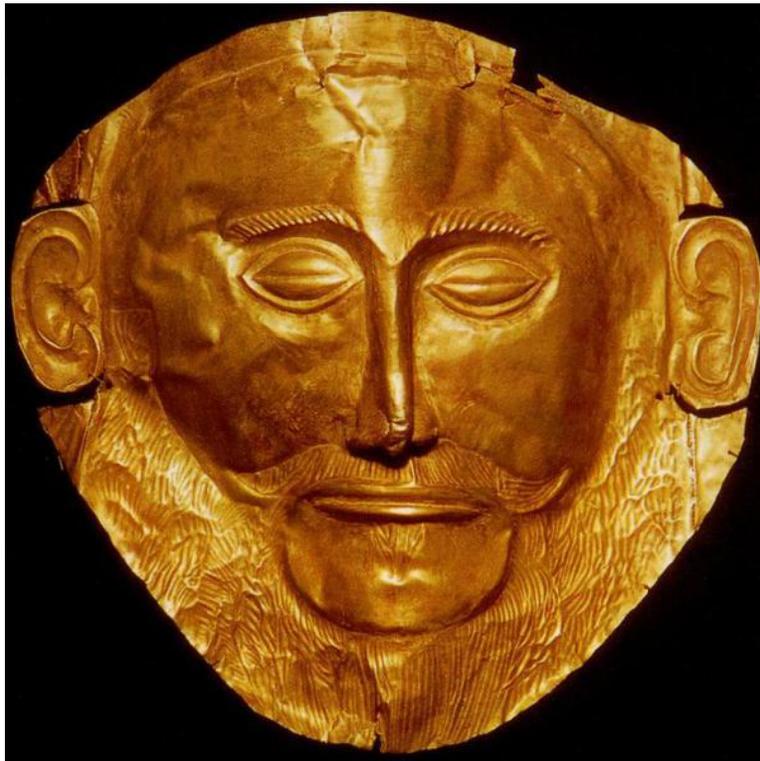


hush **HEADSTART**



CLASSICAL CIVILISATION

WELCOME TO CLASSICAL CIVILISATION!

Welcome to the beginning of all civilisation, and I'm not even kidding. Classical Civilisation is the study of Ancient Greece and Rome, although we focus mostly on Greece. This booklet will introduce you to the course, give you some research tasks to do to help prepare you for the course, some recommended books and things to watch as well as possible careers and progression.

ROAD MAP: THE BREAKDOWN OF WHAT WE ACTUALLY STUDY (AND A LITTLE REASON WHY)

We study 3 units in 2 years and it's all exam based. We don't do coursework in Classical Civilisation. Our exam board is OCR. Below is a little table to help you visualise our units and the assessment of them (Feel free to cut out and paste!)

ASSESSMENT OVERVIEW

COMPONENT	MARKS	DURATION	WEIGHTING
WORLD OF THE HERO (11)	100	2 HOURS 20 MINS	40%
CULTURE & THE ARTS: GREEK ART (24)	75	1 HOUR 45 MINS	30%
BELIEFS & IDEAS: DEMOCRACY & THE ATHENIANS	75	1 HOUR 45 MINS	30%

We use OCR because they are the only game in town, no other exam board offers Classical Civilisation. However, we are super lucky because OCR rocks. We get lots of choice in what we study and the opportunity to dig deep into those topics. For example:

- the chance to study both Greece and Rome, and their surrounding worlds
- one component offering the study of both Greek and Roman epic, including the oldest surviving works of literature in the Western literary canon
- an emphasis on enabling learners to respond critically and engage with a wealth of sources and ideas, equipping them with analytical skills readily transferable to other subjects and further study of the classical world.



ROAD MAP

GREEK ART: FREE STANDING SCULPTURE, ARCHITECTURAL SCULPTURE & VASE PAINTING

TOP TIPS FOR GREEK ART

It only lasts just over a term

You don't have to be able to draw (although we do some, stick figures are more than acceptable; mine are legendary)

We have to do some visual culture and most Roman Art is just a copy of Greece. Greek art means we can do visual culture without also having to do reading.

We get to see some of the Art studied, helping it be more memorable with trips to the British Musuem & fingers crossed, Greece

We study this first because it's not so literature heavy and introduces us to lots of different concepts through the medium of art. We get some mythology, some art criticism, some making things out of cardboard and even some drapery making. We focus on the 6th-4th Century BC

We start with Free Standing sculpture because it's the easiest and a lot of the technical terms translates to Architectural sculpture. It also has the most content, we go through 16 statues.

Then it's on to Architectural sculpture, mini stories sculpted onto temples. We only look at the sculpture and go into deeper more complex story telling through art

Finally, it's vase painting. This means looking at the scenes painted on vases; both black and red figure. This is like traditional canvas painting and can be quite emotionally moving and also pretty.

GREEK ART BREAKDOWN

KEY TOPICS	WHAT WE LEARN
Function	<ul style="list-style-type: none"> • functions of free-standing sculpture including cult statue, votive, grave marker, • purpose and positioning of different types of architectural sculpture including: metopes, Ionic friezes and pediments • shapes and uses of pots
Materials	<ul style="list-style-type: none"> • effects of different types of materials, including marble and bronze in free-standing sculpture & limestone and marble in architectural sculpture • clay, added colour and slip in vase painting
Techniques	<ul style="list-style-type: none"> • block method of carving statues • lost-wax method of casting bronze statues • black figure & red figure technique in vase-painting
Stylistic features and development	<ul style="list-style-type: none"> • stylistic features and development of the kouros and the kore, including pose, archaic smile, hair, adornment, geometric anatomy, drapery • stylistic features and development of the bronze statue, including action pose, chased detail; added detail in different metals • unity of theme and scale in architectural sculpture • stylistic features and development of the black-figure technique, including white paint for female flesh, long fingers and feet, decorative motifs • stylistic features and development of the red-figure technique, including bi-lingual pots, use of black-figure decorative motifs • Pioneer and Mannerist movements
Composition	<ul style="list-style-type: none"> • dominant verticals, horizontals and diagonals, pose & contrapposto, portrayal of anatomy and physical form, foreshortening, portrayal of movement/emotion
Subject matter	<ul style="list-style-type: none"> • mythology, including reflection of everyday life in mythological scenes • themes in free-standing sculpture, including mortals and gods • themes in architectural sculpture, including Medusa, Centauromachy, Trojan War • themes in vase-painting, including Achilles, Athena, Dionysus, Herakles, Trojan War
Prescribed sources	<p>Free-standing sculpture: New York Kouros, Kleobis and Biton, Berlin Standing Goddess, Anavysos, Peplos Kore, Aristodikos Kouros, Delphi Charioteer, Artemision Zeus/Poseidon, Diskobolos, Doryphoros, Aphrodite of the Agora, Eirene and Ploutos, Hermes and Dionysus & Aphrodite of Knidos by Praxiteles Antikytheran Youth, Apoxyomenos</p> <p>Architectural sculpture: Pediments: Temple of Artemis, Corcyra, Temple of Aphaia, Aigina, Temple of Zeus, Olympia, Parthenon, Athens Ionic friezes: Siphnian Treasury, Delphi, Parthenon, Athens, Temple of Apollo, Metopes: Temple C, Selinus; Temple of Zeus Olympia, Parthenon (26-28)</p> <p>Vase-painting: Gorgons pursuing Perseus, Francois vase, Wedding of Peleus and Thetis, Dionysus and the Maenads, Achilles and Ajax playing dice, and Dionysus sailing on the ocean by Exekias, Dionysus / Herakles feasting in the presence of Athena, Trojan War & Dionysus and the Maenads by the Kleophrades Painter Achilles and Hector / Memnon, Herakles and Antaios, & Herakles & the Amazons by Euphronios, Hector arming / Three men carousing, by Euthymides Perseus and Medusa, and Boreas pursuing Oreithyia, by the Pan Painter</p>



WORLD OF THE HERO: THE ILIAD & THE AENEID

This is a compulsory unit where we look at the genre of epic. We study the Iliad because it's got a nice simple structure, great heroes & villains, great depictions of battle and a genuine romance. Also, I really don't like Odysseus! You have to have read Homer first before you read Virgil

Once we have read the Iliad, everyone who does Classical Civilisation has to do the Aeneid. I adore the Aeneid and it is my speciality, I wrote my university dissertation on it. We also get to do a little bit of Rome here looking at Rome's early history and the emperor Augustus.

TOP TIPS FOR W.O.T.H.

It is a lot of reading, but we don't read either poem in its entirety

Both poems are in English and written like books

It is worth 40% of the A-level which is why we study it for so long

Don't watch Troy as it gets basically everything wrong

We study literature but this is very different to English literature and is broader in its focus

We do some Roman history but nothing on Rome's armies nor on Caesar, our look at Rome is very narrow

It's not for the faint hearted!

You will be expected to do reading outside of class. You can buy the books if you wish, but you don't have to as we will provide the books that we read. Please see the recommended reading lists below so you get the correct translations.



WORLD OF THE HERO BREAKDOWN: THE ILIAD

KEY TOPICS	WHAT WE STUDY
LITERARY TECHNIQUES & COMPOSITION	<ul style="list-style-type: none"> • 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 & whether it was the work of one or more poets
The heroic world: characterisation and themes	<ul style="list-style-type: none"> • concept, values and behaviour of a hero including the ideas of time, Kleos, menis & reconciliation • life in Troy and the Greek war camp • characterisation of major and minor characters • the portrayal of war, death and mortality
The social, cultural and religious context	<ul style="list-style-type: none"> • power of fate & the role of the immortals and relationship between immortals and mortals • family and friendship • Xenia • relationships between men and women, parents and children • part played by women in the epic and their position in society
Prescribed books	In Epic each chapter is called a book and we read the following books. In total there are 24 but we only read 13. We read books 1, 3, 4, 6, 9, 10, 16, 17, 18, 19, 22, 23, 24

THE AENEID

KEY TOPICS	WHAT WE STUDY
Literary techniques and composition	<ul style="list-style-type: none"> • composition, structure and plot of the epic • language of the epic including the use of speeches, themes, flashback, similes and other narrative and descriptive techniques and their effects • Homeric influence
The heroic world: characterisation and themes	<ul style="list-style-type: none"> • concepts, values and behaviour of a Greek and Roman hero • characterisation of major and minor characters • portrayal of war • the portrayal of different nations; Trojans, Greeks, Carthaginians, Italians
The social, cultural and religious context	<ul style="list-style-type: none"> • moral values implicit in the Aeneid including pietas and furor • importance of fate and destiny • role of the immortals and relationship between mortals & immortals • family and friendship • relationships between men and women, parents and children • part played by women in the epic and their position in society
Historical and political background	<ul style="list-style-type: none"> • 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 • promotion of the Roman Empire
Prescribed books	Again, we do not read all the books of the Aeneid. There are 12 books in total and we read books 1,2,4,6,7,8,9,10,11 & 12.



DEMOCRACY & THE ATHENIANS

This is our third unit and we do it last because it's the hardest. We do this because we can talk about what's happening in our world and contrast it with the Ancient World, so it's relevant, topical and full of debate and discussion

We look at Athens from the 6th-4th century. We look at the progression of democracy which includes the Greco-Persian War. But we also get to look at what the Athenians thought about democracy itself so will also do comedies, philosophies, a tiny bit of tragedy and read someone called the Old Oligarch!

TOP TIPS FOR DEMOCRACY & THE ATHENIANS

It's very fact heavy and is the most historical unit that we do

It is also very political, but you don't need to know anything about modern politics, although it can help

This is all about dates, peoples, places and things and is very different to the previous units

We do however get to do the Greco-Persian War and read Aristophanes who is hilarious, and he basically invented twerking!

We start with Pre-Solon & Draco, then Cleisthenes, Greco-Persian War, 5th Century developments, followed by Democracy Idealised, Democracy Critiqued & finally Aristophanes. There isn't as much reading and is more like traditional history than the other units. It is very fact based and dates play a big part of this unit. We do it chronological order

DEMOCRACY AND THE ATHENIANS BREAKDOWN

KEY TOPICS	WHAT WE LEARN
Solon	<ul style="list-style-type: none"> • Solon’s reforms including seisachtheia, property classes, their rights and obligations and possible introduction of a Council of 400, Archonship, Areopagos, Assembly & Changes to Draco’s lawcode • responses to and consequences of his reforms, and their relationship to the development of democracy
Cleisthenes	<ul style="list-style-type: none"> • reforms of Cleisthenes including demes, tribes, Council of 500 (Boule), sortition ostracism & subsequent introduction of strategoi • responses to and consequences of his reforms • the extent to which these reforms redefined how Athenians viewed themselves in relation to each other and the state
5th Century developments	<ul style="list-style-type: none"> • selection of archons by lot • the role of the Athenian Empire in the development of democracy • the reforms of Ephialtes and Pericles and their consequences: change in powers of the Areopagus, payment for office, citizenship laws • The organs of democracy including the Assembly, the Boule & the law-courts • qualification and accountability of magistrates • demagogues and their influence, including exploitation of the lawcourts
Democracy idealised	<ul style="list-style-type: none"> • the ways in which the Athenians viewed democracy as giving them a distinct identity • what were regarded as the main benefits of democracy to the Athenians • how and why this identity and these benefits were portrayed by 5th century BC sources, including the portrayal of Athens and its democracy by tragic dramatists & Thucydides’ portrayal of Athens under Pericles and the contrast with Athens under his successors
Democracy critiqued	<ul style="list-style-type: none"> • the ideas in the set sections of the Old Oligarch’s Constitution of the Athenians: why he feels democracy works for the Athenians, and its main beneficiaries & why he disapproves of the Athenian democratic constitution • Plato’s criticisms of democracy as illustrated in the set sections of the Republic: the idea of a common good, the benefits of philosopher rulers, the dangers of rule by the people, the dangers of ‘popular’ leaders and sophists
Democracy and comedy	<ul style="list-style-type: none"> • likely or actual reception at the time of performance • Aristophanes’ portrayal of political leaders, political issues and the Athenian people • nature of his comments on the developed democracy and its institutions • similarities and differences between Aristophanes’ views and those of the other Athenian authors studied • how serious the ideas and points put forward in the selected extracts might have been intended to be
Prescribed sources	<p>Aeschylus, Eumenides by Aeschylus & Suppliants by Euripides</p> <p>Aristophanes: Acharnians, Assemblywomen, Knights, Peace, Wasps, Frogs</p> <p>Thucydides, The Peloponnesian War, Plato, Republic, Old Oligarch (‘Pseudo-Xenophon’), Constitution of the Athenians</p>

RESEARCH TASKS

- You can type or handwrite the tasks, but they must be easy to read.
- You must include pictures for Tasks 1, 3 & 5
- You cannot use WIKIPEDIA. You must write down the websites or books that you use. Expert views are a big part of Classical Civilisation, so it's good to get into good habits.

TASK 1

- Find and print out a picture of the statue called the NEW YORK KOUROS.
- Write down the date of this statue; be as precise as possible
- Write down 3 things about the statue. One should be about the pose of the statue. The second fact should be on the possible function of the statue. The third fact can be anything you like about him.

TASK 2

Define the following key terms:

1. KOUROS
2. VOTIVE OFFERING
3. CHITON
4. CONTRAPPOSTO
5. BLACK FIGURE TECHNIQUE
6. RELIEF SCULPTURE
7. APOTRAPAIC
8. KLEOS

TASK 3

Look at the list of prescribed sources under the Greek Art breakdown (on page 3) and choose one and write between 150-200 words on why you like it. Don't describe it, just tell me why YOU like it.

TASK 4

Choose ONE of the following heroes from either the Iliad or the Aeneid and write a mini biography on them. Your mini biography should include their name, where they were born, family, connections to the gods (if any) and any stories involving them, mythologically speaking. You can have either: Helen, Achilles, Odysseus, Agamemnon, Hector, Aeneas, Dido, Turnus, Camilla, Anchises. You can make them as visually interesting as you want, but if that's not your cup of tea then facts are fine. I want you to be as creative as you want. There is not expectation as long as the information is correct and plentiful. Ideally the biography should be 1 page long and no longer than 2 pages.



TASK 5

The British Museum: virtual scavenger hunt

Go to <https://www.britishmuseum.org/collection/galleries#virtual-galleries>

Here you will find a list of all the rooms in the British museum that can be accessed virtually. There are many rooms containing Greek and Roman artefacts that you may find interesting and relevant to our studies. To help you explore these galleries, here is a virtual scavenger hunt. Visit the rooms and take a screen shot when you find an object that fits the criterion. Upload the image to this file and write a few words explaining what the image seems to show, what the object is and (where relevant) which room it was in. Is there something about that particular object that you like? Bonus marks for anything 'unusual'.

Room	Item	Image	Description
69 – Greece and Rome	A vase with an animal on it.		
	An image showing a type of sport.		
	An object that looks like something we might use today for the same purpose.		
Room 18 – the Parthenon Galleries	A fighter using a household object as a weapon.		
	An animal being led to sacrifice.		
	A warrior on horseback.		
	Which sculpture might represent a river god? (Say why)		
	Which might represent the goddess Iris (messenger god)?		
	Which sculpture might be showing a new day starting?		
Any Greek or Roman room	A powerful woman.		
	An image of a mythical creature.		
	An image of a god		
Bonus Item	The most unusually shaped drinking vessel you can find.		

CLASSICAL CIVILISATION SUGGESTED READING LIST

Below is a list of books/films/documentaries that you might want to check out in preparation for the course. We don't have textbooks in Classics although there are OCR textbooks that you may want to invest in. Please know that you don't have to buy anything, we have all the books mentioned in the library. My only advice is not to watch Troy; it's very, very wrong.

GREEK ART

- OCR classical civilisation A level: components 23 and 24 invention of the Barbarian and Greek art Athina Mitropoulos (OCR TEXTBOOK)
- An introduction to Greek art: Sculpture and vase painting in the Archaic and Classical periods Susan Woodford
- Archaic and Classical Greek Art (Oxford history of Art) Robin Osborne
- Civilisations DVD [BBC documentary, notable the first 3 episodes]

WORLD OF THE HERO- THE ILIAD & THE AENEID

- The Iliad by Homer Penguin Classics E.V.Rieu translation
- The Aeneid by Virgil Penguin Classics David West translation
- OCR classical civilisation AS and A-level component 11: the world of the hero Sally Knights (OCR TEXTBOOK)
- Helen Of Troy: Goddess, Princess, Whore by Bettany Hughes
- Lavinia by Ursula LeGuin.
- The Silence of the Girls by Pat Barker

ATHENIAN DEMOCRACY

- OCR Classical civilisation A level: components 31 and 34: Greek religion and democracy and the Athenians Athina Mitropoulos (OCR TEXTBOOK)
- The Classical World: An Epic History of Greece and Rome Robin Lane Fox
- Athenian Democracy John Thorley
- 300 & 300: Rise of an empire FILMS

GENERAL

- Mythos & Heroes both by Stephen Fry
- Percy Jackson series and essentially any book by Rick Riordan
- Clash of the Titans (the OG 1981 version) FILM
- Jason & the Argonauts (1963) FILMS

- **CAREERS & PROGRESSION**

Ancient History/Classics/ Classical Civilisation at University: What's the difference?

Ancient History is the study of the history of Greece and Rome with an emphasis on the historical aspects. While there is some literature and philosophy, they will only be looked at in regard to their historical value.

Classics is the study of Classical languages either Greek or Latin. Works will be looked at, such as the Aeneid but not in translation. Some universities will want you to have done a language at A-level; others won't but may want you to take an aptitude test to confirm that you will be able to undertake the study or do 4 years for your degree instead of the standard 3.

Classical Civilisation or Classical Studies is a little bit of everything. Classical Civilisation offers you a choice to look not just at the history or language but of the literature, philosophy and Art of the time period. It is closer to what we study at A-level.

What grades do I need to study any of these at University?

Most Universities are looking for AAB-BBB to study these subjects at University; it will be dependent on the institution. It is worth noting that each institution will have different expectations and Joint honours programs will also have different grade requirements.

Which Universities offer these courses?

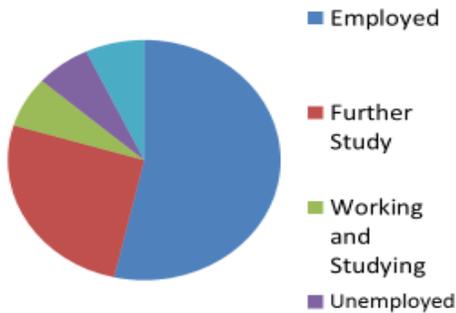
Not every University does. This is a list of those that do (in no particular order).

1. Oxford (will require the highest grades possible and for Classics an aptitude test)
2. Cambridge (the highest grades and for Classics either Latin or Greek at A- level)
3. University of London which includes UCL, Kings & Royal Holloway
4. Warwick
5. Exeter
6. Bristol
7. St. Andrew's
8. Birmingham
9. Leeds
10. Kent
11. Liverpool
12. Swansea
13. Cardiff
14. Edinburgh
15. Reading

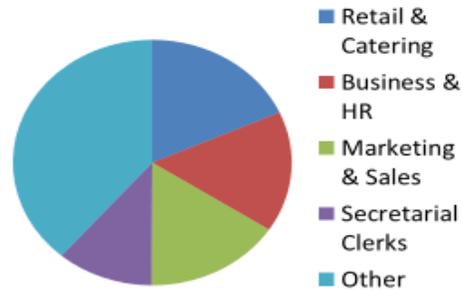


What do Classics Graduates do?

**Status of Classics Graduates
6 months after completion
of degree**



Type of Work



Career Options within Classics

- Archivist
- Barrister
- Chartered accountant
- Civil Service fast streamer
- Editorial assistant
- Heritage manager
- Higher education lecturer
- Market researcher
- Museum/gallery curator
- Newspaper journalist
- Public relations account executive
- Secondary school teacher
- Solicitor