

Teacher Resource Bank

Classical Civilisation

Outline Schemes of Work:

- Unit 2



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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 2A Homer *The Iliad*

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important • specification • mythological background to the poem; identity and date of 'Homer'; brief account of theories concerning the 'historical' nature of the material, etc. • nature of Homer and his contemporary audience: oral composition: (e.g. narrative techniques, characterisation, repetition, length and relevance of speeches, imagery etc.); strengths and limitations for a 21st century audience • key themes within the Iliad (e.g. the nature of heroism; society and status; family values including attitudes to women; portrayal of war; religion including the nature of the gods/relationships of gods with mortals and each other; impact of fate etc.) 	<p>As the topics cannot be isolated from each other but will emerge in parallel through careful reading of the books set, this Scheme of Work is set out in a linear structure with suggested areas for emphasis as reading progresses.</p> <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, book by book • shorter exercises in the analysis and evaluation of key passages from each set book of the <i>Iliad</i> to prepare for the 10-mark questions • longer analytical and evaluative essays on each of the key themes to prepare for questions worth 20 and 30 marks.
Reading Books 1, 3 and 4	<ul style="list-style-type: none"> • structure: quarrel of Achilles and Agamemnon (1); failure of duel between Menelaus and Paris to resolve the war (3/4); Zeus ensuring (temporary) Trojan success • characterisation: introduction to main combatants – Agamemnon and Achilles on Greek side (1/4); Hector and Paris for Trojans (3); respect for old men: Nestor (1), Priam (3) 	<ul style="list-style-type: none"> • set students to research and report back briefly on important background issues (e.g. key mythological storylines, question of 'historical' nature of the poem etc.) • draw up simple list of main combatants (mortal and immortal) on each side to ensure understanding of relationships and enmities in the developing storyline (update at regular intervals)

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • oral composition/techniques: early chance to point out occurrence/importance of various 'building blocks' (continue throughout story on regular basis) • gods and men: Apollo and Chryses; Thetis and Achilles (1); Aphrodite and Paris/Helen (3); Athene and Pandarus (4) • gods among themselves: Zeus, Thetis and Hera plus Hephaestus (1); Zeus, Hera and Athene (4) • human relationships: treatment of women: Chryseis and Briseis (1), Helen (3); parentage of Achilles (1) • heroic code: behaviour of Agamemnon and Achilles (1); Paris and Hector (3) • portrayal of war: duel in 3; fighting in 4 	<ul style="list-style-type: none"> • group work, each group analysing and reporting back on an aspect of composition (e.g. a speech, simile, use of epithets, extended description or portrayal of death etc.) Repeat at regular intervals throughout course • discussion on the contrast between the gods in their dealings with mortals and their relationships with each other (after reaching end of Book 1) • small group work based on the dialogue in Book 1 leading to dramatic performances based on the quarrels in the Greek camp and those on Olympus; follow up with discussion of differences between the two quarrels, the issues at stake etc. • debate in which students as Greek soldiers give reasons why they agree or disagree with Agamemnon and Achilles • bullet-point notes on qualities which classed as 'heroism' judging from a reading of Books 1 and 3
<p>Reading Books 6 and 9</p>	<ul style="list-style-type: none"> • structure: fighting continues; Hector meets women of Troy (6); ongoing problems for Greeks; failure of Agamemnon's delegation to win Achilles round (9) • characterisation: Hector; Helen (6); women of Troy (6); more light on Agamemnon and Achilles (9); members of the embassy (9) • oral composition/techniques: Diomedes' speech to Glaucus (6); speeches by members of embassy (9) • gods and men: attitude of Athene to women of Troy (6) 	<ul style="list-style-type: none"> • diagram of Trojan royal family to ensure no confusion after meeting all major characters (after reading Book 6) • imaginary letter from Helen (to Clytemnestra?) setting out her feelings/wishes as suggested by her comments in Books 3 and 6 • bullet-point notes on treatment of women as reflected in Books 1-6 • a debate based around the premise 'Achilles should have accepted Agamemnon's offer of reconciliation' (after reading Book 9)

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • human relationships; Hector and the women of Troy (6); Achilles and Patroclus (early thoughts) (9) • heroic code: outcome of fights between Menelaus and Adrestus, Diomedes and Glaucus (6); responses of Achilles to embassy (9) • portrayal of war: fighting in 6 	
Reading Books 11 and 16	<ul style="list-style-type: none"> • structure: concern of Achilles at Trojan dominance, leading to visit of Patroclus to Nestor; his suggestion that Patroclus fight instead of Achilles (11); agreement of Achilles to this, leading to death of Patroclus at hands of Hector (16) • characterisation: emergence of Patroclus; Nestor (11), Achilles (11/16) and Hector (16) • oral composition/techniques: speech of Nestor (11); arming passages (16); death scenes (16) • gods and men: Zeus and Sarpedon (16); Apollo and Hector (16) • gods among themselves: Zeus and Hera (16) • human relationships: Achilles and Patroclus (11/16) • heroic code: Nestor's speech (11); Achilles' attitude to Patroclus (16); Hector's treatment of Patroclus (16) • portrayal of war: graphic detail in 16 	<ul style="list-style-type: none"> • discussion examining the portrayal of old men in Books 1-11 • group work comparing and contrasting the arming scene of Patroclus (Book 16 130 onwards) and that of Paris earlier (Book 3 329 onwards); discussion of similarities/differences between these two characters • a class drama re-enacting and expanding the Zeus/Hera argument over Sarpedon (to encourage discussion of the links and/or differences between divine will and Fate) • bullet-point notes on the character of Hector as revealed in Books 3-16 • initial reminder/discussion of key elements of oral composition; class project to follow-up in groups, each looking in depth at a suitable pre-identified section of Book 16 and reporting back to plenary session

Topic	Topic Outline	Suggested Teaching Strategies
<p>Reading Books 18, 19 and 22</p>	<ul style="list-style-type: none"> • structure: desperation of Achilles at death of Patroclus (18); reconciliation of Achilles and Agamemnon (19); duel between Hector and Achilles resulting in death and desecration of Hector (22) • characterisation: focus on Achilles (18/19), Agamemnon (19); Achilles and Hector (22); women of Troy (22) • oral composition/techniques: armour of Achilles (18); extended duel scene (22) • gods and men: Thetis and Patroclus/Achilles (18/19); Athene and Achilles (18); Zeus/Athene and Achilles (19); Zeus and destiny (22); Athene/Achilles versus Apollo/Hector (22) • gods among themselves: Zeus and Hera (18); Thetis and Hephaestus (18); Zeus and Athene (22) • human relationships: Hector and Polydamas (18); Hector's family's pleas (22) • heroic code: behaviour of Hector and Achilles in duel (22); Achilles after victory (22) • portrayal of war: war and the individual (22) 	<ul style="list-style-type: none"> • creation (and display?) by group of a drawing/painting of the shield (with discussion of significance to follow) after reading Book 18; or creation of a 21st century version of the shield representing the same range of activities, followed by discussion of the significance of items chosen (possibly from newspapers / magazines) • brief bullet-point notes on the character of Odysseus as evident by end of Book 19 • newspaper article, one group asked to argue the case for Agamemnon as a good leader of the Greek forces (based on his actions in Books 1-22); a second group to argue against • dramatic rendering of book 19 to get across the tensions, frustrations, Agamemnon's pomposity and pathetic self-exculpations, crowd reactions etc. • group task to research and explain to class contrasting similes from Book 22 • class debate on whether Achilles or Hector has our sympathy after reading Book 22 • discussion on the importance of Athene to the events of Books 1-22
<p>Reading Books 23 and 24</p>	<ul style="list-style-type: none"> • structure: mourning for Patroclus (23); visit of Priam to tent of Achilles; truce for burial of Hector (24) • characterisation: Achilles in mourning (23); presence of dead Patroclus and Hector (23); Priam and Achilles (24) • oral composition/techniques: games (23); 	<ul style="list-style-type: none"> • a chart listing all major female characters and assessing their importance to the <i>Iliad</i> as a whole • bullet-point notes on the importance of Priam to the <i>Iliad</i>

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • gods among themselves: discussion re fate of Hector's body; supremacy of Zeus (24); • gods and men: Aphrodite and Hector's body (23); Apollo and Athene influencing games (23); Zeus sorting things out (24); Hermes and Priam (24) • human relationships: Greek leaders after race (23); Priam and Hecabe (24); Priam and Achilles (24) • heroic code: awarding of prizes after games (23); Achilles' response to Priam (24) • portrayal of war: less grim side – games (23) and compassion/truce (24) 	<ul style="list-style-type: none"> • arrange viewing of Petersen's film <i>Troy</i>; follow up with discussion of likely reasons behind any major changes in the storyline; also the effect of removing the gods from the tale as presented by the film; discussion too of point that myth is a process; is the film being unfaithful to Homer but continuing in Homer's tradition of adapting myth to own purposes • class debate on how satisfactory an ending to the <i>Iliad</i> Book 24 provides, preceded by an exercise plotting the ways in which Book 24 mirrors Book 1 in scenes, actions, themes etc. (to explore idea of ring composition) • group discussions to assess importance of the anger of Achilles in the events of the <i>Iliad</i> with feedback to whole class to help build up notes on Achilles' development as a character throughout the story • final bullet-point notes on the structure of the <i>Iliad</i>, listing and explaining importance of key turning points
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 2B Homer <i>The Odyssey</i>		
Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important • specification • mythological background to the poem; identity and date of 'Homer'; brief account of theories concerning the 'historical' nature of the material, etc. • nature of Homer and his contemporary audience: oral composition: (e.g. narrative techniques, characterisation, repetition, length and relevance of speeches, imagery etc.); strengths and limitations for a 21st century audience • key themes within the <i>Odyssey</i> (e.g. the nature of heroism; society and status; family values including attitudes to women; religion including the nature of the gods/ relationships of gods with mortals and each other; impact of fate; guest friendship etc.) 	<p>As the topics cannot be isolated from each other but will emerge in parallel through careful reading of the books set, this Scheme of Work is set out in a linear structure with suggested areas for emphasis as reading progresses.</p> <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, book by book • shorter exercises in the analysis and evaluation of key passages from each set book of the <i>Odyssey</i> to prepare for the 10-mark questions • longer analytical and evaluative essays on each of the key themes to prepare for questions worth 20 and 30 marks.
Reading Book 1	<ul style="list-style-type: none"> • structure: brief introduction to Odysseus' situation; longer introduction to the situation in Ithaca; Athene preparing Telemachus for his journey in search of Odysseus • characterisation: introduction to Telemachus, Penelope, suitors 	<ul style="list-style-type: none"> • set students to research and report back briefly on important background issues (e.g. key mythological storylines, question of 'historical' nature of the poem etc.) • draw up list of main mortals/immortals met with brief note of their relationships/spheres of influence to ensure understanding of their roles in the developing story (update on regular basis)

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> oral composition/techniques: early chance to point out occurrence/importance of various 'building blocks' (continue throughout story on regular basis) gods and men: Poseidon and Odysseus; Athene and Telemachus; attitude of Zeus gods among themselves: Zeus, Athene and Poseidon human relationships: Telemachus and Penelope; Telemachus/Penelope and the suitors heroic code: Odysseus' character as portrayed by Athene guest friendship: Calypso and Odysseus; suitors with Penelope/Telemachus 	<ul style="list-style-type: none"> group work, each group analysing and reporting back on an aspect of composition (e.g. use of speech, epithets, similes, extended description etc.) Repeat at regular intervals throughout course discussion of the importance of Athene to the events of Book 1 bullet-point notes on character of Telemachus based on a reading of Book 1
Reading Books 5 to 8	<ul style="list-style-type: none"> structure: the story moves on: Odysseus leaves Calypso's island, is shipwrecked but reaches Phaeacia (5); he receives help from Nausicaa (6), is treated well by her father King Alcinous (7) and games are held in honour of Odysseus (8) characterisation: Odysseus (throughout); Nausicaa (6); Alcinous and Arete (7) oral composition/techniques: descriptions (e.g. palace of Alcinous in 7); speeches (especially Alcinous and Odysseus in 7); song of the bard (8) gods and men: Athene and Odysseus (throughout); Calypso and Odysseus (5); Poseidon and Odysseus (5); Ino and Odysseus (5) gods among themselves: Zeus, Athene, Hermes and Calypso (5); song of the bard (8) 	<ul style="list-style-type: none"> group discussion on effectiveness of Homer's portrayal of the shipwreck in Book 5; each group to focus on one descriptive aspect (after reading Book 5) imaginary letter from Nausicaa to a friend describing her feelings after the meeting with Odysseus in Book 6 bullet-point notes on the nature of the gods as reflected in Books 1-8 (including information from the bard's song in Book 8) a debate based around the premise 'Odysseus was wrong to show off about his athletic ability in Book 8'

Topic	Topic Outline	Suggested Teaching Strategies
Reading Books 9 to 12	<ul style="list-style-type: none"> • human relationships; Odysseus and Nausicaa (6); Alcinous, Arete and Odysseus (7/8) • heroic code: games (8) • guest friendship: Calypso and Odysseus (5); Phaeacians and Odysseus (6-8 and onwards) • structure: flashback as Odysseus tells the Phaeacians of his wanderings: defeating the Cyclops (9); his meetings with Circe (10/12); the visit to Hades (11); events leading to his arrival on Calypso's island (12) • characterisation: Odysseus as leader (throughout); his crew (throughout); Teiresias and Anticleia (11); Agamemnon, Achilles and Ajax (11) • oral composition/techniques: focus on similes throughout; descriptions of monsters etc. throughout; character descriptions in Hades (11) • gods and men: Athene's limited role (throughout); Poseidon and Odysseus (9 and onwards); Polyphemus and Odysseus (9); Hermes and Odysseus (10); Circe and Odysseus (10/12); Zeus and Odysseus/his crew (12) • gods among themselves: Zeus and Hyperion (12) • human relationships: Odysseus and his crew (throughout) • heroic code: Odysseus as hero throughout • guest friendship: key theme in these books; Cyclopes and Odysseus (9); Aeolus/Laestrygonians/Circe and Odysseus (10) 	<ul style="list-style-type: none"> • group work comparing and contrasting the roles of Polyphemus and Circe as 'villains'; also the responses of Odysseus to the challenges they provide • a chart to show the various places/peoples visited by Odysseus on his travels, his reception at each and a graded judgement of the leadership skills he shows in dealing with each situation • a drama re-enacting the crew's debate over the bag of winds (leading into discussion re the crew's degree of responsibility for their own fate by Book 12) • bullet-point notes on the characters met in Hades and their relevance, direct or indirect, to the main events of the <i>Odyssey</i> • class discussion on the effect of Athene's semi-withdrawal in books 9 to 12 on our perception of the character and abilities of Odysseus • initial reminder/discussion of key elements of oral composition; class project to follow-up in groups, each looking in depth at a suitable pre-identified section of Book 9 and reporting back to plenary session

Topic	Topic Outline	Suggested Teaching Strategies
<p>Reading Books 13, 14 and 16</p>	<ul style="list-style-type: none"> • structure: resumption of narrative as Odysseus leaves Phaea and reaches Ithaca (13); receives hospitality in Eumaeus' hut (14) and is reunited with the returning Telemachus (16) • characterisation: Odysseus and Eumaeus (13/14); Odysseus and Telemachus (16); suitors (16) • oral composition/techniques: description (13 and elsewhere); extended story (14) • gods and men: Zeus/Poseidon and the Phaeacians (13); Athene and Odysseus – key passages (13); Athene, Odysseus and Telemachus (16) • gods among themselves: Zeus and Poseidon (13) • human relationships: Odysseus and Eumaeus (13); Odysseus and Telemachus (16); the suitors with each other and their attitude(s) to Telemachus/Penelope (16) • heroic code: heroism and status (13/14) • guest friendship: effect on Phaeacians (13); Eumaeus and Odysseus (13); suitors and Penelope (16) 	<ul style="list-style-type: none"> • imaginary address of King Alcinous to his people about the loss of their ship (after reading early section of Book 13) • one group to draw a picture of Eumaeus' hut, closely based on the text in Book 13; others to do likewise with Alcinous' palace and/or garden from Book 7. Follow up by comparing/contrasting to generate discussion of descriptive techniques as reflected by these examples • class discussion on possible positive and/or negative responses of a modern audience to the long passages of story-telling (using 'Odysseus' tale to Eumaeus in Book 14 as focus) • class debate on whether Eumaeus can be classed as a 'hero' (to follow reading of Book 16)
<p>Reading Books 19, 21, 22 and 23</p>	<ul style="list-style-type: none"> • structure: Odysseus, back in his palace in disguise is recognised by his nurse but not by Penelope (19); Penelope arranges a contest for her hand in marriage; the disguised Odysseus takes up the bow (21); Odysseus (with Telemachus) slaughters the suitors and hand out justice to other parties (22); Odysseus and Penelope are reunited (23) 	<ul style="list-style-type: none"> • class debate on whether or not 'everyone gets what they deserve' by the end of Book 23 • group task to research and explain to class contrasting similes from Book 22

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • characterisation: Odysseus and the suitors (throughout); Penelope and Telemachus (throughout); Eurycleia (19); Melanthius (22); maids (22) • oral composition/techniques: death scenes (22); the bed (23) • gods among themselves: noticeable lack; predominance of Athene • gods and men: Athene throughout (major role and also pulling strings in minor ways e.g. holding back time etc.) • human relationships: Odysseus and Penelope (throughout but 23 in particular); Telemachus and Penelope (particularly in 21); Odysseus' supporters v suitors and allies - 'goodies v baddies' (19, 21 and 22); Odysseus/Telemachus and the maids (22) • heroic code: bow contest (21/22); Odysseus' treatment of suitors/maids (22) • guest friendship: suitors and 'the beggar' (19/21); Odysseus and the suitors (22) 	<ul style="list-style-type: none"> • create check-list of the ways Odysseus does or doesn't satisfy Homer's audience's criteria for a hero; follow-up discussion on whether Odysseus would meet a modern audience's definition of a hero • debate along the lines of 'Telemachus is a minor distraction rather than a major player in the Odyssey' • group discussion on why Penelope came to be seen by the ancient world as an example of the perfect wife ('the wise Penelope' as Agamemnon calls her in Book 11) • bullet-point notes assessing the importance of Athene and whether her role strengthens or weakens our perception of Odysseus • arrange viewing of Francis Ford Coppola's film <i>The Odyssey</i> (or Camerini's <i>Ulysses</i>); follow up with discussion of likely reasons behind any major changes in the storyline; also as to whether the film's use of cinematic techniques enables it to improve on Homer's descriptive use of words to attempt a similar effect; discussion too of point that myth is a process; is the film being unfaithful to Homer but continuing in Homer's tradition of adapting myth to own purposes?
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 2C Athenian Vase Painting

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is significant (e.g. contribution of Athenian/Greek vase painting to history of European art, insights the scenes on the vases provide into Athenian culture and values, etc.) • specification • structure of course • timeline of prescribed vase painters • timeline of key political events in the period studied which have an impact on the development and interpretation of Athenian vases. • key themes (e.g. the purposes and functions of the major vase shapes, the vase shapes and their uses, the development of the black-figure, red-figure and white-ground techniques, the contribution of the prescribed painters to developments in composition, style and visual effect, mythological and other subject-matter and its visual interpretation, what the works studied imply about Greek religious and cultural priorities and assumptions, etc.) • links between drawing styles and sculptural ones: (though knowledge of these will not be specifically tested in examination, knowledge that the two visual media connect, sometimes very specifically, is important to understanding vase painters' work and cultural environment) 	<p>The organisation of the course suggested below is just one of several possibilities.</p> <p>Visits to key museum collections are obviously desirable, but it is recognised that this is not always possible. However, Athenian vases are three-dimensional art forms, and it is important to provide students with images of at least some examples which relate the scenes to the vases on which they appear, and in colour where 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>Draw parallels where appropriate with important contemporary sculpture, as suggested below.</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

Topic	Topic Outline	Suggested Teaching Strategies
<p>Introduction to Athenian Vases</p>	<ul style="list-style-type: none"> • introduction to shapes, sizes and names of vases, and their formal uses – the links between function and form • introduction to the black-figure, red-figure and white-ground techniques • overview of the challenges of decorating a vase with figure-scenes and patterns, given the technical limitations of the techniques involved • overview of major characteristics of prescribed painters, and their approaches to their work • outline information on occasions of use, particularly the symposium and ritual occasions, including burials. What implications do these settings have for subject matter and the way the vases and their images were viewed? • outline information on major myth-cycles, e.g. Herakles, Trojan War, and their possible socio-political use in Athenian art, e.g. the Herakles/Peisistratos relationship, the myths used on the Parthenon etc. 	<ul style="list-style-type: none"> • shorter exercises in the observation, dating, analysis and evaluation of particular important examples from the work of the prescribed painters to prepare for the 10-mark questions • longer analytical and evaluative essays on a significant style or aspect of Athenian vase painting and its subject matter to prepare for questions worth 20 and 30 marks. • 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 major groups of shapes and their form and function ○ differences between the three major techniques and their challenges • activities to encourage fluency in the use of technical terms including shape-names • comparison with the use and forms of contemporary containers and tableware, formal and informal • the challenges of suggesting solid objects and the human figure on a curved surface in a two-dimensional medium • the challenges of suggesting depth and space in a two-colour medium • a look at a selection of wine-related vessels in the context of a discussion about fit between use and the subject matter of the scenes

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • basic nature of Greek religion e.g. polytheistic with anthropomorphic gods / goddesses who operate in parallel with heroes who occupy a middle position between gods and humans, often with one divine parent; gods relate to particular aspects of human personality or activity (e.g. Dionysos/wine/theatre/afterlife/transformations) • and the relationship which might exist between types of scene and occasion of use 	
<p>The Amasis Painter c. 560-525 BC, black figure</p>	<ul style="list-style-type: none"> • major works and characteristics • relationships with Exekias (compare and contrast) • and with next generation especially the Andokides Painter 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • exercise on two examples to establish common points of style and peculiarities of technique • a class commentary on the Dionysos and maenads amphora as an attempt at showing 3-dimensional effect
<p>Exekias c. 545-530 BC black figure</p>	<ul style="list-style-type: none"> • named painter who signs work; potter (and probably workshop proprietor/boss as well) • major works and characteristics • relationships with Amasis Painter (compare and contrast) • and with next generation including Andokides Painter 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • exercise on two examples to establish common points of style and peculiarities of technique – what is special about this painter? • an evaluation of the Dionysos cup, to look at the relationship between the scenes, the outside and the inside, the shape and its effect in a symposium context – what is unique about its composition? Why is it so often illustrated? • comparison exercise with the Amasis Painter's 'parody'

Topic	Topic Outline	Suggested Teaching Strategies
<p>The Andokides Painter, c. 530-515 BC, bilingual</p>	<ul style="list-style-type: none"> • one half or both halves of Andokides/Lysippides Painters, one black-figure, one red-figure, often on same vase • Major works, including vases with same scene in both techniques • Relationships with Exekias • Relationships with Pioneers 	<ul style="list-style-type: none"> • small-group presentations on the Ajax and Achilles amphora, highlighting e.g. the relationship between each side and similar scenes on other vases, relationship of these two scenes with each other if any, and that of the Ajax and Achilles scene with other later ones especially the Andokides Painter's version; how is the Ajax and Achilles scene composed to relate to the vase shape? What was its intended 'message' for the user-group? How important is the writing for interpreting the scene? • A similar exercise with the Achilles and Penthesilea vase, using the second, less developed Exekian version in the British Museum, and perhaps, though not essentially, the (unprescribed) Penthesilea Painter's name vase
		<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • exercise on the Ajax and Achilles amphora: how different is the red-figure side from the black-figure one in terms of composition, successful suggestion of three-dimensionality or depth (or not)? Which works better as a decoration for a pot? • a similar exercise on the Herakles and Bull amphora • What is the effect of putting these pictures in a frame?

Topic	Topic Outline	Suggested Teaching Strategies
<p>The Pioneers (Euphronios, Euthymides and the Sosias Painter) c. 525-500 BC, red-figure</p>	<ul style="list-style-type: none"> • major works and why they give the group their conventional title • relationships between Euphronios and Euthymides • relationships with Andokides Painter • and with the Berlin Painter and Kleophrades Painter 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible; is it possible to see what these painters inherited from the Andokides Painter? • exercise on Euthymides' partying komasts: the successful suggestion of three-dimensionality or depth (or less so) – is it more successful than the Andokides Painter? Evaluation of interest in and success in portraying human anatomy – how far did this affect choices of subject matter? Does it relate to contemporary developments in sculpture, e.g. the Anavyssos kouros? • A similar look at Euphronios' Sarpedon krater; how far is the scene geared to fit the vase-shape; success with portrayal of anatomy etc. • And again with Sosias Painter's Achilles and Patroklos cup • The workshop is staging a group show: devise the catalogue entries to reflect their group practice and highlight individual items for the informed collector who may be buying
<p>The Berlin Painter, c.500-470 BC, red-figure</p>	<ul style="list-style-type: none"> • major works, including the 'name vase' and distinguishing characteristics • Compare and contrast with Kleophrades Painter and the Brygos Painter • relationship with Pioneers • and the Achilles and Niobid Painters 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible, including early, middle and late work (see Boardman handbook for examples) • a look at the 'name vase' and one other with a single figure: how do the scenes relate to the pot – how does the viewer see them? • What are the qualities which make the Berlin Painter the star archaic red-figure painter – style, quality of drawing, suitability for medium etc. Do students agree that he <i>is</i> the 'star'? • What did he hand on to the Achilles Painter?

Topic	Topic Outline	Suggested Teaching Strategies
<p>The Kleophrades Painter c.500-470 BC, red-figure</p>	<ul style="list-style-type: none"> • major works • compare and contrast with Berlin Painter and Brygos Painter • relationship with Pioneers • and the Niobid and Achilles Painters 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • a comparison exercise to establish why he is not the Berlin Painter; does his work have greater similarities with that of the Brygos Painter or not? • an interview with the Kleophrades Painter about his Sack of Troy scene and how it relates to contemporary events: what was the message?
<p>The Brygos Painter, c.500-470 BC, red-figure and white ground</p>	<ul style="list-style-type: none"> • major works • relationships between this painter's use of the two techniques • relationship with the Berlin and Kleophrades Painters • and with the Achilles and Niobid Painters 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • a look at the white-ground maenad cup – how far is its technique different from the painter's red-figure? • Class debate on drinking culture in Athens, focussing on the representations so far seen of Dionysos and maenads, both the Brygos Painter's and on the Kleophrades Painter's Dionysos vase; do they have common characteristics? How do these relate to the Amasis Painter's? Do we have a visible message about Dionysos, maenads, wine and its effects etc?
<p>The Niobid Painter, c. 475-450, red-figure</p>	<ul style="list-style-type: none"> • major works, especially 'name vase' • compare with Achilles Painter • relationships with Berlin/Kleophrades/Brygos Painters • and the Meidias Painter • overview of relationships with contemporary sculpture, especially those of the temple of Zeus at Olympia 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • provide the class with pictures of the pedimental sculpture from the temple of Zeus at Olympia • a detailed look at both sides of the 'name vase' in the light of its approach to placing figures in relation to one another

Topic	Topic Outline	Suggested Teaching Strategies
<p>The Achilles Painter, c 470-450 BC, red-figure and white ground</p>	<ul style="list-style-type: none"> • major works, including 'name vase' • development of use of white-ground cf. the Brygos Painter • relationships with Berlin Painter and the Meidias Painter • compare/contrast with Niobid Painter • relationships with contemporary sculpture 	<ul style="list-style-type: none"> • Probable relationship between both sides and developments in/copying of large-scale wall-painting • The class is preparing a brief for a client who wants a large scale interpretation of the slaughter of the Niobids by Apollo and Artemis. For this purpose, treat the vase-scene which shows this as the sketch; how will it translate into/compare with a large-scale wall version? • A major public row about theft of intellectual property; class to devise the prosecution case against the Niobid Painter for 'borrowing' his figures for the Argonaut side from the temple of Zeus; does he have a defence?
		<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • Provide images of the Delphi charioteer, Artemisium Zeus and the Riace bronzes • a comparison exercise between the 'name vase' and one of the Berlin Painter's single figure works; another between the drawing techniques and effects of e.g. the departure lekythos and the Brygos Painter's maenad • Is there a visible relationship of style and technique with that of the Niobid Painter? • Discussion on the Achilles Painter's Achilles, on its presentation of masculinity, heroism etc. in the light of other examples studied, including Herakles

Topic	Topic Outline	Suggested Teaching Strategies
<p>The Meidias Painter, 430-400 BC, red-figure</p>	<ul style="list-style-type: none"> • Major works • Compare/contrast style with Achilles/Niobid Painters • Visual relationship with trends in contemporary sculpture, e.g. Paionios' Nike, Hegeso's gravestone etc. 	<ul style="list-style-type: none"> • choice of examples, with detailed examination as far as possible • detailed study of the Leucippid hydria • Why is this known as the ornate style of painting? • images of females in terms of e.g. subject matter, aspects of femininity portrayed, relationship to sculpture, esp. relief, use of drapery to suggest female form, create pattern and enhance mood etc. • An interview with the painter in which he is a) being grilled about his effete portrayal of Herakles (how does it compare with e.g. the Berlin Painter's view of him?) and b) being asked to defend his representation of women, both Hesperides and in the frivolous and insulting version of the rape of the Leucippids on the shoulder of the vase.
<p>Overview</p>	<p>Key themes</p>	<ul style="list-style-type: none"> • Can we trace a stylistic evolution via these painters' work? • How far can we see them as a series, with a traceable set of influences from one generation to the next? • Can we situate their work in a community of practitioners who were aware across media – i.e. what is the relationship with contemporary developments in sculpture? • How do these vases, their pictures, and their uses relate to the society which used them – what were its priorities? • Does the subject matter relate to the occasion of use?

Topic	Topic Outline	Suggested Teaching Strategies
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 	<ul style="list-style-type: none"> • problems and solutions in representing a narrative by means of a single image • problems and solutions in adapting composition to shapes including tondi

AS Unit 2D Athenian Imperialism

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important: period of rise and decline of Athens as a major power; chance to examine reasons for both • specification • brief overview of political / military situation in 478 BC • timeline of key events of the period 478–404 BC • key Athenian personalities including Cimon, Pericles, Cleon and Alcibiades • brief introduction to the different nature of the sources and problems in its interpretation • key themes (e.g. circumstances leading to the establishment of the Delian League, changes in the League's purpose and administration, reasons for these changes, reactions of allies and enemies to these changes, the evolution of an Athenian empire, collapse of this empire, reasons for this collapse, 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>Produce, display prominently and refer regularly to a map of the eastern Mediterranean from Asia Minor to Sicily, showing locations of all key players (to help alleviate many of the complexities of this wide-ranging area of study)</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 key points in the relationship between Athens and her allies to prepare for questions worth 20 and 30 marks
Context, purposes and original arrangements of the Delian League	<p>Using as main source Thucydides Book 1, students to assess factors such as:</p> <ul style="list-style-type: none"> • supremacy of Athenian navy established by battle of Salamis 479 BC • continuing threats from Persia 	<ul style="list-style-type: none"> • groups to research and report back briefly on issues raised by Persian Wars up to 479 (focusing only on areas/issues relevant in specification for Athens, Sparta and allies in 478 BC)

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • lack of trust in Sparta by her former allies following leadership of Pausanias • threats to island/coastal cities in particular from pirates • Delian League set up in 478 BC for mutual protection • League was free confederation of autonomous states; treasury situated at Delos • contributions of members assessed by Athens 	<ul style="list-style-type: none"> • poster for display in an allied city stressing benefits in setting up a Delian League in 478 BC
<p>Athenian attitudes/motives in setting up League</p>	<p>From the evidence of Thucydides Book 1, students to assess the relative importance of factors such as:</p> <ul style="list-style-type: none"> • to finish off the job of defeating Persia • to help with refortification of Athens after destruction by Persia • to neutralise the threat of Spartan dominance • to take advantage of the opportunity offered by the unpopularity of Pausanias • to deal with rising problems of piracy 	<ul style="list-style-type: none"> • bullet-point notes on stated reasons for the setting up of the Delian League (based around analysis of Thucydides 1, 89-97) • imagined Athenian memo from 478 BC stressing why this was the right time for them to propose a Delian League
<p>Chronological overview of the period set for study</p>	<p>Using the account of Thucydides, extracts from LACTOR 1 where appropriate and other sources where needed, creation of a chronological framework of the main events and turning points between 479 and 404 BC:</p> <ul style="list-style-type: none"> • events of the Pentecontaetia (479-435 BC) as described in Thucydides 1, 81-119 	<ul style="list-style-type: none"> • following up reading of Thucydides 1 chapters, students to prepare and display large wall chart showing clear chronological sequence of the main events up to 435 BC • teacher to provide similar wall chart to cover years 435-404 BC; ideally this will feature the timeline and key events on the left, while leaving the right-hand half to update the chart as an exercise when each extract is being discussed and set in context

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> events from 435-404 BC; it will be necessary to provide a basic chronological overview of these years with key political developments so that the set sections of Thucydides and LACTOR 1 can be fitted into context as they are met 	<ul style="list-style-type: none"> refer regularly where appropriate to both charts when studying the remaining topics below
<p>Issues arising from prescribed texts</p>	<p>Before moving on to the period 435-404 students to be introduced to issues relating to the prescribed sources for study such as:</p> <ul style="list-style-type: none"> questions over credentials of Thucydides as a 'historian'; how authentic are the key speeches which he reports and how much is the product of his imagination? chronological inconsistencies are apparent, while his account of the end of the war is missing primary evidence from LACTOR sources likely to be reliable but uncertainties about dates of some extracts 	
<p>Changes in organisation</p>	<p>Using evidence from Thucydides and LACTOR 1, students to assess apparent changes in the organisation of the League:</p> <ul style="list-style-type: none"> suggestions of an early change of emphasis away from purely pursuing anti-Persian activities siege of Naxos: first sign of Athenian refusal to allow ally to withdraw; impact of subsequent attack on Thasos (465 BC) unsuccessful Egyptian campaign of 460 BC leading to removal of treasury to Athens; no further congresses held (from 454 BC) at same time move to make tribute primarily cash-based; possible reasons for this 	<ul style="list-style-type: none"> bullet-point notes on relationship issues as suggested by careful reading of the LACTOR 1 extracts imaginary letter written by one of her allies to the Athenians upon hearing the news of the proposed removal of the League's treasury away from Delos (followed up by class discussion of the likely response from Athens to such a letter) wider class discussion on how, why and when the balance of membership changed (as it would have appeared to the allies)

Topic	Topic Outline	Suggested Teaching Strategies
<p>Revolts: reasons for, difficulties of and reaction of Athens to</p>	<ul style="list-style-type: none"> • coinage decree (c 458 BC – or 418?); possible reasons for this • oaths such as Kleinias Decree (440s BC – possibly later); possible interpretations • dealings with Melians in 416 BC; change of attitude to non-members • caught in increasing power-struggle between Athens and Sparta <p>Using information from Thucydides and the LACTOR 1 extracts, students to assess issues such as:</p> <ul style="list-style-type: none"> • early days of League: Athens ‘very severe’ (Thucydides) in insisting on full and prompt payment; strain on allies; attempt by Naxos to secede; strong Athenian response • no allies with leadership skills or military resources to succeed against Athenian power, even if not happy with Athenian attitude, or concerned over Athenian control and use of tribute • internal political and social tensions within allied states; tendency of oligarchic elements in cities to view Athens in different way from democratic parties; effect of this on who revolted and when • treatment of Thasos (465 BC); seceded over mine dispute, expecting (but not receiving) Spartan support; subdued by naval invasion; walls demolished, mine confiscated etc • increasingly strict conditions being placed upon allies where revolts had occurred (LACTOR 1 extracts); response of other allies 	<p>Suggested Teaching Strategies</p>
		<ul style="list-style-type: none"> • bullet-point notes summarising early revolts recounted in the <i>Pentecontaetia</i> (Thucydides 1 89-117) with particular reference to Athenian responses; follow-up discussion re how far Athens was justified in acting as she did etc. • careful teacher-led reading of the three speeches from the Debate at Sparta (Thucydides 1, 68-85) bringing out essential nature of speeches in Thucydides; exercise in three groups to retell each speech in simplified form (to bring out key points) • read on from above covering chapters 89-117; then class discussion on how fair the points made by each of the three speakers seem to be in light of what came next; conclude by discussing whether the Spartan decision to declare war renewed was justified • summary of the claims made by Mytilene (Thucydides 3, 9-14) of Athenian abuses against allies; discussion around how far the claims were justified

Topic	Topic Outline	Suggested Teaching Strategies
<p>Political and economic advantages/disadvantages for Athens/other members</p>	<ul style="list-style-type: none"> • effect of all the above plus prospect of Spartan war against Athens on momentum for revolt by 446 BC: reasons for Euboea, then Megara revolting; position of Sparta in this; response of Pericles • further revolts during war: Mytilene – full account of reasons; differing speeches by Cleon and Diodotus in Thucydides 3 • Melian Dialogue 416 BC – not over a ‘revolt’ as such but may help clarify Athenian attitude to their empire and others? <p>From the evidence of Thucydides and inscriptions, students to assess the relative importance at different times of issues such as:</p> <p><i>for Athens:</i></p> <ul style="list-style-type: none"> • resources to ensure the defeat of Persia • resources to carry out her rebuilding programme etc • assumption of the dominant political role in Greece • neutralising of Sparta <p><i>but:</i></p> <ul style="list-style-type: none"> • difficulties (and cost) of persuading cities (often of very different political persuasion) to toe the line • regular risk of creating hostility if balance of behaviour wrong • possible compounding of risk by major changes in Athenian leadership style over time (but need to assess reliability of Thucydides on this) 	<ul style="list-style-type: none"> • poster in opposing halves, one setting out the positive and the other the negative outcomes for the allies from their membership of the League by 435 BC • imaginary leader column in an Athenian newspaper responding to complaints from some inhabitants of Naxos about their treatment when not allowed to withdraw from the League (stimulated by reading of Thucydides 1, 98 and 99)

Topic	Topic Outline	Suggested Teaching Strategies
	<p><i>for other members:</i></p> <ul style="list-style-type: none"> • safety in numbers (from Persia, pirates and other potential threats) • ability to contribute to liberation of Greek cities still under Persian domination • could contribute via cash or ships etc. if easier; only paying a part of the total resources needed for defence • political unity lessening the likelihood of internal strife between members • treasury on Delos as symbol of equality of members • chance to air views at Congresses held on Delos <p><i>but:</i></p> <ul style="list-style-type: none"> • subject to Athenian assessment of tribute, with no effective right of appeal • subject to Athenian enforcement of membership and other conditions (decreasing right to self-determination) • caught in increasing power-struggle between Athens and Sparta 	
Athenian ambitions in Sicily	<p>Using the evidence in Thucydides, students to examine:</p> <ul style="list-style-type: none"> • causes for involvement in Sicily: in 427 BC ostensibly to show kinship with Leontini (under attack from pro-Sparta Syracuse); actual reason to try for conquest of Sicily and cut off support for Sparta • long campaign; initially fairly successful but Sicilian coalition under Syracuse forces withdrawal to Athens in 424; dismay in Athens 	<ul style="list-style-type: none"> • imaginary argument in the Athenian assembly during 427 BC to show the reasons for and against involvement in Sicily (without benefit of hindsight!) • bullet-point notes on the sequence of events between 415 and 413 BC which saw the destruction of the Athenian expeditionary force

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> 415, appeal from Egesta (another long-standing Athenian ally) for support against attack by Selinus; second invasion by Athens, still angry after loss of face from previous attempt; Syracuse again leads resistance to Athens invading force attempts to land at Camarina but turned away; initial Athenian success at Syracuse despite recall and defection of Alcibiades Syracusans and Athenians address Debate at Camarina (Thucydides Book 6 extract); clear account of Athenian attitude; outcome inconclusive continuing action against Syracuse still going basically in favour of Athens and allies but not for long 	<ul style="list-style-type: none"> class debate after reading the speeches in the Debate at Camarina (Thucydides 6, 76-87) on statement such as: 'As long-standing allies the Camarinaeans should have supported Athens in the period after 415 BC'
<p>Reasons for collapse of Athenian empire</p>	<p>From evidence in Thucydides, backed with information for events and issues up to 404, students to consider:</p> <ul style="list-style-type: none"> relevant issues arising from any of the topics studied above collapse of Sicilian expedition in 413; much because of poor leadership of Demosthenes and Nicias, but also positive attributes of Spartan leader Gylippus; total annihilation of Athenian forces (including all her best leaders) weakens not only her fighting strength but also any remaining self-confidence at home Sicilian catastrophe offers chance for unhappy 'allies' to rebel without fear of retribution (growing list given by Thucydides); punitive actions of the past against members comes back to haunt Athens 	<ul style="list-style-type: none"> debate on the part that failure of the Sicilian expedition played in ending the Athenian empire class discussion after reading the Melian Dialogue (Thucydides 5, 84-113) on how far the attitudes revealed by the comments of the Athenian representatives here illustrate causes of the eventual collapse of the Athenian empire bullet-point notes summarising reasons for collapse of the empire

Topic	Topic Outline	Suggested Teaching Strategies
Character and role of prominent Athenians	<ul style="list-style-type: none"> • renewed Persian intervention (in alliance with Sparta); final outcome held up by manoeuvrings of Alcibiades seeking recall if he brought Persia over to an Athenian alliance • Athenian resistance based on Samos; some naval victories renew hope, but Athens refuses Spartan offer of peace; Alcibiades in power in Athens • 406/5 decision to execute leading commanders for not rescuing men at sea (despite naval victory) destroys remaining hopes • 404 Delian League formally disbanded; Athens forced to join Peloponnesian League <p>Using the accounts provided by Thucydides, students to assess the characters, relevance and importance to events of:</p> <ul style="list-style-type: none"> • Themistocles: early actions in facing down Sparta • Cimon: reputation won fighting at Salamis; trusted by allies; led sieges of pro-Persian cities and pirate bases (e.g Eion, Scyros); ostracised 461 BC; recalled but died in Cyprus 449 BC • Pericles: entered public life 472 BC; favoured democratic movement; had popular support following Cimon's ostracism; elected <i>strategos</i> on regular basis; funded great rebuilding programme (partly from tributes from allies); put down revolts by allies (e.g. Euboea, Megara), leading to war with Sparta 432 BC; gave 'funeral oration' in 431 BC; died during plague 429 BC 	<ul style="list-style-type: none"> • bullet-point notes on the contrasting political attitudes of Cimon and Pericles • class debate on whether Pericles' claim to his fellow Athenians 'your empire is now like a tyranny' (Thucydides 2, 63), and Cleon's similar comment in the Mytilenian Debate (Thucydides 3, 37) were fair assessments of the Delian League's position by 427 BC imaginary newspaper report on the speech of Cleon during the Mytilenian Debate of 427 BC (Thucydides 3 37-40) stressing his leadership style and contrasting what Pericles might have said if he were still alive • character study of Alcibiades focusing on his importance to the Athenian cause and the problems his treatment/behaviour brought about

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • Cleon: opponent of Pericles; non-aristocratic demagogue; 'remarkable for violence of character' (Thucydides); contribution to Mytilenian Debate 427 BC; successful relief of Sphacteria 425 BC; (likely) responsibility for doubling of allies' tribute in same year; killed fighting at Amphipolis 422 BC • Alcibiades: came to prominence advocating aggressive approach to Sparta after 'peace' of 421; inspiration for Sicilian expedition of 415 BC but defected after recall (possibly a significant reason for Athens' eventual defeat); return to Athens in final stages of war, holding up eventual defeat by Sparta, but suffering exile yet again in the process • This topic should be studied item by item at appropriate points during the chronological sequence (or could be used as a revision topic towards the end of the course) 	
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 2E Roman Architecture and Town planning

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important, e.g. bringing into focus the links between the social, political and cultural advances (and retreats) made over time by Rome, and the provision of buildings both public and private at these times • specification • map showing places named in the specification, including Rome, Ostia, Pompeii, Herculaneum, Cosa, Nimes • interpreting plans as appropriate • key themes (e.g. development of town planning; importance of the forum and basilica; position, construction and importance of temples; provision of adequate water supply; places of entertainment; changing needs for public housing; use of materials and architectural styles; values reflected throughout these areas) 	<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>As well as plans, try to provide photographs and reconstruction drawings from as many different angles as possible to make it easier for students to appreciate the buildings in three dimensions.</p> <p>Scale is particularly important and it will be useful to have some standard reference points from the dimensions of the school/college or well known buildings in the local town</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 illustrations (and/or descriptions) of specific buildings/structures from the prescribed list to prepare for the 10-mark questions • longer analytical and evaluative essays on more general issues from each of the prescribed topics to prepare for questions worth 20 and 30 marks.

Topic	Topic Outline	Suggested Teaching Strategies
Town planning and development	<p>Pompeii and Ostia:</p> <ul style="list-style-type: none"> ways in which social changes led two small settlements to expand outside their original limits similar early 'irregular' development similar addition of defensive walls different applications of 'grid plan' at a later date; Pompeii as 'bolt-on'; Ostia as part of total redesign; reasons for differences etc. 	<ul style="list-style-type: none"> group work (two groups), one to draw a large-scale plan of the city of Pompeii, colour-coded to illustrate the sequence of development; the other to do likewise for Ostia; key buildings to be shown on each
Forum and basilica	<p>Pompeii, Ostia and Rome:</p> <ul style="list-style-type: none"> standard shape, layout and buildings of a forum; materials and construction techniques used religious, commercial and social importance of the forum uses and importance of the basilica; particular focus on basilica of Pompeii and Basilica Nova, Rome development of fora during the period studied; planning and meeting the cost of these developments the evolution over time of the fora in Pompeii and Ostia the monumental fora of Augustus and Trajan in Rome 	<ul style="list-style-type: none"> detailed study of plans provided (by teacher) of each of the four fora; class discussion on similarities/differences and likely reasons for the latter (n.b. if topics are studied in the order followed in this scheme of work, it will be necessary to acquaint students with the development of a <i>frigidarium</i> before tackling the Basilica Nova) bullet-point notes on political, social and commercial importance of forum and basilica discussion (following group research) on similarities and differences between the evolution and layout of the forum at Pompeii and that at Ostia imagined chapter (for a guide book) on the Forum of Trajan (or that of Augustus) seeking to evoke the atmosphere of the forum in use and the visual effects of the buildings on the visitor
Temples	<p>the nature of Roman religion and the effect of this on:</p> <ul style="list-style-type: none"> the choice of temples built, their relative importance, siting etc. the links with politics and commerce 	<ul style="list-style-type: none"> brief individual research projects to provide background knowledge on Roman gods and the style and forms of public religion

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> the construction methods (including uses of arches, vaults and domes, post and lintel method) and materials (including stone, brick and concrete) adopted at different times the aesthetic appearance of temples individual details of each of the temples set for study, including particular points of development links between temples set for study; similarities and differences where relevant/appropriate 	<ul style="list-style-type: none"> creation and study of a series of chronologically-arranged illustrations of 'typical' Roman temples (five or so); these should range from, say, the Etruscan-influenced Cosa Capitolium, via Nimes with its extensive hellenized exterior, and on to the various key set temples of the city of Rome (finishing with the Pantheon); structured class discussion of reasons behind progressions in style, construction, layout etc. selection of one example of the above illustrations to be fully labelled with all key elements of temple architecture, incorporating any technical names and offering basic explanations of each case study focusing on three key temples in Rome (e.g. Portunus, Mars the Avenger and Pantheon) to show differences of planning, situation, construction and use at distinct periods of time pages from the (imaginary) diary of a craftsman working on a temple (e.g. Capitolium, Pompeii) to illustrate the challenges involved in the construction process (and methods of overcoming these) letter home from a visitor from the provinces giving his/her impressions from a visit to the Pantheon
Baths and water supply	<p>Pompeii and Rome, water supply:</p> <ul style="list-style-type: none"> use of natural water sources social changes and their effects on the requirements for water 	

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • responses to increased requirements including aqueducts and internal systems for water distribution • the construction methods (including uses of arches and vaults) and materials (including stone, brick and concrete) used at different times and aesthetic issues relating to water supply • issues of social class relating to adequacy of water supply • water for public health/hygiene • water supply to housing • water for use in entertainment • similarities and differences in the supply to each of the cities set for study (including problems met, and success or failure of solutions applied) <p>Pompeii, Ostia and Rome, baths:</p> <ul style="list-style-type: none"> • reasons for choosing sites for the baths in each city named in specification • materials used and construction methods adopted at different times • water supply to each set of baths • arrangement and use of rooms in each set of baths • social, cultural and aesthetic issues connected with the design and use of baths • decoration in a general sense; political and/or aesthetic reasons for this in public buildings such as baths 	<ul style="list-style-type: none"> • group discussion reporting back on as many public uses for water as they can come up with; refine the list when reporting back to establish which would have been appropriate at different periods in Rome • bullet-point notes on methods and materials for constructing an aqueduct • draw a simplified diagram illustrating the way water was transferred from an aqueduct to a private house, incorporating each stage of the process • (holiday?) task to read the novel 'Pompeii' by Robert Harris; discussion of where Harris found his information and how accurate it is; then follow-up full class discussion on how efficient the system of water supply was, how far it depended on the use of arches etc. • production of plans for each of the main sets of baths named in the specification • diary entry of a rich Pompeian telling of his (typical) visit to the Stabian Baths • descriptive writing (further chapter for the guide book started above?) on the Baths of Caracalla, seeking to evoke the scale of the operation, atmosphere of the baths in use and the visual effects of the buildings (this could later be concluded with a chapter on, e.g. the Colosseum and/or Theatre of Marcellus, to produce a class 'guidebook')

Topic	Topic Outline	Suggested Teaching Strategies
Theatres and amphitheatres	<p>Pompeii, Ostia and Rome:</p> <ul style="list-style-type: none"> • social, political and religious issues relating to the need to provide large-scale public entertainment • construction techniques, materials used and aesthetic issues considered in the provision of theatres and amphitheatres; links between these and their social, political and religious background • similarities and differences in purpose, style and use between theatres and amphitheatres (including provision of external and internal access, health and safety, spectator comfort, extra facilities etc) • impact of social class on the facilities provided for spectators • individual details of each of the theatres and amphitheatres set for study • links between theatres and amphitheatres set for study; similarities and differences where relevant/appropriate 	<ul style="list-style-type: none"> • individual research projects to look at and report back on types of entertainment found in Rome; feed into discussion on need for both theatres and amphitheatres; similarities and differences of form • newspaper report about an individual (from the plebeian class?) caught up in a crowd-control incident at the Colosseum (incorporating a full account of the systems in place to control entry and internal circulation) • illustrations of the Large Theatre at Pompeii and the Theatre of Marcellus; building up of bullet-points comparing and contrasting (including situation, materials used, general plan, construction methods, external appearance, internal organisation etc) • group work to produce an imaginary plan (basic!) for a proposed theatre: plan to include proposed materials for construction, architectural features to be incorporated and appropriate embellishments; each group to talk their scheme through to the class
Housing	<p>Pompeii, Herculaneum and Ostia:</p> <ul style="list-style-type: none"> • Differences between the three cities set for study, social and environmental • the effect of social status on the housing provided: variety of types and size of housing, construction techniques, materials used, degree of decoration, provision of extra facilities etc. 	<ul style="list-style-type: none"> • chart with columns for each of the three towns set for study, setting out in simple terms the social and commercial differences between each and the types of housing found in each; use as stimulus for discussion

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • layout of the standard <i>domus</i>; variation over time with reasons for this; individual details of each of the <i>domus</i> set for study • introduction of <i>insulae</i>: reasons for, effects of on living standards; social effects of (where known); construction techniques, materials used etc. • layout of each of the <i>insulae</i> set for study • decoration of housing; types of decoration used (general overview only); differences reflecting social class and aspirations • social, political and aesthetic issues raised by these attempts to provide housing; common issues across the three towns set for study; differences where apparent and reasons for these 	<ul style="list-style-type: none"> • group work on <i>domus</i>; each group to report on a particular example from the list for study, providing a plan labeled with key features; follow-up whole-class discussion on variations between examples discussed and reasons for and/or implications of these differences • imagined conversation while relaxing in the <i>tepidarium</i> of the Forum Baths in Ostia between the owner of the House of Amor and Psyche and a friend who lives in an <i>insula</i> in the town, comparing the living experience each type of accommodation offers • students in groups discuss what they like or dislike about each of the houses at Pompeii and Herculaneum; then, giving reasons put them in a rank order of preference (or as alternative, prepare sales brochures for each example of a <i>domus</i>)
Materials and construction methods	<p>Integrate information where appropriate into each of topics above (as suggested) but ensure an overview is provided for:</p> <ul style="list-style-type: none"> • common materials used across the range of buildings for study (including use of stone, brick and concrete); different uses of each of these materials in different contexts • construction methods applied to various of the buildings set for study (including post and lintel method, incorporation of arches, vaults and domes etc.) 	<ul style="list-style-type: none"> • group work to produce an imaginary plan (basic) for a proposed temple/theatre/house: plan to include proposed materials for construction, architectural features to be incorporated and appropriate embellishments; each group to talk their scheme through to the class • create summary charts to show the usage of stone, concrete, post and lintel, arches/vaults/domes etc.

Topic	Topic Outline	Suggested Teaching Strategies
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 2F The Second Punic War		
Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> • why the topic is important; e.g. a war which went a long way to determining that Rome, not Carthage, became the dominant power around the Mediterranean, and eventually provided the Empire which contributed much to the western world as we know it; also featuring accounts which show in detail the attitudes, strengths and failings of the Roman senatorial system • specification • timeline of key events of the Second Punic War • map to indicate all key geographical features and places met • the nature of the two sources and their strengths and limitations as evidence • key personalities (e.g. Q. Fabius Maximus, P. Cornelius Scipio Africanus, Laelius and Marcellus for Rome; Hannibal and Hasdrubal Barca for Carthage; also Masinissa and Syphax) • key themes (e.g. background to the conflict, early Carthaginian success, reasons for this, changing fortunes of war, reasons for these, the effects of the war on both peoples, similarities and differences in the purpose, approach and emphasis of the authors set for study, Livy and Plutarch, 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 key events and personalities of the Second Punic War to prepare for questions worth 20 and 30 marks.
Reasons for the outbreak of the Second Punic War	<p>Students to assess relative importance of factors such as</p> <ul style="list-style-type: none"> • position of Rome and Carthage as two leading powers around the Mediterranean (difficulty in co-existence given territorial ambitions of both) 	<ul style="list-style-type: none"> • production and discussion of (basic) map showing locations of all main parties; may have battles etc. added as met • brief individual research (with report back) on outcome of First Punic War

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> continuing Carthaginian resentment after defeat in the First Punic War (241 BC) threat to Rome from Carthage's increasing dominance in Spain rise to power of Hannibal in 221 BC; perceived aggression in his early actions (e.g. storming of Carteia) failure of Rome to act decisively and head off imminent aggression Carthaginian siege of Saguntum (218 BC) against terms of peace treaty; failure of Roman 'last chance' peace delegation 	<ul style="list-style-type: none"> follow-up discussion (after reading first section of Livy 21) on how far first war was relevant to the outbreak of the second war a poster illustrating in simple terms the structure of the Roman Senate (incorporating stages of <i>cursus honorum</i>) imaginary full report of Fabius to the Roman Senate on his return from the embassy to Carthage after the fall of Saguntum in 218 BC flow-chart / spider diagram summarising reasons for outbreak of Second Punic War – (allowing students to show graphically the relationships between the various factors)
<p>Key events/turning points of the war (to 216 BC)</p>	<ul style="list-style-type: none"> Hannibal quickly off the mark placing defensive forces in Spain and Sicily, while planning his march into Italy (218 BC) Romans sent Cornelius Scipio with fleet to Rhone; small-scale clash but Hannibal left to continue march Scipio returned to Italy to head off Hannibal, but (after bad omens) Romans defeated at River Ticinus; Carthaginian cavalry the key factor next battle at the Trebia (218 BC); disagreement between Roman <i>consuls</i> (Scipio and Sempronius) over policy; Roman tactics also poor; another sound defeat for Rome (panic in city) some successes for Rome in Spain (importance only clear later) 	<ul style="list-style-type: none"> reconstruction of the debate in the Senate which followed the defeat at the Trebia covering what went wrong, why and what to do next (after reading up to Livy 21, 57) an imaginary letter to be read out in the Senate after Lake Trasimene making the case for (or against) the appointment of Fabius as <i>dictator</i> (after reading up to Livy 22, 8) newspaper report (for a Roman newspaper) of the battle of Cannae and the response to it in Rome (after reading up to Livy 22, 57 and Plutarch up to 19) bullet-point notes (after finishing Livy Book 22 and Plutarch's Life) on the key points in the career of Fabius Maximus up to 216; in two columns, one for each author

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> new <i>consul</i> Flaminius impetuous in approach; killed in defeat at Lake Trasimene (217 BC); further panic in Rome; more cautious approach urged by Fabius Maximus (created <i>dictator</i>) new approach of containment by Romans; Hannibal continues progress through Italy; disagreement again between <i>consuls</i> in 216 BC (Varro and Paullus); disorganised Roman approach to Cannae; great victory for Hannibal; lowest moment for Rome; Hannibal fails to strike for Rome at key moment 	
<p>Key events/turning points of the war (from 216 BC)</p>	<ul style="list-style-type: none"> summary of 216-205 BC (Livy for these years not set for reading): Roman successes in Sicily and Spain (including retaking of Saguntum in 212) shift focus of war away from Italy; Hannibal's army in Italy drifts along faced by Fabius' policy of containment; younger Scipio wins fame for victories in Spain etc: 205 Fabius argues against Scipio's plan to take war to Carthage; Scipio awarded province of Sicily with permission to cross into Africa if decides necessary Scipio to Sicily to build up invasion force (205 BC); support from Masinissa, rival of Syphax, former Roman ally now with Carthage; spends year making preparations great show at departure for Africa in 204 BC (partly to draw attention of Hannibal); large force under Scipio arrives at Cap Bon (near Carthage) panic in Carthage as Scipio (with Masinissa) devastates local towns, then besieges Utica; meanwhile Hannibal losing ground in Italy 	<ul style="list-style-type: none"> poster illustrating key events of Livy Books 23-28 (based on simple summary supplied?) to enable transition from events of Book 22 to the situation at start of Book 29 re-enactment of the debate between Fabius and P. Scipio over the proposal to invade Africa (after reading Plutarch 25-27 and before starting Livy Book 29 – supply simplified extracts from the two relevant speeches in Livy 28 as extra stimulus?) bullet-point notes setting out the key events in Africa, 205-202 BC, leading up to and including the battle of Zama an imaginary account of a neutral reporter present at the meeting between Hannibal and P. Scipio before Zama (based on Livy Book 30, 30-31)

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> Scipio sets up second siege of Utica (203 BC); Carthage recalls Hannibal; sea victory for Carthage off Utica tempered by news of destruction of Syphax's forces by Masinissa; Carthage asks for peace; Hannibal leaves Italy meeting of Hannibal and Scipio (202 BC) followed by decisive battle of Zama; final Roman victory Carthaginians forced to accept harsh peace terms (but less harsh thanks to P. Scipio); uneasy peace for 50 years before total destruction of Carthage after Third Punic War 	
<p>Importance of main characters on both sides</p>	<p><i>Carthaginian side:</i></p> <ul style="list-style-type: none"> Hannibal: character (e.g. early days, Livy 21, 3-10; speech before Zama, Livy 30); decisive leadership in 21 compared with Roman approach (but contrast in Books 29/30); skills as leader (e.g. at Trasimene in 21 and Cannae in 22); importance clear throughout Hasdrubal Barca: younger brother of Hannibal; left in charge of Spain in 218 BC; mixed fortunes as leader; sent into Italy to support Hannibal but defeated at Dertosa 215 BC; moved to Africa crushing Syphax in 213; back to Spain 212 for great victory at Upper Baetis; thereafter outgeneralled by P. Scipio (heavy defeat at Baecula); in Italy by 207 where killed at the Metaurus; hard to judge abilities from limited evidence – in shadow of his brother 	<ul style="list-style-type: none"> class debate on Hannibal's strengths and weaknesses as a leader, e.g. 'Hannibal was a great military leader, but did not know how to win a war' discussion around the part played by Hasdrubal Barca in the war; was his brother a help or hindrance to Hannibal's cause? character study of Fabius Maximus as depicted by Plutarch follow-up class discussion on Fabius Maximus, comparing and contrasting Livy's portrayal with Plutarch's bullet-point notes on the importance of Laelius in bringing about the successes attributed to P. Scipio class discussion on what the incidents of the Sicilian cavalryman (Livy 29, 1) and the death of Sophonisba (Livy 30, 12-15) reveal about the character of P. Scipio

Topic	Topic Outline	Suggested Teaching Strategies
	<p><i>Roman side:</i></p> <ul style="list-style-type: none"> Fabius Maximus: fought in First Punic War and senior figure in Senate by second war; member of delegation to Carthage trying to avert war in 218 BC; in background until Lake Trasimene 217 when appointed <i>dictator</i>; acted on moral issues as convinced Roman failings were due to religious non-observance – improved morale; warned against involvement at Cannae (but not heeded); brought in policies of attrition after Cannae (many battles in senate but policy largely successful); sent to Tarentum in 209 and won victory, but continued to urge restraint nearer home; opposed policies of P. Scipio and fought him in Senate in 205 but lost; died 203 before final victory; hero of Livy 21 and 22 (but almost villain of 30?); variation of Livy and Plutarch accounts P. Scipio Africanus: as young man survived Ticinus, Trebia and Cannae (Livy makes him example of continuing Roman spirit in Book 21); <i>aedile</i> in 213 despite being technically too young; given command in Spain 211 after father died there; aggressive from start exploiting divisions in Cathaginian leadership; won tribes over and beat Hasdubal Barca at Baecula 209 (proved good tactician); drove Carthaginians out of Spain by 206; elected <i>consul</i> 205 and faced Fabius over proposed invasion of Africa – partially won the debate being allowed to use Sicily as base; after sorting problems from Syphax, faced and defeated Hannibal at Zama, effectively ending war; spared Hannibal as part of terms for peace 	<ul style="list-style-type: none"> diagram clarifying the key points to be included in an essay assessing the importance of P. Scipio, from his first appearance in Livy Book 21, 46, to his setting of terms for the defeated Carthage in Book 30 newspaper column reporting the capture of Syphax, including interviews with P. Scipio and Masinissa chart for display showing, in a column for each, the key actions of Syphax and Masinissa, and the importance of these to Scipio's eventual victory (from Livy Books 29 and 30)

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> • Laelius: served with friend P. Scipio in Spain from 210 BC reliable right-hand man; from low background (not <i>quaestor</i> until 202); led initial pre-invasion of Africa 205, with job of sorting out Syphax and Masinissa; beat and captured Syphax in 203; crucial role leading cavalry and saving the day at Zama (202) • Marcellus: <i>praetor</i> in Sicily 216 BC; brought his men to aid city of Rome after Cannae; held off both Hannibal's attacks on Nola (216/5); inconclusive third battle in 214; overall successful in stemming tide; as <i>consul</i> in 214 successfully put down revolt of Syracuse; 210 back to continue good work in southern Italy (retook Salapia); trouble as proconsul in 209 – recalled on charge of poor generalship; killed in 208; mixed opinion of his contribution (Livy over-generous?) <p><i>Others:</i></p> <ul style="list-style-type: none"> • Syphax: sympathetic to Rome in 214, invaded but not finally beaten by Hasdrubal Barca; 213 alliance with Rome who trained his troops; purpose for Romans was for him to nullify threat of Masinissa; Syphax successful against Masinissa but he changed sides, becoming pro-Roman; Syphax therefore went over to Carthage (now married to Sophonisba, daughter of another Hasdrubal); 204 Syphax helped Carthaginians save Utica but then was defeated at the Great Plains and fled; Laelius seized him at Cirta in 203, but he was spared after Zama 	

Topic	Topic Outline	Suggested Teaching Strategies
Changes in Roman policy during the war	<ul style="list-style-type: none"> Masinissa: brought up in Carthage; early in war led Carthaginian forces against and beat Syphax; won victories over Romans in Spain (208/7); beaten however by Scipio in 207 and changed sides seeing Rome as likely eventual victor; helped Laelius catch Syphax at Cirta; his leadership of cavalry was instrumental in Roman victory at Zama; rewarded with Syphax's kingdom 	
	<ul style="list-style-type: none"> initial spell of over-confidence (from victory in First Punic war), making Romans slow to see and react to the threat posed by Hannibal confusion following Hannibal's crossing of the Alps as to the best method of tackling him; examples of argument re caution v aggression (e.g. C. Scipio and Sempronius, Fabius and Minucius, Flaminius, Paulus and Varro), all culminating in heavy defeats up to Cannae in 216 general trust in Fabius' delaying tactics after Cannae; mostly successful from 216 but stresses with the more aggressive approach of P. Scipio and others outside Italy from 211 onwards showdown in Senate 205 as to whether to go onto the offensive (P. Scipio line) or continue policy of restraint (Fabius); key change – P. Scipio authorised to invade Africa; effectively brings about Roman victory 	<ul style="list-style-type: none"> class debate on the need for/appropriateness of different tactics at different stages of the war, e.g. 'Fabius Maximus and Publius Scipio: each the right man at the right time' a 'graph' to plot how far Rome's defeats in the early parts of the war (to 216 BC) were caused by the poor policies of her leaders, emphasising discussion of reasons why each incident placed on graph is where it is an imaginary reconstruction of Fabius' feelings about the situation in 203 BC, just before his death (and before confirmation of Roman victory); reread Plutarch 26 and 27 and Livy 30, 26 for preparation

Topic	Topic Outline	Suggested Teaching Strategies
<p>Differences between Romans and Carthaginians</p>	<p><i>Political differences:</i></p> <ul style="list-style-type: none"> • essential similarity in forms of government; both senatorial model founded on aristocratic authority • in both the people exercised a degree of power but with strict limits • Carthaginian senatorial model had ‘peaked’ earlier and was in decline; Roman model probably at its peak • effect of this: Carthaginian Senate – tendency to act in response to demands of people; Roman Senate – to have confidence in itself and lead people (source: Polybius) • appointment of military leaders: tendency for hereditary succession in Carthage (e.g. Hannibal – see Livy 21, 1/2); Rome more by progression in Senate (<i>cursus honorum</i>) as illustrated throughout (but exceptions made: e.g. dictatorship of Fabius; extensions to command of Scipio) <p><i>Social differences:</i></p> <ul style="list-style-type: none"> • Carthage: a sea power which tried to become a land power; Rome the opposite • Carthaginians by origin a trading nation rather than an imperial power by intent; Romans intent on domination; clear social differences springing from differences (Carthage ‘nation of merchants and shopkeepers’) 	<ul style="list-style-type: none"> • a chart to show visually how (from reading Livy and Plutarch) Roman moral (or immoral) behaviour at key points in the war was followed appropriately by success or failure • role play in threes featuring Fabius, P. Scipio and Hannibal, each telling the others what it meant for him to be a Roman or Carthaginian

Topic	Topic Outline	Suggested Teaching Strategies
Impact of the war on senatorial government	<ul style="list-style-type: none"> early stress on problems caused by differences of approach in Senate (examples of C. Scipio and Sempronius, Fabius and Minucius, Flaminius, Paullus and Varro etc. quoted above); tendency early on for more aggressive elements in Senate to set the tone; also for conflict to threaten conduct of the war early defeats (particularly Cannae): change of heart within Senate towards support of more restrained policies (e.g. delaying tactics of Fabius Maximus); also last resort constitutional tactic of appointing <i>dictator</i> frustration in later years of war: failure to push home advantages; further conflict in Senate over approach this won (e.g. Scipio v Fabius); resulting dominance by more aggressive parties; rules broken – advancement of Scipio despite age barrier etc. use of conflict in Senate (by Livy) to paint moral picture (and link this with failure and success at key points) impact of the defeat on the self-determination of the Carthaginian Senate 	<ul style="list-style-type: none"> bullet-point notes on the debates held and decisions taken in the Roman Senate at each key point in the war follow-up discussion as to how far the success or failure arising from each decision impacted on the next set of discussions follow-up debate on how far the Roman system of government helped or hindered the prosecution of the war, e.g. ‘Rome defeated Carthage in the Second Punic War despite rather than because of the Roman system of government.’
Strengths and limitations of the two prescribed texts	<ul style="list-style-type: none"> questions over credentials of Livy and Plutarch as ‘historians’; significance of the time each was writing and the sources on which each depended; authenticity of the accounts and speeches which they report (how much is the product of their imaginations?) the two accounts of the life of Fabius Maximus; points at which they back each other up; inconsistencies between the two 	<p>Note suggestions above comparing and contrasting Livy and Plutarch; also:</p> <ul style="list-style-type: none"> class to research (in two groups) and report back on dates, lives, careers and literary aspirations of Livy and Plutarch follow-up class debate to bring out the differences, e.g. ‘Livy, as an historian, can be trusted to give a more accurate view of the war than Plutarch’

Topic	Topic Outline	Suggested Teaching Strategies
Examination preparation	<ul style="list-style-type: none"> • usefulness of Plutarch in filling in gaps found in Livy's account of the war as a whole • the two authors as writers of literature; similarities and differences of style between the two; key literary characteristics of each 	<ul style="list-style-type: none"> • character study of Fabius Maximus (see under 'importance of main characters' above) • imaginary reconstruction of Fabius' feelings in 203 BC (see under 'changes in Roman policy' above) • bullet-points notes to follow discussion of what Plutarch's Life of Fabius Maximus adds to our knowledge and understanding of the Second Punic War in general (i.e. <i>other than</i> the nature and actions of Fabius himself) • comparison of two passages from literary viewpoint; one group to assess and report back on a chosen passage of Livy, another on a Plutarch passage on a similar theme (e.g. detail of Cannae : Livy 22, 48 compared to Plutarch 16). Exercise worth repeating at appropriate points
	<ul style="list-style-type: none"> • questions • timing • using the bullet points • how to plan an answer • the importance of a clearly structured evaluative argument 	