

Teacher Resource Bank

Classical Civilisation

Outline Schemes of Work:

- Unit 1



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Introduction

These schemes of work have been written by experienced teachers and examiners as *suggestions* to how teachers might wish to organise the teaching of the course. They are *outline* schemes of work that should be considered and adapted within each centre to meet the centre's specific circumstances. The schemes are **neither prescriptive nor exhaustive**.

Individual teachers will develop their own approaches to delivering the course and these will be influenced by the teaching time and resources they have available. However, the study of Classical Civilisation should help candidates to develop a diverse range of skills and this is more likely to be achieved if a variety of teaching methods are employed. Similarly, teachers will need to build assessment points into their scheme of work and it is expected that homework tasks will be set to support the teaching and to encourage independent learning.

Teachers will want to provide their students with the chance to practise the skills they will need in order to attempt the questions included in the examinations. All topics in this specification are based on the study of *primary source materials*, and all candidates should be familiar with the contents of the primary source for their chosen topics and confident at evaluating these materials and expressing and supporting their own opinions, and should be comfortable with writing extended answers to questions.

The schemes supplied below are *outline* schemes of work and provide only an overview of the subject content. The specification is the document on which assessment is based, and these schemes of work should be read in conjunction with the specification. **It is important that teachers refer to the specification to provide detailed information about the subject content.**

AS Unit 1A Greek Architecture and Sculpture

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is significant (e.g. influence of Greek architecture and sculpture including local / well-known examples, insights architecture and sculpture provide into Greek priorities and assumptions, etc.) • specification • structure of course • timeline of prescribed examples of architecture and sculpture • map • key themes (e.g. the purposes and functions of Greek architecture and sculpture, the relationship between buildings and between architecture and sculpture, reasons for changes over time, the effects of different materials, the exploitation of light and shadow, what the works studied imply about Greek religious and cultural priorities and assumptions, etc.) 	<p>The organisation of the course suggested below is just one of several possibilities.</p> <p>Visits to the sites and sculptures (including casts) are obviously desirable, but it is recognised that this is not always possible. However, as architecture and sculpture are three-dimensional art forms, it is important to provide students with images of each example from as wide a range of views as possible.</p> <p>Throughout the course, make the delivery of the visual evidence as efficient as possible so that maximum time can be given to interpreting what can be seen and to applying the knowledge gained in a range of contexts. Guide students to make their own informed observation and interpretation of the visual evidence, which may subsequently be refined in the light of secondary reading, and encourage them to treat the judgements in secondary sources critically.</p> <p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> • regular short oral quizzes and written tests of basic factual information • shorter exercises in the observation, dating, analysis and evaluation of particular prescribed examples to prepare for the 10-mark questions • longer analytical and evaluative essays on a significant period or aspect of Greek architecture and/or sculpture to prepare for questions worth 20 and 30 marks.

Topic	Topic Outline	Suggested Teaching Strategies
Introduction to Greek temples	<ul style="list-style-type: none"> • basic nature of Greek religion e.g. polytheistic with anthropomorphic gods / goddesses appeased by communal and individual dedications and communal acts of sacrifice etc. • the role of a temple in Greek religion, its relationship to the altar and its importance in a city / sanctuary • the links between function, form, materials and structural principle of a Greek temple • differences between the Doric and Ionic Orders • interpreting a plan, e.g. scale, orientation, conventional representations of Doric / Ionic etc. 	<ul style="list-style-type: none"> • provide images and questions so that students (in groups) can make their own observations and inferences in a logically structured way about <ul style="list-style-type: none"> ○ the basic temple form ○ differences between Doric and Ionic • activities to encourage fluency in the use of technical terms • comparison with the use and form of other religious buildings with which students may be familiar
Early Doric Temples	<ul style="list-style-type: none"> • Temple of Hera at Olympia • First Temple of Hera at Paestum • Temple of Athena at Paestum 	<ul style="list-style-type: none"> • for each temple, grid to distinguish standard and unusual features (with possible reasons for latter) under headings e.g. materials, plan, elevation, decoration • discussion of extent to which experimentation and innovation evident in these examples, importance of decoration to overall effect of temple etc.
Sculpture 600-500 BC	<ul style="list-style-type: none"> • New York and Anavyssos <i>kouroi</i> • Berlin and Peptos <i>korai</i> • West pediment of the temple of Aphaia on Aegina 	<ul style="list-style-type: none"> • grid to show how far the Anavyssos <i>kouros</i> is a development over the New York <i>kouros</i> under headings e.g. material, pose, head, musculature, other anatomical features, use of pattern, viewpoint • discussion of e.g. how far the Anavyssos <i>kouros</i> fulfils its function more effectively than the New York <i>kouros</i>

Topic	Topic Outline	Suggested Teaching Strategies
Sculpture 500-470 BC	<ul style="list-style-type: none"> • East pediment of the temple of Aphaia on Aegina • Kritios Boy • Tyrannicides • Charioteer from Delphi 	<ul style="list-style-type: none"> • grid to show how far the Peplos <i>kore</i> is a development over the Berlin <i>kore</i> under headings e.g. material, pose, head, drapery, anatomy, viewpoint • discussion of e.g. how far differences between Berlin and Peplos <i>korai</i> linked to function, how far developments in sculpting female form are parallel to those in sculpting male form • evaluation of Aphaia west pediment under headings e.g. subject matter and its appropriateness and clarity, composition and its relationship to the triangular shape, representation of the male body and of movement / action, representation of Athena etc.
		<ul style="list-style-type: none"> • grid to show similarities and differences between Aegina pediments under headings e.g. subject matter, composition, representation of action, narrative clarity, suitability for architectural space, representation of the male body and of Athena etc. • chart to show similarities and differences between Kritios Boy and Anavyssos <i>kouros</i> under headings function, size etc. as above, leading to discussion of extent to which differences between Kritios Boy and Anavyssos <i>kouros</i> more significant / revolutionary than those between Anavyssos and New York <i>kouroi</i> • brief indication of problems associated with copies (Tyrannicides at this point, but Discobolos, Doryphoros etc. later) • comparison between Tyrannicides and Charioteer under headings e.g. function, representation of the male form, characterisation, action, pattern, range of viewpoints, relationship between viewer and sculpture etc.

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> • discussion of extent to which iconic status of Tyrannicides due to the event it commemorated and of extent to which it was due to its qualities as a sculpture • flow chart to show advantages and limitations of hollow-cast bronze and the importance of its introduction as an engine for change
Temples in the first half of the 5 th century BC	<ul style="list-style-type: none"> • Second Temple of Hera at Paestum • Temple of Zeus at Olympia 	<ul style="list-style-type: none"> • chart to show similarities and differences between the two temples to Hera at Paestum under headings e.g. as above, followed by discussion of extent to which the second temple has a different approach and / or might be argued to be an improvement etc. • chart to show the ways in which the Temple of Zeus at Olympia conforms to the norms of Doric temple architecture and to highlight any individual features with reasons where possible • input on the function of the sanctuary of Zeus at Olympia and the relationship between the Temple of Zeus, the Temple of Hera and other structures in existence at this date
Sculpture 470-450 BC	<ul style="list-style-type: none"> • the pediments and sculpted metopes of the Temple of Zeus at Olympia • Zeus from Artemisium • Riace Warriors • Myron's Discobolos 	<ul style="list-style-type: none"> • charts to summarise similarities and differences as above • discussion of <ul style="list-style-type: none"> ○ representation of male form in this period ○ portrayal of gods, goddesses, heroes and mortals ○ extent of characterisation ○ the success and shortcomings of the representation of movement

Topic	Topic Outline	Suggested Teaching Strategies
The Parthenon	<ul style="list-style-type: none"> • function including political significance • architecture • the sculptural programme 	<ul style="list-style-type: none"> ○ appropriateness of the myths represented on the Temple of Zeus, success with which composition is adapted to the architectural forms, narrative coherence, clarity, interest and variety etc • creative writing e.g. students imagine they have visited Olympia as athlete or spectator and write letter home to explain why they found the architecture and sculpture of the Temple of Zeus so impressive in its setting • students imagine they have the opportunity to bid for Zeus, one of the Riace Warriors or Discobolos at auction and justify their choice
		<ul style="list-style-type: none"> • chart to show similarities and differences with suggested reasons for latter between Temple of Zeus at Olympia and Parthenon under headings e.g. purpose, size, materials, plan, elevation, decoration, followed by discussion to draw out significant ways in which Parthenon deviates from norms of Doric architecture embodied in Temple of Zeus • discussion of the choice of subject matter for the sculpture of the Parthenon, its political significance and relationship to the chryselephantine statue of Athena Parthenos, the relative importance / prominence of sculpture and architecture compared with the Temple of Zeus, the composition of the metopes and pediments and suitability for their architectural position, narrative clarity, portrayal of gods and humans, choice of Ionic frieze to represent the procession and the effect for the viewer of its position in the peristyle etc.

Topic	Topic Outline	Suggested Teaching Strategies
Sculpture in the second half of the 5 th century BC	<ul style="list-style-type: none"> • Polykleitos' Doryphoros • Paionios' Nike at Olympia • the grave monument of Hegeso 	<ul style="list-style-type: none"> • as Pericles / Iktinos / Pheidias students write speech to be given to Athenian Assembly which explains his plans for the Parthenon and persuades them to build it, or role play in which students re-enact alleged debate reported by Plutarch in which Pericles' political opponents spoke out against Pericles' Parthenon project
		<ul style="list-style-type: none"> • distribute to students on single A3 sheet photographs from all four cardinal viewpoints of the New York <i>kouros</i> and/or Anavyssos <i>kouros</i>, Kritios Boy, Riace Warrior A and Polykleitos' Doryphoros so that they can highlight key stages in the development of the standing male nude; follow up with discussion of e.g. extent to which Polykleitos has solved problems apparent in earlier representations of the standing male nude, the kind of image of a man Polykleitos has created, how far the Doryphoros is a more or less effective representation of an athlete than the Discobolos, the extent to which the viewer observes or interacts with such an image, the reasons why the pose and proportions of the Doryphoros became so influential, the extent to which male figures on the Parthenon are similar to / different from the Doryphoros in the representation of the male form and image of masculinity etc. <ul style="list-style-type: none"> • comparisons between <ul style="list-style-type: none"> ○ Paionios' Nike and the female figures on the Parthenon pediments ○ the grave monument of Hegeso and clothed figures on the Parthenon's Ionic frieze

Topic	Topic Outline	Suggested Teaching Strategies
<p>Other 5th century buildings of the Athenian Acropolis</p>	<ul style="list-style-type: none"> • Propylaea • Temple of Athena Nike • Erechtheion 	<ul style="list-style-type: none"> • discussion of developments in the representation of the female form and the uses of drapery to create pattern including light and shadow, suggest the female form, enhance and dramatise action, facilitate more dynamic poses by providing support etc.
		<ul style="list-style-type: none"> • in conjunction with plan and/or photographs, under headings e.g. west façade, north wing, south wing, interior and east façade, students note <ul style="list-style-type: none"> ○ details of the architecture and decoration ○ the reasons for them ○ their effects on a 5th century Athenian passing through the gateway • discussion of the problems Mnesicles faced in building the Propylaea and how effectively he solved them • diagram to show ways in which Temple of Athena Nike typical / atypical of a small Ionic temple, followed by discussion of e.g. its effectiveness in relation to the Propylaea • for Erechtheion, under headings e.g. plan / layout, east façade, south side and Caryatid porch, west end and north side and porch, students <ul style="list-style-type: none"> ○ note details of the architecture and decoration ○ suggest possible reasons for them ○ show the extent to which Erechtheion differs from typical (Ionic) temple • discussion of e.g. the problems the architect faced in designing and decorating the Erechtheion and how successfully he solved them

Topic	Topic Outline	Suggested Teaching Strategies
Buildings incorporating the Corinthian Order	<ul style="list-style-type: none"> • Temple of Apollo at Bassae • Tholos at Epidauros • Philippeion at Olympia 	<ul style="list-style-type: none"> • on imaginary line across classroom representing continuum from the Erechtheion a great success to dismal failure, students position themselves to reflect their view and after discussion rearrange their order to represent their shade of opinion exactly • discussion of how successful the Propylaea was as an entrance to the Acropolis and/or how coherent an ensemble the 5th century buildings are, taking into account e.g. material, scale, style, positioning, sight lines, decoration, themes, use e.g. in Panathenaic procession etc. • creative writing: as an Athenian citizen taking part in the Panathenaic procession, explain to an absent friend what you saw and felt as you went up to and through the Propylaea
		<ul style="list-style-type: none"> • provide plans of temples of Zeus at Olympia and Apollo at Bassae, preferably to same scale and orientation, so that students can observe and note similarities / differences under headings e.g. size, orientation, column ratio, entrances, plan / layout, internal columns, exterior decoration, interior decoration etc. • discussion of implications of differences for way temple may have been used and distinction between differences of minor importance / consequence of rebuilding on older foundations and those which might represent a new departure for temple architecture • discussion of the reasons for / advantages of using the Corinthian Order in the interior • Pausanias claims Iktinos, architect of Parthenon, also designed Bassae – class debate advancing arguments for and against this proposition

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> • with reference to Tholos at Epidauros, discussion of e.g. how effectively architectural elements previously seen in rectangular buildings are used in a circular building, the extent of the decoration, possible functions of the Tholos and the suitability of the design and decoration for these functions, developments in the form of the Corinthian Order and the appropriateness of its inside the Tholos • chart to show similarities / differences between Tholos at Epidauros and Philippeion at Olympia under headings e.g. function, size, materials, external Order, internal Order, decoration, contents etc. • discussion of how striking a political statement the Philippeion made at Olympia in comparison with e.g. Paionios' Nike • chart to sum up the examples studied in which the Orders are combined, with discussion of possible reasons for the mixing of Orders, how effective the combinations are and why
Free-standing sculpture in the 4 th century BC	<ul style="list-style-type: none"> • Kephisodotos' Eirene and Ploutos • Praxiteles' <ul style="list-style-type: none"> ○ Hermes and Dionysos ○ Apollo Sauroktonos ○ Knidian Aphrodite • Marathon Boy • Lysippos' Apoxyomenos 	<ul style="list-style-type: none"> • comparison of Eirene and Ploutos with earlier free-standing, funerary and architectural images of females in terms of e.g. subject matter, aspects of femininity portrayed, relationship of viewer to sculpture, use of drapery to suggest female form, create pattern and enhance mood etc. • discussion of ways in which Praxiteles' Hermes and Dionysos develops ideas inherent in Eirene and Ploutos

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> • comparison of Hermes and Dionysos and Apollo Sauroktonos with earlier free-standing and architectural images of males in terms of subject matter, pose, proportions, musculature, aspects of masculinity portrayed, nature of divinity, range of viewpoints, relationship of viewer to sculpture etc. • discussion of extent to which Knidian Aphrodite revolutionary • comparison of Marathon Boy with Apollo Sauroktonos and with e.g. Kritios Boy • discussion of Apoxyomenos, e.g. extent to which it is the first genuinely three-dimensional image, how innovative it is in its portrayal of an athlete etc. • spider diagram to summarise developments in 4th century free-standing sculpture • one member of group takes on role of Praxiteles; other students ask questions about his aims, techniques, attitude towards the gods, views on earlier Greek sculpture etc. which must be answered in character; this 'hot-seating exercise followed by discussion how important Praxiteles was in development of Greek sculpture, how far he can be said to be the first artistic personality / celebrity etc.
Two funerary monuments of the 4 th century BC	<ul style="list-style-type: none"> • grave monument of Dexileos (1) • funerary stele from the River Ilissos (2) 	<p>Issues to consider might include</p> <ul style="list-style-type: none"> • what are the stylistic arguments for dating (1) to the first decade and (2) to the third quarter of the 4th century BC? • how far are these monuments similar to metopes in composition and technique?

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> • in what ways does the emotional impact of (1) and (2) differ? • how do (1) and (2) compare with the monument of Hegeso? • to what extent are (1) and (2) a more effective memorial to the dead than <i>kouros</i>?
Examination preparation	<ul style="list-style-type: none"> • choosing questions • timing • using the bullet points • how to plan an answer • the importance of a clearly structured evaluative argument 	

AS Unit 1B Athenian Democracy

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important • specification • structure of course (e.g. tripartite division suggested below) • timeline to give overview of key names and events in development of Athenian constitution and dates of prescribed sources • map of Greece showing Attica, Athens and other places mentioned during course • definitions of key terms (e.g. aristocracy, tyranny, oligarchy, democracy, the people etc.) as relevant to this topic • brief indication of the different nature of the 3 prescribed sources • key themes (e.g. how far the power of the upper classes reduced and of the lower classes increased at each stage; how important various factors were as engines of change; how far the radical democracy really did give power to the people; how far there was a consensus in support of the development towards democracy and of the democratic system and how far there was criticism / opposition; the values and limitations of the prescribed sources for reconstructing events, institutions, motives, attitudes, etc.) 	<p>Our knowledge of Athenian democracy comes from other sources in addition to those prescribed. This information can be found in the notes to the prescribed editions and in the books on the list of resources. However, throughout the course, make the delivery of information as efficient as possible so that maximum time can be given to applying the knowledge in a range of contexts.</p> <p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> • regular short oral quizzes and written tests of basic factual information • shorter exercises in the analysis and evaluation of particular issues or passages from the prescribed sources to prepare for the 10-mark questions • longer analytical and evaluative essays on a significant period or aspect of Athenian democracy and/or Aristophanes <i>Wasps</i> to prepare for questions worth 20 and 30 marks.

Topic	Topic Outline	Suggested Teaching Strategies
<p>FROM ARISTOCRACY TO DEMOCRACY</p> <p>Solon</p>	<ul style="list-style-type: none"> • Aristotle V and XII: what Solon’s poetry can tell us about the situation, Solon’s attitude and aims • Aristotle II and V-XIII: the values and limitations of this account for reconstructing the reasons for civil unrest and the details of Solon’s reforms • political, economic and legal significance of reforms dealing with debt, introduction of new classes, third-party redress and right of appeal, changes to lawcode and its display and other possible measures 	<ul style="list-style-type: none"> • chart to show (a) what changes Solon said to have made, (b) whether measure certain or doubtful, (c) details of what each entailed, (d) what principles each established and (e) how successful each was • chart to show (a) what Solon did not change and (b) the consequences of not addressing each of these issues • role play in which representatives of upper and lower classes support and challenge Solon on his reforms • class debate whether or not Solon deserved Aristotle’s label ‘champion of the people’ • on an imaginary line across the classroom representing the continuum from Solon successful in solving the crisis to Solon a failure, students position themselves where they think Solon should be and after discussion rearrange themselves so that they are in exactly the order that reflects their opinions
<p>The Peisistratids</p>	<ul style="list-style-type: none"> • Aristotle XIV-XIX: value and limitations of this evidence • Peisistratus’ rise to power • measures taken during the tyranny; their significance for economy, politics, unity, relations between nobles and poor etc. • Hipparchus’ murder and its consequences 	<ul style="list-style-type: none"> • chart to set out in columns (a) what Peisistratids did and significance of each as appropriate for (b) economy, (c) politics, (d) unity of <i>polis</i>, (e) noble-poor relations etc. and/or flow diagrams, each of which shows factors which affected prosperity, unity, loss of influence among other nobles etc.

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • Hippias' expulsion and its consequences • indication of role attitudes towards tyranny would play in later democratic development and ideology 	<ul style="list-style-type: none"> • cartoons to represent Aristotle's narratives of (i) Hippiarchus' murder and (ii) Hippias' expulsion • spider diagram representing factors leading to end of tyranny so that judgement can be reached on how far Harmodius and Aristogeiton deserved their subsequent iconic status and reasons for it
Cleisthenes	<ul style="list-style-type: none"> • Aristotle XX-XXII.2: value and limitations of this evidence • Cleisthenes' struggle with Isagoras • details of Cleisthenes' measures regarding demes, tribes, Council of 500, <i>stratego</i> and ostracism (if by him) and their significance 	<ul style="list-style-type: none"> • diagram to show how new tribes formed, clearly distinguishing terms demes, <i>trittues</i> and tribes and making possible evaluation of their effect • chart to show (a) what Cleisthenes certainly did, (b) what he is presumed to have done, (c) what he did not change, (d) the significance of each and (e) the extent to which each increased / had no effect on the participation of the people • role play (as for Solon) with representatives of different classes supporting / challenging Cleisthenes on what he has done • class debate on whether or not Cleisthenes fulfilled his promise to the people
490-462 BC	<ul style="list-style-type: none"> • Aristotle XXI.3-XXIV: value and limitations of this evidence • significance of first known uses of ostracism • possible reasons for and consequences of selection of archons by lot 487 BC • Themistocles and the creation of the fleet of triremes • significance of the Persian defeat at Salamis and growth of the Delian League for the development of democracy 	

Topic	Topic Outline	Suggested Teaching Strategies
Ephialtes	<ul style="list-style-type: none"> • Aristotle XXV: value and limitations of this evidence • significance of changes Ephialtes made to Areopagos, assembly, Council of 500 and lawcourts 	<ul style="list-style-type: none"> • flow diagram to show factors which led to Ephialtes' reforms, including material from 490-462 BC • assume Aristodikos' murder of Ephialtes was politically motivated: speeches in defence of Aristodikos to explain why Ephialtes' reforms were so radical it was essential to remove him and speeches in praise of Ephialtes' reforms condemning Aristodikos
Changes after Ephialtes	<ul style="list-style-type: none"> • Aristotle XXVI-XXVIII: distinguishing fact from bias • reasons for and significance of <ul style="list-style-type: none"> ○ admission of <i>zeugitai</i> to archonship ○ re-establishment of deme justices ○ Pericles' citizenship law ○ Pericles' introduction of pay for jurors ○ rise of 'demagogues', especially Cleon 	<ul style="list-style-type: none"> • diagram to show overview of main changes from Solon to Cleon • class discussion to determine at what point democracy can be said to have been established (with reasons) • exploration of importance of various factors which led to democracy in Athens e.g. rivalry between nobles, fear of tyranny, role of <i>thetes</i> in navy, prevention of civil discord etc.
DEMOCRACY IN ACTION	<ul style="list-style-type: none"> • Aristotle XLII-LI: value and limitations • citizenship • composition and functions of assembly, Council of 500 and <i>prytaneis</i> • appointment and functions of <i>strategoí</i>, archons and other officials • <i>dokimasia</i> and <i>euthuna</i> 	<ul style="list-style-type: none"> • flow charts to show <ul style="list-style-type: none"> ○ relationships between various institutions / officials ○ process by which decisions (a) reached and (b) carried out ○ systems (a) to minimise corruption and (b) to ensure accountability to the people • use charts to initiate discussion of (a) how fair and (b) how efficient these arrangements were

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	<ul style="list-style-type: none"> • composition, procedures and political significance of the lawcourts including the <i>graphe paranomon</i> • rotation of office, sortition and pay • liturgies • reasons why ostracism fell into disuse 	<ul style="list-style-type: none"> • half of students as rich Athenians write down what for them are the 5 best and 5 worst features of democratic system, other half do the same but as poor peasants; collate and analyse responses; discussion whether the results are thought to be a fair reflection of opinion in 5th century Athens • grid of 3 columns to summarise strengths and weaknesses of each feature • activity which would perhaps lead into study of (Pseudo-) Xenophon the Orator: group divided into two, one of which (the rich) compose arguments to show Athenian system gave too much power to mob, the other of which (the poor) compose arguments to show it still gave too much advantage to those of high birth and status; after debate of these arguments, exploration of reasons why (apart from two short periods of oligarchic rule not included in the specification) most Athenians seem to have been broadly content with the democracy
<p>TWO COMMENTARIES ON THE ATHENIAN DEMOCRACY</p> <p>(Pseudo-) Xenophon the Orator I.1</p>	<ul style="list-style-type: none"> • nature of the source • summary of author's argument • assumptions that underpin argument (e.g. interests of rich and poor always conflict) 	

Topic	Topic Outline	Suggested Teaching Strategies
(Pseudo-) Xenophon the Orator I.2-III.1 and III.12-13	<ul style="list-style-type: none"> reasons author gives to explain how well Athenians preserve their democracy and keep it stable reasons why appropriate in Athens poor should have more power than rich the benefits Athens' allies bring other reasons why the democracy is not under threat 	<ul style="list-style-type: none"> critical reading: why are particular statements misleading or wrong in light of what is known from elsewhere about Athenian democracy discussion: e.g. How much of argument is based on fact, how much on prejudice? How convincing are the various stages of the author's argument? Where are there flaws? Are there better arguments he could have used to support his point of view? debate whether Themistocles was the real founder of Athenian democracy (if author's argument is valid) rather than Cleisthenes or Ephialtes; summarise arguments in diagram
(Pseudo-) Xenophon the Orator III.1-9	<ul style="list-style-type: none"> reasons author gives why there are inefficiencies in Athens his view on how far these faults could be rectified 	<ul style="list-style-type: none"> discussion with similar questions to those above e.g. fact or prejudice? persuasive? flaws? surprises? any particularly good or bad points? Each student writes down a question / challenge they would like (Pseudo-) Xenophon the Orator to respond to; students in small groups then work on answers author might have given and present to class
Aristophanes <i>Wasps</i> : introduction	<ul style="list-style-type: none"> Theatre of Dionysos: implications for performance Lenaea festival composition of audience conventions of comedy at time of Aristophanes including e.g. structure of plays, 3 speaking actors, chorus, <i>parabasis</i>, costume, masks etc. 	

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<p>Aristophanes <i>Wasps</i>: comedy in its political context</p>	<ul style="list-style-type: none"> reminder that stage directions are inventions of translator; students should try to visualise the action and comic business from the dialogue (stage directions will normally be omitted from passages in the examination) brief indication of political situation in 422 BC, including how far <i>Wasps</i> affected Cleon's political career 	
	<p>Issues to explore might include:</p> <ul style="list-style-type: none"> how effectively Aristophanes combines different kinds of humour to entertain his audience how far Aristophanes uses political institutions, the Athenian people, politicians and other prominent individuals as sources of humour; how far he uses aspects of Athenian society (e.g. father-son relations, upper-class behaviours such as <i>symposia</i>, attitudes of the classes to each other, contrasts between old-fashioned and modern behaviours and attitudes); how far he uses tragedy etc. how Aristophanes portrays himself and his relation to the people of Athens how far Aristophanes is putting forward a serious message how much can be learnt from <i>Wasps</i> about the way the Athenian democracy worked and what Athenians thought about their democracy how consistent Aristophanes' characterisations of Philocleon and Bdelycleon are how Aristophanes portrays Cleon and how far we can work out what Cleon was really like 	<ul style="list-style-type: none"> make links with Aristotle and (Pseudo-) Xenophon the Orator as much as possible (e.g. impact of Athenian Empire on democracy, Harmodius etc.) summary of play on single sheet of paper; exploration of how far there is a logical sequence and how far it is an unpredictable fantasy build up check list of different comic techniques in categories e.g. verbal, visual, situation, character groups analyse how Aristophanes combines different types of humour in particular passages, taking account of how scene might have been performed in theatre of Dionysos cartoons of Cleon as described in <i>Wasps</i> the sources are generally favourable towards Pericles, hostile towards Cleon: research on the 2 leaders, followed by discussion, summarised in diagram, how far they actually differed in social status, oratorical ability and style, financial acumen, military skill, policies etc. imaginary interview with Cleon after performance of <i>Wasps</i> to discover his reaction to play

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • how much – or how little – we can learn from Wasps about lawcourt procedures, composition of juries, their attitudes etc. • what Wasps suggests about the relationship between the Athenian people and its political leaders, the arguments and methods that might gain the support of the people, how far corruption – or fear of corruption – was an important issue, and other fears (e.g. monarchy) political leaders could play on to gain support 	<ul style="list-style-type: none"> • one member of group takes on one character e.g. Philocleon or Bdelycleon; other students ask questions which must be answered in character; this 'hot-seating' exercise followed by discussion how consistent characterisation is, how far character fuels the comedy, how far the needs of the comedy drive the characterisation
Examination preparation	<ul style="list-style-type: none"> • choosing questions • timing • using the bullet points • how to plan an answer • the importance of a clearly structured evaluative argument 	

AS Unit 1C Aristophanes and Athens

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important • specification • structure of course • timeline to show the relationship between the three plays and key historical events referred to in them • map showing key places mentioned in the plays • key themes and issues e.g. <ul style="list-style-type: none"> • how varied and wide-ranging Aristophanes' comic techniques and targets are and how successfully he combines different kinds of humour • how far he has a serious message • what the plays suggest was important to the Athenian people, the nature of their society, their fears and aspirations, the relationship between the Athenian people and their political leaders, the arguments and methods that might gain popular support etc. 	<p>In order to appreciate the comedy of the plays, students will need to have knowledge and understanding of</p> <ul style="list-style-type: none"> • the way the Athenian democracy worked • the causes and course of the Peloponnesian War • the role of key personalities in Athenian politics • Athenian religious practices • aspects of Athenian society e.g. slavery • other background material as in specification. <p>Try to make the delivery of such information as efficient as possible – and in the context of the plays – so that maximum time can be given to applying the knowledge to an appreciation of Aristophanes' comedy.</p> <p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> • regular short oral quizzes and written tests of basic factual information • shorter exercises in the analysis and evaluation of particular issues or the comic techniques of passages from the prescribed plays to prepare for the 10-mark questions • longer analytical and evaluative essays on a significant aspect of Aristophanes' comedy and its relationship to its political and cultural context to prepare for questions worth 20 and 30 marks.

Topic	Topic Outline	Suggested Teaching Strategies
The theatrical context	<ul style="list-style-type: none"> • Theatre of Dionysos • festivals • chorus and actors • costume and masks • probable composition and expectations of audience • reminder that stage directions are inventions of translator; students should try to visualise the action and comic business from the dialogue (stage directions will normally be omitted from passages in the examination) 	<ul style="list-style-type: none"> • using plans, reconstruction sketches and photographs, students discuss implications of these factors for nature of performance
The political and military context of <i>The Acharnians</i>	<p>Basic information so that students can appreciate the comedy of the opening scene e.g.</p> <ul style="list-style-type: none"> • Assembly: composition, role and procedures • Council of 500 and Executive Committee (<i>prytaneis</i>) • officials and their accountability • outline of the course of the Peloponnesian War 431-425 BC 	<p>From the information given, students discuss</p> <ul style="list-style-type: none"> • the strengths and weaknesses of the Athenian political system in terms of e.g. efficiency, giving a voice to citizens of all classes, keeping a check on corruption etc. • likely effect of war on morale, attitudes and expectations of audience
<i>The Acharnians</i>	<p>Background information at appropriate points so that students can appreciate the comedy of the play e.g.</p> <ul style="list-style-type: none"> • sacrifice rituals • Euripides and <i>Telephus</i> • the causes of the Peloponnesian War • Lamachus • the payment, terms of service and monitoring of officials • Antheateria 	<ul style="list-style-type: none"> • study in sections but at beginning give students outline of play's structure on which they can fill in more details as reading of the play proceeds (e.g. grid with three columns for page numbers, characters and what they say / do); at end of play use this summary as basis for discussion how far <i>The Acharnians</i> <ul style="list-style-type: none"> • exploits the conventions of Old Comedy

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> wedding ceremonies etc. 	<ul style="list-style-type: none"> has a clearly discernible logical structure or is just a loosely connected series of comic sketches relies on surprise and unexpected twists and turns etc. introduce essential background information as needed to appreciate the comedy, including what is listed in specification small groups of students discuss how they would perform particular scenes, taking account of conditions in the Theatre of Dionysos, costumes, masks etc. build up check list of comic techniques in categories e.g. verbal, visual, situation, character; in relation to particular scenes, use list to analyse the relative importance of these types of humour and how effectively Aristophanes combines them designs for masks of main characters imaginary interviews with Lamachus and Euripides after performance of <i>The Acharnians</i> to discover their reactions to the way they are portrayed in the play one member of group takes on character of Dikaiopolis; other students ask questions which must be answered in character; follow this 'hot-seating' exercise with discussion <ul style="list-style-type: none"> how consistent Dikaiopolis' characterisation is how sympathetic members of the audience from different classes might have been to his portrayal

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> • how far character fuels the comedy and how far the needs of the comedy drive the characterisation etc. • debate between members of the audience how seriously / strongly / consistently Aristophanes is advocating making peace with Sparta
The context of <i>The Knights</i>	<ul style="list-style-type: none"> • Pyllos and Sphacteria: sequence of events including parts played by Demosthenes and Nicias and significance for war • Cleon <ul style="list-style-type: none"> • his role in these events and the effect on his career • Aristophanes' relationship with Cleon and the hostility of the surviving sources towards him • position of Knights in the Athenian class structure 	<ul style="list-style-type: none"> • for material provided about Cleon, students <ul style="list-style-type: none"> • separate fact from negative spin and then give it a positive spin • suggest reasons for the hostility of the sources and his popularity among ordinary Athenians
The Knights	<ul style="list-style-type: none"> • background information as necessary to appreciate comedy, as given in specification 	<ul style="list-style-type: none"> • use similar range of strategies for <i>The Acharnians</i> • cartoons of Cleon as portrayed in <i>The Knights</i> • diagram to show similarities / differences between characteristics of the Paphlagonian and Sausage-seller • poster for <i>The Knights</i> drawing attention to as many characteristics of the Paphlagonian and Sausage-seller as possible

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> • interviews with Cleon, Demosthenes, Nicias and members of the upper and lower classes in the audience to gain their views on how Aristophanes has portrayed them in <i>The Knights</i> • discussion of how serious an analysis of / message about Athenian politics Aristophanes gives in <i>The Knights</i> • make comparisons / contrasts with <i>The Acharnians</i> throughout (where appropriate, summarised in diagrams) e.g. <ul style="list-style-type: none"> • effectiveness of the two different approaches to beginning the plays • the structure of the rest of the plays • the variety of comic targets and techniques • the ways in which the chorus is portrayed and used • how important corruption / fear of corruption was in Athenian democracy etc.
Context of Peace	<ul style="list-style-type: none"> • outline of course of Peloponnesian War 424-421 BC • deaths of Brasidas and Cleon • Peace of Nicias 	<ul style="list-style-type: none"> • From this information students discuss likely mood / expectations of audience of <i>Peace</i>

Topic	Topic Outline	Suggested Teaching Strategies
Peace	<p>Some issues for discussion in which <i>Peace</i> is compared / contrasted with <i>The Acharnians</i> and <i>The Knights</i> might include e.g.</p> <ul style="list-style-type: none"> • Is the opening of <i>Peace</i> more like that of <i>The Acharnians</i> or that of <i>The Knights</i> and how does it rate in effectiveness? • What are differences / similarities between Dikaiopolis and Trygaeus? Is either portrayed as a real character or are they just figures of fun to spark off the comedy? • To what extent is <i>Peace</i> more visually spectacular than <i>The Acharnians</i> or <i>The Knights</i>? • To what extent is the structure of <i>Peace</i> looser than those of the other two plays? • To what extent is the chorus portrayed and used and portrayed more flexibly / inventively in <i>Peace</i> than in the other plays? • To what extent is <i>Peace</i> more – or less – anti-war than <i>The Acharnians</i>? To what extent do changes in circumstances explain the differences? • ‘<i>The Acharnians</i> and <i>The Knights</i> are / pretend to be polemical whereas <i>Peace</i> is celebratory’ – how valid / significant is this distinction? • To what extent is Aristophanes more irreverent towards the gods and religious officials and rituals in <i>Peace</i> than in the other plays? • To what extent is the mocking of Hierocles and Arms Salesman in <i>Peace</i> more – or less – funny than the mocking of other individuals in the other plays? 	<ul style="list-style-type: none"> • use a similar range of strategies to those given above, recording discussion by means of charts, spider diagrams etc. • some of the questions require the establishing of clear criteria by which success etc. can be measured

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • To what extent does Aristophanes in each play attempt to make the audience feel good by conjuring up a return to the cosy good old days and escape from their harsh realities? • What attitude towards women is implicit in the three plays? • To what extent does Aristophanes use slaves differently in the three plays and how effectively does he use them to advance the plot, create comedy etc.? • <i>The Acharnians</i> and <i>The Knights</i> won 1st prize (at the Lenaea), <i>Peace</i> won 2nd prize (at the Dionysia) – is <i>Peace</i> less good than the other two? 	
Examination preparation	<ul style="list-style-type: none"> • choosing questions • timing • using the bullet points • how to plan an answer • the importance of a clearly structured evaluative argument 	

AS Unit 1D Women in Athens and Rome

Topic	Topic Outline	Suggested Teaching Strategies
<p>INTRODUCTION</p>	<ul style="list-style-type: none"> • why the topic is significant • specification • structure of the course • timeline of sources and examples, clearly distinguishing Athenian from Roman • map showing key places mentioned during course • different nature of sources • key themes, e.g. the purposes for which the sources were written and their usefulness / limitations for reconstructing events, attitudes etc.; how far generalisations can be drawn from each source and how far each reflects particular circumstances; the reasons for the legal status and treatment of women in each society; the qualities that were expected and/or admired in various contexts, changes over time and differences between Athens and Rome etc 	<p>The major focus of the topic is on the evidence in the prescribed sources, but some background information (e.g. on the economic, political and legal context, the nature of the household in each society, the role of women in religion etc.) will be necessary to understand the sources. However, throughout the course, make the delivery of information as efficient as possible so that maximum time can be given to applying the knowledge in a range of contexts.</p> <p>In addition to the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> • regular short oral quizzes and written tests of basic factual information • shorter exercises in the analysis and evaluation of particular issues or passages from the prescribed sources to prepare for the 10-mark questions <p>longer analytical and evaluative essays on a significant group of sources or aspect of women's life in Athens and/or Rome to prepare for questions worth 20 and 30 marks.</p>
<p>ATHENS: INTRODUCTION</p>	<ul style="list-style-type: none"> • household (<i>oikos</i>) including its economic role • reasons for importance of legitimacy • marriage practices including importance of dowry etc. 	

Topic	Topic Outline	Suggested Teaching Strategies
<p>ATHENS: EVIDENCE FROM COMEDY</p> <p>Aristophanes <i>Women at the Thesmophoria</i>: introduction</p>	<ul style="list-style-type: none"> • Theatre of Dionysos: implications for performance • the Dionysia • composition of the audience • conventions of comedy at time of Aristophanes including e.g. structure of plays, 3 speaking male actors, chorus, <i>parabasis</i>, costume, masks etc. • reminder that stage directions are inventions of translator; students should try to visualise the action and comic business from the dialogue (stage directions will normally be omitted from passages in the examination) • Euripides • Thesmophoria 	
<p>Aristophanes <i>Women at the Thesmophoria</i>: a reading</p>	<p>Issues to explore might include</p> <ul style="list-style-type: none"> • how effectively Aristophanes combines different kinds of humour to entertain the audience • details about the daily lives of women that might be inferred from the text • the jokes Aristophanes makes about women, how light-hearted / stereotypical / hostile they are and what they imply about male attitudes, preoccupations, expectations, fears etc. • the importance of impersonation and cross-dressing to the play • how Aristophanes' presentation of women relates to the role he gives to Euripides in the play 	<ul style="list-style-type: none"> • as often as possible emphasise where links will be made with other sources to be studied later (e.g. negative mythological stereotypes of women for Poisoning Trial, attitudes towards women leaving house for Euripides' defence speech etc.) • summary of play on single sheet of paper to explore how tight / loose its structure is, how the women element relates to the Euripides element etc. • check list of different comic techniques in categories e.g. verbal, visual, situation, character

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • how far the play relates to real life and how far it is just a literary fantasy etc. 	<ul style="list-style-type: none"> • collection of examples to show how far Aristophanes relies on stereotypical humour, clichés etc. and how far his humour depends on the unexpected, surprise, inventiveness etc. • diagram to show importance of parody and different ways it works in the play • groups analyse how Aristophanes combines different types of humour in particular passages, taking account of how scene might have been performed in Theatre of Dionysos • posters for the play with illustration of key character(s) / scene(s), followed by discussion of why scenes chosen are most important • imaginary conversation in which husband explains to wife what he enjoyed about play and her response (discuss any anachronisms which emerge) • one member of group takes on one of characters; other students ask questions which must be answered in character; this 'hot-seating' exercise followed by discussion how consistent characterisation is, how far character fuels comedy, how far character shifts to suit needs of comedy • summary of male attitudes towards women implied by the play with evidence, set out in a way that can easily be referred to (and perhaps added to) as students' understanding of male attitudes developed from other sources

Topic	Topic Outline	Suggested Teaching Strategies
<p>ATHENS: EVIDENCE FROM LAW COURT SPEECHES</p>	<ul style="list-style-type: none"> problems with using evidence from lawcourt speeches 	
<p>Lefkowitz and Fant 89 <i>Trial for Poisoning</i></p>	<ul style="list-style-type: none"> guardianship legal rights and practices wives and concubines techniques speaker uses to manipulate jury what the way the speaker presents the case suggests about commonly held attitudes / assumptions brief indication of bad / good exemplars in mythology reflecting and shaping attitudes (link to Aristophanes <i>Women at the Thesmophoria</i>) 	<ul style="list-style-type: none"> cartoon of sequence of events as given by speaker discussion of e.g. (a) which events speaker could actually prove, (b) how far system gave stepmother a fair trial
<p>Lefkowitz and Fant 88 <i>Euphiletus' alleged murder of Eratosthenes</i></p>	<ul style="list-style-type: none"> summary of events as given by Euphiletus Euphiletus' motives in narrating events in way he does, the role in which he casts himself, the assumptions and attitudes he expects jury to share etc. laws Euphiletus quotes, reasons for them and their implications, Euphiletus' use / misuse of these laws etc. 	<ul style="list-style-type: none"> cartoon to show sequence of events as described by speaker, but also with alternative scene(s) to show where appears prosecution putting forward different version interviews with those involved in the case to elicit feelings, motives, attitudes, assumptions etc. discussion between jurors after trial of reasons why they had voted to acquit / convict Euphiletus
<p>Lefkowitz and Fant 86 <i>Proof of marriage</i></p>	<ul style="list-style-type: none"> reasons for case marriage ceremonies phratryies and demes Thesmophoria 	

Topic	Topic Outline	Suggested Teaching Strategies
Lefkowitz and Fant 89 <i>Against Neaera</i>	<ul style="list-style-type: none"> • Apollodorus' motives in bringing case • assumptions and attitudes Apollodorus expects jury to share • laws Apollodorus refers to, their reasons and implications • the importance of being able to verify legitimacy and role of phratries • women and religion • how far Apollodorus' comments at end of speech (categorisation of women, relationship between husbands and wives, wives' feelings etc.) accurately reflect Athenian society 	<ul style="list-style-type: none"> • diagram, perhaps in form of graph, to show ups and downs of Neaera's career • summary of Apollodorus' speech on single sheet of paper to show key stages in argument and indicating what is verifiable and what is supposition, what is necessary to prove his case and what is there just to manipulate jury etc. • summary of the laws referred to in the various speeches, attitudes they reflect and significance for treatment of women • discussion of which parts of speech are likely to have been most persuasive and why, and where the biggest weaknesses in the case are • interview with the celebrity Neaera to gain her side of the story and her feelings
ATHENS: EVIDENCE FROM A FICTIONAL DIALOGUE		
Lefkowitz and Fant 267 <i>Xenophon Oeconomicus</i>	<ul style="list-style-type: none"> • the circumstances of Ischomachus' marriage • his views on the purposes of marriage and of the roles of husband and wife • the qualities he values in his wife • his attitude towards his wife • the role of the gods in his argument • the nature of the source and how this affects our judgement on how conventional his attitudes were and how typical his marriage was 	<ul style="list-style-type: none"> • diagram to show how <ul style="list-style-type: none"> • the way Ischomachus treats his wife follows from the circumstances of the marriage • the qualities and behaviours he expects follow from his view of the purposes of marriage • a diary entry (without anachronism) by Ischomachus' wife • comparison between Ischomachus' and Euphiletus' attitude towards and treatment of wife

Topic	Topic Outline	Suggested Teaching Strategies
ROME: INTRODUCTION	<ul style="list-style-type: none"> • basic similarities / differences between Athens and Rome • time span of evidence for Rome and so possibility of changes over time / as consequence of wider range of contexts • women in Roman religion including Vestal Virgins (Lefkowitz and Fant 408) 	<ul style="list-style-type: none"> • pattern diagram to summarise expectations Athenian husbands had of their wives in their roles as child-bearers, household managers, participants in religion • diagram to show extent of freedom / privileges of Vestal Virgins in comparison with other Roman women
ROME: EVIDENCE FROM LIVY	<ul style="list-style-type: none"> • Livy's purposes in writing <i>History</i> • attitudes towards women and expectations of them embodied in these foundation legends • qualities the women demonstrate with distinction between domestic virtues and those traditionally associated with men • political consequences of their actions 	<ul style="list-style-type: none"> • diagrams which summarise what Livy's telling of each legend suggests about <ul style="list-style-type: none"> • appropriate male treatment of women • qualities men expect in women • charts to place qualities for which (a) Lucretia and (b) Cloelia admired in order of importance (with supporting detail and explanation) • discussion of way Livy recounts legends e.g. how sensitive he is to feelings of women, what techniques he uses to make stories dramatic, reasons why he portrays Sextus Tarquinius and Lars Porsenna as he does, how far there is any (implied) criticism of Lucretia and/or Cloelia etc.
Lefkowitz and Fant 233 <i>Sabine women</i> , 166 <i>Lucretia</i> and 165 <i>Cloelia</i>		

Topic	Topic Outline	Suggested Teaching Strategies
Lefkowitz and Fant 173 <i>Repeal of the Oppian Law</i>	<ul style="list-style-type: none"> circumstances and terms of the law arguments Livy gives Cato and Valerius against and for its repeal 	<ul style="list-style-type: none"> summary of Cato's and Valerius' arguments set out opposite each other so that differences / similarities in their attitudes can be seen at a glance discussion of lessons Livy wanted his readers to learn from way he presents the debate discussion of extent to which Cato might have praised the actions of Lucretia and Cloelia
ROME: EXAMPLES OF GOOD AND BAD REPUBLICAN WOMEN		
Lefkowitz and Fant 51, 52 and 260 <i>Cornelia, mother of the Gracchi</i>	<ul style="list-style-type: none"> historical context the behaviour and qualities for which she was remembered 	<ul style="list-style-type: none"> diagram of the ideals which Cornelia was regarded as embodying (with supporting detail and explanation)
Lefkowitz and Fant 174 <i>Sempronia</i>	<ul style="list-style-type: none"> historical context Sallust's portrayal of her and use of her to illustrate theme of moral decline 	<ul style="list-style-type: none"> diagram to show balance of Sempronia's admirable and deplorable qualities as presented by Sallust with <ul style="list-style-type: none"> supporting detail and explanation indication of which were most significant failings
Lefkowitz and Fant 71 <i>Clodia</i>	<ul style="list-style-type: none"> historical and legal context Cicero's purposes in portraying Clodia as he does the stereotypical views of / fears about women that Cicero exploits 	<ul style="list-style-type: none"> chart to show (a) vices Clodia had (according to Cicero) and so (b) corresponding qualities she lacked discussion of extent to which stereotypes Cicero uses exploit same male fears as Cato's speech in Oppian Law debate in Livy

Topic	Topic Outline	Suggested Teaching Strategies
ROME: EVIDENCE FROM FUNERAL EULOGIES		<ul style="list-style-type: none"> comparison with Antiphon <i>Prosecution of a step-mother</i> e.g. techniques, stereotypes and fears exploited, which would have had a more compelling effect on the jury, what each speech can tell us about male concerns about women in Athens and Rome etc.
Lefkowitz and Fant 43 <i>Murdia</i>	<ul style="list-style-type: none"> what can be learnt from this fragment 	
Lefkowitz and Fant 168 <i>Turia</i>	<ul style="list-style-type: none"> historical context value and limitations of source: how far can we generalise from this piece of evidence conventional and exceptional qualities for which Turia praised 	<ul style="list-style-type: none"> summary of Turia's actions chart to show qualities for which Turia praised in order of importance to her husband, with indication of context in which each quality deemed praiseworthy letter of sympathy to Turia's husband expressing grief at Turia's death and explaining what writer thinks were Turia's most memorable achievements
ROME: EVIDENCE FROM PLINY		
Lefkowitz and Fant 243, 244, 245, 246 and 247 <i>Calpurnia</i>	<ul style="list-style-type: none"> Pliny's reasons for writing and publishing these letters qualities for which Calpurnia praised Pliny's relationship with his wife differences between letter to Calpurnia Hispulla, letter to Calpurnius Fabatus and letters to Calpurnia herself 	<ul style="list-style-type: none"> chart putting qualities for which Pliny praises Calpurnia in order of importance to him diary entries by Calpurnia recording behaviour and feelings (a) when with Pliny in Rome, (b) when away in Campania (without anachronism) comparison between Pliny's attitude towards Calpurnia and Athenians Ischomachus and Euphiletus towards their wives

Topic	Topic Outline	Suggested Teaching Strategies
Lefkowitz and Fant 263 <i>Minicia Marcella</i>	<ul style="list-style-type: none"> • Pliny's motives for writing and publishing this letter: more concerned about girl – or father? • qualities for which Minicia Marcella praised 	<ul style="list-style-type: none"> • diagram to compare Minicia Marcella's qualities with Calpurnia's • an imaginary conversation between Calpurnia and Minicia Marcella bringing out <ul style="list-style-type: none"> • interests and attitudes they share, and any differences • views on marriage and advice Calpurnia might have given Minicia Marcella
Lefkowitz and Fant 170 <i>Arria</i> , 172 <i>Fannia</i> and 262 <i>Helvidiae</i> sisters	<ul style="list-style-type: none"> • family relationships • political context • Stoic beliefs as necessary to understand behaviour in letters • Pliny's purposes in writing and publishing each of these letters • qualities Pliny praises 	<ul style="list-style-type: none"> • family tree • diagram to show comparison / contrast between qualities Pliny praises in these women and those he praises in Calpurnia and Minicia Marcella • hot-seating exercise in which one student takes on role of Pliny and others question him to elicit reasons why he praises the qualities he does and why differences between his attitude towards Calpurnia / Minicia Marcella and Arria / Fannia • discussion of how far Pliny's views can be taken as representative of Roman attitudes • groups of students each argue case for one of wives studied to be regarded as 'Roman Superwife' with vote afterwards to determine rank order in opinion of class • diagram to show overview of (a) conventional qualities expected in women (with examples), (b) exceptional qualities praised in women in certain circumstances (with examples and details of context)

Topic	Topic Outline	Suggested Teaching Strategies
<p>ROME: EVIDENCE FROM SATIRE</p> <p>Lefkowitz and Fant 69 <i>Juvenal Satire 6</i></p>	<ul style="list-style-type: none"> • dramatic context, satirical <i>persona</i> and intentions • Juvenal's criticisms and techniques 	<ul style="list-style-type: none"> • summary of Juvenal's 'argument' with examples • discussion how much Juvenal's <i>persona</i> has in common with Cato as portrayed by Livy, with Sallust and with Cicero • similarities and differences between Juvenal's portrayal of women and Aristophanes' (techniques, tone, use of stereotypes, male expectations and fears etc.) • discussion whether broadly contemporary Juvenal and Pliny are complete opposites in their views about women or whether they share some underlying assumptions
<p>EXAMINATION PREPARATION</p>	<ul style="list-style-type: none"> • choosing questions • timing • using the bullet points • how to plan an answer • the importance of a clearly structured evaluative argument 	

AS Unit 1E Menander and Plautus

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important (e.g. insights Menander's and Plautus' comedies give into nature of Athenian and Roman society and its attitudes and beliefs, the influence of Menander's and Plautus' comedies on the European comic tradition etc.) • specification • structure of course • key themes and issues e.g. <ul style="list-style-type: none"> • how varied and wide-ranging Menander's and Plautus' comic techniques and targets are and how successfully they combine different kinds of humour • the extent to which the plays are just escapist fun and the extent to which they have a more serious undertone • how far their plays reflect reality and how far they invert normal behaviours and attitudes for comic effect etc. • remind students that stage directions are inventions of translator; students should try to visualise the action and comic business from the dialogue (stage directions will normally be omitted from passages in the examination) 	<p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> • regular short oral quizzes and written tests of basic factual information • shorter exercises in the analysis and evaluation of particular issues or the comic techniques of passages from the prescribed plays to prepare for the 10-mark questions • longer analytical and evaluative essays on a significant aspect of the prescribed comedies of Menander and Plautus and their context to prepare for questions worth 20 and 30 marks.
Introduction to Athenian comedy in the 4 th century BC	<ul style="list-style-type: none"> • theatre building • subject matter • structure of the plays • actors and chorus • costume and masks 	<ul style="list-style-type: none"> • using information provided, students discuss implications of these factors for acting style and nature of performance

Topic	Topic Outline	Suggested Teaching Strategies
<p>General approaches to studying each of the four prescribed plays</p>	<ul style="list-style-type: none"> • probable composition and expectations of audience 	<ol style="list-style-type: none"> 1. a relatively quick reading through the play with as few breaks as possible either individually or in class (or both). A few items of information may be necessary in advance (e.g. on religion, slavery etc.) to aid comprehension, depending on the students' familiarity with the classical world 2. provide outline summary of plays structure e.g. with three columns headed up for page numbers, characters and what they say / do so that students can fill in details 3. divide play into sections for more detailed study; e.g. students in small groups discuss <ul style="list-style-type: none"> • how they would perform a particular scene, taking into account the theatre building, costumes, masks, audience etc. • how effectively various types of humour are combined in a scene and the relative importance of each • an issue of significance for a particular scene e.g. for the opening how clearly it sets the scene, how effectively it engages the audience's attention and sets up expectations etc. 4. students build up <ul style="list-style-type: none"> • check list of comic techniques in categories (e.g. situation, character, verbal, visual) with examples • pattern notes of key themes / issues

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • comic techniques and effects • the world of the play 	<ul style="list-style-type: none"> • how far character is subordinate to the verbal and visual jokes and/or the situation etc. • diagram to represent the overall weighting of different types of humour etc. • after research / background information on e.g. Greek religion, the nature of Pan, women in Athenian society, the importance and treatment of slaves etc., discussion of e.g. <ul style="list-style-type: none"> • the range, importance and portrayal of women , slaves etc. • relationships between e.g. parents and children, masters and slaves • how far the play presents an idealistic world in which bad behaviour is punished and good is rewarded • whether the play implies any lessons on how to behave • how far the enjoyment of the play depends on seeing other people suffering / being made fun of • contrasts between town and country etc.
<p>Introduction to Roman comedy in the 3rd-2nd centuries BC</p>	<ul style="list-style-type: none"> • differences and similarities with Athenian theatre under headings given above • Plautus' use of plots / character types from New Comedy and fusion of Greek and Roman elements 	

Topic	Topic Outline	Suggested Teaching Strategies
Plautus' plays		<p>Approaches, activities and topics for discussion as for Menander above with attention to similarities / differences throughout e.g.</p> <ul style="list-style-type: none"> • effectiveness of different ways in which plays begin • Plautus' dialogue: e.g. use of longer speeches, repartee, verbal routines, parody of tragedy, innuendo, threats of violence etc. • use and characterisation of slaves – are they the most varied and vivid of Plautus' creations? • the importance of trickery and deception, how the audience is kept aware of what is really going on, how far the plays exploit the delight people commonly take in seeing others being made fun of etc. • the importance of gods, how far they are portrayed as playful or malevolent, just or unjust, how far they preside over a world in which everyone (unrealistically) gets their just rewards, how close each play comes to tragedy and how disaster is averted etc. • the portrayal of women, especially Alcmena – would women watching the play have responded differently from men? • how far Plautus creates a fantasy world by combining Greek and Roman elements • how far there are references to contemporary political / military events

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> • creative activities e.g. <ul style="list-style-type: none"> • taking on the characters of Alcmena, Amphitryo and/or Sosia, students write an account of the events of the play from the perspective of each and their feelings about what has happened • students write speeches in character for Philolaches and/or Tranio in which they try to justify to justify their actions if Theopropides had not been so easily persuaded to pardon them • students imagine how Gripus, feeling cheated at end of <i>The Rope</i>, might have reflected – in character – on how/why things went wrong for him and begged for better treatment • students produce posters for each play with images, slogans and quotations from imaginary reviews etc. which highlight distinctiveness of each play etc.
Examination preparation	<ul style="list-style-type: none"> • choosing questions • timing • using the bullet points • how to plan an answer • the importance of a clearly structured evaluative argument 	

AS Unit 1F The Life and Times of Cicero

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important • specification • timeline of key events in Cicero's career and Roman politics 80-43 BC, including <i>Against Verres 1</i> and prescribed letters • key personalities with whom Cicero interacts • key themes (e.g. how important oratory was to Cicero's career, how realistic and how consistent his political aims were, how close his political and personal relationships were, how much insight the prescribed letters give into the nature of Roman politics and Cicero's attitudes and motives, etc.) 	<p>Throughout the course, make the delivery of information as efficient as possible so that maximum time can be given to applying the knowledge in a range of contexts.</p> <p>In addition to the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> • regular short oral quizzes and written tests of basic factual information • shorter exercises in the analysis and evaluation of particular issues or passages from the prescribed sources to prepare for the 10-mark questions • longer analytical and evaluative essays on a significant period or aspect of Cicero's career to prepare for questions worth 20 and 30 marks.
Roman society, government and politics	<ul style="list-style-type: none"> • senate, <i>equites</i> and people • patronage • quaestors, aediles, praetors, and consuls (<i>cursus honorum</i>) and tribunes of the people • <i>optimates</i> and <i>populares</i> • reasons why the power-sharing arrangements of the Republic were under strain 	

Topic	Topic Outline	Suggested Teaching Strategies
Cicero's quaestorship 76 BC	<ul style="list-style-type: none"> Cicero's background and education defence of Roscius 80 BC Sulla's <i>Lex Annalis</i> role at Lilybaeum (Sicily) under governor Sextus Peducaeus clients lessons learnt 	<ul style="list-style-type: none"> diagrams to summarise possible arguments to answer e.g. 'How noteworthy was Cicero's election as quaestor for 76 BC?' and 'How important for Cicero's career was his quaestorship?' an imaginary letter by Cicero explaining his achievements
Prosecution of Verres 70 BC	<ul style="list-style-type: none"> reasons why Cicero took on the case significance of the case difficulties put in Cicero's way and how he overcame them <i>Against Verres 1</i>: Cicero's strategy and rhetorical techniques consequences of the case for both Cicero and Roman politics 	<ul style="list-style-type: none"> detailed analysis of passages from <i>Against Verres 1</i> a grid to show in 1st column what Cicero did to manipulate the case to his advantage, in the 2nd column what skills each action demonstrated and in the 3rd column why it was successful a diagram to summarise all aspects of an argument in answer to e.g. 'How significant an achievement was Cicero's success against Verres?' an imaginary newspaper report on the trial accompanied by exclusive interviews with the protagonists, editorial comment, each written by different members of the group
Relations with Pompey 67-66 BC	<ul style="list-style-type: none"> the extraordinary nature of Pompey's commands Cicero's motives in not openly supporting the <i>lex Gabinia</i> but speaking in favour of the <i>lex Manilia</i> 	<ul style="list-style-type: none"> class debate whether Cicero was showing principle or opportunism in his dealings with Pompey 67-66
Cicero's consulship 63 BC	<ul style="list-style-type: none"> difficulties Cicero faced in being elected reasons for Cicero's election opposition to Rullus (different interpretations) defence of Rabirius 	<ul style="list-style-type: none"> a diagram setting out the main factors to consider in answering 'How great an achievement was Cicero's election as consul for 63 BC?'

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • Catiline's conspiracy: reasons, Cicero's tactics and motives, how serious it actually was, consequences and significance for Cicero and Roman politics, reactions of others e.g. Cato, Caesar, Pompey • Cicero's desire for <i>concordia ordinum</i> • TO POMPEY (<i>Fam. V,7</i>) 	<ul style="list-style-type: none"> • a chart to show visually how big a part oratory played in Cicero's defeat of Catiline and how important other factors were • class debate on whether or not Cicero deserved to be called Father of the Country by Cato for stopping Catiline's revolt • a 'graph' to plot how far Cicero's actions were 'brave as well as wise' (<i>Fam. V,7</i>) emphasising discussion of reasons why actions placed on graph where they are • an imaginary reconstruction of Pompey's letter to Cicero to which Cicero refers in <i>Fam. V,7</i> to lead to discussion how far Cicero deserved a cool response from Pompey
<p>Formation of the first triumvirate and Cicero's exile 58 BC</p>	<ul style="list-style-type: none"> • Cicero's aims: reasons why <i>concordia ordinum</i> seemed to him desirable and possible • Cicero's obligations towards Pompey, hopes for collaboration and actions for / against Pompey's interests • TO POMPEY (<i>Fam. V,7</i>) • reasons for formation of first triumvirate, including roles of senate and Cicero • significance of alliance • Caesar's consulship 59 BC • TO ATTICUS (<i>Att. II,18</i>) • Caesar's offers to Cicero: Caesar's motives, Cicero's reasons for rejecting them and consequences 	<ul style="list-style-type: none"> • a diagram to show the importance of the various factors which led to the 'first triumvirate' • role play in threes of negotiations between Caesar, Pompey and Crassus • class discussion on how far Cicero's exile was 'all my own fault' (<i>Fam. XIV,1</i>)

Topic	Topic Outline	Suggested Teaching Strategies
Cicero's relations with the first triumvirate after his return from exile 57-50	<ul style="list-style-type: none"> • the roles of Clodius, Caesar, Pompey, the <i>optimates</i> and Cicero himself in his exile • TO TERENCE (Fam. XIV, 1) • reasons for Cicero's recall • Cicero's motives in proposing Pompey take control of corn supply and attacking Campanian land law • reasons for conference at Luca and its consequences for triumphs • Cicero's reaction to conference at Luca: palinode, support of Caesar's Gallic command, defence of Vatinius and Gabinius • TO ATTICUS (Att. IV, 5) • Cicero's literary activities, absence from politics, failure in defence of Milo • TO CURIO (Fam. II, 4) • Pompey's sole consulship 52 	<ul style="list-style-type: none"> • hot-seating: one member of group takes on role of Cicero after returning from exile; others ask questions to elicit his feelings about exile, return, plans etc. • class discussion on how misguided Cicero's actions were before conference at Luca and how discreditable his career was after it
Cicero's governorship of Cilicia 50 BC	<ul style="list-style-type: none"> • reasons for Cicero's proconsulship • Cicero's attitude • contrast with previous governor • financial and military activities • early departure • TO CAELIUS (Fam. II, 11) 	<ul style="list-style-type: none"> • diagram to show factors to consider in assessing how good a governor Cicero was

Topic	Topic Outline	Suggested Teaching Strategies
Civil War 49-47 BC	<ul style="list-style-type: none"> causes of Civil War (deaths of Julia and Crassus; Pompey's sole consulship and measures which increased his power in comparison with Caesar's; Caesar's ambitions; demands and intransigence of <i>optimates</i>, eventually backed by Pompey; attempts at negotiation / reconciliation) <ul style="list-style-type: none"> outbreak of war POMPEY TO CICERO (<i>Att.</i> VIII,11c) TO ATTICUS (<i>Att.</i> VIII,8): criticisms of Pompey TO ATTICUS (<i>Att.</i> IX,4): discussion of principles TO CAESAR (<i>Att.</i> IX,11a) and CAESAR TO CICERO (<i>Att.</i> X,9b) Cicero's participation in the war and sojourn at Brundisium 	<ul style="list-style-type: none"> chart to set out major steps in build-up to war with commentary on motives, effects, justification as appropriate table which sets out the ways in which Caesar, Pompey, the <i>optimates</i>, the rest of the senate and other key players were responsible for war discussion of the insights the prescribed correspondence gives into Cicero's relationships with Pompey and Caesar at this time discussion of the points Cicero discusses in <i>Att.</i> IX,4 and how principled Cicero's actions were during this period
Cicero and Caesar 47-44 BC	<ul style="list-style-type: none"> reconciliation Cicero's attitude towards Caesar's powers and policies Cicero's eulogy for Cato Cicero's requests for clemency TO VARRO (<i>Fam.</i> IX,1): Cicero's literary work TO ATTICUS (<i>Att.</i> XIII,52): Cicero's dinner with Caesar Cicero's reaction to Caesar's murder TO ATTICUS (<i>Att.</i> XIV,4) 	<ul style="list-style-type: none"> analysis of <i>Att.</i> XIII,52: how much insight does it provide into Cicero's relationship with Caesar and how far is it a carefully balanced literary exercise? discussion whether Cicero had any realistic choice to act in a way other than as he did during this period
From Caesar's murder to Cicero's murder 44-43 BC	<ul style="list-style-type: none"> actions of the conspirators, Cicero, Antony and Octavian March to August 44 BC Cicero's return to Rome and <i>Philippics</i> Cicero's role in grant of propraetorian power to Octavian 	<ul style="list-style-type: none"> grid with four columns to record activities of Antony, Octavian, conspirators and Cicero month by month April 44 to December 43

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • Mutina and its consequences • Octavian's demand for consulship, opposed by Cicero, and march on Rome • Second Triumvirate • Cicero's proscription and murder • TO ATTICUS (<i>Att.</i> XIV,4, XV,1a and XV,11) • TO TREBONIUS (<i>Fam.</i> X,28) • TO PLANCUS (<i>Fam.</i> X,6) 	<ul style="list-style-type: none"> • in his letters Cicero expresses various views on the conspiracy and the conspirators: discussion of the reasons for differences in Cicero's judgements and how far his criticisms were justified • discussion of the techniques / arguments Cicero uses to win Plancus over in <i>Fam.</i> X,6 • class debate: did Cicero's actions during this period show good or bad judgement? • an obituary for Cicero
Cicero's relationships with family and friends	<ul style="list-style-type: none"> • Atticus, Terentia, Tullia etc. in the following letters as well as some already studied • TO TERENCE (<i>Fam.</i> XIV,1) • TO ATTICUS (<i>Att.</i> V,1, XI,17, XII,46 and XIII,40) • TO TIRO (<i>Fam.</i> XVI,4) 	<ul style="list-style-type: none"> • discussion how far Cicero's relationships with family and friends were more, or less, important to him than politics and in what ways Cicero's personal relationships linked in with his political concerns
Examination preparation	<ul style="list-style-type: none"> • choosing questions • timing • using the bullet points • how to plan an answer • the importance of a clearly structured evaluative argument 	