









# CURRICULUM MAP FOR Ancient Greek Theatre





## YEAR 12

<p><b>HALF TERM 1:</b></p> <p><b>Introduction to Theatre:</b></p> <p>The 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 audience Structure of the theatre space, and how this developed during the fifth and fourth centuries BC, including:</p> <ul style="list-style-type: none"> <li>• machinery associated with the theatre</li> <li>• the crane and the wheel platform,</li> <li>• and how they contributed to the staging of Greek drama</li> </ul> <p>The representation in visual and material culture of theatrical and dramatic scenes</p> <p>The following prescribed sources are covered in this topic:</p> <ul style="list-style-type: none"> <li>• Theatre of Dionysus at Athens</li> <li>• Theatre of Thorikos, a coastal deme of Attica</li> <li>• red-figure vase fragment: single actor possibly playing Perseus and 2 audience members/ judges</li> <li>• red-figure calyx krater depicting Medea's escape</li> <li>• red-figure bell krater by Schiller Painter, depicting scene with wine-skin &amp; boots from Women at the Thesmophoria (Thesmophoriazusae)</li> </ul> <p><b>Text active study:</b></p> <ul style="list-style-type: none"> <li>• Interactive reading of the play: <b>Oedipus the King by Sophocles</b></li> <li>• Students to have knowledge organisers always present when reading</li> <li>• DN associated to classical context/previous part of the text read</li> </ul> <p><b>Acting</b> <b>Directing</b> <b>Production</b> <b>Set Design</b> <b>Costume</b></p> <p><b>Understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others</b> <b>Willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities</b></p>		<p>The text of Oedipus the King by Sophocles Research Modern Scholarly Opinion Modelled Paragraphing Classical Context reading Materials Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
		<p>Summarising reading Examination practice questions DN activities linked to literary devices Key word glossaries</p>
		<p>Discussion Debate Repetitive chanting of key words &amp; ideas Formative questioning for understanding</p>
		<p>Homework:</p> <ol style="list-style-type: none"> <li>1. Revise the role of theatre in ancient Greek society</li> <li>2. Revise significant theatres</li> <li>3. Revise buildings and key terminology</li> </ol> <p><b>Speak like an expert:</b> Thespian Orchestra Theatron Scene Proscenion Thelogion Eklema</p>
<p><b>HALF TERM 2:</b></p> <p><b>Introduction to Tragedy:</b></p> <p>The origins of tragedy and how it developed during the fifth 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) Literary techniques, structure, and dramatic convention styles and techniques of the different playwrights</p> <p><b>Production</b> <b>Set Design</b> <b>Costume</b></p> <p>The following prescribed sources are covered in this topic:</p> <ul style="list-style-type: none"> <li>• Sophocles, Oedipus the King</li> <li>• Euripides, Bacchae</li> <li>• red-figure column krater in mannerist style, Basel Dancers</li> <li>• volute krater by the Pronomos Painter, depicting team of actors celebrating with costumes, masks, aulos player, playwright and Dionysus</li> <li>• pelike by Phiale Painter depicting tragic actors dressing</li> </ul> <p><b>Text active study:</b></p> <ul style="list-style-type: none"> <li>• Interactive reading of the play: <b>Oedipus the King by Sophocles</b></li> <li>• Students to have knowledge organisers always present when reading</li> <li>• DN associated to classical context/previous part of the text read</li> </ul>		<p>The text of Oedipus the King by Sophocles Research Modern Scholarly Opinion Modelled Paragraphing Classical Context reading Materials Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
		<p>Summarising reading Examination practice questions DN activities linked to literary devices Key word glossaries</p>
		<p>Discussion Debate Repetitive chanting of key words &amp; ideas Formative questioning for understanding</p>
		<p>Homework:</p> <ol style="list-style-type: none"> <li>1. Revise Tragic structure, techniques and devices</li> <li>2. Revise tragic conventions</li> <li>3. Revise tragic playwrights</li> </ol> <p><b>Speak like an expert:</b> Hamartia Catharsis</p>



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<p>Understanding of the consequences of their behaviour and actions          Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p>		<p>Peripeteia          Bathos          Pathos          Empathy          Dionysia</p>
<p><b>HALF TERM 3:</b></p> <p><b>Introduction to Comedy:</b></p> <p>Nature of (old) comedy          The origins of comedy and how it developed during the fifth century BC          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          Styles and techniques of the different playwrights</p> <p><b>Production</b>  <b>Set Design</b>  <b>Costume</b></p> <p>The following prescribed sources are covered in this topic:</p> <ul style="list-style-type: none"> <li>Aristophanes, <i>Frogs</i></li> <li>krater Choregos Vase or Comic Angels, choregoi with Aegisthus and Pyrrhias</li> <li>black-figure oinochoe depicting two chorus-members dressed as birds</li> <li>bell krater by McDaniel Painter, Cheiron Vase</li> </ul> <p><b>Text active study:</b></p> <ul style="list-style-type: none"> <li>Interactive reading of the play: <b>Frogs by Aristophanes</b></li> <li>Students to have knowledge organisers always present when reading</li> <li>DN associated to classical context/previous part of the text read</li> </ul> <p>Sense of enjoyment and fascination in learning about themselves, others and the world around them          Use of imagination and creativity in their learning          Willingness to reflect on their experiences</p>		<p>The text of <i>Frogs</i> by Aristophanes          Research          Modern Scholarly Opinion          Modelled Paragraphing          Classical Context reading Materials          Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
		<p>Summarising reading          Examination practice questions          DN activities linked to literary devices          Key word glossaries</p>
		<p>Discussion          Debate          Repetitive chanting of key words &amp; ideas          Formative questioning for understanding</p>
<p><b>HALF TERM 4:</b></p> <p><b>Themes in Comedy:</b></p> <p>With reference to <i>Frogs</i>:          The representation and satire of tragedy          Ancient religious concepts, beliefs and practices, including:</p> <ul style="list-style-type: none"> <li>the role of the gods</li> <li>death and the afterlife</li> </ul> <p>importance of the polis (city), including:</p> <ul style="list-style-type: none"> <li>position and role of men, women and slaves in society</li> <li>political ideas and ideals</li> <li>possible interpretation of these themes and motifs by both ancient and modern audiences</li> </ul> <p>the representation of such themes and motifs in the visual/material record          The following prescribed source is covered in this topic:</p> <ul style="list-style-type: none"> <li>Aristophanes, <i>Frogs</i></li> </ul> <p><b>Production</b>  <b>Set Design</b>  <b>Costume</b></p>		<p>The text of <i>Frogs</i> by Aristophanes          Research          Modern Scholarly Opinion          Modelled Paragraphing          Classical Context reading Materials          Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
		<p>Summarising reading          Examination practice questions          DN activities linked to literary devices          Key word glossaries</p>



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<p><b>Literary Devices</b></p> <ul style="list-style-type: none"> <li>Plot structure</li> <li>Plot devices, including messenger speeches, agon, parabasis</li> <li>Use and choice of language, literary devices and descriptive techniques, including imagery and dramatic irony</li> <li>Characterisation, including the role of the chorus</li> </ul> <p>The following prescribed sources are covered in this topic:</p> <ul style="list-style-type: none"> <li>Sophocles, Oedipus the King</li> <li>Euripides, Bachae</li> <li>Aristophanes, Frogs</li> <li>Calyx krater fragment by Capodarso painter, depicting Jocasta and Oedipus the King</li> </ul> <p><b>Text active study:</b></p> <ul style="list-style-type: none"> <li>Interactive reading of the play: <b>Frogs by Aristophanes</b></li> <li>Students to have knowledge organisers always present when reading</li> <li>DN associated to classical context/previous part of the text read</li> </ul> <p>Sense of enjoyment and fascination in learning about themselves, others and the world around them</p> <p>Use of imagination and creativity in their learning</p> <p>Willingness to reflect on their experiences</p>		<p>Discussion Debate Repetitive chanting of key words &amp; ideas Formative questioning for understanding</p>
<p><b>HALF TERM 5:</b></p> <p>Revision to include:</p> <ul style="list-style-type: none"> <li>Key Word Chanting tests</li> <li>Pot analysis</li> <li>Examination Practice techniques</li> <li>Reteaching of Key Content</li> <li>Brain dumps</li> <li>Venn diagrams with Greek Religion</li> <li>Key word/term glossary</li> </ul> <p>Mock Examinations &amp; associated personalised feedback</p>		<p>The text of Oedipus the King by Sophocles Research &amp; Frogs by Aristophanes Modern Scholarly Opinion Modelled Paragraphing Classical Context reading Materials Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
		<p>Summarising reading Examination practice questions DN activities linked to literary devices Key word glossaries</p>
		<p>Discussion Debate Repetitive chanting of key words &amp; ideas Formative questioning for understanding</p>
		<ol style="list-style-type: none"> <li>Revise tragic conventions</li> <li>Revise comedy conventions</li> <li>Revise key vocabulary</li> </ol> <p>Speak like an expert:</p> <p>Thespian Orchestra Theatron Scene Proscenion Thelogion Eklema Hamartia Catharsis Peripeteia Bathos Pathos Empathy Dionysia Protagonist Antagonist Agon Exodus Parabasis Parodos Iambic tetrameter Formulaic</p>



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<p><b>HALF TERM 6:</b></p> <p><b>Themes in tragedy</b></p> <p>With reference to Oedipus the King and Bacchae: Ancient religious concepts, beliefs and practices, including:</p> <ul style="list-style-type: none"> <li>the role of the gods</li> <li>fate and free will</li> <li>prophecy and prophets</li> <li>religious rituals and acts</li> </ul> <p>Importance of the polis (city), including:</p> <ul style="list-style-type: none"> <li>position and role of men, women and slaves in society</li> <li>political ideas and ideals</li> <li>importance of family relationships</li> </ul> <p>Tragic heroism, including:</p> <ul style="list-style-type: none"> <li>the nature of heroes and heroism</li> <li>justice and revenge</li> <li>possible interpretation of these themes and motifs by both ancient and modern audiences</li> </ul> <p>The representation of such themes and motifs in the visual/material record</p> <p><b>Production</b> <b>Set Design</b> <b>Costume</b> <b>Script Writer</b></p> <p>The following prescribed sources are covered in this topic:</p> <ul style="list-style-type: none"> <li>Sophocles, Oedipus the King</li> <li>Euripides, Bacchae</li> <li>Aristophanes, Frogs</li> <li>red-figure 'maenad' stamnos by Dinos Painter</li> <li>the death of Pentheus, red-figure kylix attributed to Douris, c. 480 BC</li> </ul> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p> <p>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p>		<p>The text of Oedipus the King by Sophocles &amp; Excerpts from Euripides' The Bacchae</p> <p>Research</p> <p>Modern Scholarly Opinion</p> <p>Modelled Paragraphing</p> <p>Classical Context reading Materials</p> <p>Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
		<p>Summarising reading</p> <p>Examination practice questions</p> <p>DN activities linked to literary devices</p> <p>Key word glossaries</p>
		<p>Discussion</p> <p>Debate</p> <p>Repetitive chanting of key words &amp; ideas</p> <p>Formative questioning for understanding</p>
		<ol style="list-style-type: none"> <li>Revise key themes in tragedy</li> <li>Revise tragic playwrights</li> <li>Revise tragic conventions</li> </ol> <p>Speak like an expert:</p> <p>Plot</p> <p>Character</p> <p>Diction</p> <p>Thought</p> <p>Spectacle</p> <p>Song</p>



# CURRICULUM MAP FOR GREEK RELIGION YEAR 12

<p>HALF TERM 1: The Nature of the Olympian Gods</p> <p>The Olympian deities and the traditional understanding of their nature:</p> <ul style="list-style-type: none"> <li>• Introduction to the Olympian Gods, an understanding of polytheism, the names of gods and their main responsibilities</li> <li>• The significance of Homer and Hesiod for Greek ideas about the gods (aetiology) during the eighth and seventh centuries</li> <li>• Herotodus' explanation of the importance of Homer and Hesiod</li> <li>• Homeric Hymns</li> <li>• The depiction of gods in Panathenaic Amphora</li> <li>• Depictions of gods in Homer's <i>Iliad</i></li> <li>• Modern scholars interpretations of the gods in Homer's epics</li> <li>• Anthropomorphism and the scope of their power, examples from Homer, Hesiod and Hippolytus</li> <li>• The reciprocal relationship between gods and mortals; votive offerings, examples of this relationship in Hesiod's <i>Work and Days</i>, Euripides' <i>Bacchae</i></li> </ul>		<p>Hesiod's <i>Theogony</i> and <i>Work and Days</i> Homer's <i>Odyssey</i> and <i>Iliad</i> Plato's <i>Menexenus</i> Aristophanes' <i>Wasps</i> <i>Homeric Hymns</i> Modern scholarship interpretations Euripides' <i>Bacchae</i> and <i>Hippolytus</i></p>
<p>Politician Historian Museum Curator</p> <p>Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life Knowledge of, and respect for, different people's faiths, feelings and values Sense of enjoyment and fascination in learning about themselves, others and the world around them Use of imagination and creativity in their learning Willingness to reflect on their experiences</p> <p><b>Speak like an expert:</b> Hiera Deietes Kózmos Polytheism Monotheism Anthropomorphism Agora Deme Epithet Libation Oracle Votive offering</p>		<p>Summarising reading, report writing, editing responses for improvement, types of planning and recording ideas, creating a timeline of events, completing a family tree of Olympian gods, interpreting quotations, answering study questions</p>
		<p>Discussion, debate, presenting information to an audience, reciting a text orally, the notion of an 'oral poem', verbal feedback</p>
		<ol style="list-style-type: none"> <li>1. Revise the roles of the gods and the concept of polytheism for extended DIN.</li> <li>2. Pick one quote from both Homer and Hesiod and create a quote explosion, focusing on what they tell us about the gods.</li> <li>3. Read part of Book 5 of the <i>Iliad</i>. How are the gods presented in the passage?</li> <li>4. Which modern scholar's interpretation of the gods in the <i>Iliad</i> do you agree with most? Why?</li> <li>5. Research Themistocles' votive offering to Athena and why he offered it.</li> <li>6. End of topic revision ready for extended DIN.</li> </ol>



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<p>HALF TERM 2: The Nature of the Olympian Gods</p> <p>The different roles, contexts and functions of the Olympians as reflected in their common epithets and the extent to which these were thought of as separate, distinct entities.</p> <ul style="list-style-type: none"> <li>An understanding of the different epithets relating to the gods</li> <li>Zeus Agoraios/Phratrrios/Philiios/Herkeios and the meaning of each of these epithets</li> <li>Key concepts; the agora, phratry, and an oracle</li> <li>The different motivations for worshipping a god with a particular epithet</li> <li>The role and nature of hero cults</li> <li>The concept of heroisation</li> <li>Case studies of heroes; Heracles and Achilles</li> <li>The timeframe of heroisation, when did it occur?</li> <li>Where, Thasos, Olympia etc.</li> <li>The extent to which worship of the gods and heroes was Panhellenic, localised or personal</li> <li>Meaning of Panhellenic</li> <li>The different sanctuaries of Athena</li> <li>Local significance of gods/heroes</li> <li>Sacrificial calendars and Athenian deme</li> </ul> <p>Politician Historian Museum Curator</p> <p>Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life Knowledge of, and respect for, different people's faiths, feelings and values Sense of enjoyment and fascination in learning about themselves, others and the world around them Use of imagination and creativity in their learning Willingness to reflect on their experiences</p> <p><b>Speak like an expert:</b> Agorias Phratrrios Philiios Herkeios Epithet Heroisation Panhellenic</p>		<p><i>E, Eidinow's Oracles, Curses and Risk among the Ancient Greeks</i> <i>Xenophon's Anabasis</i> <i>Robert Parker's Polytheism and Society</i> <i>John Gould's 'On Making Sense of Greek Religion'</i></p>
		<p>Summarising reading, extended essay writing, summative assessment response, editing responses for improvement, types of planning and recording ideas, labelling a map of the Athenian Acropolis</p>
		<p>Discussion, debate, presenting information to an audience, reciting an extract orally, verbal feedback to peers, reading out loud</p>
		<ol style="list-style-type: none"> <li>Revise the epithets relating to the gods. What do you think the Greeks did when they had an issue that involved multiple gods?</li> <li>Research hero cults - what are they? What did they entail?</li> <li>To what extent has the term 'hero' developed since its use in ancient Greek religion? Why do you think its meaning and connotations have changed?</li> <li>Fill in and revise the keyword/scholar sheet ready for an extended DIN</li> <li>Research the different sanctuaries to Athena in Greece</li> <li>End of topic revision ready for extended DIN</li> </ol>
<p>HALF TERM 3: Personal Experience of the Divine</p> <ul style="list-style-type: none"> <li>Individual experience of the divine, Olympian deities worshipped in various forms/rituals, Thesmophoria as an example of rituals relating only to fertility, individuals taking part in cults</li> <li>Mystery cults; the importance of initiation and the revelation of a secret (epopteia), the Elysian Fields, personal religious choice and individual participation</li> </ul>		<p><i>Thucydides and Andocides' On the Mysteries</i> <i>Homeric Hymn to Demeter</i> <i>C. Pelling's Literary Texts and the Greek Historian</i></p>








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<ul style="list-style-type: none"> <li>The Eleusinian Mysteries; historical and mythical background, the literary sources, the archaeology, the festival and the procession (mystagogues, myst, archon basileus, hierophant and kykeon)</li> </ul> <p> <b>Politician</b>  <b>Historian</b>  <b>Museum Curator</b>          Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life          Knowledge of, and respect for, different people's faiths, feelings and values          Sense of enjoyment and fascination in learning about themselves, others and the world around them          Use of imagination and creativity in their learning          Willingness to reflect on their experiences       </p> <p> <b>Speak like an expert:</b>          Thesmophoria          Initiation          Epopteia          Mystagogues          Myst          Archon Basileus          Hierophant          Kykeon       </p>		Hyppolytus of Rome, <i>Refutation of all Heresies</i> Sophocles, <i>Fragments</i>
		Summarising reading, extended essay writing, summative assessment write-up, editing responses for improvement, types of planning and recording ideas
		Discussion, debate, presenting information to an audience, reciting a text orally
		<ol style="list-style-type: none"> <li>1. Research the Thesmophoria. Who were involved? What happened?</li> <li>2. Read the <i>Homeric Hymn to Demeter</i> for a background to the Eleusinian Mysteries.</li> <li>3. Revise the Ninion Tablet and events of the Eleusinian Mysteries for extended DIN.</li> <li>4. Revise keywords for extended DIN.</li> <li>5. Eleusinian Mysteries 10 mark question.</li> <li>6. End of topic revision ready for extended DIN.</li> </ol>
HALF TERM 4: Personal Experience of the Divine <ul style="list-style-type: none"> <li>The healing cult of Asclepius, the derivations in myths, Asclepius' functions, the sanctuaries dedicated to him</li> <li>The worship of Asclepius: incubation and miracles, examples of miracles etc.</li> <li>The oracle at Dodona</li> <li>The nature of advice sought by private individuals from the oracle, the oracular tablets, the oracular questions, individuals mentions, the importance of offspring</li> </ul> <p> <b>Politician</b>  <b>Historian</b>  <b>Museum Curator</b>          Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life          Knowledge of, and respect for, different people's faiths, feelings and values          Sense of enjoyment and fascination in learning about themselves, others and the world around them          Use of imagination and creativity in their learning          Willingness to reflect on their experiences       </p>		Thucydides' description of the plague of Athens Homer's <i>Iliad</i> and <i>Odyssey</i> Pausanias Xenophon's enquiry w. Parke's, <i>The Oracles of Zeus: Dodona, Olympia, Ammon</i>
		Summarising reading, extended essay writing, summative assessment write-up, character profiles



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<p><b>Speak like an expert:</b> Asclepius Staff Nikokrateia</p>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, the use of rhetoric, verbal feedback</p>
<p>HALF TERM 5: Religion and Society</p> <ul style="list-style-type: none"> <li>Levels of religious participation: Household, deme, polis, panhellenic</li> <li>Polis and the city state</li> <li>Household religious participation in the oikos</li> <li>Zeus Ktesios/Herkeios/Apollo Ageios</li> <li>The Hearth and the Herm</li> <li>Arrephoros/Grinder/Brauron/Basket-bearer</li> <li>Deme religious participation, the worship of six Apollos, worship in rural demes</li> <li>Polis religious participation</li> <li>Panhellenic religious participation: location of sanctuary/gods worshipped/meaning of god's epithets/ name of Panhellenic games held here</li> </ul> <p>Politician Historian Museum Curator</p> <p>Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life</p> <p>Knowledge of, and respect for, different people's faiths, feelings and values</p> <p>Sense of enjoyment and fascination in learning about themselves, others and the world around them</p> <p>Use of imagination and creativity in their learning</p> <p>Willingness to reflect on their experiences</p> <p><b>Speak like an expert:</b> Deme Polis Panhellenic Ktesios Herkeios</p>		<p>Aristophanes' <i>Lysistrata</i>, <i>Thesmophoriazusae</i> Julia Kindt's article, 'Personal religion: A productive category for the study of ancient Greek religion?' in <i>Journal of Hellenic Studies</i> Menander's <i>The Women from Samos</i> Jon Mikalson's <i>Ancient Greek Religion</i></p>
		<p>Summarising reading, extended essay writing, summative assessment write-up, pamphlet explaining how religion in Athens was organised</p>
		<p>Discussion, debate, presenting information to an audience, reciting a text orally</p>
<p>HALF TERM 6: Religion and Society</p> <ul style="list-style-type: none"> <li>Religious authority and where it lay, including ideas about 'impiety'; the archon and their religious roles</li> <li>Impiety or pollution/miasma; the various ways of being polluted</li> <li>The links between politics and religion; overlap between civic and religious sphere, consultations, stoa and triremes</li> </ul>		<p>Louis Bruit Zaidman's <i>Religion in the Ancient Greek City</i> Sophocles' <i>Oedipus Tyrannus</i> Hesiod's <i>Work and Days</i> Aeschylus' <i>Eumenides</i></p>





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<ul style="list-style-type: none"> <li>The Panathenaia and its significance for Athens; the procession/the presentation of the peplos/sacrifices/the contests</li> </ul> <p> <b>Politician</b>  <b>Historian</b>  <b>Museum Curator</b> </p> <p>         Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life          Knowledge of, and respect for, different people's faiths, feelings and values          Sense of enjoyment and fascination in learning about themselves, others and the world around them          Use of imagination and creativity in their learning          Willingness to reflect on their experiences       </p> <p> <b>Speak like an expert:</b>          Impiety          Archon          Stoa          Triremes          Peplos       </p>		<i>Hesiod's Theogony</i>
		Summarising reading, extended essay writing, summative assessment write-up, note-making, planning, responding to feedback
		Discussion, debate, presenting information to an audience, reciting a text orally, verbal feedback, sharing and developing ideas
		<ol style="list-style-type: none"> <li>1. Research the concept of pollution/miasma. How can you become polluted? How can you be purified?</li> <li>2. 'Do not pour wine to Zeus in the morning with unwashed hands' Explain this quote.</li> <li>3. Revise the topic so far ready for an extended DIN.</li> <li>4. Research the Panathenaia. What was it? What did it involve?</li> <li>5. Explain why the Panathenaia was important to the Athenians. 10 marks.</li> <li>6. End of topic revision for extended DIN.</li> </ol>





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<p><b>HALF TERM 1: The <i>Iliad</i></b></p> <p>Epics:</p> <ul style="list-style-type: none"> <li>- Epics are composed in dactylic hexameters</li> <li>- Each line of a hexameter has six feet</li> <li>- Each foot can be made up of 1 long and 2 short vowel sounds, or 2 long vowel sounds. This allows the poet to vary the pace</li> </ul> <p>Modern scholarship:</p> <ul style="list-style-type: none"> <li>- 'The improvisational medium of Rap music, along with the Hip-Hop culture to which it is allied, has parallels with Greek oral epic. They both depend on a distinct rhythm and dialect featuring conventional formulaic phrases' – Edith Hall, 2012</li> </ul> <p>Context:</p> <ul style="list-style-type: none"> <li>- <i>The Iliad</i> is set during the Trojan War</li> <li>- Excavations at Hisarlik, thought to be the site of Troy, show that the city was indeed destroyed by fire in about 1200 BC. However, this cannot be taken as evidence that the war as described by Homer took place</li> <li>- Mycenae, according to Homeric poems, was the home of Agamemnon</li> <li>- The Mycenaean period was the last phase of the Bronze Age, from about 1600-1100</li> </ul>		<p>Research, scholarly articles, use of knowledge organiser, teaching stimulus, explanations and definitions of contextual factors, extracts for retrieval, out of class reading (linked to the course)</p>
<p>Oral Tradition:</p> <ul style="list-style-type: none"> <li>- The <i>Iliad</i>, however it was composed, is as a result of hundreds of years of tales being transmitted by bards</li> <li>- It is assumed that Homer expected those who listened to his epics to be familiar with the Trojan War – he plunges into the middle of stories and doesn't fill in the details of past events</li> <li>- The problem of knowing whether the poems were composed by one or many is known as the <b>Homeric Question</b></li> </ul> <p>Transmission of the text:</p> <ul style="list-style-type: none"> <li>- There is evidence that the text was standardised in the 16<sup>th</sup> C for recitation at Greek festivals</li> <li>- A <b>rhapsode</b> recited extracts from Homer at public festivals</li> </ul> <p>Structure &amp; Plot:</p> <ul style="list-style-type: none"> <li>- It is agreed that the poem began as an <b>oral poem</b></li> <li>- An oral poem is composed without writing, performed from memory and listened to by an audience, not read</li> <li>- The <i>Iliad</i> is structured over 24 Books</li> </ul> <p>The Time-frame Narrative:</p> <ul style="list-style-type: none"> <li>- The time-frame of the <i>Iliad</i> is interesting in 3 respects</li> <li>- It embraces the story of the 10-year Trojan War, but all events narrated take place in a timescale of about 50 days</li> <li>- Those days aren't equally distributed throughout the 24 Books</li> <li>- Within those time divisions, some long periods are dismissed in the matter of a line, while others are related in fine detail</li> <li>- The effect of the time-frame is a <b>dynamic narrative</b> where we zoom in and out of the action. Information about the past is revealed throughout the epic</li> <li>- We are constantly reminded of the future</li> </ul>		<p>Summarising reading, report writing, editing responses for improvement, types of planning and recording ideas, creating a timeline of events</p>
<p>Homeric Heroes:</p> <ul style="list-style-type: none"> <li>- Must be of noble birth – often referred to as <b>patronymic</b>, or the name of their father</li> <li>- Must be mortal</li> <li>- They must attract the attention of the immortals - Achilles is helped by Thetis, his mother, who enlists the support of Zeus; Hera and Athene intervene on the side of the Greeks; and Apollo favours Hector and the Trojans</li> <li>- They have epithets (quality/characteristic) which reflect their heroic qualities</li> <li>- Fighting is an obligation to one's family, ancestors and community</li> <li>- They fight for their own glory and as individuals – Achilles is there to win himself kleos</li> <li>- They look impressive and are ferocious</li> <li>- They are often skilled with words</li> <li>- They show emotion</li> </ul> <p><b>Military Writer Historian</b></p>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, the notion of an 'oral poem', verbal feedback, the role of a rhapsode at Greek public festivals</p>
<p>Timē comes in the form of bestowing gifts upon the hero, and a hero will measure his status by the number of and value of the gifts he receives</p> <p>Structure:</p> <p>The role of the immortals</p> <ul style="list-style-type: none"> <li>- The 12 main gods, the Olympians, reside on Mount Olympus</li> <li>- They enjoy ambrosia and nectar, and enjoy the sacrifices made to them</li> <li>- They are anthropomorphic and take an interest in human affairs, supporting their favourites by intervening in events</li> <li>- The Olympians who play a part in the text are Aphrodite, Apollo, Athene, Hephaestus, Hera, Hermes and Zeus</li> <li>- Achilles' mother Thetis, an immortal nymph, is a crucial link between Achilles and the powerful gods of Olympus</li> <li>- The gods display human characteristics – including jealousy, selfishness and rage</li> </ul>		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Revise Linear A, Linear B and the Bronze Age</li> <li>2 – Revise the Mycenaean period</li> <li>3 – Revise the Judgement of Paris &amp; story behind the <i>Iliad</i></li> <li>4 – Revise the Trojan War</li> <li>5 – Revise the features of epic poetry</li> <li>6 – Revise dactylic hexameter</li> </ol>





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<ul style="list-style-type: none"> <li>- Their timē is very important to them, and a god who feels insulted will seek vengeance</li> <li>- Hera and Athene still bear a grudge against Paris for his decision in the golden apple contest, and their price is the destruction of Troy</li> </ul> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p> <p>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary:          Archaic          Dactylic hexameter          Rhapsode          Dynamic narrative          Patronymic          Kleos          Timē          Klea andron          Achaeans</p>		
<p><b>HALF TERM 2:</b></p> <p><b>Book 1:</b></p> <ul style="list-style-type: none"> <li>- Covers a period of 23 days</li> <li>- Apollo is angry because Agamemnon has insulted Chryses, his priest, and will not return his daughter, Chryseis, even for a ransom</li> <li>- Apollo has sent a plague</li> <li>- Achilles calls a council, and Agamemnon agrees to give us Chryseis if he can have Achilles' prize, a girl called Briseis</li> <li>- Achilles is furious and withdraws from the fighting – he asks his mother the nymph Thetis, to grant the Trojans success so that the Greeks will realise his value. She asks Zeus, who agrees</li> <li>- There is a scene on Olympus at the end of book 1</li> </ul> <p>Menis (wrath or anger):          Homer asks the muse to sing of the wrath of Achilles. <b>Menis</b>, or wrath, is the first word in the epic and will colour the whole poem</p> <ul style="list-style-type: none"> <li>• Menis is not just ordinary anger, but the sort of anger displayed by a god, an anger which has no limits</li> </ul> <p>Book 1 – The Homeric Question</p> <ul style="list-style-type: none"> <li>• Apollo and Athene are in the action, but Thetis says that the gods are feasting in Ethiopia for twelve days</li> </ul> <p>Book 1 - the ring composition (a further structural feature):</p> <ul style="list-style-type: none"> <li>• In Nestor's speech, lines 259-274, there is an ABCBA pattern             <ul style="list-style-type: none"> <li>- A – Nestor entreats Achilles to accept his advice</li> <li>- B – He tells how his advice has been listened to in the past</li> <li>- C – He tells the story</li> <li>- B – He tells how others listened</li> <li>- A – He entreats Achilles to accept his advice</li> </ul> </li> </ul>		<p>The reading of Books 1, 3 &amp; 4 reading linked scholarly articles, use of knowledge organiser, teaching stimulus, explanations and definitions, extracts for retrieval, out of class reading (linked to the course), quotation retrieval and analysis, model responses</p>
<p>Achilles:</p> <ul style="list-style-type: none"> <li>• The proem begins with Achilles' anger, and this is what dominates the first Book</li> <li>• A proem is the first few lines of an epic, in which the poet sets out the main themes of his work</li> <li>• He is presented as a figure of authority, and, compared with Agamemnon, a sympathetic one</li> <li>• His mother is Thetis, an immortal</li> </ul> <p>Emotion is expressed by its physical effects. When Achilles is angry with Agamemnon, he throws his staff to the ground</p> <p>Agamemnon:</p> <ul style="list-style-type: none"> <li>• Is the leader of the Greeks by virtue of having the largest number of ships</li> <li>• His treatment of Chryses in Book 1 is harsh</li> </ul> <p>Nestor is the old and sensible presence</p> <p>Zeus is the most powerful god: at his arrival the other immortals rise</p> <p>Apollo's rage against Agamemnon causes him to descend from Olympus to deliver a plague to the Greeks</p> <p><b>Book 3:</b></p> <ul style="list-style-type: none"> <li>- Covers four days</li> <li>- The armies are advancing</li> <li>- Paris offers to fight in a single combat, and Menelaus takes up the challenge</li> <li>- King Priam and the Trojan council watch from the ramparts</li> <li>- Priam asks Helen about the Greek warriors</li> <li>- The duel begins; Paris is losing and so Aphrodite removes him and takes him back to Helen</li> </ul>		<p>Summarising reading, extended essay writing, summative assessment response, editing responses for improvement, types of planning and recording ideas, mind map creation</p>







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<p>- The first fighting on the battlefield, is a single combat Information about the past is revealed. Dynamic narrative – Helen’s abduction is revealed in Book 3 as Paris reminds her of it Life in Troy:</p> <ul style="list-style-type: none"> <li>The city walls represent the only thing between life in the city and the Greeks who have been encamped outside for nearly 10 years – the only thing between life and death</li> <li>Going onto the walls is synonymous with getting the latest news</li> <li>Patriarchal – where men are superior</li> <li>In Book 3, the Trojan elders gather there to watch the single combat, and Helen answers Priam’s questions about various Greek warriors</li> <li>Inside, the city is portrayed as the realm of the women. In Book 3, we see Helen, who is making a web of purple cloth for a cloak. On it she weaves scenes of the conflict between the Trojans and the Greeks, a war that has happened because of her</li> </ul> <p>Hector:</p> <ul style="list-style-type: none"> <li>In Book 3, he berates Paris for his unheroic ways, accusing his brother of having good looks, but no strength or courage</li> </ul> <p>Paris:</p> <ul style="list-style-type: none"> <li>He is the cause of the war and has little respect from his fellow Trojans or from Helen</li> <li>In Book 3, Hector calls him a woman-crazed seducer’</li> <li>Unpopular (line 106)</li> </ul> <p>Priam:</p> <ul style="list-style-type: none"> <li>Presented in Book 3 as a modest and kind man who talks with affection to Helen. He leaves the walls because he cannot bear to watch Paris being killed om single combat</li> </ul> <p>Menelaus:</p> <ul style="list-style-type: none"> <li>As husband to Helen, Menelaus is central to the war</li> <li>Brother of Agamemnon</li> </ul> <p><b>Book 4:</b></p>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, verbal feedback to peers, reading out loud</p>
<p>- Covers 4 days - Zeus thinks its time to stop the war, as Menelaus has won the single combat - The others disagree - Hera wants to see Troy destroyed - Athene arranges for the Trojan Pandarus to break the truce - Menelaus is a superior warrior but cheated out of his victory by Aphrodite – she shatters his sword and removes Paris from the combat</p> <ul style="list-style-type: none"> <li>The bow of Pandarus, which will be used to break the truce, is presented in close-up (lines 105-115)</li> <li>The Trojan army is described as a clamour of different languages crying out and clashing</li> <li>In the period of the Trojan War, any wound could be potentially fatal, so every injury is taken seriously             <ul style="list-style-type: none"> <li>At the same time, injury and death is a natural part of the way of life</li> </ul> </li> <li>We begin to see the pattern seen throughout the poem of reprisal killings</li> <li>The end of the book can be seen as a miniature picture of the killing between Trojans             <ul style="list-style-type: none"> <li>ultimately, both sides end dead on the ground, casualties of a war in which they are only minor players</li> <li>meanwhile, the gods play with the fate of the armies</li> </ul> </li> </ul> <p><b>Military</b> <b>Writer</b> <b>Historian</b> <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England Understanding of the consequences of their behaviour and actions Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary: Menis Ring composition Dynamic narrative Patriarchal Truce Battalion</p>		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Revise the Homeric question</li> <li>2 – Revise Homeric heroes</li> <li>3 – Revise the early part of the <i>Iliad</i></li> <li>4 – Revise the role of the immortals</li> <li>5 – Revise the structure of the <i>Iliad</i></li> <li>6 – Revise characters and their roles</li> </ol>



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<p><b>HALF TERM 3:</b></p> <p><b>Book 6:</b></p> <ul style="list-style-type: none"> <li>- Covers 4 days</li> <li>- Hector returns to Troy to ask Queen Hecabe to send offerings to Athene</li> <li>- Agamemnon makes Menelaus kill his prisoner, Adrestus</li> <li>- Diomedes and Glaucus are about to fight when they discover they are linked by a bond of friendship between their grandfathers</li> <li>- Hector meets with Andromache, his wife</li> <li>- She tries to persuade him to stay near the walls and not go out and fight on the battlefield</li> </ul> <ul style="list-style-type: none"> <li>• Reminded about the future. Dynamic narrative – Hector talks to Andromache of the day when Priam and his people will be destroyed, and she will be taken to Argos as a slave</li> <li>• There are groups of 3 – Hector meets 3 women: Hecabe, Andromache and Helen</li> <li>• As the wife of Hector, Andromache represents the women of Troy and the suffering which awaits them when Troy falls</li> <li>• Hecabe has epithets of being gentle and generous, and is the mother to Hector and to her city</li> <li>• From line 242, Book 6 focuses on Hector</li> <li>• Previously, capturing a soldier for ransom would have been normal, but now the Achaeans are determined to take no prisoners</li> <li>• The Trojans realize that certain gods and goddesses, such as Athena, are disposed against them             <ul style="list-style-type: none"> <li>- as the tide of battle turns, the Trojans hope that a meaningful sacrifice might change Athena’s opinion of Troy, or at least dispose her toward mercy</li> </ul> </li> <li>• Glaucus’ statement on the mortality of men emphasizes his own bravery, as he is unafraid to take his place among the dead</li> <li>• Hector’s return to Troy gives the reader a glimpse of life inside the city</li> <li>• Paris and Hector are a study in contrasts             <ul style="list-style-type: none"> <li>- Hector cares deeply about protecting the city and all of its inhabitants</li> <li>- Paris is so consumed by his own grief that he is incapable of being any use</li> </ul> </li> <li>• Hector is shown to be a family man, caring deeply for his wife and son             <ul style="list-style-type: none"> <li>- Such family ties are the very things that the Trojans are fighting to preserve</li> <li>- Hector’s son represents the promise of a future generation of men who will grow up to take the places of their fathers</li> </ul> </li> </ul>		<p>The reading of Books 6, 9, 10 &amp; 16 reading linked scholarly articles, use of knowledge organiser, teaching stimulus, explanations and definitions, extracts for retrieval, out of class reading (linked to the course), quotation retrieval and analysis, model responses</p>
<p><b>Book 9:</b></p> <ul style="list-style-type: none"> <li>• Covers 4 days</li> <li>• The Greeks are demoralised by the Trojan victories</li> <li>• They realise that they need Achilles to fight</li> <li>• Ajax, Odysseus, and Achilles’ old tutor Phoenix visit Achilles in his hut</li> <li>• They offer him gifts, but he refuses to return to the fighting</li> <li>• Information about the past revealed. Dynamic narrative – in Book 9, Phoenix tells us about Achilles as a baby</li> <li>• Homeric question – why is Phoenix with Agamemnon and not already staying in Achilles’ hut?</li> <li>• There are parallels between Books – in Book 1, Agamemnon is in the wrong and Achilles in the right; in Book 9 the positions are reversed</li> <li>• There are groups of 3 – there are 3 very different speeches: from Ajax, Odysseus and Phoenix             <ul style="list-style-type: none"> <li>- Elaborate rhetoric from Odysseus</li> </ul> </li> <li>• Homer draws attention to Achilles’ lyre, as though it has significance beyond that of a musical instrument – the repetition of ‘entertaining himself’ makes the phrase into a ring composition and completes the scene</li> <li>• Heroes maintain civilized behaviour – the heroes eat together in Agamemnon’s hut when deciding on a strategy</li> <li>• They eat together in Achilles’ hut</li> <li>• Kleos – Achilles chooses a short, famed life over a longer life lived in obscurity             <ul style="list-style-type: none"> <li>- He tells his comrades that he has two fates, two possible death dates (lines 410-416)</li> </ul> </li> <li>• Life in the Greek war camp – the Greeks need their ships for eventual departure, but also for regular supplies</li> </ul> <p>There is talk of Agamemnon’s daily delivery of wine from Thrace</p>		<p>Summarising reading, extended essay writing, summative assessment write-up, editing responses for improvement, types of planning and recording ideas</p>
<p><b>Book 10:</b></p> <ul style="list-style-type: none"> <li>• Covers 4 days</li> <li>• During the night, Diomedes and Odysseus go to spy on the Trojan positions</li> </ul>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally</p>
<p><b>Book 10:</b></p> <ul style="list-style-type: none"> <li>• Covers 4 days</li> <li>• During the night, Diomedes and Odysseus go to spy on the Trojan positions</li> </ul>		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Revise gender in Ancient Greece</li> <li>2 – Revise women of Troy</li> <li>3 – Revise women in the <i>Iliad</i></li> <li>4 – Revise empowerment of mortal and divine females</li> <li>5 – Revise Homer’s craft</li> <li>6 – Revise vivid language</li> </ol>






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<ul style="list-style-type: none"> <li>• They capture Dolon, an enemy scout, and use information they extract from him to kill the Thracian Rhesus and some of his men, and to steal his horses</li> <li>• Life in the Greek camp – the nocturnal expedition of Odysseus and Diomedes – dark &amp; danger of getting lost in the many paths across the camp             <ul style="list-style-type: none"> <li>- Leaders camp near their troops</li> <li>- Diomedes sleeps outside his own hut, his armour ready to put on</li> <li>- The camp maintained some elements of civilized life</li> </ul> </li> </ul> <p><b>Book 16:</b></p> <ul style="list-style-type: none"> <li>• Covers 4 days</li> <li>• Achilles listens to Patroclus’ speech and agrees the Greeks need help, but Agamemnon has not apologised</li> <li>• Patroclus returns to Achilles, who allows him to borrow his armour and lead out his men, but warns him against pursuing the Trojans too far</li> <li>• Achilles gives a rousing speech to his troops</li> <li>• Patroclus kills Sarpedon</li> <li>• Patroclus is wounded by the Trojan Euphorbus, and is then killed by Hector</li> <li>• Fear of disgrace motivates Hector</li> <li>• Simile – Patroclus and Sarpedon jump down from their chariots and are both likened to vultures</li> <li>• Achilles’ timē is on his mind, even though he is not prepared to fight</li> <li>• Emotion is presented by a physical description – when Hector learns of the death of Patroclus, he sprawls full-length in the dust, tearing at his hair</li> <li>• The Walls of Troy feature in the dramatic death scenes, since the fighting takes place outside the gates             <ul style="list-style-type: none"> <li>- Patroclus, overconfident after the killing of Sarpedon, tries to climb over 3 times</li> <li>- Hector sees him and, urged by Apollo, goes on to kill him</li> </ul> </li> <li>• Fate in the text often refers to the time at which a man is going to die             <ul style="list-style-type: none"> <li>- It can also be said that fate predetermines certain events such as the fall of Troy</li> <li>- Zeus seems to be responsible for ensuring that fated events happen, yet he toys with the idea of saving his son Sarpedon</li> <li>- To change fate would upset the whole balance of things, so Zeus lets his son die (lines 440-443)</li> </ul> </li> </ul> <p>Modern scholarship:          ‘The most important theme of the <i>Iliad</i> is Achilles’ growing recognition of his mortality’ – Elton Barker &amp; Joel Christensen, 2013</p> <p><b>Military</b>  <b>Writer</b>  <b>Historian</b>  <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England          Understanding of the consequences of their behaviour and actions          Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary:          Ally          Diomedes          Berate          Contingent</p>		
<p><b>HALF TERM 4:</b></p> <p><b>Book 17:</b></p> <ul style="list-style-type: none"> <li>- Covers 4 days</li> <li>- Menelaus tries to protect Patroclus’ body, but Hector strips it of armour</li> <li>- After much fighting, the Greeks finally take the naked body back to their camp</li> <li>- We see Hector reacting to others, divine and mortal</li> <li>- The Trojans are united in their fear of the Greeks, but there are tensions in the city</li> <li>- The citizens are paying for a war they do not believe in (lines 225-226)</li> <li>- Patroclus’ body becomes the greatest symbol of honour that the war has seen so far</li> <li>- Not only was his final effort in battle immense, but he is well known to be the companion of Achilles</li> <li>- both sides recognize what the capture of his body would mean to the Achaean captain</li> <li>- The fighting between Hector and Great Ajax has become a pattern through the poem</li> </ul>		<p>The reading of Books 17, 18 &amp; 19 reading linked scholarly articles, analysis of speeches, use of knowledge organiser, teaching stimulus, explanations and definitions, extracts for retrieval, out of class reading (linked to the course), quotation retrieval and analysis, model responses</p>






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<ul style="list-style-type: none"> <li>- pitting two of the strongest of each side’s fighters against each other repeatedly</li> <li>- However, Ajax is always destined to be a lesser hero than Achilles—he fights Hector to a standstill but cannot kill him</li> <li>- Achilles’ horses are a sign of Achilles’ close relationship with the gods, as he is nearly immortal himself.</li> <li>- The battle between Automedon and Hector signals a moment of preparation for Achilles’ appearance</li> <li>- This scene prefigures the events of Book 20, when the gods will be fully allowed to intervene in battle again</li> <li>- Until then, Athena cannot show her full force in battle, as Zeus has only ordered Apollo into the battle to support the Trojans</li> </ul> <p>Modern scholarship:</p> <ul style="list-style-type: none"> <li>- ‘It is not Patroclus’ fighting that will be his undoing. Quite the reverse: it will be his desire to go too far and refusal to reign himself in that will kill him’ – Peter Jones, 2003</li> </ul> <p><b>Book 18:</b></p> <ul style="list-style-type: none"> <li>- Covers 4 days</li> <li>- Achilles hears of Patroclus’ death and is devastated</li> <li>- Thetis asks Hephaestus to make new armour for her son, and Hephaestus agrees</li> <li>- Achilles is back into the fighting (112-113)</li> <li>- We see Hector reacting to others, divine and mortal</li> <li>- Pathos (pity/sadness) where we see the impact of fate in Thetis. She will never escape the agony of her son having to die</li> </ul>		<p>Summarising reading, extended essay writing, summative assessment write-up, character profiles</p>
<ul style="list-style-type: none"> <li>• Achilles’ expression of grief is extremely passionate, indicating the very close bond that Achilles shared with Patroclus</li> <li>- With his greatest comrade dead, Achilles nearly loses the will to live</li> <li>- in throwing himself into the dirt suggests that he now regrets his part—and pride—in allowing Patroclus to die</li> <li>• Hector currently wears Achilles’ armour, a gesture that implies that Hector now claims to be Achilles’ equal in battle</li> <li>- The new god-made armour will become a symbol of Achilles’ complete superiority over all other mortal soldiers</li> <li>• Achilles is so respected as a fighter that his mere presence instils terror into the hearts of his enemies</li> <li>- Athena further enhances his presence with a godlike quality</li> <li>- The fall of night creates a pause after the last 8 books of pure action, building tension for Achilles entry into battle when fighting resumes</li> <li>• Achilles’ love for Patroclus and desire to take revenge upon Hector are so great that he chooses to act despite knowing it will lead to his death. This is truly heroic</li> <li>• Achilles’ shield is a symbol of the interconnected nature of war and peace in the world of ancient Greece</li> <li>- Battle, just like harvest or marriage, is a staple of any citizen’s life</li> <li>- With the entire world represented on Achilles’ shield, Achilles is singled out as one of the foremost representatives of humanity, unique in his strength</li> </ul>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, the use of rhetoric, verbal feedback</p>
<p>Modern scholarship:</p> <ul style="list-style-type: none"> <li>- ‘It is clear that Achilles is an uncomfortable and even destructive presence in the heroic world’ – Michael Silk, 1987</li> </ul> <p><b>Book 19:</b></p> <ul style="list-style-type: none"> <li>- Covers 4 days</li> <li>- Achilles agrees to a formal reconciliation with Agamemnon, and accepts his gifts</li> <li>- Odysseus says that the men need to eat before they fight</li> <li>- As they prepare for battle, Achilles’ horse (Xanthus) tells him that he will die when he has avenged Patroclus</li> <li>- With new armour, Achilles burns to fight Hector</li> <li>- There are parallels of assemblies in Books 1 &amp; 19</li> <li>• Reconciliation – Achilles is the first person to address the quarrel with Agamemnon (line 67)</li> <li>- Irony is that he is now consumed by anger towards Hector</li> <li>- His anger will have consequences for his behaviour, his humanity and his heroic status</li> </ul> <p>Modern scholarship:</p> <ul style="list-style-type: none"> <li>• ‘The character of Achilles is not good in any other sense than that he excels in physical prowess and is the best fighter’ – Robin Sowerby, 1985</li> <li>• ‘As with Hector, Agamemnon’s and Achilles’ portrayal throughout the poem explores the potential conflict within heroism between</li> </ul>		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Revise Greek terminology</li> <li>2 – Revise modern scholars</li> <li>3 – Revise death in the <i>Iliad</i></li> <li>4 – Revise the afterlife in the <i>Iliad</i></li> <li>5 – Revise war vs family life</li> <li>6 – Revision of Books 1-6 through completion of 10 and 20 mark questions</li> </ol>





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<p>individual ambition and collective good, and the dangers of putting personal honour above all else’ – William Allan, 2012</p> <p><b>Military</b> <b>Writer</b> <b>Historian</b> <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p> <p>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary: Aristeia Kleos Xenia</p>		
<p><b>HALF TERM 5:</b> <b>Book 22:</b></p> <ul style="list-style-type: none"> <li>- Covers 4 days</li> <li>- Achilles kills Hector and takes the corpse back to his camp after dragging it around the city behind his chariot</li> <li>- We see Hector reacting to others, divine and mortal</li> <li>- Reminded of the future. Dynamic narrative – Hector is Troy’s protector, and his death in Book 22 signals the city’s forthcoming destruction</li> <li>- Simile – Achilles is likened to a hawk ‘Like a mountain hawk’</li> <li>- Homer focuses on a wind-swept tree’ and ‘stone washing places’ as Hector runs round the walls of Troy with Achilles in pursuit</li> <li>- Mundane presence of these objects emphasises heightened state of consciousness which accompanies moments of extreme tension</li> <li>- Feminine associations of the washing troughs adds further <b>pathos</b>, since Andromache is about to lose Hector → all women of Troy left to their fate</li> <li>- Pathos is a quality that evokes pity or sadness</li> <li>- The Walls feature again in a dramatic death scene. This time it is Hector who is the victim</li> </ul>		<p>The reading of Books 22, 23 &amp; 24 reading linked scholarly articles, analysis of speeches, use of knowledge organiser, teaching stimulus, explanations and definitions, extracts for retrieval, out of class reading (linked to the course), quotation retrieval and analysis, model responses, explanation and definition of new terminology</p>
<p><b>Book 23:</b></p> <ul style="list-style-type: none"> <li>- Covers 25 days</li> <li>- The ghost of Patroclus asks to be buried</li> </ul> <p>Information about the past revealed. Dynamic narrative – Patroclus’ ghost recalls in Book 23 the background to the relationship between Patroclus and Achilles</p> <ul style="list-style-type: none"> <li>- Timē – public honour and valuable prizes are the goals of the competitors, who all aim to show their excellence and win their events</li> <li>• Reconciliation – Achilles is reconciled to his own imminent death</li> <li>- By cutting off a lock of his hair for Patroclus’ funeral, he acknowledged that he will not be returning home</li> </ul>		<p>Summarising reading, extended essay writing, summative assessment write-up, character mapping, planning for responses</p>
<p><b>Book 24:</b></p> <ul style="list-style-type: none"> <li>- Covers 25 days</li> <li>- Achilles drags Hector’s body round Patroclus’ tomb</li> <li>- Apollo complains to Zeus, who instructs Thetis to tell her son that he should return the body</li> <li>- Achilles agrees to the request</li> <li>- After an omen from Zeus, Priam sets out for the Greek camp, accompanied by Hermes</li> <li>- Priam begs Achilles to release his son’s body, and Achilles agrees</li> <li>- Priam takes the body back to Troy, and a funeral is held for Hector</li> <li>• Timē – Achilles justifies his action through the wealth he has obtained from Priam</li> </ul> <p>Public honour is so crucial, a hero who feels belittled, or even that his reputation is slightly questioned, will act decisively to retrieve his honour</p> <ul style="list-style-type: none"> <li>- Information about the past revealed. Dynamic narrative – In Book 24, Achilles tells Priam the story of his parents’ marriage</li> <li>- Reminded of the future. Dynamic narrative – Andromache foresees the death of Astynax, and Thetis that of Achilles</li> <li>- Ring composition – link to Book 1 – the pattern is 12, 1, 9 and 9, 1, 12</li> <li>- There is a scene on Olympus at the end of Book 1 and the beginning of Book 24</li> <li>- There are groups of 3 – there are 3 laments for Hector: from Hecabe, Andromache and Helen</li> </ul>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally</p>
		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Revise modern scholars</li> <li>2 – Revise Books 7-12 through completion of 10 and 20 mark questions</li> <li>3 – Revise Books 13-18 through completion of 10 and 20 mark questions</li> <li>4 – Revise Books 19-23 through 10 and 20 mark questions</li> <li>5 – Revise key quotations from Books 1-10</li> <li>6 - Revise key quotations from Books 11-20</li> </ol>





YEAR 12

<ul style="list-style-type: none"> <li>The living space of the leaders – Achilles’ hut is large, made of pine and with a thatched roof</li> <li>The power of fate is felt by the emotional impact it has             <ul style="list-style-type: none"> <li>Hecabe laments over the fate of Hector</li> </ul> </li> <li>The immortals communicate with signs, usually from the sky, to affirm their consent or disapproval             <ul style="list-style-type: none"> <li>Priam asks Zeus for a bird or omen</li> </ul> </li> </ul> <p>Modern scholarship:</p> <ul style="list-style-type: none"> <li>‘The Achaeans’ (Greeks) marital pre-eminence reminds us that to fully understand the <i>Iliad</i> we must balance the suffering caused by war against the glory that comes from it’ – William Allan, 2012</li> <li>‘Perhaps the main difference between the 2 heroes is that Hector is represented as quintessentially social and human, while Achilles is inhumanly isolated and daemonic in his greatness’ – Seth L.Shein, 1984</li> </ul> <p><b>Military</b> <b>Writer</b> <b>Historian</b> <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p> <p>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary: Dynamic narrative Arete Kudos Aigos</p>		
<p><b>HALF TERM 6:</b></p> <p>Well-Made Plot</p> <ul style="list-style-type: none"> <li>Unity of Action – the main action has to do with the anger of Achilles</li> <li>Unity of Place &amp; Time – all the human action is concentrated in one small area embracing the Greek camp, the Trojan plain and the city itself</li> </ul> <p>Divine Machinery</p> <ul style="list-style-type: none"> <li>Homer’s anthropomorphic gods and goddesses diversify the main action by introducing some comedy into the poem</li> <li>The immortals are a convenient structural device</li> </ul> <p>The <i>Iliad</i> as a tragedy</p> <ul style="list-style-type: none"> <li>Plato called Homer ‘the first of the tragedians’</li> <li>It became commonplace that Homer was the father of tragedy</li> <li>The poem doesn’t have the classic Aristotelian pattern of error (hamartia) leading to calamity (pathos) resulting in ironic reversal (peripeteia) which in turn brings about recognition of error and new awareness (anagnorisis) because it is centred on the anger of Achilles</li> </ul> <p>Style &amp; language</p> <ul style="list-style-type: none"> <li>Similes are a vital element to aggrandise heroic style</li> <li>Heroes generally are likened to lions, eagles, falcons, bulls and wild boars</li> <li>Epithets pitch the language beyond plain and direct prose</li> </ul> <p>Fate</p> <ul style="list-style-type: none"> <li>The development of events outside a person’s control, regarded as predetermined by a supernatural power</li> <li>In the <i>Iliad</i> fate seems to be predestined even when it seems like a warrior has control</li> <li>When Achilles is presented with two options, he still chooses the path that leads to his death</li> <li>Fate is discussed as being a part of life in the poem, and it is also talked about as if Zeus controls every person’s fate</li> </ul> <p>Gender</p> <ul style="list-style-type: none"> <li>Women are honoured for their beauty, skill and diligence in weaving, careful household management and good practical sense</li> <li>Women were equated to possessions</li> <li>Helen of Troy is portrayed negatively to represent an undesirable set of characteristics and actions</li> </ul>		<p>The reading of Books 19 &amp; 22, reading linked scholarly articles, use of knowledge organiser, teaching stimulus, explanations and definitions, extracts for retrieval, out of class reading (linked to the course), quotation retrieval and analysis, model responses, explanation and definition of new terminology</p>
		<p>Summarising reading, extended essay writing, summative assessment write-up, note-making, planning, responding to feedback</p>
		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, verbal feedback, sharing and developing ideas</p>
		<p>Homework 1 – Revise the roles of women through completion of 30 mark question 2 – Revise the roles of the immortals through completion of 30 mark question 3 - Revise the concept of warfare through completion of 30 mark question</p>



# CURRICULUM MAP FOR THE WORLD OF THE HERO

## THE ILIAD

### YEAR 12

<p>While the Greeks valued beauty, they often portrayed it as one of woman's tricks that would bring the downfall of man</p> <p><b>Military</b> <b>Writer</b> <b>Historian</b> <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p> <p>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary: Well made plot Divine machinery Epithet Patriarchal Hamartia Catharsis Pathos Agnorisis</p>		<p>4 - Revise the concept of family through completion of 30 mark question</p> <p>5 - Revise the concept of the Homeric Hero through completion of 30 mark question</p> <p>6 – Revise the concept of xenia through the completion of 30 mark question</p>
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