LCA

love the journey

Curriculum Implementation 2023-24

Secondary

LCA Strand	Languages
Subject	**Classical Civilisation**
Key Stage	**Key Stage 5 (Chapter 12-13)**

What are the key concepts taught?	The aim of Classics is to equip students with knowledge of the ancient world, focussing on ancient Greek and Roman history, literature and culture. Students will be able to analyse and evaluate primary source material, using this to form their own opinions on key Classical topics. They must also engage with the opinions of key scholars and their published research. • study the literature, culture and beliefs of the ancient Greeks and Romans • synthesise information from a variety of sources to strengthen understanding of Classical topics • develop core skills in literacy, research, evaluation and discussion to enable students to present informed responses about Classical topics.

What is the sequencing of units?	Learners work towards the OCR GCE Classical Civilisation specification. Three modules are studied and are taught concurrently by three teachers in order to keep modules discrete for learners. That said, teachers take opportunities to draw links between modules wherever possible, to build holistic understanding of the relationships between different periods of ancient history and different aspects of ancient culture. _Module 1: World of the Hero (40% of A level)_ **Homer's Iliad** _Literary techniques and Composition_ • structure and plot of the epic • language of the epic including the use of speeches, formulae, similes and other narrative and descriptive techniques and their effects

- literary context in which the Iliad was created and handed down including: oral tradition and context, transmission of the text, whether it was the work of one or more poets

The heroic world, characterisation and themes

- concept, values and behaviour of a hero including the ideas of timē (honour) and kleos (reputation)
- life in Troy and the Greek war camp
- characterisation of major and minor characters
- the portrayal of war
- death and mortality
- menis (wrath, anger)
- Reconciliation

The social, cultural and religious context

- power of fate
- role of the immortals and relationship between immortals and mortals
- family and friendship
- hospitality and guest friendship (xenia)
- relationships between men and women, parents and children
- part played by women in the epic and their position in society
- role of slaves

Virgil's Aeneid

Literary techniques and Composition

As above with the addition of:
- Homeric influence

The heroic world, characterisation and themes

- concepts, values and behaviour of a Greek and Roman hero
- characterisation of major and minor characters ·
- role of Aeneas in Rome's Imperial destiny ·
- portrayal of war
- the portrayal of different nations; Trojans, Greeks, Carthaginians, Italians

The social, cultural and religious context

As above with the addition of:
- moral values implicit in the Aeneid including pietas (duty to gods, state and family) and its contrast with furor
- importance of fate and destiny

Historical and political background

- Augustan context in which the Aeneid was produced including: the political and historical background of the civil war; Augustus' rise to power and consolidation of his rule
- Virgil's relationship to Augustus and his regime and the extent to which they are promoted within the epic
- promotion of the Roman Empire

Module 2: Culture and the Arts: Greek Theatre (30% of A level)

Texts studied: Sophocles' Oedipus Tyrannos, Euripides' Bacchae, Aristophanes' Frogs

Drama and the theatre in ancient Athenian society

- role and significance of drama and the theatre in ancient Athenian society, including, the religious context of the dramatic festivals
- the organisation of the City Dionysia, including the make up and involvement of the theatre audience
- structure of the theatre space, and how this developed during the 5th and 4th centuries BC including: machinery associated with the theatre; the crane and the wheel platform, and how they contributed to the staging of Greek drama
- the representation in visual and material culture of theatrical and dramatic scenes

Nature of tragedy

- the origins of tragedy and how it developed during the 5th century BC, including its relationship to satyr-plays
- the contributions of Aeschylus, Sophocles and Euripides
- use of actors and the Chorus
- use of masks, costumes and props
- common themes of tragedy
- the relationship between the cultural context and subject matter of the plays
- Aristotle's theories about tragedy, including peripeteia (reversal of fortune), hamartia (tragic mistake), catharsis (purging of emotions)

Nature of (old) comedy
- the origins of comedy and how it developed during the 5th century BC, including the contribution of Aristophanes
- use of actors and the Chorus
- use of masks, costumes and props
- types of humour, comic techniques and effects ·
- the common themes of comedy
- the relationship between the cultural context and subject matter of the plays

Literary techniques, structure and dramatic conventions

With reference to all the set plays:
- plot structure
- plot devices, including messenger speeches, agon, parabasis ·
- use and choice of language, literary devices and descriptive techniques, including imagery and dramatic irony
- characterisation, including the role of the chorus ·
- styles and techniques of the different playwrights

Social, political and religious themes in tragedy

With reference to Oedipus the King and Bacchae:
- ancient religious concepts, beliefs and practices, including: the role of the gods, fate and free will, prophecy and prophets, religious rituals and acts

- importance of the polis (city), including: position and role of men, women and slaves in society, political ideas and ideals
- importance of family relationships
- tragic heroism, including: the nature of heroes and heroism, justice and revenge · possible interpretation of these themes and motifs by both ancient and modern audiences
- the representation of such themes and motifs in the visual/material record

Social, political and religious themes in comedy

With reference to Frogs:
- the representation and satire of tragedy
- ancient religious concepts, beliefs and practices, including: the role of the gods, death and the afterlife
- importance of the polis (city), including: position and role of men, women and slaves in society, political ideas and ideals
- possible interpretation of these themes and motifs by both ancient and modern audiences
- the representation of such themes and motifs in the visual/material record

Module 3: Beliefs and Ideas: Love and Relationships (30% of A level)

Men and women

- Greek and Roman thinking regarding: the ideal qualities of men and women, the relative status of men and women domestically, civically and legally
- Greek and Roman thoughts about marriage, including: what makes a good marriage, the joy and benefits of marriage, relative sexual freedom allowed for men and women, attitudes towards adultery
- ideas regarding the nature of 'good' and 'bad' conduct which emerge

Plato on love and desire

- Plato's ideas about love and desire, including: the definitions of love, the physical symptoms of desire, the differences between love and desire, how and why desire should be controlled, how and why desire can be resisted, homoerotic relationships
- ideas regarding the nature of 'good' and 'bad' conduct which emerge
- how Plato's contemporary context influenced his ideas
- how these ideas might have been received by his contemporary audience

Seneca on love and desire

- Seneca's ideas about love and desire, including: the definitions of love, the physical symptoms of desire, the differences between love and desire, how and why desire should be controlled, how and why desire can be resisted, homoerotic relationships
- ideas regarding the nature of 'good' and 'bad' conduct which emerge
- the influence of Stoicism on the ideas of Seneca

- how Seneca's contemporary context influenced his ideas
- how these ideas might have been received by his contemporary audience

Sappho

- purpose and intended audience of her poetry
- the social and poetic context including the genre of the work
- the issues of fragmentary material
- use of literary devices and choice of language
- use of themes and motifs
- use of mythology
- use of humour

Ovid

- purpose and intended audience of his poetry
- the social and poetic context including the genre of the work
- use of literary devices and choice of language
- use of didactic style
- use of themes and motifs ·
- use of mythology
- use of humour

Love and relationships in poetry
in the work of Sappho and Ovid (as prescribed) the representation of:

- love and desire
- men and women
- sex
- marriage
- society and values
- comparisons between the views in the literature and the thoughts put forward by Plato and Seneca, and societal ideas about men, women and marriage

How do we encourage pupils to see the links between different units and concepts?	Regular reference is made to the specification and aims of each module. We explicitly outline the chronology of the three discrete modules. Every lesson contains retrieval practice, which aims to draw links with previously studied content and ideas. Each unit of work provides opportunity for pupils to develop and master their skills in reading, literary criticism, and extended writing.

What are the planned opportunities for adaptive teaching, including for SEND, the more and able and disadvantaged pupils?	Through adaptive teaching pupils are challenged at an appropriate level and their needs met e.g. giving additional tasks or re-visiting previous skills. We follow the Quality First school policy. We use writing frames and adaptive activities e.g.- gap-fill activities and support vocabulary so that every pupil can access classroom and homework tasks.

We provide access to the MASSOLIT database of scholarly lectures on our specification. These are used during class to train and support learners to engage with university-level content, and |

	pupils are encouraged to explore the videos independently and for revision. We follow strategies implemented by SEND. We ensure we know the students and their needs though regular dialogue with SEND and the individual student's profile. Regular folder checks are carried out to ensure pupils are able to organise their notes and independent work. Pupils are invited to Classical Association lectures, university essay competitions are advertised, and pupils are encouraged to use the Sixth Form Classics Library for research and study.
What are the planned opportunities for retrieval and reflection by pupils?	'Do now' activities at the start of each lesson provide opportunity for pupils to retrieve knowledge previously taught. Flashcard templates and knowledge organisers are provided to support pupils to reflect on key content and themes. Thematic mind-maps are modelled and created at salient points in the course.
What are the opportunities for feed forward by the teacher post assessment outcomes?	Teachers and students continually review and reflect through assessments, following on from each unit / progress point, pupils set a target for development during the next progress period, based on the topics studied. Pupils are encouraged to set a specific target to address and improve upon during the following unit. Written work feedback is entered onto a tracker sheet by the pupils and kept by the HOD. Teachers review and analyse data using tools such as SISRA and marksheets. Student voice and surveys are also used to inform planning.
What are the planned opportunities for developing Reading?	Every lesson feature reading of Classical texts. This is the basis of our teaching method and subject content. Pupils have access to the Sixth Form Classics Library. Reading is promoted via posters in the department.
What are the planned opportunities for developing literacy, numeracy, oracy and SMSC?	**Literacy:** Pupils keep glossaries and definitions of key terminology. Extended writing is the main assessment method. Model answers are shared and critiqued. **Numeracy:** Dates and timelines develop numeracy. Mathematical tools such as Venn diagrams and graphs are used where possible to synthesise information. **Oracy:** Pupils are encouraged to discuss the literature and ideas they encounter in lessons. The work of secondary scholars is debated – we use starters to encourage 'agree/disagree' format for notes and discussion. **SMSC:** Knowledge of a wide range of Greek and Roman culture, including ideas of honour and shame, religious beliefs, catharsis and emotional impact of the arts, the expectations of men and women in ancient societies, cultural expectations of love, marriage and sexuality of all kinds.