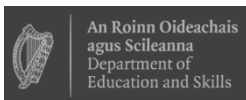


CLASSICS

Junior **CYCLE**
for teachers

Cluster CPD 2021/2022

Classics



Glossary of Terms

Classroom-Based Assessments (CBA)

Classroom-Based Assessments are best described as the occasions when the teacher assesses the students using the specific tasks set out in the subject specification. The tasks are clearly described, as are the criteria for assessment to support teacher judgement. The criteria are found in the features of quality linked to each Classroom-Based Assessment. Although the assessment is similar to the formative assessment that occurs every day in class, in the case of the Classroom-Based Assessment the teacher's judgement is recorded for Subject Learning and Assessment Review and is used in the school's reporting to parents and students.

Features of Quality

The features of quality support student and teacher judgement of the Classroom-Based Assessments and are the criteria that will be used by teachers to assess the student work.

Formative Assessment

The Junior Cycle will be underpinned by the further integration of formative assessment as a normal part of teaching and learning in classrooms. Formative assessment involves teachers and students reflecting on how learning is progressing and deciding next steps to ensure meaningful outcomes. A vital part of formative assessment is the feedback that teachers provide to their students. Through a range of assessment activities, the teacher helps the student to identify what has been achieved and where there is room for further learning and development. To facilitate the type of learning envisaged above, the role of the teacher and the dynamics of the teacher-student relationship will evolve. Teachers will place a greater emphasis on integrating assessment into their teaching, so they can better monitor students' progress in learning and identify how they can support students to reflect on and critically analyse their own learning.

Junior Cycle Profile of Achievement

The JCPA will reward achievement across all areas of learning as applicable: Subjects, Short Courses, Wellbeing, Priority Learning Units, other areas of learning. The JCPA will draw upon and report on achievement across all elements of assessment including ongoing, formative assessment; Classroom-Based Assessments; and SEC grades which include results from the state-certified written and practical examinations. The JCPA will have a nationally determined format. It will

be compiled by the school and received by students in the autumn following third year, when all assessment results from the SEC and the school are available and confirmed.

Learning Intentions and Learning Outcomes

Learning Intention:

A learning intention for a lesson or a series of lessons is a statement, created by the teacher, which describes clearly what the teacher wants the students to know, understand and be able to do as a result of the learning and teaching activities.

Learning Outcome:

Learning outcomes are statements in the curriculum specifications to describe the knowledge, understanding, skills and values students should be able to demonstrate after a period of learning.

Subject Learning and Assessment Review (SLAR)

In Subject Learning and Assessment Review meetings, teachers will share and discuss samples of their assessments of student work and build a common understanding about the quality of student learning. Each Subject Learning and Assessment Review meeting will be subject-specific and will focus on the Classroom-Based Assessments undertaken by the particular year group.

Success Criteria

Success criteria are linked to learning intentions. They are developed by the teacher and/or the student and describe what success looks like. They help the teacher and student to make judgements about the quality of student learning.

Summative Assessment

Assessment is summative when it is used to evaluate student learning at the end of the instructional process or a period of learning. The purpose is to summarise the students' achievements and to determine whether and to what degree the students have demonstrated understanding of that learning by comparing it against agreed success criteria or features of quality.

Unit of Learning

A unit of learning links learning outcomes which clearly set out what the students should know, understand, and be able to do as a result of the learning and teaching activities within that unit.

Sample Assessment Items

Question 3

Below are two versions of the death of Agamemnon – murdered by his wife Clytemnestra and her lover, Agesithus.

Read both carefully and answer **all** questions.

Source A

*CLYTEMNESTRA: Around Agamemnon, like a fish-encircling net,
I cast this garment's deadly splendour;--
Him twice I hit, and he, with twofold groan,
His limbs relaxed;--then, prostrate where he lay,
Him with third blow I sent down, a votive gift
To low Hades, saviour of the dead.*

Clytemnestra, a play by Aeschylus.

(a) In **Source A**, who killed Agamemnon?

(b) In **Source A**, how many times did she strike Agamemnon?

(c) In **Source A**, to whom did she send Agamemnon as 'a votive gift'?

Source B

Zeus now addressed the immortals:

'What a lamentable thing it is that men should blame the gods and regard us as the source of their troubles, when it is their own transgressions which bring them suffering that was not their destiny. Consider Aegisthus: it was not his destiny to steal Agamemnon's wife, Clytemnestra, and murder her husband when he came home. He knew the result would be utter disaster, since we ourselves sent Hermes, the keen-eyed Giant Slayer, to warn him neither to kill the man nor court his wife. For Orestes, as Hermes told him, was bound to avenge Agamemnon as soon as he grew up...'

The Odyssey, Book 1, Homer.

(d) In **Source B**, who does Zeus say killed Agamemnon?

(e) In **Source B**, what else did the killer against Agamemnon?

(f) In **Source B**, why did the Gods not approve of Agamemnon's killing? Give reasons for your answer.

(g) Myths often have different versions. Give **two** reason myths might differ and explain your answer.

(h) *Kleos* (Glory/fame) is a common value in ancient myths. Pick **one** myth you have studied. Explain the role *kleos* played in this myth.

State Examinations Commission Sample Question 6



Read the following two written sources and study the accompanying images. Answer the questions that follow.

Text A

Text A was written by the Greek historical figure Xenophon. It describes some of the laws introduced in Sparta by an early Spartan king called Lycurgus.

They (the Spartans) have achieved success by obeying the laws laid down for them by Lycurgus... think for instance of the production of children... other Greeks require girls to be inactive – like the majority of craftsmen – sitting still and working wool. But then how should girls brought up like this be expected to bear any strapping babies? In Lycurgus' view by contrast clothes could be produced quite adequately by slave women, whereas in his opinion the production of children was the most important duty of free women. So in the first place he required the females to take physical exercise just as much as males; next he arranged for women also, just like men, to have contests of speed and strength with one another, in the belief that when both parents are strong their children too are born sturdier.

Text B

Text B is taken from a comedy called *Lysistrata* written by the Athenian playwright Aristophanes. In this scene an Athenian woman *Lysistrata* is waiting for another Athenian woman *Myrrhine* and a Spartan woman called *Lampito* to arrive. They are going to discuss some way to end the war between the Athenians and the Spartans. *Myrrhine* rushes to the location of the meeting and arrives out of breath.

Myrrhine: I'm not late, am I, *Lysistrata*? (There is no reply) Well? Why aren't you saying anything?

Lysistrata: *Myrrhine*, I'm not best pleased with someone who arrives this late when such an important matter is to be discussed.

Myrrhine: I'm sorry, I had trouble finding my waistband in the dark. If it's that important, don't wait for the rest, tell me about it now.

Lysistrata: No, let's wait just a moment.

Myrrhine: You're right. Ah, here comes *Lampito*!

Lysistrata: Welcome, *Lampito*, my beloved Spartan friend! Sweetheart, how absolutely ravishing you look! Such beautiful colour, such rippling muscles! Why, I bet you could wrestle a bull.

Lampito: So I could, I'm thinking, by the gods. I'm in training



(a) (i) In Text A, what was the Spartan attitude towards exercise for women?

(ii) How did this attitude compare with other places in Greece, like Athens?

(b) In Text B, what does Lysistrata say about the physical appearance of Lampito?

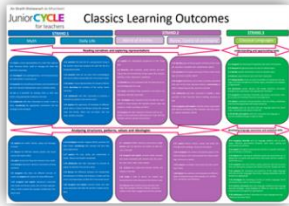
(c) Why would the Athenian audience watching the play have found this description of Lampito funny?

(d) How do the vase painting from Athens (image 1) and the bronze statue from Sparta (image 2) show the difference between life for women in Athens and life for women in Sparta?

Instructions for Breakout Room for Creating Assessment

We will look at how to use Bloom's Taxonomy to craft assessments.

1. Each breakout room will be given a piece of stimulus material on which to work.
2. It may be helpful for one person to share their screen with the Google Slides to look at stimulus material.



Learning Outcomes Poster



Bloom's Taxonomy Effective Questioning Poster

3. As a group, begin by looking at the linked learning outcomes with the stimulus material.
4. Considering the learning outcomes and the stimulus material, discuss and create at least 4 questions that assess a range of cognitive levels on Bloom's taxonomy.
5. Use the Bloom's Taxonomy suggested question words and the action verbs in the learning outcomes to help scaffold questions that are based on knowledge, understanding, skills and values.

Variety of Assessment



How do the two forms of assessment – formative and summative – complement each other?

What effective assessment practices are you using in your classroom?

Possible Assessment Activity Success Criteria

Learning Outcomes:

- 1.12 examine what we can learn from archaeological and visual evidence about daily life in the ancient world
- 1.14 collaborate with their classmates to examine a selected occupation in the ancient world
- 1.15 explore the experience of individuals of different social status in Greek and Roman society

*****Note: this unit would be strengthened by being integrated with learning outcomes from either strand 2 or strand 3 but for the purposes of this PLE and giving us a piece of work we can all engage with it has been planned using strand 1 only.**

Learning Intentions:

We are learning to:

- Research an occupation in the ancient Rome
- Identify archaeological and visual evidence that relates to our chosen occupation
- Explain what that evidence tells us about our chosen occupation
- Identify who/what social status would have been most likely to engage in this occupation
- Appreciate why people from different social structures in Rome would have had different experiences.
- Reflect on our learning

Assessment Activity

Imagine you are an Ancient Roman who holds the occupation which you have studied. (Soldier, Doctor, farmer, priestess, etc.) Give an account of what is typical of your daily routine.

(Adapted from the NCCA's *Junior Cycle Classics Sample Questions*, 2022)

Success criteria:

In the space below, construct a set of success criteria for the assessment activity linked to the learning intentions:

Success criteria:

Assessment Activity Menu

Choose one of the options from the assessment menu to complete your assessment activity

Assessment:



Paper and Pen:

Create a written

report in response to the Assessment Activity. Take a picture and upload your work.



Video: Create a

short video based on

the Assessment Activity using, for example, Animoto or Canva. Email the link on completion.



Visual: Create a

poster – with both

illustrations and key information – based on the Assessment Activity using, for example, Canva.



Audio: Record a

podcast in response

to the Assessment Activity using Anchor.



Presentation: Create

a Prezi or PowerPoint

presentation based on the Assessment Activity.



Interactive: Create an

interactive project

and add links, pictures or YouTube clips to images linked to the Assessment Activity, using the Thinglink digital platform.



Upload your work, or a link to your work or a photo of your work to Padlet

Links to digital tools



animoto.com



canva.com



anchor.fm



prezi.com



thinglink.com



padlet.com

Thread of Learning: Key Messages

LEARNING INTENTIONS

- Ensure that you and your students are clear about what the intended learning is
- Ensure that your learning intentions are linked to learning outcomes
- There is no "right way" to share the learning. you could, for example:
 - ✓ Share at the beginning and refer back to them
 - ✓ Write them on the top of a worksheet
 - ✓ Pose in the form of a question
 - ✓ May evolve through an enquiry process
- The action verbs in learning outcomes provide clarity on what the students should be able to do - this helps when developing learning intentions from learning outcomes
- Consider how evidence of student learning related to the learning intention will be gathered

SUCCESS CRITERIA

- Should be co-constructed as appropriate - this is developmental
- Don't have to be a checklist at the start of a lesson/activity
- Could emerge from doing work and then considering what makes work high quality
- Should allow students to excel
- Should be revised in a developmental fashion
- Not necessary to develop success criteria for every activity

FEEDBACK

- Should be targeted and based on success criteria
- Can be in many forms - written, spoken, etc.
- Can be in many directions - peer to peer, teacher to peer, self-directed
- Feedback is a steppingstone to improve learning - helps students set goals for the next time
- Should be more work for the student and less work for the teacher

DEVELOPMENTAL

CRAFT
KNOWLEDGE

PROFESSIONAL
JUDGEMENT

Trajan's Column

One year since its grand unveiling we interview Apollodorus of Damascus about the structure and pay a visit to the forum

In A.D 113 one of Rome's newest landmarks was unveiled, a 35m tall carved and decorated pillar celebrating the victories in the Dacian war by the Emperor Trajan. The beautiful column has the images of our victorious army wrapped around it 23 times like a piece of paper wound around a scroll. We interviewed Apollodorus of Damascus, the column's architect and designer, to get some insight into his creation.

When asked why he didn't go for the more traditional arch to celebrate Trajan's victory, Apollodorus went on to explain that it is not just about the column. Trajan also commissioned his fabulous forum and the two libraries that are either side of the column. The libraries are home to Trajan's journals about the Dacian wars, Trajan wanted to be known as more than just a soldier or a conquering emperor and wanted to be known for being smart and his writing as well.



Trajan speaking to his men, showing his non-soldier side and showing his strengths as a leader.

We asked Apollodorus to talk to us about the actual column itself and how it was made and why he chose the images he did.

He described how the images are wrapped up around the column like a scroll - 'I wanted to tie in with the libraries that housed the scrolls, I thought displaying the images this way may be a good way of doing that'. This method is totally new, and unlike anything we have ever seen before - truly a sight to be beheld in person. It's like they made a physical version of Trajan's war diaries - a 35m tall scroll that tells his story



Picture caption: Trajan's column standing in the middle of his forum and the remains of the colonnades that surrounded the libraries.

"I wanted to capture the whole story, not just the battles but all the hard work and preparation that led those men to victory - and of course hard work of the man who led them there"

The story is a hero's story. Trajan appears 58 times in different scenes. He is shown as a statesman, pious religious leader, an intelligent commander, and an accomplished soldier. Here he is giving a speech to the troops; there he is thoughtfully conferring with his advisers; over there, presiding over a sacrifice to the gods

When asked to describe how true the images were - Apollodorus smiled and told us that the images were more 'inspired by, than based on' given that neither he or the other sculptors were there. 'We didn't fight in the wars, so all of our carvings are based on the stories we have heard from soldiers and the writings of the emperor himself. We trust those words but they are our interpretation of them'

One of the things that struck us as standing in the forum was the lack of images of actual fighting. I walked around the base of the column several times expecting it to be covered in images of battles and wars but surprisingly there was not that many. Apollodorus estimates that less than a quarter of the images are actually about fighting and of the few that are - Trajan himself is never shown fighting. "I wanted to capture the whole story, not just the battles but all the hard work and preparation that led those me to victory - and of course the hard work of the man who led them there"

It is an interesting choice, as I thought that a monument celebrating a win in battle would feature the battle more as focus. While it doesn't give us in detail accounts of the battles themselves, it does give us an interesting window into the army and the man who lead them. What images there are of the fighting show a violent and difficult campaign. There is images of Romans fighting carrying the heads of Dacians in their hands, burning cities, and one shocking scene of Roman women torturing Dacian men who are tied up. The shocking scene is quite upsetting to see - you don't expect Roman women to take part in such activities. Apollodorus explained that he chose to include it to show Romans the horrors of war.

Trajan's army was diverse and so is the army carved into the cararra marble of the columns drums. If you look closely at the characters in the pictures you can see African cavalymen, Iberians with stone slings, Levantine archers wearing pointy helmets, Germans wearing what are known as trousers - something we don't see very often in Rome. All these people fighting side by side against the Dacians suggesting that Trajan believes that it doesn't matter what you look like anyone in the empire can be a Roman soldier. This is probably because Trajan himself was born in western empire in Spain, so he himself is not from the city.

Many of you back home who have heard descriptions of the column have wondered how it was made - did they cut out a giant tube of marble and carve the story onto it, and if so how did they stand it up after? The answer is no, it is not a solid pillar of marble.

It is made up of 20 huge carrara marble drums that are hollow inside. Each drum is about 12 feet wide and weighs about 32 tons. These drums were then stacked one on top of the other like coins to make up the pillar. If you are ever in the city and feel like getting a different view of the forum then you will be excited to know that you can walk up the inside of the column and go out onto a viewing deck where you can stand under a bronze statue of Trajan and look out on everything he has built .



The internal stair case and the viewing platform on the top of the column.



Bronze statue of the Emperor Trajan

Who is Emperor Trajan?

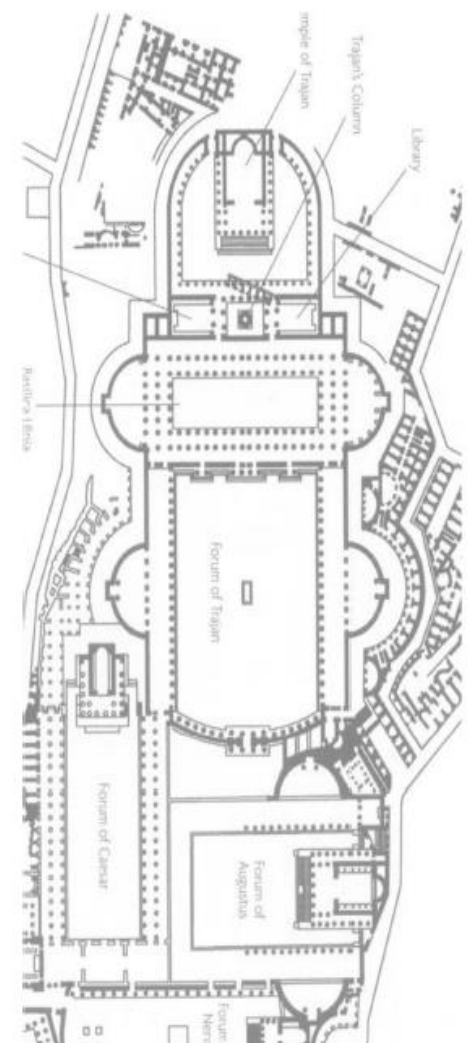
We profile the man who is behind this modern triumph.

Caesar Nerva Traianus was born 18th September AD 53 and has been emperor since AD 98. He was recently officially declared *Optimus princeps* by the senate, showing how happy the people of Rome are with his efforts. In recent years he has overseen the biggest expansion of the empire since Augustus, but not only building our territory he has busied himself in recent years with building programs in Rome that have changed the city.

He was born in Italica in the Roman province of Hispania Baetica. A member of the well known Ulpia Gens family which had a history of being members of the senate. Trajan began his journey to being emperor when he served as *Legatus Legionis* under Domitian for the Hispania Tarraconensis. While in this role, many readers will remember, he helped the Emperor Domitian to end the revolts in the Rhine in 89. Domitian was succeeded by Emperor Nerva - who was extremely unpopular but in a move to try and get the army on his side he adopted the extremely popular Trajan as his son, this is how Trajan came to rise to power even though he was not a member of an imperial family. The people of Rome happily accepted Trajan in AD 98 and it is easy to see why when we look at his accomplishments.

While many will remember him for his battles and the wars he won, a lot of Romans in the city will remember him for what he has built. He has changed the layout of the city and overall changed the way the citizens live. With the column and the libraries mentioned in our interview with Apollodorus of Damascus, Trajan also built a huge forum and marketplace, a temple, a bridge, and baths. All beautifully decorated designed by Apollodorus they are a jewel in the crown of the city.

Layout of the Trajan's extensive building program



Notes