.
- Discussed first impressions, then ideas, issues and values (and the differences between the terms).
- For homework asked students to divide book 6 into about 6 sections (so they would have to think, not just transcribe) and justify their divisions. This proved to be the best idea as students discussed loud and long why they had divided the book the way they had. Elicited discussion of ideas, issues and values as well as techniques.
- Listed *Aesthetic qualities*, *Ideas* issues and values and *Techniques* under headings on the board.
- First a diversion into the thorny question of just what Aesthetic Qualities are!

- Class decided there were additions or embellishments of the basic form to make it more understandable or pleasing.
- To the dictionary! An appreciation of beauty. If Socrates was alive we could have a great discussion over What is Beauty and Plato could point us to the form of Beauty – the template by which we could always recognise it. Alas they are not here.
- Return to the dictionary. *Aesthesis* from Greek perceiving. So back to the Sophist position. Beauty is in the eye of the beholder.
- We settled on "That which is pleasing to the viewer or reader in broad terms". Despite the subjectivity of the concept I suggested they still needed a vocabulary for discussing aesthetic qualities for example, balance, harmony, emotional tone. I like it is not enough. (Although in the end they did!) Eventually after investigating a range of works we would get a feeling for what was pleasing to the Ancient Greeks too.

Aesthetic qualities = the impact on the viewer. What is pleasing to them.

Ideas, Issues and values = what the work is about

Techniques = what the author or artist does to produce effects

- Read from Resource booklet to reinforce content and concepts for homework

Sample student worksheet

Homer, *The Iliad* Book 6

1. Context and Content

In what context was *The Iliad* written?
(a) <u>Historical</u>:   When and where? What was happening at the time?
(b) <u>Artistic</u>:   What is the form? What is the context of book 6 within <u>The Iliad</u>?
(c) <u>Intellectual</u>:   What ideas, issues and values were contemporary with <u>The Iliad</u>?

 Briefly (1–2 sentences) summarise the content of book 6.
- Divide book six into meaningful sections. Justify the divisions.
- Summarise each section.
- How does each section relate to book 6 as a whole?

2. Aesthetic qualities

What are: aesthetic qualities?
- the aesthetic qualities of each section?
- the aesthetic qualities of book 6 as a whole?

3. Ideas, issues and values

Identify and explain the major ideas, issues and values in each section.

How do the ideas issues and values of each section contribute the major ideas, issues and values of book 6 as a whole?

How do the ideas, issues and values of
  a) each section
  b) book 6

Relate to the major themes of *The Iliad* as a whole?

4. Techniques

Identify features which demonstrate the techniques used by Homer to:
a) convey aesthetic qualities
b) raise ideas, issues and values

How do these techniques contribute to the impact of the ideas, issues and values and aesthetic qualities?

5. Relationship to context

Identify and discuss the relationship between the ideas, issues, values and aesthetic qualities of book 6 to the historical and intellectual context in which it was produced.

(e.g. oral tradition, Homer Trojan war, Mycenaean artefacts, religious beliefs, heroic code)

Support your analysis of *Iliad* book 6 with relevant quotations or specific references to the text.

Outcome 3   Assessment task, Analysis

Using quotations to support your analysis of an extract comment on:

1   The context of the extract.
2   **What** it is about.
3   The ideas, issues and values raised in the extract.
4   The aesthetic qualities of the extract.
5   The techniques used by the author to convey aesthetic qualities and raise ideas, issues and values.
6   The relationship between the extract and its context.

Students have the same set of questions for each analysis but they do not know which work or extract they will be writing about on the day.

Outcome 3   Assessment task, Analysis

Using specific references to the work to support your analysis of an art text comment on:

1   The context of the work.
2   **What** it is about.
3   The ideas, issues and values raised by the work.
4   The aesthetic qualities of the work.
5   The techniques used by the artist to convey aesthetic qualities and raise ideas, issue and values.
6   The relationship between the work and its context.

Teacher activity

*Assess the sample response using the criteria.

*Develop question sheets to assist students to prepare for the other prescribed texts.

Sample student work, Outcome 3: Analysis

The scene is at the end book six of the Iliad between Hektor and his wife Andromache is important in the way it portrays the lives of the warriors and their families in approximately 1000 BCE.

This particular scene follows shortly after Hektor speaks to Paris and his wife Helen. Helen then curses herself at being the cause for the war and for what people have suffered in her name. This is important to remember for in the next scene we see the grief of Andromache and the sorrow of Hektor when they acknowledge the fate that will be theirs. After their meeting Hektor again leaves Troy with Paris and heads towards the battlefield and his death.

This excerpt is specifically of the speech of Andromache when Hector first finds her under the Skanian gates. Andromache speaks on what will befall the couple's son and herself once the city as fallen. Homer has not put any doubt into his characters that anything but defeat awaits the Trojans,

and this in itself brings out the reader's sorrow for the pail. Andromache simply states that she 'will soon be your widow' and that 'the Achaians will……kill you'. Hektor does not attempt to contradict this, which further states the assurance with which the two accept their fate.

The passage is full of sorrow and grief but there is little regret. Andromache bewails that Hektor has 'no pity' for her and her child, knowing that the son will be killed along with her husband but not so readily accepting of it as he. Then, to provoke more sympathy in the reader, Andromache relates the story of her family; that her parents and seven brothers were all killed by Achilleus and continuing that, 'Hektor, you are father and honoured mother and brother to me, as well as my strong husband'. We see here how important, Hektor is in Andromache's life and how, as fate would have it, it will be Achilleus who again takes away the person most important to her.

Homer also uses this scene to show the expectations and positions of each person in the Trojan society. Hektor is Troy's most prominent and respected soldier and he displays how the good soldier cannot put his family about his people.

Hektor is in fact described as 'Ilios sole protection', and because of this he cannot protect his wife and son from the horrors that await them.

We are also showing the woman's role in society. No matter how Andromache begs, no matter how unfortunate her life has been, and even when she offers strategic advice, she goes unheeded because it is not something which is required of her. Just before he leaves Hektor tells her to 'go back to the house and see to your own work, the loom and the distaff'. This is what was required of the women.

Hektor clearly defines the roles of each of them and refuses to go against them, even knowing that in the end it will all be in vain.

Outcome 1

Three short-answer tests

Teacher activity:

* Assess samples A, B and C test questions and sample answers to sample A test using the criteria.

- List the advantages and disadvantages of each sample with regard to students being able to meet the criteria.
- Develop a set of short answer questions and/ or report topics. Then check your sample questions against the criteria.

Unit 3 Outcome 1   A short-answer test (Sample A)
Time 50 minutes

Answer all six of the following questions

1. Briefly outline the significance of the Bronze Age to Greek tradition and culture.
2. Explain the social and political changes Solon brought about and why they were necessary.
3. Briefly indicate some of the motives and the changes Peisitratus wrought that led to greater peace and prosperity for Athens.
4. What were some of the improvements made by Kleisthenes that saw the establishment of a form of democracy at Athens?
5. What were some of the effects of the Persian invasions between 494–480 that gave Athens supremacy in the Greek world?
6. What were some of the achievements that caused the Periclean period of leadership to be called the so called golden age?

Student sample work, answers to Sample A: Short-answer test

1. The Bronze Age was the age of Kings, of battles and of heroism. Events, namely the seizure of Troy was the driving force behind Greek culture for centuries to come. The honour, ingenuity and bravery of figures such as Odysseus and Agamemnon provided an ideal, a code of conduct to be aspired to. The myth, legend and glory of the times fuelled creativity for the great plays, poetry and art where the Greeks' skill and greatness would be represented over and over again in the form of legends such as the trick of the wooden horse or the seduction of Helen. The Bronze Age also helped to entrench the worship of Olympian Gods.

2. Solon came to power at a time of great disarray in Athens. The national focus, of the lower classes was on debt. It had been driven to the point where peasants were borrowing on the security of their own person which subsequently led to many being sold into slavery. This crisis was getting to a point where a peasant uprising was highly likely. Solon was elected as a mediator. While in no way a radical reformist, Solon realised the necessity of catering for the national interest, not just the interests of his own class. He was responsible for cancelling debt and bringing back those sold into slavery, which allowed Athens to focus on growth without being tied up with monetary worries. Solon encouraged trade in manufactured goods by urging fathers to teach their sons a trade and by banning the trade of all natural produce except oil safe-guarded prices for Athenians. Solon constitutionally recognised a fourth class, and opened up the military to all those with the financial means, this transformed Attica into a more timocratic state, reducing the power of the Oligarchy and sowing the first seeds of democracy.

3. Peisistratus came to power when Athens was at a point of weakness brought about by internal faction fighting. While not being responsible for too many political reforms, his social reforms helped to empower the people. Peisistratus was a practical and inspirational leader who's goal was to make Athens great. He sanctioned enormous building and artistic projects which not only provided employment, but gave the people a sense of peace and satisfaction. Peisistratus made peace with enemies and moved Athens forward as the cultural hub of the Greek world. By exiling his rivals and dividing their land among the peasants he not only destroyed the threats to his power but established an enormous support base for himself. The establishment of the cult of Dionysis solidified religion and the festivals and artistic environment allowed great art, poetry and plays to emerge. Peisistratus also put the works of Homer into writing, so as the make the literature virtually unchangeable. Overall Peisistratus was responsible for building Athens culturally and establishing her as a force to be reckoned with.

4. Kleisthenes is hailed as the father of democracy. He realised the positive elements of establishing a democratic state. Kleisthenes made the four Old Attic tribes redundant and established ten new tribes, containing three trittyes in each from various geographic, economic and social circumstances. The council of four hundred or boule, which had been established by Solon and run mostly by nobles was replaced by a council of 5 hundred, with fifty members being selected by lot from each of the ten tribes. One archon, from the first two classes was elected from each tribe and these formed a kind of board of magistrates. The military board, or the strategi, a board of ten members was elected from all classes. Kleisthenes' democracy was the first great democracy and helped establish Athens as free and great.

5. The great Athenian force used against Persia in the invasions in the 490s BCE earned Athens great hatred by Persia. Persia was a constant threat and made three invasions, in 492, 490 and 480 BCE, the first two were fairly unsuccessful and saw Persia defeated. The third provided a great struggle, the evacuation and burning of Athens. The military tactics however of Greece provided a jubilant but unexpected victory and gave Athens great confidence and arrogance. She established herself with this confidence, and set up the combined naval force of the Delian League. Athens' control and power at this time sowed the seeds of discontent amongst Sparta and her allies which would later fuel the Peloponnesian War.

6. Perikles was responsible for putting in place the final pieces of democracy, or at least the level of democracy that was feasible at the time. He opened the archonship to citizens of all classes and introduced pay for military and jury service. By this time Athenian coinage was in full working order and was greatly sought after. Perikles could arguably have been called a dictator, but his popularity was proven as he was elected over and over again. Athens sense of worth and greatness provided great patriotism. Perikles encouraged greater trade and colonisation which

spread the power of Athens and put a stronghold on the path to the Orient, enabling Athens to be assured of trade and goods. Perikles moved the treasury from Delos to Athens and established the Acropolis as a structure of beauty and greatness. The inspiration that Perikles provided is clear in his speech to the citizen body in 430 BCE at the beginning of the Peloponnesian war, he draws strength from the bravery of ancestors, "It is for you to struggle to be like them. To realise that happiness depends on being free and that freedom depends upon being courageous".

Unit 3 Outcome 1   A short-answer test (Sample B)
Time 50 minutes

Answer all of the following questions

1. Match the following dates (all BCE) with the list of events below.
   480, 510, 431, 594, 454, 478, 449, 443–429, c750, 487

Archonship and reforms of Solon	----------------
Formation of the Delian League	----------------
First use of ostracism at Athens	----------------
Battles of Thermopylae and Salamis	----------------
Peace of Kallias	----------------
Start of colonisation movement	----------------
Movement of Delian League treasury to Athens	----------------
End of tyranny and Kleisthenic reforms	-----------------
Pericles leadership of Athens	----------------
Start of Peloponnesian Wars	----------------

2. Label A–E below with features from the attached map

A   --
B   --
C   --
D   --
E   --

3. Define the following political forms and cite an example of each.

Tyranny

Oligarchy

Democracy

4. Outline the impact of Athens' control of her empire on her economy.

5. Describe the position of women in Classical Greece based on the following quotations.

'..greatest (glory) will be hers who is least talked of among the men whether for good or bad'.

(Pericles Funeral Oration)

When I was seven, I carried the sacred symbols; then at ten I was grinder of Athens barley; then at the Brauronian festival of Artemis I was the Bear-girl in the saffron robe; and when I was grown up I carried the sacred basket. (*Lysistrata*)

Of all creatures we women are the most wretched (*Medea*)

Your business will be to stay indoors and help dispatch the servants who stay outside, while supervising those who work indoors. (*Xenophon*)

Son, do not let your lust mislead your mind, all for a woman's sake, for well you know how cold the thing he takes into his arms who has a wicked woman for his wife. (*Antigone*)

6. Define the following terms

Sophrosyne

Hubris

Arete

Hero

7. By referring to specific examples briefly (one paragraph) discuss the role of festivals **or** temples in the practice of Greek religion.

Unit 3: Outcome 1

Short-answer test (Sample C)

Time: 50 minutes

Answer all of the following questions

Question 1

On the map provided correctly label the following places:

Rome	Ostia
Sicily	Carthage
River Po	River Tiber
Mt. Vesuvius	Egypt
Pompeii	Herculaneum

Describe the location of Rome. Explain why this was considered a suitable location for a settlement?

Question 2

Who was Julius Caesar? Why was he assassinated?

Question 3

Briefly outline the reasons for the Senate's final support of Octavian against Mark Antony.

Question 4

In January 27 BCE Octavian offered to renounce all power. Why? What effect did his declaration have on the Senate?

Question 5

Describe changes Augustus made to the structure and management of the city of Rome. Why did he institute these changes?

Question 6

What is meant by the term *Pax Romana?* Why is this term used in reference to Augustus and his achievements?

Question 7

How did Augustus endeavour to return to the values and ideals of the past? Give specific examples.

Question 8

Briefly outline the importance of religion to Romans in the Augustan era.

*Teacher activity: Preparation for outcome and assessment task 2

*Select essay questions from past exam papers or old CAT 1 topics which suit the prescribed texts.

*Write instructions for the questions which give students sufficient direction to address the task. e.g.

Choose <u>one</u> essay topic.

Discuss the statement with regard to **one of the prescribed works** you have studied this year. You **must also refer to at least two other prescribed works** in your answer.

1997

Superhuman qualities and/ or the favour of the gods make the classical hero/heroine.

1998

'The gods are both beautiful and terrible'

'Absolute power corrupts absolutely'

'Women are always represented as destructive forces in the Classical world'

'Nothing in excess was an inscription on the sanctuary at Delphi'

*Add instructions to the above quotes which allow the students to cover the criteria. Such as,

To what extent is this statement typical of attitudes towards women in Classical Greece?

To what extent was this ideal reflected in Classical Greek works?

*Find quotations (to use as the basis of questions) from textbooks in relation to particular ideas, issues and values found in the prescribed texts.

*Assess the following sample using the assessment criteria for Outcome 2.

Sample student work, Outcome 2, Unit 3

Women are always presented as destructive forces in the classical world.

The three representations I have selected, Hector's Farewell, from Homers Iliad, Antigone by Sophocles and the women of the Parthenon Frieze, each portray women in different ways, not all of which are destructive. However, there are some common characteristics which these representations share.

Hector's Farewell was written around the 8th Century BCE as Greece emerged from it's Dark Age. It is from the first piece of poetry that we have, the Iliad, which was probably the most influential epic poem ever written. This piece features Hector the great Trojan hero saying good-bye to his wife Andromache as he goes to fight Achilles, the great Greek hero.

Andromache has the distinct role of putting forward the emotional argument for why Hector should not go to fight. Homer establishes Andromache's emotional state and elicits sympathy/pity from the audience in the opening lines of the extract in which emotive imagery preludes a dramatic plea for Hector to think of his family and Andromache and to forsake his responsibility for the State. The fact that Homer has structured this piece so that Andromache's argument is the same length as Hector's combines with the circular structure of the pieces, which begins and ends with Andromache grieving, to

imply that family values and emotions are an important part of society. However the service to the State is established as more important by the fact that Hector leaves to fight anyway.

This association is developed over the coming centuries and there are many instances in which the female character is used to represent loyalty to the family/individual and emotional pursuits. As opposed to the male characters who often embody arete, rationality and the Heroic Code, of which the devotion to the State, over the individual, is an integral part. These associations were consolidated in conjunction with the concept of Greek superiority over Barbarians (non-Greeks) during the Persian Wars and afterward by the likes of Aeschylus around the turn of the 5th century BC.

These negative associations are illustrated particularly well in Sophocle's Antigone. In this instance, Antigone's hot-headed, emotionally charged refusal to obey Creon (King of Thebes)'s decree that Polynices, her brother and traitor to the City, should not be buried, brings about a dramatic chain of events which result in numerous deaths (including her own) and the downfall of Creon.

Should the emphasis be placed on Antigone's actions, one must conclude that she is indeed portrayed as a destructive force, however, the plot is much thicker than that. For if one examines the actions of Creon, he seems equally destructive. By refusing to bury Polynices, Creon is defying the laws of the Gods, and by ignoring the pleas of the people and the Chorus to pardon Antigone for her ultimately pious act, for the sake of his pride, he is in fact committing hubris and acting equally emotionally. Hence there is a lot of conjecture here about who the tragic hero of the play is, Antigone or Creon, and hence, who is the destructive force?

It is my opinion, that considering the Chorus's praise of Antigone's heroism (924 – 929), (despite her unheroic reply), the warning of the Tiresias and Creon's final admittance of his mistakes, that Antigone is in fact representative of morality and piety, values which are being threatened by the Sophists and Rhetoricians and which came second to loyalty to Periclean Athens and the materialism embodied in the Parthenon and abuse of the Delian League funds.

These two representations are primarily metaphoric, but we can turn to the Parthenon Frieze (447 – 432) for an indication for how women were viewed in society. Primarily, the women's position almost at the forefront of the procession, and the priestess's involvement in the peplos scene, are indicative in the importance role women had in religious matters, despite their exclusion from all things political. Thus the theme of women advocating adherence to the Gods' laws gains relevance. Antigone and Andromaches' use in the representation of family loyalty may also be seen as a reflection of their ties to the home and running of the house.

The drapery of these figures is effectively used to create a sense of movement and indicates some anatomy, but the sheer volume of the women's' clothing contrasts starkly with the naked and semi-nakedness of the surrounding males. This indicates there were taboos surrounding the female body. We believe these taboos extended to their sexuality and weaker emotional nature through numerous other characters such as Antigones 'wimpy' sister Ismene and outrageous, shocking characters such as Euripide's Medea.

However, from these pieces, it is apparent that women were not always presented as destructive forces. Though they often did embody various undesirable traits, the calamity which surround Andromache and Antigone at least, have in equal part been due to the pride of their male counter-parts.

Word Count: 807

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JENKINS, Ian, *The Parthenon Frieze,* London: British Museum Press, 1994

SOPHOCLES, *The Three Theban Plays*, (trans. Robert Fagles) New York, London, Ringwood, Toronto, Auckland: Penguin Books, 1984.

Learning activities and assessment Unit 4

Teacher activity: Preparation for Outcomes 1 and 2

* Prepare short-answer tests such as samples A, B and C for Outcome 1 (Unit 3 above) as Learning activities to assist students to identify and assess the impact of catalysts of change.

* Annotate and write a sample comparative analysis of the passages from the texts that you are teaching.

* Prepare complementary passages from the prescribed works (Unit 3) and those you have selected for Unit 4 for the students to work on.

Teacher activity: Preparation for outcome

*Visit and evaluate the recommended websites to find catalogue items and assist students with assessing the availability and use of internet materials.

* Find some works from later periods and annotate them showing classical elements to model the process for students of identifying Classical elements in the works they find.

* Assess some old catalogues using the new criteria.

• Read and summarise some articles and books reflecting recent scholarship in Classical Studies to help prepare students for a debate on the value of the Classical Heritage to the Western Tradition.

Activity 9: Examination preparation and activities.

Preparing for the end-of-year examination

Using the *Sample examination material, VCE Bulletin,* No. 149, February 2000, Supplement 1, as a guide, the following activity is offered to assist teachers and students in preparing for the examination.

Introduction

The revised VCE Classical Societies and Cultures end-of-year examination will be familiar to teachers and students because the nature of the questions and the expected responses is generally similar to those on previous examinations. However the criteria have been adjusted to reflect the outcomes.

The examination will assess aspects of each area of study and outcome. It will consist of two sections. Section A and B which are **each** worth 50 per cent of the total marks of the examination. The examination will be two hours in length.

Section A

A selection of passages from each of the prescribed literary texts or photographs of works of art will be presented. Students will complete an analysis on each of **two** selected works in which they will discuss the importance of the selected passage/work to the whole text /cultural form.

Section B

Students will complete **one** essay selected from a list of topics.

The topics will require students to discuss and compare at least one prescribed text they studied in Unit 3 with at least one text they studied in Unit 4. In their response students must discuss the salient point of difference or development of ideas between the works following the prompt of the essay topic. Some essay topics will refer specifically to one of the prescribed texts, others will make statements about Classical Society and students are able to select the prescribed text they feel best answers the question.

Documents

The following documents provide information on the end of year examination

- *VCE Study Design Classical Societies and Cultures*, accredited 1999, accreditation period January 2000–December 2004.
- List of Prescribed texts in *VCE Bulletin,* No. 146, October 1999
- Description of the examination and list of assessment criteria in *VCE Bulletin,* No. 148, Supplement 2, December 1999
- Sample examination questions in *VCE Bulletin*, No. 149, February 2000, Supplement 1
- *Report for Teachers* from Chief Assessor of CAT 3–1999

Section A

Activity for Revision

Teachers should prepare a series of passages/works from each of the prescribed texts – 6 for each text is appropriate. These passages/works should be divided amongst pairs/groups of students who are also given a list of the assessment criteria. Students are then given 15 – 20 minutes in a group to find everything possible in the passage/work. They must find examples of both issues and techniques and be able to explain them rather than just list them Each group of students will then lead a discussion on their passage/work. Other student will be expected to take notes.

Section B

Activities for Revision

1. Pairs of students are given an issue and /or aesthetic qualities. In 15 – 20 minutes they must create a list on butchers paper of each prescribed text they have studied and the texts they could compare with them on their given issue/techniques. These lists must contain some explanation of whether the comparison is based on differences or developments. These "posters' can then be placed about the classroom for revision.
2. Debates. Students should be encouraged to debate the "merits" of one text over another. This forces them to focus on the qualities of texts and to develop arguments to support their views. Possible topics (based on the sample paper):

- *The Aeneid* tells us more about Roman Society than Horace's *Odes*. (essay 4)
- Hellenistic Sculpture lacks the idealism of Classical sculpture and is therefore not as good (essay 6)