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# TERRACOTTA WARRIORS

LEGACY OF THE FIRST EMPEROR

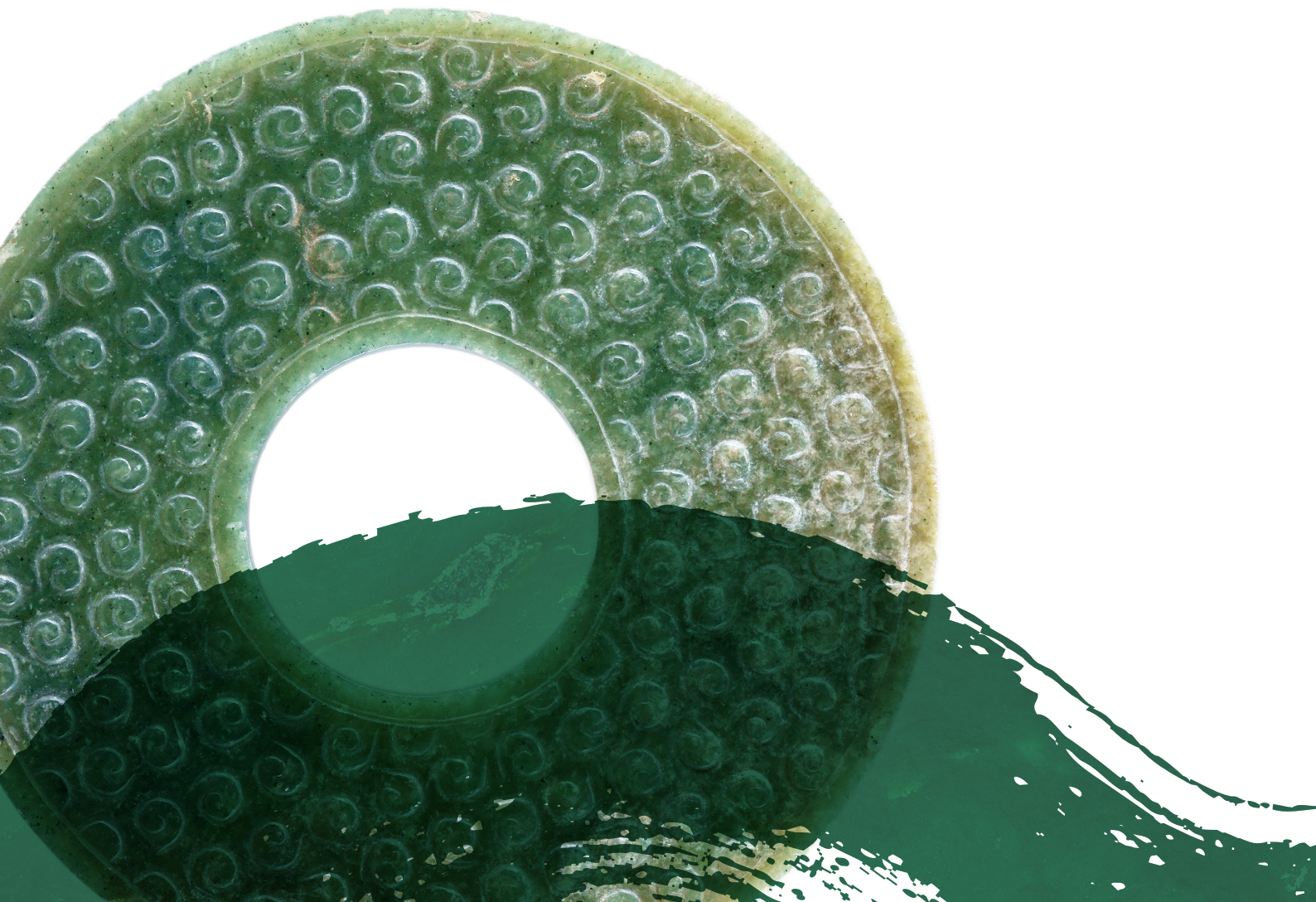


28 Jun 2025 –  
22 Feb 2026

**Teacher Background Notes**



Ancient China gave rise to some of the world's greatest cultural and scientific achievements as well as some of the most powerful imperial dynasties – one of which changed the face of China forever ...



# TERRACOTTA WARRIORS

LEGACY OF THE FIRST EMPEROR

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# Introduction

The *Terracotta Warriors: Legacy of the First Emperor* exhibition has been developed in partnership between the Western Australian Museum and the Shaanxi Cultural Heritage Promotion. It features some 200 artefacts, including material not seen by the public before, alongside 10 terracotta figures from the mausoleum complex of the First Emperor Qin Shihuang.

The exhibition covers the time period from Spring and Autumn period, through to the Warring States, Qin Dynasty unification and onto the Western Han Dynasty (720-9 BCE).

It is organised into seven sections, which are best explored in order:

- The grand entry
- Ancient China: place and time
- Daily life in Ancient China
- Afterlife
- Qin Shihuang mausoleum and archaeology
- Terracotta Army
- Qin tomb mystery

This resource provides a brief overview of the historical context associated with exhibition, outlines the curriculum relevance, and includes suggestions for ways to incorporate the exhibition experience and content into different learning areas and year levels.

Additional activity sheets are available for student use. These can be downloaded to support pre, during and post-excursion learning.

We warmly welcome you and your students to visit and discover the rich history, culture and innovation of Ancient China.



# Ancient China and the Qin Dynasty

The story of China began along the banks of two mighty waterways in East Asia: The Yellow and Yangtze rivers:

- The **Yellow River**, often called, the “cradle of Chinese civilisation,” brought in loess – a fine, windblown sediment swept down from the surrounding highlands. Each time the river flooded, it left behind a blanket of fertile soil, nurturing fields of millet and wheat that were vital for supporting large populations and the early development of Chinese society.
- The **Yangtze River**, longer and more tranquil, also brought nutrient-rich silt carried from distant mountains. With its calmer floods and vast plains, it became the perfect setting for rice paddies. Its navigable waters allowed for the movement of goods and people, facilitating trade and cultural exchange.

The land was diverse, with mountains, deserts, and plains shaping how people lived. This geography helped create independent regions, which over time developed their own local rulers, traditions, and identities.

By the 3rd century BCE, this large and often fragmented area was brought together for the first time under the rule of one empire – the **Qin dynasty**. The Qin dynasty began in **221 BCE** and lasted until **206 BCE**, marking the first time that all of China was unified under a single ruler. Although the Qin dynasty lasted only 15 years, it shaped the political and cultural systems that would influence the region for centuries.

## What else was happening in the world around this time?

The Qin dynasty coincided with significant events and developments across the globe:

- **Asia:** The Silk Road was emerging, connecting China, India, and Persia.
- **Europe:** The Roman Republic expanded its influence, while the Hellenistic Period flourished, with thinkers like Euclid and Archimedes making important contributions to geometry and mechanics.
- **Africa:** Egypt’s Ptolemaic Kingdom thrived as a centre of learning and trade in Alexandria, while the Kingdom of Kush in Nubia prospered with ironworking and trade.
- **The Americas:** Societies like the Zapotecs and early Maya developed urban centres in Mesoamerica, while the Chavín culture in Peru flourished.
- **Australia and Oceania:** Indigenous Australians were creating and maintaining ancient rock art galleries, such as those at Murujuga in the Pilbara, and early Polynesians were expanding across the Pacific, settling islands like Samoa, Tonga, and Fiji.

# The Origins and Nature of Qin Culture

Qin culture began on the western edge of ancient China, in what we now call Shaanxi province. During the Eastern Zhou period (770–256 BCE), the Qin state started as a small and relatively isolated region. The Qin excelled in horse breeding. They had an important role supplying horses for the Zhou kings, which helped it grow in strength. The Qin's location on the frontier, surrounded by mountains and rivers, shaped a tough and practical culture. The people of Qin needed to be resourceful and organised to survive in a competitive and often dangerous environment.

The Qin state focused on discipline and strong governance. Its leaders believed that strict laws and efficient administration were the keys to success. They followed a philosophy called **Legalism**, which was based on the idea that people needed clear rules and harsh punishments to maintain order. Legalism encouraged loyalty to the state above all else, and it played a huge role in shaping Qin society. State advisors like Shang Yang introduced reforms that restructured society, making it more organised and focused on military and agricultural success.

The Qin people demonstrated a remarkable ability to assimilate and innovate. The state's strategic location allowed it to absorb cultural and technological influences from the central plains as well as nomadic groups to the north and west. This blending of traditions enriched Qin society, particularly in areas like metallurgy, agriculture, and warfare, and solidified their reputation as a formidable and self-reliant force.



# The rise of the Qin and the unification of China

In 246 BCE, at the age of 13, **Ying Zheng** became the ruler of the Qin state. At the time, China was in the midst of the **Warring States period** (475–221 BCE), a time of intense conflict and political fragmentation. Seven major states – Qin, Chu, Zhao, Wei, Han, Yan, and Qi – competed for dominance, leading to constant warfare and shifting alliances. Despite its initial isolation, the Qin state emerged as the strongest contender for unification.

## How Qin rose to power

During the Warring States period, the Qin asserted their dominance through:

- **Advanced military tactics:** The Qin military was highly organised and relied on disciplined troops. Unlike other states that relied heavily on noble-led chariots, Qin developed mass infantry armies made up of commoners trained in cohesive formations. These armies employed flexible and adaptable tactics on the battlefield, giving them an edge over more rigid opponents.
- **Innovative technology:** The Qin made significant advancements in military technology. They were among the first to adopt iron weapons, which were more durable and effective than traditional bronze weapons. They also used crossbows, providing their soldiers with long-range capabilities that outmatched the weaponry of many rival states. Qin engineers built roads and canals, which facilitated rapid troop movements and efficient supply lines.
- **Efficient administration:** Legalist reforms under Shang Yang introduced strict laws, a merit-based bureaucracy, and land reforms that boosted agricultural output and state revenue. This centralised system strengthened the state's control and military capacity.

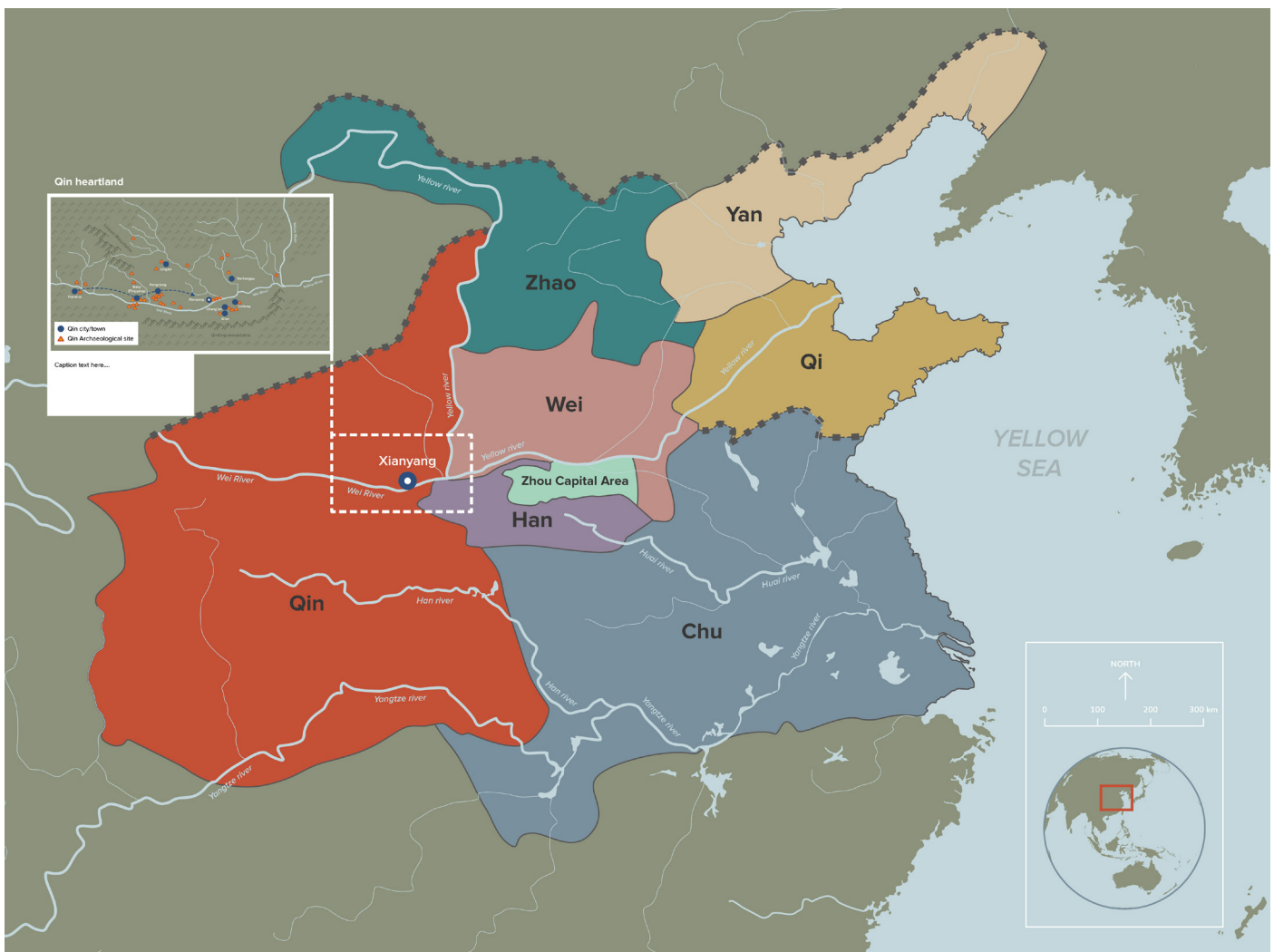
By **221 BCE**, these advantages allowed Ying Zheng to consolidate the Qin state's power and defeat all six rival states, bringing an end to the Warring States period.



## The unification of China: “All Under Heaven”

With his conquest complete, Ying Zheng declared himself **Qin Shihuang**, meaning “First Emperor of Qin.” To solidify his rule, he introduced sweeping reforms, including standardising writing, currency, weights, and measures, which ensured consistency and efficiency across the vast empire. These changes unified administrative systems and improved communications throughout China.

The unification of China was encapsulated in the concept of “**All Under Heaven**”, an ancient Chinese philosophy representing universal rule. This idea symbolised Qin Shihuang’s authority over all lands, peoples, and cultures, aiming to create a unified and harmonious domain. By abolishing the feudal system, he established a centralised bureaucracy that reported directly to the emperor. This structure ensured stability and allowed Qin Shihuang to exert control over the newly unified China, fulfilling both a political and moral mandate to establish peace and order.



# Daily life under the Qin

The unification of China under the Qin dynasty brought sweeping reforms that transformed daily life for its diverse people. While these changes created a more cohesive and centralised empire, they also imposed significant burdens, especially on ordinary citizens. Life under the rule of Qin Shihuang revolved around agriculture, labour, and adherence to strict Legalist policies, which reinforced a rigid social hierarchy.

## Farmers

Farmers were the foundation of Qin society, producing the food necessary to sustain the empire. They cultivated staple crops like millet, wheat, and rice, often benefiting from state-funded irrigation projects that improved agricultural productivity. However, these same projects, including canal construction and land reclamation, demanded significant labour from the rural population.

In addition to high taxes paid in grain, farmers were frequently conscripted to work on ambitious state projects such as the Great Wall, extensive road networks, and Qin Shihuang's mausoleum. The heavy labour demands often disrupted agricultural productivity, leaving communities strained and resentful. Despite their critical role, farmers bore the brunt of the dynasty's harsh policies.

## Craftsmen and labourers

Skilled craftsmen and labourers were essential to the Qin's grand vision of a unified China. These workers created tools, weapons, and monumental art, including the famous Terracotta Warriors, which reflected the dynasty's organisational and technological prowess. Workshops employing mass-production techniques demonstrated the Qin's innovative approach to meeting the empire's needs.

Yet, despite their contributions, craftsmen and labourers often endured harsh working conditions and limited social mobility. The immense scale of state projects meant that many spent years separated from their families, working under strict supervision with little personal reward.

## Merchants in a Legalist society

Merchants benefited from the Qin dynasty's infrastructure advancements, such as standardised currency, roads, and canals, which facilitated trade across the empire. Goods like silk, salt, and iron tools were exchanged, contributing to economic growth. However, merchants were viewed with suspicion under Legalist philosophy, which prioritised farming and state service over commerce. Heavy taxation and social stigma reflected their marginalised status, despite their vital role in the economy.

## Balancing progress and hardship

The Qin dynasty introduced advancements that laid the groundwork for future empires:

- **Agricultural innovation:** State-funded irrigation stabilised food supplies and supported population growth.
- **Unified infrastructure:** Roads and canals connected distant regions, improving communication and trade.
- **Centralised governance:** Political reforms reduced regional conflicts and established a cohesive administration.
- **Technological progress:** Advances in iron tools, weaponry, and mass production enhanced efficiency and innovation.

However, these achievements came at a cost:

- **Harsh policies:** Strict laws and severe punishments created a culture of fear.
- **Heavy labour demands:** Forced labour for large-scale projects caused widespread suffering.
- **High taxation:** Farmers and merchants faced significant financial strain.
- **Suppression of dissent:** Qin Shihuang's actions, such as the burning of books and execution of scholars, stifled intellectual diversity.

## The enduring legacy of the Qin

The reforms of the Qin dynasty reshaped Chinese society, creating systems and practices that would endure for centuries. Despite its short reign, the dynasty established a foundation of centralised governance, standardisation, and monumental infrastructure that later empires, such as the Han, would build upon. While the harshness of Qin rule led to rebellion and its eventual collapse, the dynasty's contributions remain a testament to the complexities of leadership and empire building.



# Qin beliefs about the afterlife and funerary practices

The Qin dynasty's beliefs about the afterlife were deeply influenced by earlier Chinese traditions, particularly those from the Zhou dynasty. These beliefs centred on the idea that life continued after death and that the deceased required protection, status, and resources in the afterlife, just as they did in the living world. Ancestors were thought to play an ongoing role in the world of the living, requiring offerings and care to ensure harmony between both realms.

## Funerary practices under the Qin

The funerary practices of the Qin dynasty reflected their hierarchical society and Legalist philosophies:

- **Elaborate tombs for the elite:** High-ranking individuals, such as nobles and generals, were buried in well-constructed tombs filled with weapons, armour, and pottery to accompany them in the afterlife. The tombs were constructed with great attention to security, using traps and hidden passages to prevent looting.
- **Status and resources:** The wealth and status of the deceased were reflected in the scale of their tombs and the number of grave goods buried with them. These items included tools, food, jewellery, and symbolic models of servants or animals.
- **Simpler graves for commoners:** Ordinary people were buried in more modest graves with fewer items, such as basic pottery or tools, reflecting their lower social standing.

While earlier dynasties sometimes buried servants or soldiers alive with rulers, the Qin replaced this practice with symbolic representations, such as the Terracotta Warriors.



# Qin Shihuang's resting place

Qin Shihuang survived three assassination attempts, and over time became fixated on immortality. He sought to escape the natural limitations of human existence by commissioning alchemists and scholars to search for elixirs of eternal life. Despite this, he passed away suddenly of an illness while on a tour of his vast territory.

He was about 50 years old when he died, but his resting place had been decided years before. Qin Shihuang envisioned his reign as one that would transcend the boundaries of life and death. Soon after coming to power, he ordered the construction of a sprawling mausoleum – an underground base from which he could continue to rule in the afterlife.

His mausoleum became one of history's most ambitious funerary projects. Situated near modern-day Xi'an in Shaanxi province, it forms part of a vast burial complex that sprawls over **nearly 100 square kilometres**. The grand site reflects the scale and power of the Qin empire, and symbolises the emperor's immense wealth and his authority over "All Under Heaven."

## The mausoleum and its army

The burial complex contains around 300 pits and chambers. It is based on the layout of Qin Shihuang's capital city, Xianyang.

- **The central tomb chamber** is believed to house an underground palace, reportedly featuring rivers of liquid mercury to represent real waterways, with a celestial ceiling mimicking the heavens.
- **Surrounding pits** contain the famous Terracotta Army and a wide range of other artefacts, all crafted to serve the emperor in the afterlife. These include figures of officials, acrobats, and musicians, as well as miniature replicas of imperial structures and tools, reflecting the diverse elements of courtly life.

The Terracotta Army consists of over **8,000 life-sized clay soldiers** placed in battle formation, along with horses, chariots, and weapons. The soldiers were meticulously crafted to represent the emperor's formidable army. Each figure is unique, featuring distinct facial expressions, hairstyles, and armour that reflect their roles within the army, such as infantry, archers, cavalry, and generals. The figures were created in a complex, multi-step process, where parts were sculpted separately and then assembled.

Originally, the warriors were painted in vibrant colours, including shades of red, blue, green, purple, white, and black. These colours were made using natural minerals and synthetic pigments. For example, red was derived from cinnabar, a naturally occurring mineral, while green came from malachite. The rare "Han purple" pigment, used on robes and decorations, was an early synthetic creation, showcasing advanced chemical knowledge of the time. However, when the statues were unearthed, exposure to air and light caused

the lacquer layer beneath the paint to curl and flake off, taking the pigments with it. In many cases, the vibrant colours faded within minutes or hours of excavation. Despite this loss, traces of the original paint remain, allowing archaeologists to reconstruct how the warriors might have looked. These colourful details would have made the Terracotta Army appear striking and lifelike.

## The workforce and construction process

Construction of Qin Shihuang's mausoleum took nearly **40 years**. The building process required enormous amounts of resources, including clay, bronze, timber, and mercury. Over **720,000 labourers** were conscripted for the work, including farmers, soldiers, prisoners, and skilled artisans. Skilled craftsmen, such as sculptors, painters, and weapon makers, were responsible for the intricate details of the Terracotta Warriors, working in large workshops with an organised, almost industrial process. Some warriors bear stamped inscriptions, identifying the foremen or workshops involved, which highlights the level of coordination required. The labour force endured gruelling conditions, and many workers died during construction. Some were reportedly buried within the complex to protect its secrets.





# Excavation and conservation of the Terracotta Warriors

In 1974, local farmers digging a well rediscovered the Terracotta Warriors, sparking one of the most significant archaeological discoveries of the 20th century. The sheer scale and artistry of the site astonished the world and provided unprecedented insights into the Qin dynasty.

## Key archaeological methods and techniques

The excavation and study of the Terracotta Warriors have combined meticulous traditional practices with cutting-edge modern technology:

- **Excavation:** Archaeologists used hand tools like trowels and brushes to carefully remove layers of earth, ensuring fragile artefacts remained intact. Systematic excavation within gridded sections ensured the protection of buried figures and accurate recording of their original positions.
- **Mapping and documentation:** Detailed maps and records were created to document the layout, features, and condition of the warriors. High-resolution photography, infrared imaging, and 3D laser scanning provided precise visual records of the artefacts and their placements.
- **Scientific analysis:** Researchers conducted chemical and mineralogical studies to confirm that the figures were crafted from local materials. Techniques like X-ray fluorescence and mass spectrometry helped identify original pigments, revealing that the warriors were once painted in vivid colours such as cinnabar red and malachite green.

## Conservation and preservation

The preservation of the Terracotta Warriors has required innovative solutions to address numerous challenges:

- **Paint preservation:** The warriors' vibrant pigments began flaking off almost immediately after excavation. To combat this, scientists developed chemical stabilisers to protect residual paint layers. Excavation environments with controlled humidity and temperature now help minimise further deterioration.
- **Environmental protection:** Prolonged burial exposed the warriors to soil pressure, moisture, and chemical reactions. Modern exposure to air, light, and pollutants further accelerates decay. Protective structures have been erected over the excavation pits to shield the site from environmental damage, maintaining stable humidity and temperature levels.
- **Reassembly and restoration:** Many warriors were unearthed in fragments due to centuries of soil pressure and seismic activity. Conservators painstakingly sorted through thousands of pieces, using adhesive resins, digital modelling and old-fashioned craftsmanship to reconstruct the statues – a process akin to working on a complex 3D jigsaw puzzle.



# A Mystery for the Ages:

## When Leaving Things Untouched is the Best Option

Despite decades of archaeological research, the central tomb chamber of Qin Shihuang's mausoleum is shrouded in mystery and speculation. It has been deliberately left sealed, a decision that highlights the ethical dilemmas and technological challenges associated with uncovering such an ancient site.

### What is believed to be inside

Ancient texts like Sima Qian's *Records of the Grand Historian* and modern scientific techniques provide a vivid picture of what might lie within Qin Shihuang's tomb. Sima Qian, a Han Dynasty historian often considered the father of Chinese historiography, described the mausoleum as a vast underground palace mirroring the emperor's empire and power.

According to his writings, the tomb includes rivers and oceans of liquid mercury, which represent Qin Shihuang's domain. Soil analysis has revealed elevated mercury levels, supporting these accounts. The tomb's ceiling is said to be encrusted with pearls and gemstones, arranged to depict the heavens, and reflecting the emperor's ambition to recreate the cosmos in his eternal resting place. Ground-penetrating radar and remote sensing have uncovered a sprawling network of chambers and pathways, consistent with these grand descriptions. Historians believe the tomb holds immense treasures, including gold, jade, and cultural artefacts that could offer unparalleled insights into the Qin dynasty. At its centre likely lies Qin Shihuang's sarcophagus.

### Why the tomb remains untouched

Excavating ancient sites often exposes fragile materials to air, light, and moisture, risking irreversible damage. The central tomb chamber has been sealed for over two millennia, so it is likely that the contents are preserved in pristine condition. Current technology cannot yet guarantee that the conditions of these artefacts and materials within can be safeguarded once the tomb is opened. The high mercury concentrations in the surrounding soil also present a challenge, as this is a toxic substance which poses health risks to people working on the excavation.

There are also cultural and ethical considerations. In Chinese tradition, tombs are sacred spaces, and disturbing Qin Shihuang's burial site could be seen as violating his eternal peace. This raises difficult ethical questions about whether the pursuit of knowledge justifies such an intrusion.

Until answers to these dilemmas are found, Qin Shihuang's tomb is likely to continue to captivate the imagination of historians, archaeologists and the public alike. In a way, the decision to leave the tomb sealed preserves not only its contents, but also a sense of awe and wonder, reminding us of the vast, untapped stories of our human history, and the respect we must have for the past.

# Curriculum links

Exploring the *Terracotta Warriors: Legacy of the First Emperor* exhibition and using the associated learning resources helps students, at every year level, to develop a range of inquiry skills, including those associated with:

- questioning and researching
- analysing
- evaluating; and
- communicating and reflecting

The stories shared as part of the exhibition most directly relate to the development of understandings outlined in the table below. However, elements of *Terracotta Warriors: Legacy of the First Emperor* can enrich the curriculum across all the learning area, as seen in the table on pages 17 to 20.



Year	Learning Area	Curriculum descriptor
3	HASS (History)	<b>Communities and remembrance</b> <ul style="list-style-type: none"> <li>One important example of change and one important example of continuity over time in the local community, region or state/territory (e.g. in relation to the areas of transport, work, education, natural and built environments, entertainment, daily life) (ACHASSK062)</li> </ul>
	HASS (Geography)	<b>Places are both similar and different</b> <ul style="list-style-type: none"> <li>The location of Australia's neighbouring countries and their diverse natural characteristics and human characteristics (ACHASSK067)</li> </ul>
	Technologies	<b>Technologies and society</b> <ul style="list-style-type: none"> <li>Role of people in design and technologies occupations (ACTDEK010)</li> </ul> <b>Technologies contexts</b> <ul style="list-style-type: none"> <li>Forces, and the properties of materials, affect the behaviour of objects (ACTDEK011)</li> </ul>
	The Arts (Visual Arts)	<b>Ideas</b> <ul style="list-style-type: none"> <li>Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures (ACAVAM110)</li> </ul> <b>Responding</b> <ul style="list-style-type: none"> <li>Appreciation and respect for a variety of artwork (ACAVAR113)</li> <li>Personal responses discussing the use of visual art elements in their own and other's artwork, and identifying meaning in artwork from other cultures (ACAVAR113)</li> </ul>
4	Technologies	<b>Technologies and society</b> <ul style="list-style-type: none"> <li>Role of people in design and technologies occupations (ACTDEK010)</li> </ul> <b>Technologies contexts</b> <ul style="list-style-type: none"> <li>Forces, and the properties of materials, affect the behaviour of a product or system (ACTDEK011)</li> </ul>
	The Arts (Visual Arts)	<b>Ideas</b> <ul style="list-style-type: none"> <li>Exploration of artwork from varying times and cultures that represent different styles, such as realistic, narrative and abstract (ACAVAM110)</li> </ul> <b>Responding</b> <ul style="list-style-type: none"> <li>Appreciation and respect for a range of artwork from different social, cultural and historical contexts (ACAVAR113)</li> </ul>
5	Technologies	<b>Technologies contexts</b> <ul style="list-style-type: none"> <li>People in design and technologies occupations aim to increase efficiency of production systems, or consumer satisfaction of food and natural fibre products (ACTDEK021)</li> <li>Characteristics and properties of a range of materials and components, and the suitability and safe practice of their use (ACTDEK023)</li> </ul>
	Science (Science as a human endeavour)	<b>Nature and development of science</b> <ul style="list-style-type: none"> <li>Science involves testing predictions by gathering data and using evidence to develop explanations of events and phenomena and reflects historical and cultural contributions (ACSHE081)</li> </ul> <b>Use and influence of science</b> <ul style="list-style-type: none"> <li>Scientific knowledge is used to solve problems and inform personal and community decisions (ACSHE083)</li> </ul>

	<b>The Arts (Visual Arts)</b>	<p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions (ACAVAM114)</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist's perspective is reflected in the artwork (ACAVAR117)</li> </ul>
<b>6</b>	<b>Technologies</b>	<p><b>Technologies contexts</b></p> <ul style="list-style-type: none"> <li>• Characteristics, properties and safe practice of a range of materials, systems, tools and equipment; and evaluate the suitability of their use (ACTDEK023)</li> </ul>
	<b>Science (Science as a human endeavour)</b>	<p><b>Nature and development of science</b></p> <ul style="list-style-type: none"> <li>• Science involves testing predictions by gathering data and using evidence to develop explanations of events and phenomena and reflects historical and cultural contributions (ACSHE098)</li> </ul> <p><b>Use and influence of science</b></p> <ul style="list-style-type: none"> <li>• Scientific knowledge is used to solve problems and inform personal and community decisions (ACSHE100)</li> </ul>
	<b>The Arts (Visual Arts)</b>	<p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork inspired by observation or imagination from various artists and cultures that use materials and techniques to enhance the artist's belief or viewpoint (ACAVAM114)</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social, cultural and historical times (ACAVAR117)</li> </ul>
<b>7</b>	<b>History</b>	<p><b>The ancient world (Egypt, Greece, Rome, India, China)</b></p> <ul style="list-style-type: none"> <li>• Overview:</li> <li>• The location of the ancient civilisations</li> <li>• The timeframe of the ancient civilisations</li> </ul> <p><b>Depth study 1: Investigating the ancient past</b></p> <ul style="list-style-type: none"> <li>• How historians and archaeologists investigate history, including excavation and archival research (ACDSEH001)</li> <li>• The range of sources that can be used in an historical investigation, including archaeological and written sources (ACDSEH029)</li> <li>• The importance of conserving the remains of the ancient past, including the heritage of Aboriginal and Torres Strait Islander Peoples (ACDSEH148)</li> </ul> <p><b>Depth study 2: Investigating one ancient society (Egypt, Greece, Rome, India, China)</b></p> <ul style="list-style-type: none"> <li>• The physical features and how they influenced the civilisation that developed there (ACDSEH006)</li> <li>• Roles of key groups in the ancient society, and the influence of law and religion (ACDSEH042)</li> <li>• The significant beliefs, values and practices of the ancient society, with a particular emphasis on one of the following areas: everyday life, warfare, or death and funerary customs (ACDSEH042)</li> <li>• The role of a significant individual in the ancient society's history (ACDSEH132)</li> </ul>

	<b>Science (Science as a human endeavour)</b>	<b>Nature and development of science</b> <ul style="list-style-type: none"> <li>Scientific knowledge has changed peoples' understanding of the world and is refined as new evidence becomes available (ACSHE119)</li> <li>Science knowledge can develop through collaboration across the disciplines of science and the contributions of people from a range of cultures (ACSHE223)</li> </ul> <b>Use and influence of science</b> <ul style="list-style-type: none"> <li>Solutions to contemporary issues that are found using science and technology, may impact on other areas of society and may involve ethical considerations (ACSHE120)</li> <li>People use science understanding and skills in their occupations and these have influenced the development of practices in areas of human activity (ACSHE121)</li> </ul>
	<b>The Arts (Visual Arts)</b>	<b>Social, cultural and historical contexts</b> <ul style="list-style-type: none"> <li>Key features identified in artwork belonging to a given artist, movement, time or place (ACAVAR124)</li> <li>Purpose and meaning associated with artwork from the selected artists and art styles (ACAVAR124)</li> </ul>
8	<b>Science</b>	<b>Nature and development of science</b> <ul style="list-style-type: none"> <li>Scientific knowledge has changed peoples' understanding of the world and is refined as new evidence becomes available (ACSHE134)</li> <li>Science knowledge can develop through collaboration across the disciplines of science and the contributions of people from a range of cultures (ACSHE226)</li> </ul> <b>Use and influence of science</b> <ul style="list-style-type: none"> <li>Solutions to contemporary issues that are found using science and technology, may impact on other areas of society and may involve ethical considerations (ACSHE135)</li> <li>People use science understanding and skills in their occupations and these have influenced the development of practices in areas of human activity (ACSHE136)</li> </ul>
	<b>The Arts (Visual Arts)</b>	<b>Social, cultural and historical contexts</b> <ul style="list-style-type: none"> <li>Key features identified in artwork belonging selected artists, movements, times or places (ACAVAR124)</li> <li>Purpose and meaning communicated in artwork from the selected artists and art styles (ACAVAR124)</li> </ul>
9	<b>Geography</b>	<b>Geographies of interconnections</b> <ul style="list-style-type: none"> <li>The ways that places and people are interconnected with other places through trade in goods and services, at all scales (ACHGK067)</li> <li>The effects of people's travel, recreational, cultural or leisure choices on places, and the implications for the future of these places (ACHGK069)</li> </ul>
	<b>Science (Science as a human endeavour)</b>	<b>Nature and development of science</b> <ul style="list-style-type: none"> <li>Advances in scientific understanding often rely on developments in technology and technological advances are often linked to scientific discoveries (ACSHE158)</li> </ul>
	<b>The Arts (Visual Arts)</b>	<b>Social, cultural and historical contexts</b> <ul style="list-style-type: none"> <li>Practices, techniques and viewpoints of artists from different cultural groups (ACAVAR130)</li> </ul>

10	Science (Science as a human endeavour)	<b>Nature and development of science</b> <ul style="list-style-type: none"> <li>Advances in scientific understanding often rely on developments in technology and technological advances are often linked to scientific discoveries (ACSHE192)</li> </ul>
	The Arts (Visual Arts)	<b>Social, cultural and historical contexts</b> <ul style="list-style-type: none"> <li>Artists from different cultural groups and their use of persuasive, communicative or expressive representation (ACAVAR130)</li> </ul>
11	Ancient History	<b>Unit 1: Ancient civilisations and cultures</b> <b>(The Qin and Han dynasties in China 221BC-AD220)</b> <b>Chronological and geographical context of the ancient civilisation</b> <ul style="list-style-type: none"> <li>Broad overview of the historical context for the ancient civilisation</li> <li>The geographic location, including the nature of the environment and its influence on the ancient civilisation</li> </ul> <b>Features of the ancient civilisation</b> (as applicable) <ul style="list-style-type: none"> <li>Key social structures of the ancient civilisation, including:               <ul style="list-style-type: none"> <li>the main social hierarchies, for example, elites, workers, slaves, ethnic groups and foreigners</li> <li>role and status of women</li> <li>role and treatment of children</li> </ul> </li> <li>Key political structures of the ancient civilisation, including:               <ul style="list-style-type: none"> <li>political organisation, for example, monarchy, tyranny, aristocracy/oligarchy, republic</li> <li>legal structures</li> </ul> </li> <li>Key military structures of the ancient civilisation, including:               <ul style="list-style-type: none"> <li>military organisation, weaponry, tactics</li> <li>role and function of the military</li> </ul> </li> <li>Key economic activities, for example, agriculture, trade, commerce, industry</li> <li>Key values, beliefs and traditions characteristic of the ancient civilisation, for example, origin stories, religious beliefs, funerary customs</li> <li>Key features of the culture of the ancient civilisation, for example, art, music, architecture</li> <li>Key events and developments of the time period</li> <li>Key people of the ancient civilisation, including mythic figures</li> </ul> <b>Representations of the ancient civilisation</b> <ul style="list-style-type: none"> <li>representations of the ancient civilisation and the contribution of these to our understanding of the civilisation</li> </ul>