

NAME: _____ FORM: _____



KS3 CLASSICAL CIVILISATION CLUB
BY THE LEEDS CLASSICS HUB
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ACTIVITY 1:

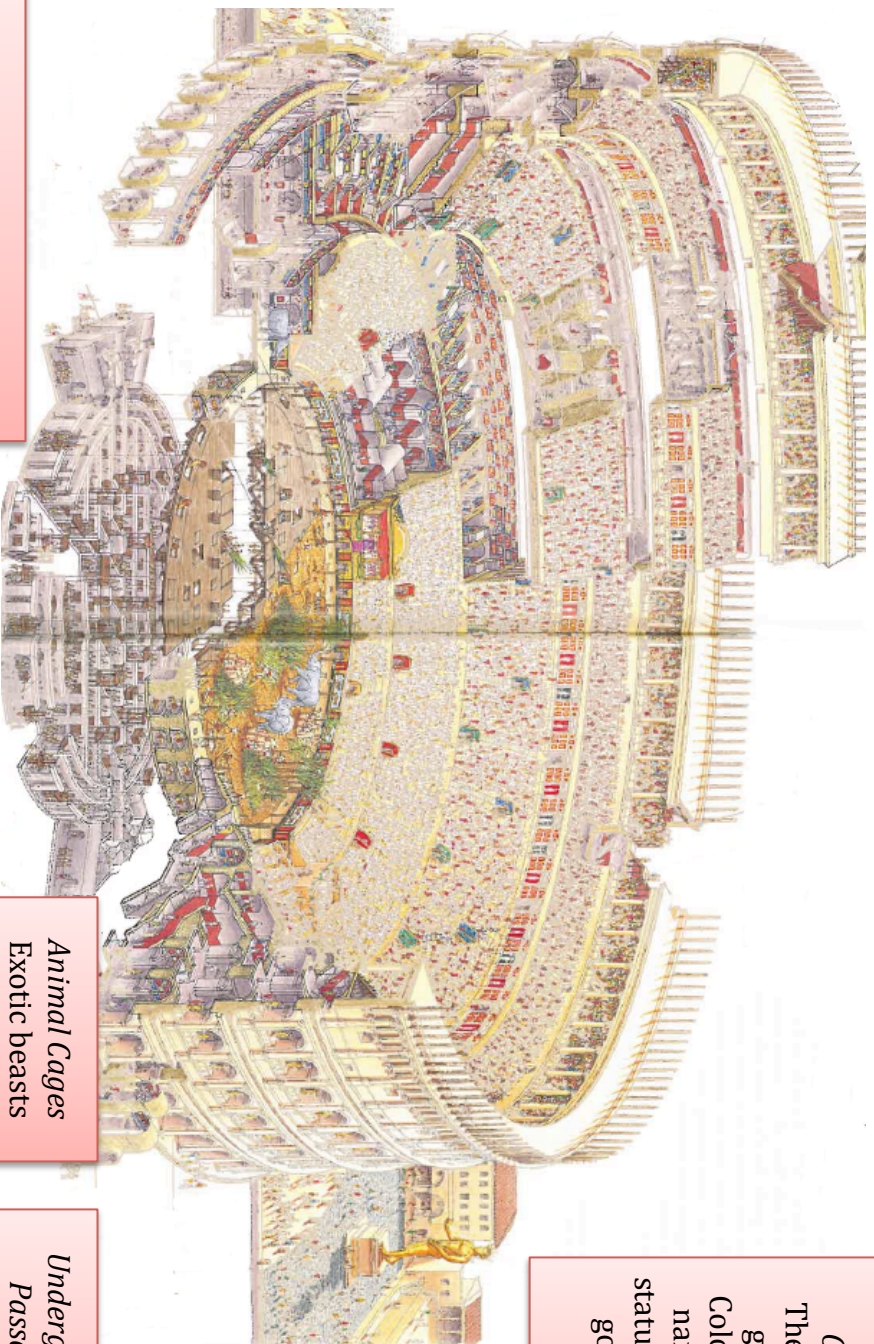
Let's start with the most famous part of Roman culture: the arena! Study the diagram of the Roman Colosseum below. Draw lines to label the different parts of the Colosseum and number the seating level for different classes of Romans.

THE ROMAN ARENA

Masts
250 masts support the *velaria*, a roof awning to provide shade.

Vomitoria
64 entrances to the seats. Falsely described as the place where Romans would feast and vomit!

Number the 5 Levels of seating from the back to the front.
5= free women, 4=slaves,
3=soldiers & citizens,
2=officers and 1 senators.



Colossus
The colossus gives the Colosseum its name. It is a statue of the sun god Helios

Animal Cages
Exotic beasts were often used in the arena and stored underneath.

Underground Passages
These were used to enter gladiators into the arena.

GLADIATORS



ANDABATA

A "blindfolded gladiator", or a "gladiator who fought blind".

BESTIARIUS

The *bestiarius* was a beast-fighter. The first fighters sent to the beasts were those condemned to death and the second were those who faced them for pay or glory (*venatio*). *Venationes* are sometimes called *gladiators*; but the term *gladiator* referred specifically to one who fought other men.

MURMILLO

The *murmillo* wore a helmet with a fish on the crest as well as an arm guard, a loincloth and belt and thick wrappings covering the tops of his feet. They are heavily armoured gladiators: the *murmillo* carried a *gladius* (a sword 64–81 cm long) and a tall, oblong shield in the legionary style.

CESTUS

The *cestus* was a fist-fighter or boxer who wore the *cestus*, a heavy-duty type of knuckleduster, but otherwise had no armour.

THRAEX

The *Thraex* (plural *Thraeces*, "Thracians") wore a broad rimmed helmet that enclosed the entire head, with a small round or square-shaped shield (*parmula*), and two thigh-length greaves (shin guards). His weapon was the Thracian curved sword (*sica* c. 34 cm or 13 in long).

EQUITES

Eques, plural *equites*, was the regular Latin word for a horseman or cavalryman. Early forms of the *eques* gladiator were lightly armed, with sword or spear. They wore scale armour; a medium-sized round cavalry shield; and a brimmed helmet with two decorative feathers and no crest. Generally, they fought only other *equites*.

ESSEDARIUS

The *essedarius* (from the Latin word for a Celtic war-chariot, *essedum*) was probably first brought to Rome from Britain by Julius Caesar and fought from a chariot.

PAEGNIARIUS

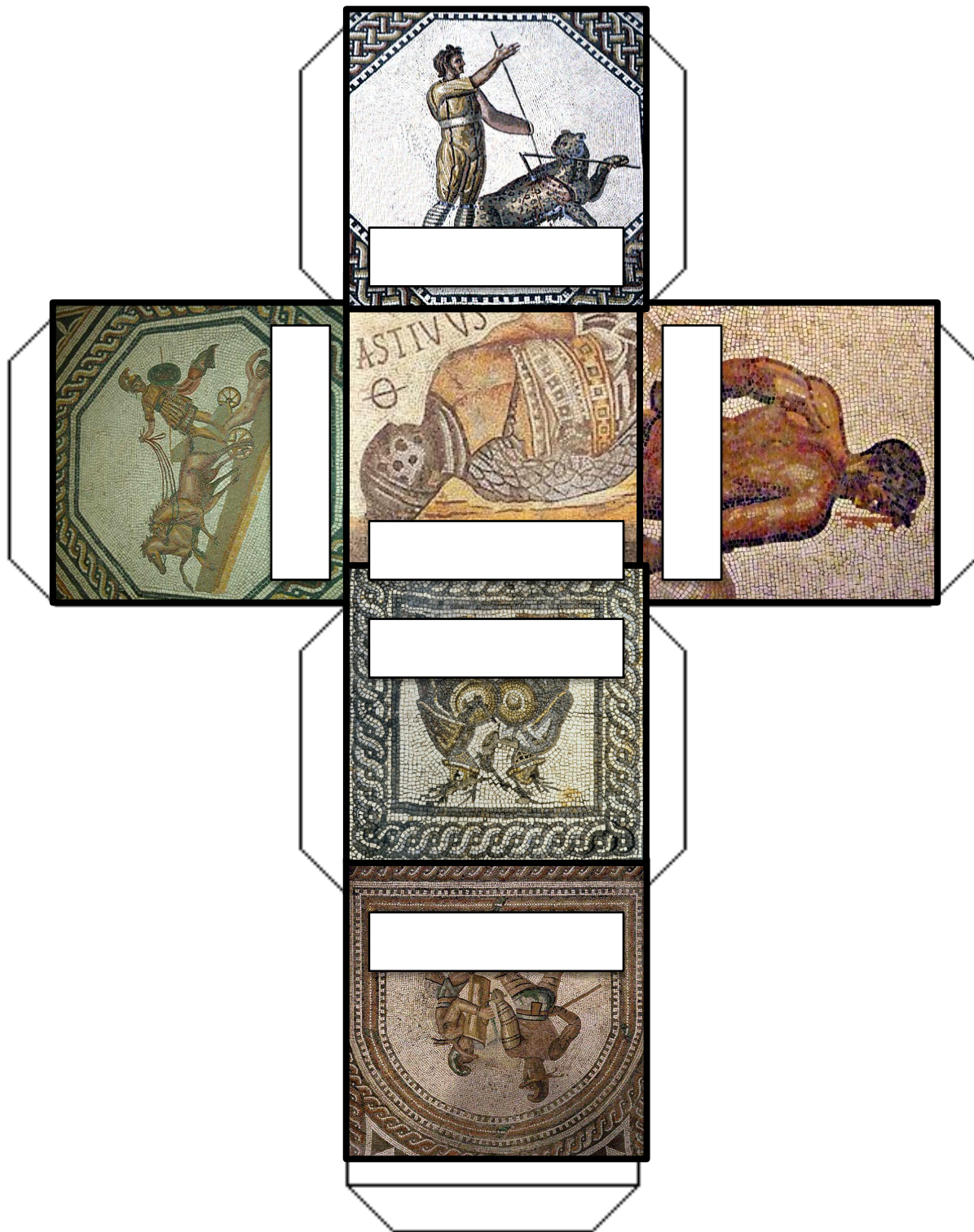
These lightly armed fighters were only able to inflict superficial wounds such as cuts and bruises. These 'play gladiators' were introduced to provide a respite from the bloody violence of the arena.

KEY WORDS:

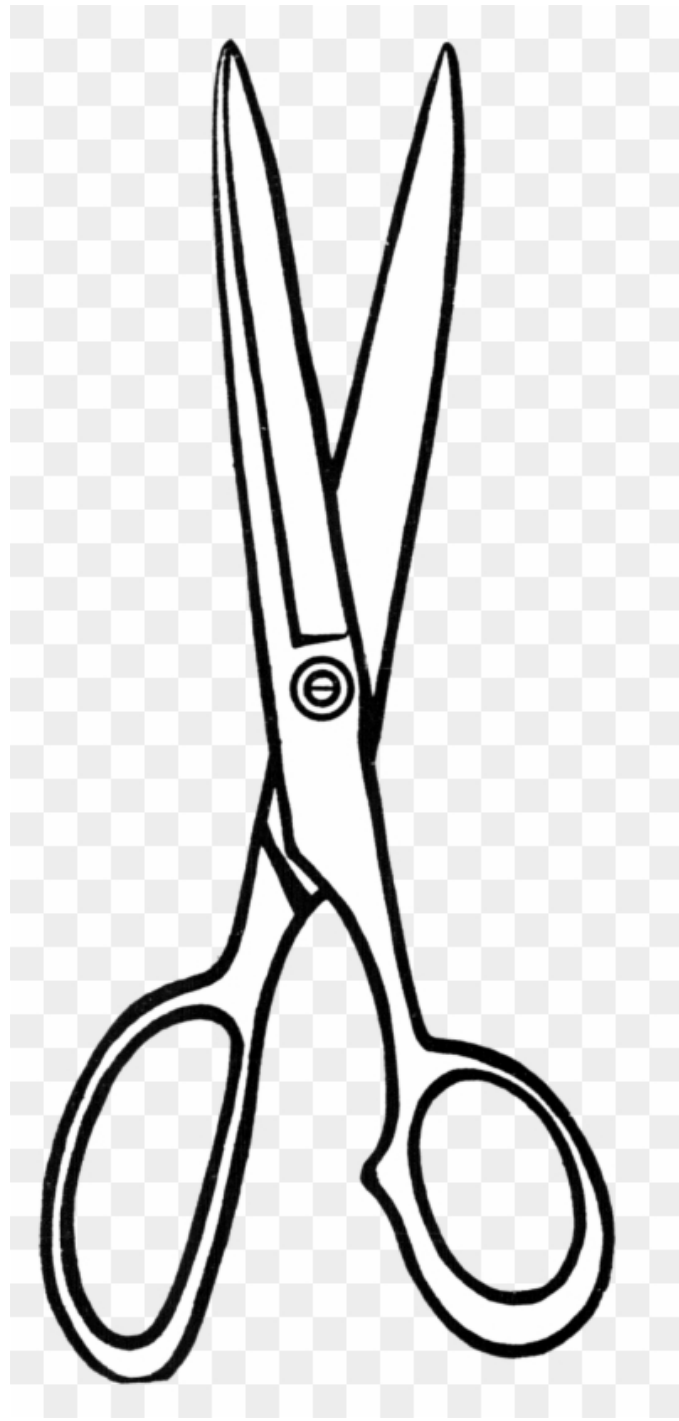
VENATIO(NES) _____ SICA _____

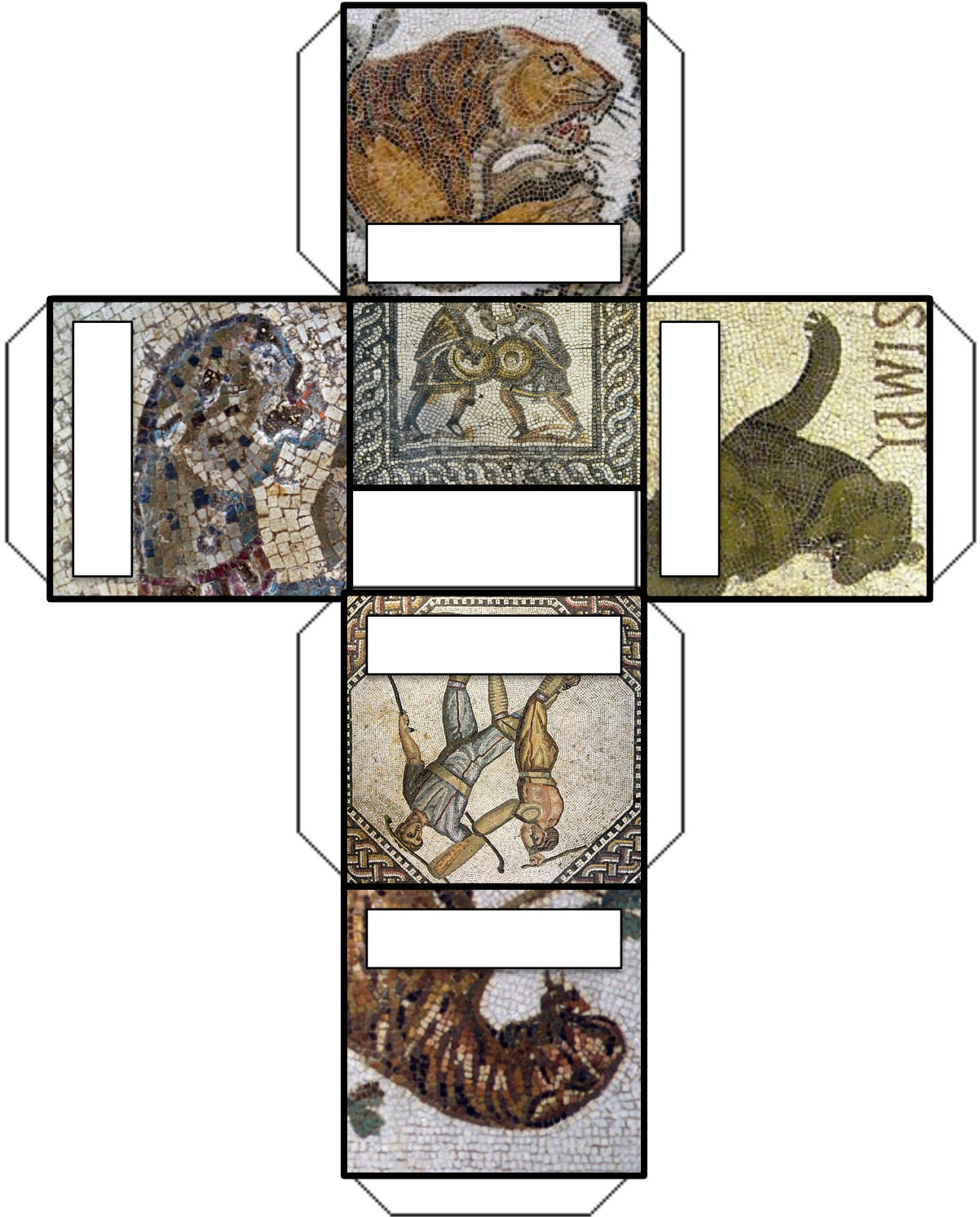
GLADIUS _____ ESSEDUM _____

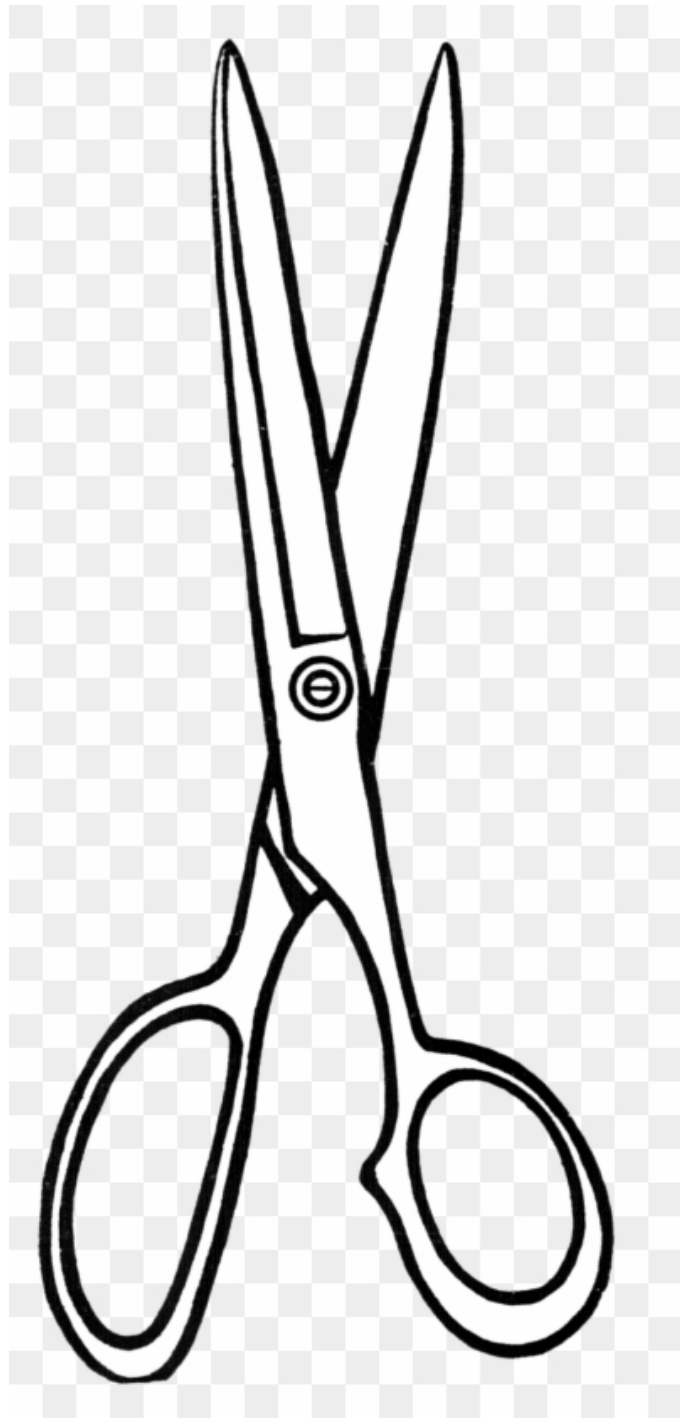
PARMULA _____



ACTIVITY 1: Label the gladiators using clues in the table to help you, then build the dice for the next activity.







MARTIAL

Written to celebrate the opening of the Roman Colosseum in 80 AD, Martial's first book of poems, "On the Spectacles," tells of the shows in the new arena. Martial's books capture the spirit of Roman life in vivid detail. Fortune hunters and busybodies, orators and lawyers, schoolmasters and acrobats, doctors and plagiarists, beautiful slaves and generous hosts populate his witty verses. We glimpse here the theatre, public games, life in the countryside, banquets, lions in the amphitheatre and the eruption of Vesuvius.



THIS IS THE ONLY SURVIVING EYEWITNESS ACCOUNT OF A GLADIATORIAL FIGHT.

"As Priscus and Verus each drew out the contest the struggle between the pair long stood equal, the crowd shouted asking for the combatants to be dismissed. But Caesar obeyed his own law (the law was that the bout go on without shield until a finger be raised).

What Caesar could do, he did, often giving dishes and presents. An end to the even strife was found: equal they fought and equal they yielded. To both Caesar sent **wooden swords** and to both palms. Thus valour and skill had their reward. This has happened under no prince but you, Caesar: two fought and both won."

(On the Spectacles 31)

ACTIVITY 2:

Roll the dice you made to see what contestants will be fighting in the arena. Write an eyewitness account of their fight. You can include details about the:

Set the scene before discussing the fight itself, describe the:

- arena
- crowd
- atmosphere
- the emperor
- the beasts
- the gladiators and their armour

Describe the fight with exciting verbs:

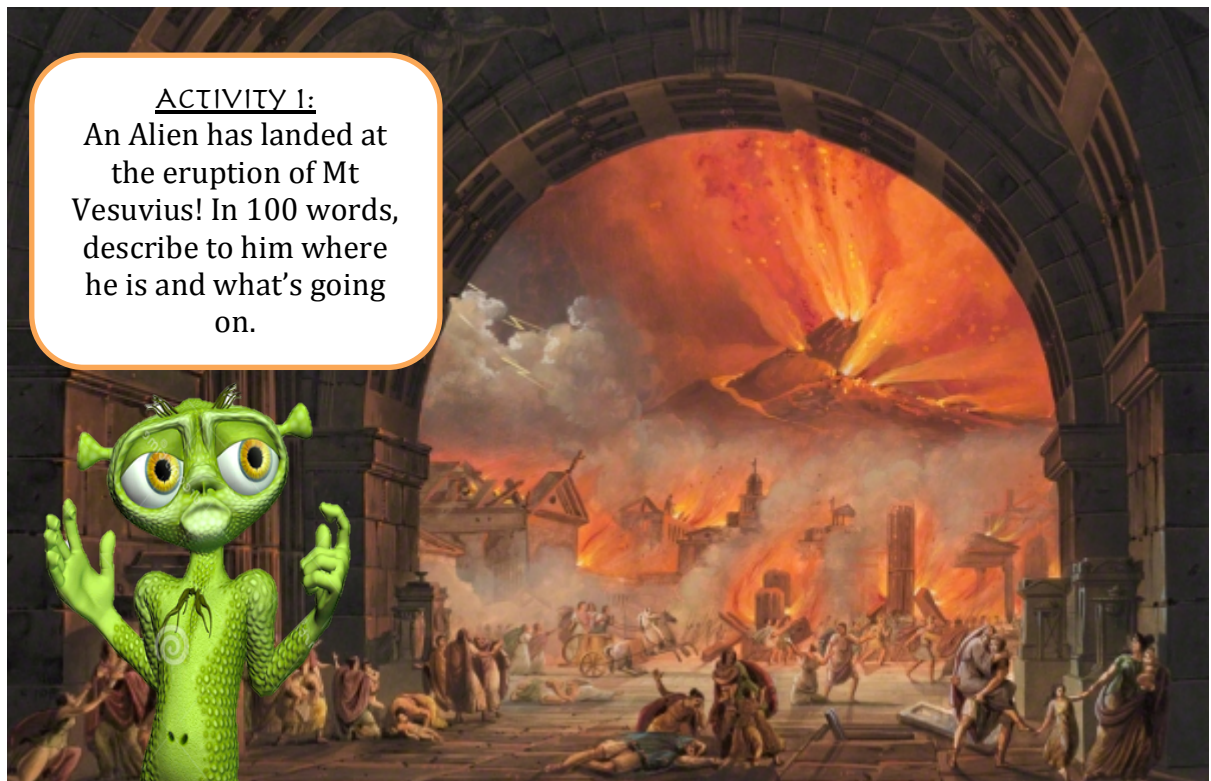
- lunge
- slash
- stab
- block
- pounce

Vocabulary	Connectives	Openers	Punctuation
crowd	therefore	First...	. ! ?
slave	because	Whereas...	.
helmet	however	Suddenly...	.
shield	despite	But then...	,
<i>gladius</i>	although	This meant that...	, ' ...
bout	while	Immediately...	.
spear	so	Whilst this was happening...	: ; " "
emperor	also	At last...	.
yield	but		.
seize	especially		- ()
praise			
palm			
victory			

A large yellow notepad with rounded corners and a roll-up effect at the top and bottom. It contains ten horizontal lines for writing.

POMPEII

Pompeii is most famous for the eruption of Mt Vesuvius (79AD). Before the eruption, it was a Roman trade town with a diverse community. Today the town provides useful evidence for Roman art and architecture in addition to the bodies preserved from the eruption.



ACTIVITY 1:
An Alien has landed at the eruption of Mt Vesuvius! In 100 words, describe to him where he is and what's going on.

ACTIVITY 2:

To get a better feel for the town, match the images from the buildings of Pompeii to the descriptions on the left. You can draw lines between them or number the pictures in the top left.

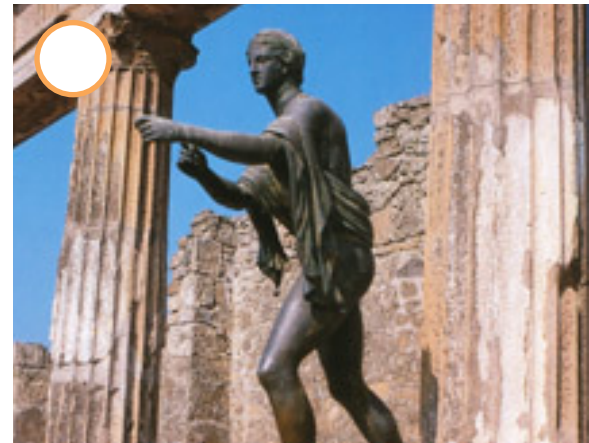
1: HOUSE OF THE FAUN

This was one of the largest and most impressive private residences in Pompeii. The House of the Faun was named for the bronze statue of the dancing faun located, originally, on the lip of the *impluvium*, a basin for catching rainwater. The House of the Faun contained the Alexander Mosaic, depicting the Battle of Issus (333 BC) between Alexander the Great and Darius III of Persia.



2: VILLA OF THE MYSTERIES

The Villa of the Mysteries was a suburban villa (Latin: *villa suburbana*) with a close relationship to the city but not of it. Famous for the series of *frescos* (paintings) in one room, which are usually thought to show the initiation of a young woman into a Greco-Roman mystery cult. These are now probably the best known of the relatively rare survivals of Ancient Roman painting. The Villa may be easily accessed from Pompeii, lying some 400 metres northwest of the town walls, separated from it by a road with funerary monuments on either side.



3: TEMPLE OF APOLLO

Facing the northern side of the town, it is the town's most important religious. The cult of Apollo, imported from Greece is attested in Pompeii since the 6th century BC. The sanctuary was rebuilt in the 2nd-century BC. The temple is in the centre of a sacred enclosure, surrounded on all four sides by a wide series of columns.



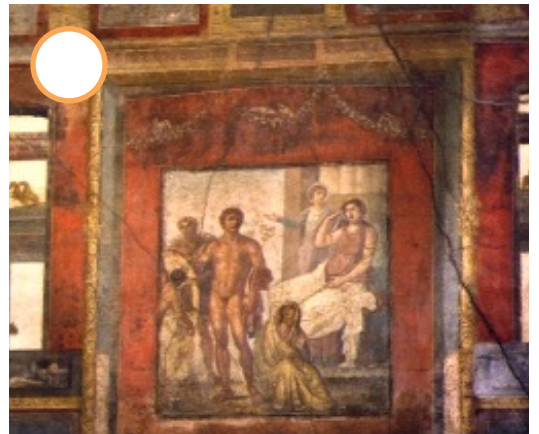
VOCAB CLUE

A faun is half man, half goat. Fauns can also be called satyrs, as they were in Greece.



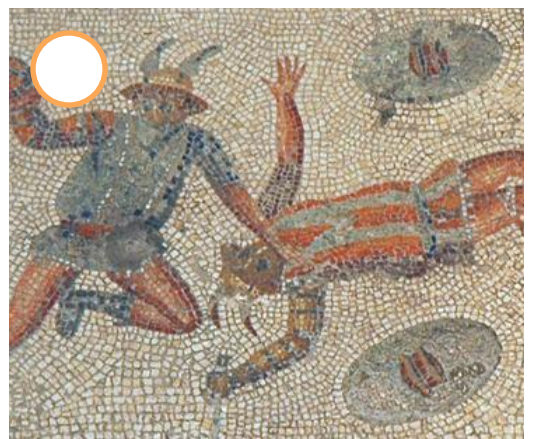
4: HOUSE OF THE TRAGIC POET

The house is famous for its elaborate mosaic floors and frescoes depicting scenes from Greek mythology. The House of the Tragic Poet sat in the far-western part of Pompeii. The house faced the *Via di Nola*, one of Pompeii's largest streets that linked the forum and the Street of the Tombs. Across the *Via di Nola* from the House of the Tragic Poet sat the Forum Baths of Pompeii.



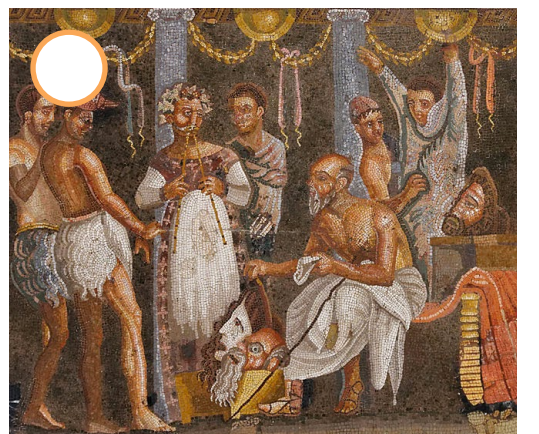
5: AMPHITHEATRE OF POMPEII

Built around 70 BC, the current amphitheatre is the earliest Roman amphitheatre known to be built of stone; previously, they had been built out of wood. The next Roman amphitheatre known to be built from stone is the Colosseum in Rome, which was built more than 100 years later. At the time, it was known as a *spectacula*, linking it to the spectacle fighting, rather than an *amphitheatrum*.



6: HOUSE OF THE GLADIATORS

This is an actual gladiators' barracks. When the gymnasium in Pompeii was specially built for them to train in, this building was used to provide accommodation for their families. There are many inscriptions on the columns, all concerning the gladiatorial games and some providing a record of their successes.

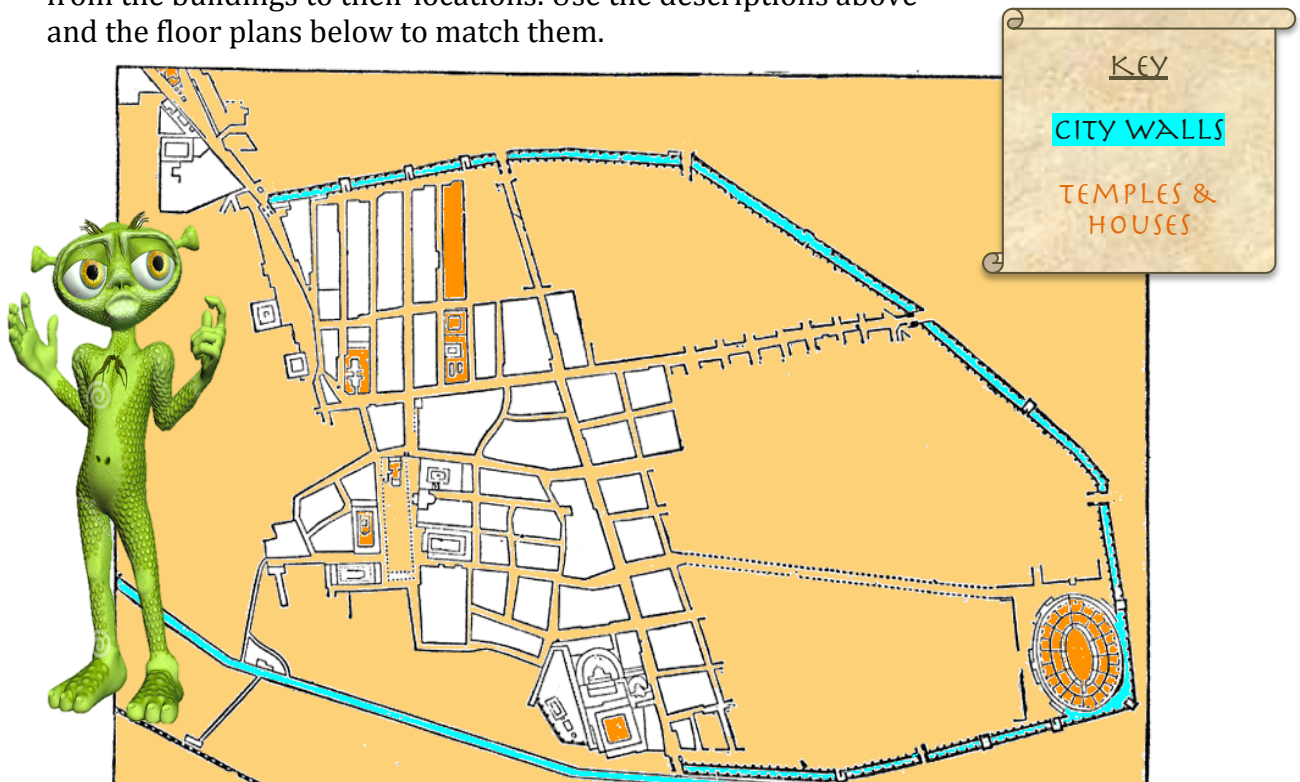


7: HOUSE OF THE VETTII

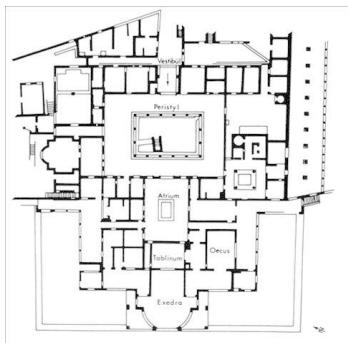
The house is named for its owners, two successful freedmen: Aulus Vettius Conviva, and Aulus Vettius Restitutus. The House of the Vettii is located on a back street, opposite a bar. Throughout the house, the decor is unified by the black backgrounds of its large frescoed panels, in "Pompeian" red and yellow framing.



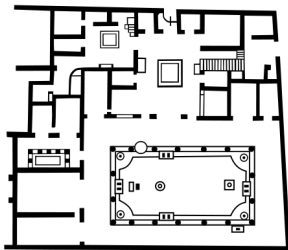
ACTIVITY 3: Help the alien find his way around. Label the map by drawing lines from the buildings to their locations. Use the descriptions above and the floor plans below to match them.



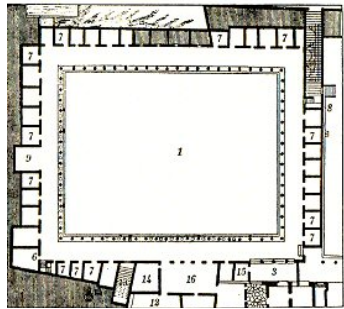
Villa of the Mysteries



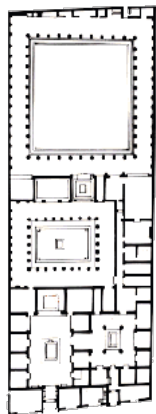
House of Vetii



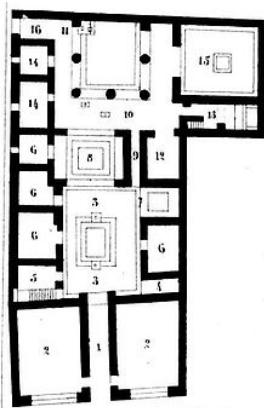
House of Gladiators



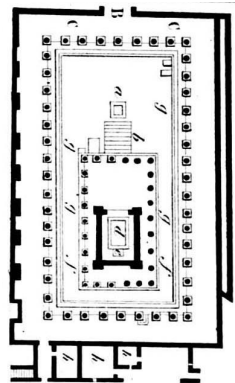
House of the Tragic Poet



House of the Faun



Temple of Apollo



VIRGIL'S AENEID

- 44 BC** Julius Caesar assassinated; Octavian becomes his heir.
- 43 BC** Octavian, rules alongside Antony and Lepidus.
- 37 BC** Antony marries Cleopatra.
- 31-30 BC** Octavian declares war on Cleopatra and Antony. Octavian defeats them at the Battle of Actium and becomes Emperor.



29 BC *Virgil begins composing the Aeneid about Octavian's ancestor, Aeneas (right) the founder of the Roman race.*

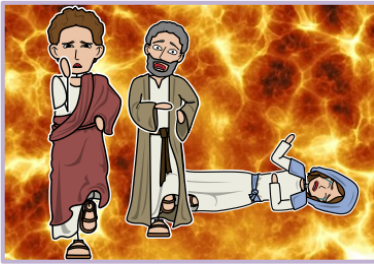
27 BC Octavian takes the name Augustus (meaning saviour).

19 BC *Death of Virgil.*

<p style="text-align: center;">BOOK 1: THE STORM</p> <p>The goddess Juno, angry at the Trojans sends a storm to delay them as they flee Troy.</p>	<p style="text-align: center;">BOOK 2: FALL OF TROY</p> <p>Shipwrecked at Carthage Aeneas' mother Venus sends him to the queen, Dido. Aeneas tells Dido the story of Troy's fall.</p>	<p style="text-align: center;">BOOK 3: WANDERINGS</p> <p>Aeneas tells Dido of his wanderings with his men and their failed attempts to settle in Antander, Thrace, Delos, Crete, Strophades, Leucata & Buthrotum.</p>	<p style="text-align: center;">BOOK 4: DIDO</p> <p>Venus sends Cupid to make Queen Dido fall in love with Aeneas. The god Mercury convinces Aeneas to leave Dido in order to found a new kingdom.</p>
<p style="text-align: center;">BOOK 5: FUNERAL GAMES</p> <p>Aeneas reaches his companion Acestes in Eryx, where Aeneas sets up athletic competitions to commemorate the death of his father.</p>	<p style="text-align: center;">BOOK 6: THE UNDERWORLD</p> <p>Aeneas reaches Cumae and meets the Sibyl, a priestess. The Sibyl helps Aeneas enter the underworld so he can seek advice from his father's ghost.</p>	<p style="text-align: center;">BOOK 7: WAR IN LATIUM</p> <p>Aeneas reaches Latium, where he will fight to marry princess Lavinia. Juno sends a fury named Allecto to enrage Lavinia's suitor Turnus.</p>	<p style="text-align: center;">BOOK 8: EVANDER</p> <p>Aeneas goes to ask King Evander in Arcadia for troops to fight Turnus. Meanwhile the goddess Venus begs her husband Vulcan to forge divine armour for Aeneas.</p>
<p style="text-align: center;">BOOK 9: NISUS & EURALUS</p> <p>Aeneas leaves his military camp and Turnus burns the Trojan ships. Trojan soldiers Nisus and Eurylaus raid the Latin camp at night. Both are killed and war breaks out.</p>	<p style="text-align: center;">BOOK 10: DEATH OF PALLAS</p> <p>Turnus kills king Evander's son Pallas. Aeneas is enraged and kills many Latin soldiers.</p>	<p style="text-align: center;">BOOK 11: CAMILLA</p> <p>Aeneas mourns the death of Pallas, he returns to fight. Turnus enters battle with Camilla, the woman warrior. When Camilla is killed the Latins lose momentum.</p>	<p style="text-align: center;">BOOK 12: DEATH OF TURNUS</p> <p>Aeneas is wounded in battle and healed by Venus. Juno agrees with Jupiter that Aeneas can seize Latium if the Trojans take on the Latin name and language. Aeneas kills Turnus.</p>

THE PURPLE BOOKS ARE TOLD FROM AENEAS' POINT OF VIEW TO DIDO.

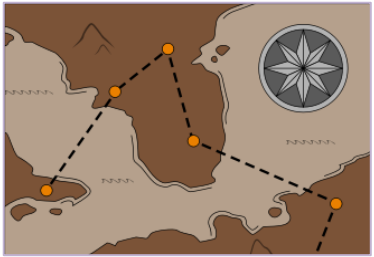
ACTIVITY 1: Match the pictures to the right book on the storyboard above. Draw the emoji you think Aeneas is feeling in each book, using the story board to help you.



BOOK



BOOK



BOOK



BOOK



BOOK



BOOK



BOOK



BOOK



BOOK



BOOK

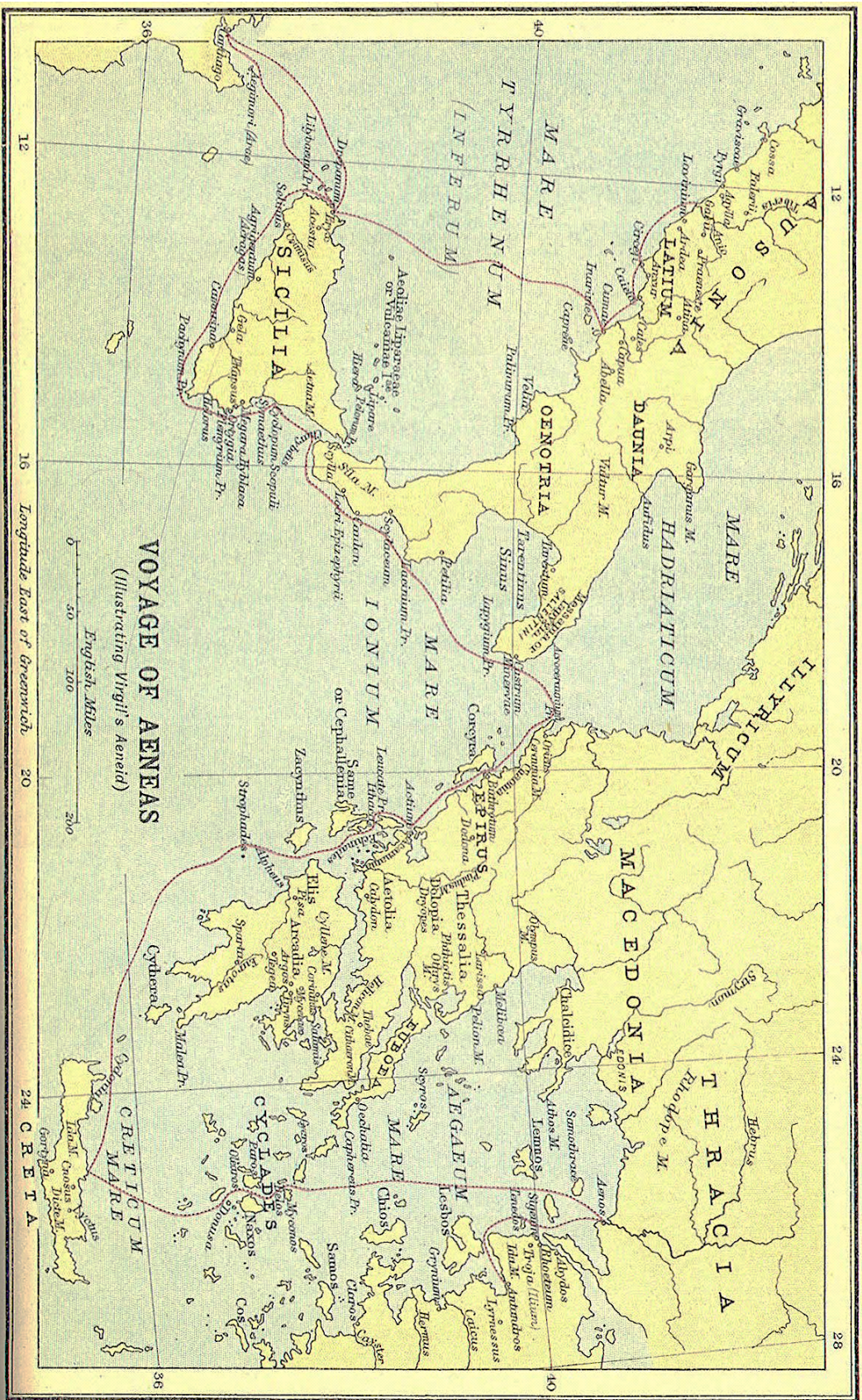


BOOK



BOOK

ACTIVITY 1: Annotate the map of Aeneas' journey with the number of the book each destination appears in. Wanderings are an important feature of ancient epic poems. Epic poems were not only long but included key features. The oldest epic poem we have that includes wanderings is Homer's *Odyssey*, in which the Greek hero Odysseus tries to reach home from Troy. The poem is written in ancient Greek, whereas Virgil's *Aeneid* is written in Latin.

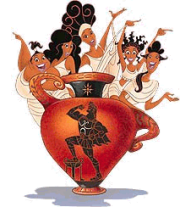


WHAT IS EPIC?

ACTIVITY 2: Mind map what features you think an epic poem should have. Take a look online, at the plot outline above and search for definitions of the key terms below.



Katabasis
Ekphrasis



ACTIVITY 3: Skip ahead to the postcard on the next page and write a letter from Aeneas to King Evander **describing** the underworld and **arranging plans** to visit Arcadia to recruit troops.

WHAT MAKES THE AENEID A 'ROMAN' EPIC?

The *Aeneid* was written under Augustus, the first emperor of Rome. When reading the story of how Rome was founded, we often think about what made Aeneas a strong ruler and how the story might foreshadow Augustus' rule.

This is most obvious when we find **anachronisms** in the poem. These are episodes from Virgil's time that are written into Aeneas' story: **anachronisms are something or someone that is not in its correct historical time.**

ACTIVITY 4:

Read the description of The Battle of Actium (31 BC) an anachronistic Roman battle embossed on the shield Vulcan makes for Aeneas in Book 8. How does Virgil contrast the Egyptians and Romans? Does he make the Romans seem better? Fill in the table below.

ROME	EGYPT

BOOK 8: THE SHIELD OF AENEAS



On the shield flowed an image of the swelling sea, all gold, but the blue water foamed with white billows, and round about dolphins, shining in silver, swept the seas with their tails in circles. There were bronze ships in the centre—the battle of Actium; the waves ablaze with gold. On the one side Augustus Caesar stands on the lofty stern, leading Italians to strife, with **Senate and People**,¹ the **Penates**² of the state, and all the mighty gods; his a double flame sprouting from his head, and on his head dawns his father's star.

Elsewhere, favoured by winds and gods, high-towering **Agrippa**³ leads his column; his brows gleam with his helmet, a proud token won in war. On the other side comes **Antony** with barbaric might and mismatched arms, victorious over the nations of the dawn and the ruddy sea, bringing in his train Egypt and the strength of the East; and there follows him (oh the shame of it!) his Egyptian wife. All rush on at once, and the whole sea foams, torn up by the sweeping oars. To the deep they race; you would think that high mountains were clashing with mountains: in such huge ships the sailors attack the towered sterns. Flaming tow and shafts of winged steel are showered from their hands; **Neptune's fields**⁴ redden with strange slaughter. In the midst the queen calls upon her hosts with their native **sistrum**;⁵ not yet does she cast back a glance at the twin snakes behind. Monstrous gods of every form and barking Anubis wield weapons against Neptune and Venus and against Minerva. In the middle of the fray storms the grim **Furies** from on high; and in rent robe **Discord** strides exultant, while **Bellona** follows her with bloody scourge.

¹ *Senatus populusque Romanus*= S.P.Q.R. Is written on buildings in Ancient Rome.

² Paternal gods, the gods of Roman fathers, a key theme as the emperor was described as the *Pater patriae* "Father of the Homeland".

³ Roman general.

⁴ Neptune= god of the sea.

⁵ This is an Egyptian rattle.

OID'S METAMORPHOSES

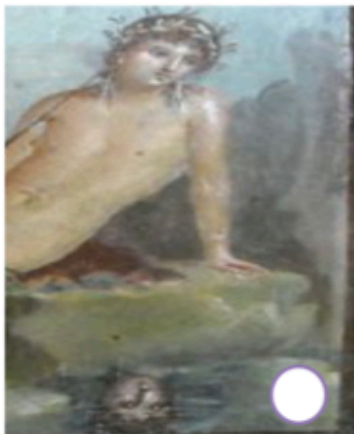
Like Virgil, Ovid wrote during the age of Augustus. His full name was Ovidius Naso. He was given the name Naso, meaning "the nose" given the size of his profile. Ovid wrote love poetry called *Ars Amatoria* (The Art of Love) and *Amores*, some of which got him into trouble for challenging Roman marriage laws.



As a result, Augustus exiled Ovid in 8 AD for what the poet described as "*carmen et error*" (a poem and a mistake), leading historians to think Ovid had a relationship with Augustus' married granddaughter.

Ovid wrote *Epistulae ex Ponto* (Letters from the Black Sea) and the *Tristia* (Sad Things). His most famous surviving work is the *Metamorphoses* (Transformations), an epic poem based on both Greek and Roman myths.

ACTIVITY 1: Match that myth! Connect the story summary with the fresco



The Minotaur

In this labyrinth Minos shut up the monster of the bull-man form and twice he fed him on Athenian blood; but the third tribute, demanded after each nine years, brought the creature's downfall.

Ovid Metamorphoses 8.

Narcissus

There was a clear pool with bright water, to which no shepherds ever came. Here the youth, worn by the chase and the heat, lies down, attracted thither by the appearance of the place and by the spring. While he drinks he is smitten by the sight of the beautiful form he sees.

Ovid Metamorphoses 3.

Aeneas

The heroic son of Venus bore away upon his shoulders her sacred images and, another sacred thing, his father. Of all his great possessions, he dutifully chose his gods and his son, Ascanius.

Ovid Metamorphoses 13.

Perseus

As soon as Perseus saw Andromeda there bound by the arms to a rough cliff, Perseus attacked the roaring monster from above. He buried his sword in the monster's right shoulder clear down to the curved hook.

Ovid Metamorphoses 4.



SOME OF THESE ROMAN
FRESCOES ARE TAKEN
FROM POMPEII!



SPOT THE PICTURE THAT IS NOT ROMAN. WHAT MAKES IT STAND OUT?

ARACHNE VS ATHENA: ACTIVITY 2

You might not know this story from the Greek myths. Ovid is famous for writing stories about storytelling. Read the passage *closely*. Highlight key words/phrases that characterise Arachne as arrogant. Does she deserve her transformation?

Arachne, was famous for her skill. Whether she was winding the rough yarn into a new ball, or shaping the stuff with her fingers, reaching back to the distaff for more wool, fleecy as a cloud, to draw into long soft threads, or giving a twist with practised thumb to the graceful spindle, or embroidering with her needle: you could know that the goddess Athena had taught her. But Arachne denied it



Arachne: "Let Athena compete with me; and if I lose there's nothing I wouldn't give up."

Athena appears as an old woman,

Athena: "Experience comes with age, don't ignore my advice: seek all the fame you will among mortals for handling wool; but pray to the goddess for pardon reckless girl."

Arachne looked at the old woman with sullen eyes and shouted angrily in the old woman's face

Arachne: "You've lived too long, old woman. Go, talk to your daughter-in-law, or to your daughter. I can look after myself. Why does not your goddess come herself? Why does she avoid a contest with me?"

Athena: "She has come!"

Then...throwing aside her old woman's disguise, she revealed Athena. The nymphs worshipped her, and Arachne alone remained unafraid, though she did turn red, for a sudden flush marked her unwilling cheeks and again faded: as when the sky grows crimson when the dawn first appears, and after a little while when the sun is up it pales again. Still she persists in her challenge, and stupidly confident and eager for victory, she rushes on her fate. For Athena would not off the contest any longer. They both set up the looms in different places without delay. The web is bound upon the beam, the reed separates the threads of the warp. They speed on the work and move back and forth their well-trained hands eagerly. There are interwoven the purple threads and lighter colours insensibly shading off from these. As when after a storm of rain the sun's rays strike through, and a rainbow, with its huge curve, stains the wide sky, though a thousand different colours shine in it, the eye cannot detect the change from each one to the next; so like appear the adjacent colours, but the extremes are plainly different. There, too, they weave in threads of gold, and weave some ancient tale.

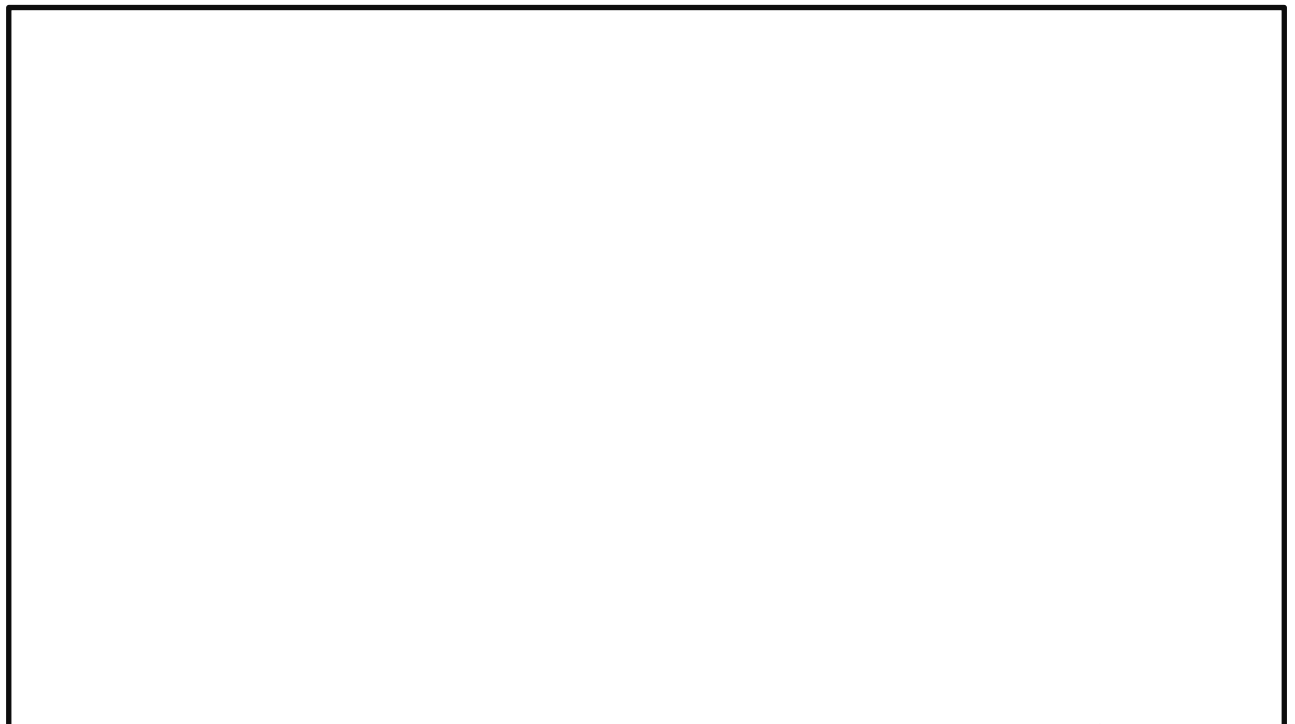
Not Athena, nor Envy himself, could find a flaw in Arachne's work. The golden-haired goddess was indignant at her success, and rent the embroidered web with its heavenly crimes; and she struck Arachne's head with the shuttle. Athena sprinkled her with the juices of Hecate's herb; and her hair, touched by the poison, fell off, and with it both nose and ears; and the head shrank up; her whole body also

was small; the slender fingers clung to her side as legs; the rest was belly. Still from this she ever spins a thread; and now, as a spider, weaves.

ΕΚΦΡΑΣΙΣ: ACTIVITY 3: Here Ovid writes a description of the artwork. This technique is called *ekphrasis*. Read carefully and draw the scene each character weaves. Don't panic about the names- look at the animals and scenery described to help you. Highlight the passages first to help.

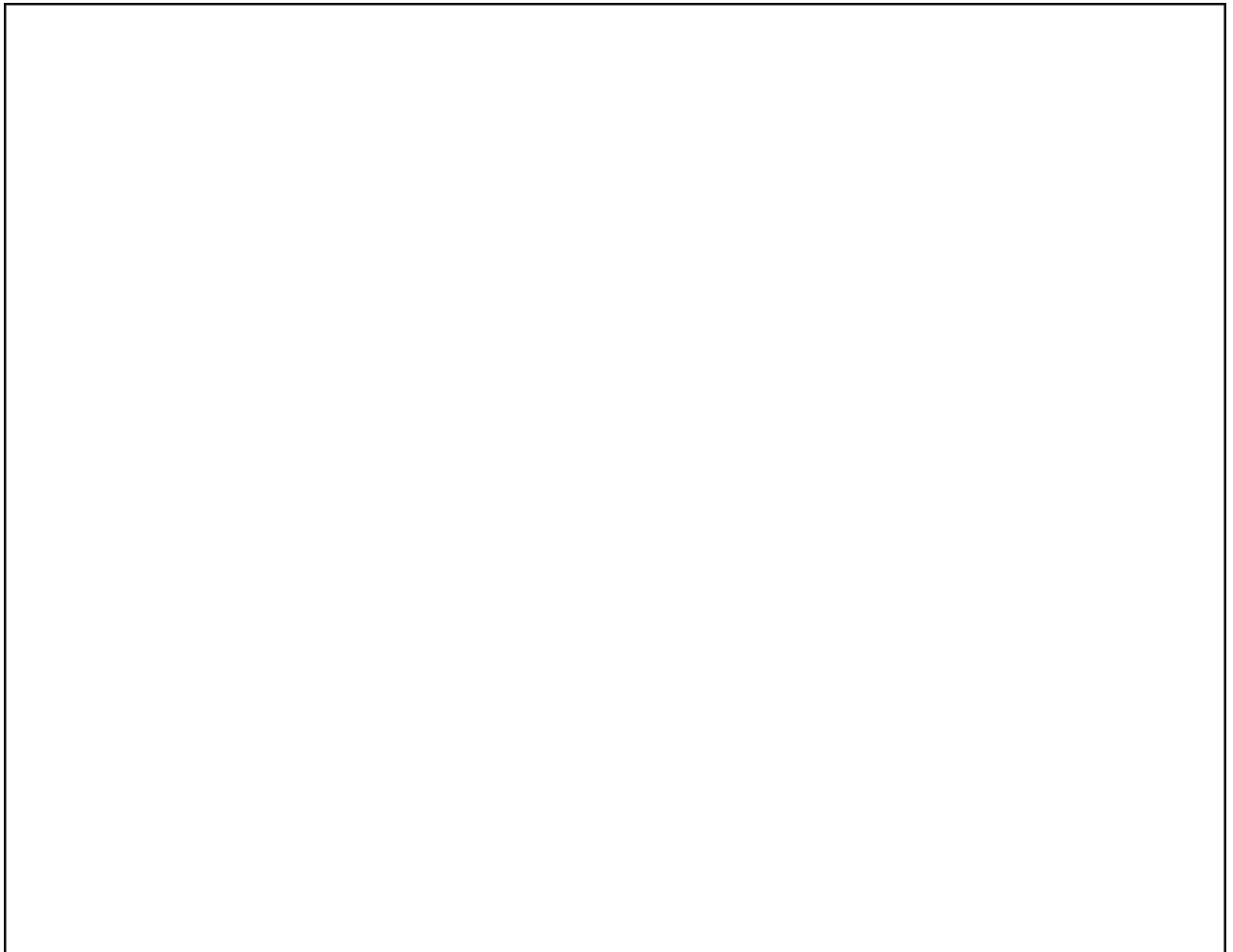
Athena pictures...

the hills of Mars above the city of Cecrops and that old dispute over the naming of the land. There sit twelve heavenly gods on lofty thrones, Jove in their midst; each god she pictures with his own familiar features; Jove's is a royal figure. There stands the god of ocean, and with his long trident smites the rugged cliff, and from the cleft rock sea-water leaps forth; a token to claim the city for his own. To herself he goddess gives a shield and a sharp-pointed spear, and a helmet for her head; the aegis guards her breast; and from the earth smitten by her spear's point upsprings a pale-green olive-tree hanging thick with fruit; and the gods look on in wonder. Victory crowns her work. Then, that her rival may know by pictured warnings what reward she may expect for her mad daring, she weaves in the four corners of the web four scenes of contest, each clear with its own colours, and in miniature design. One corner shows Thracian Rhodope and Haemus, now huge, bleak mountains, but once audacious mortals who dared assume the names of the highest gods. A second corner shows the wretched fate of the Pygmaean queen, whom Juno changed into a crane, and bade her war upon those whom once she ruled. Again she pictures how Queen Juno changed Antigone into a bird; clothed in white feathers, and claps her rattling bill, a stork. The remaining corner shows Cinyras bereft of his daughters; there, embracing the marble temple-steps, once their limbs, he lies on the stone, and seems to weep. The goddess then wove around her work a border of peaceful olive-wreath. This was the end; and so, with her own olive tree, her task was done.



Arachne pictures...

Europa cheated by the disguise of the bull: a real bull and real waves you would think them. The maid seems to be looking back upon the land she has left, calling on her companions, and, fearful of the touch of the leaping waves, to be drawing back her timid feet. She wove Asterie, held by the struggling eagle; she wove Leda, beneath the swan's wings. She added Jove in disguise as a satyr cheating Amphitryon; Danaë tricked by a golden shower; Aegina, as a flame; Mnemosyne, as a shepherd; Deo's daughter, as a spotted snake. Thee also, Neptune, she pictured, changed to a grim bull with the Aeolian maiden; now as Enipeus thou dost beget the Aloidae, as a ram deceived Bisaltis. The golden-haired mother of corn, most gentle, knew thee as a horse; the snake-haired mother of the winged horse knew thee as a winged bird; Melantho knew thee as a dolphin. To all these Arachne gave their own shapes and appropriate surroundings. Here is Phoebus like a countryman; and she shows how he wore now a hawk's feathers, now a lion's skin; how as a shepherd he tricked Macareus' daughter, Isse; how Bacchus deceived Erigone with the false bunch of grapes; how Saturn in a horse's shape begot the centaur, Chiron. The edge of the web with its narrow border is filled with flowers and clinging ivy intertwined.



To look up more mythical characters, try:
<http://www.theoi.com/>

ASSASSINATION OF JULIUS CAESAR

73 BC Julius Caesar is elected *Pontifex*
Julius Caesar was well liked, and he quickly rose in leadership.

69 BC Cornelia dies
Julius Caesar's wife, Cornelia, died. He quickly remarried.

63 BC Caesar is elected *Pontifex Maximus*
Caesar continued to thrive politically.

60 BC Julius elected to the Consul
At the age of 40, Julius Caesar was elected to the Consul. He worked closely with Pompey the Great and Crassus, two of Rome's leading military generals.

58 BC Caesar invades other lands
Attacked Germanic tribes when they attacked the provinces (see right).

55 BC Caesar invades Britain after crossing the Rhine.
This helped his protect his ally, France, as well as expand his leadership.

53 BC The Roman General Crassus' dies.
When Crassus died, Julius Caesar and Pompey the Great began feuding.

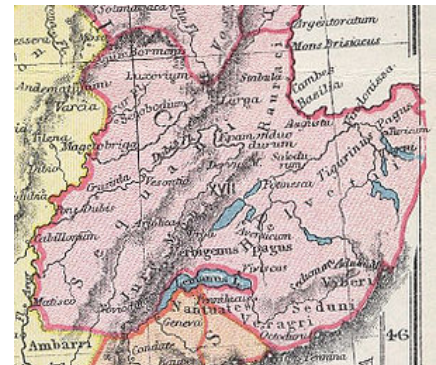
49 BC A Roman Civil War begins.
Julius Caesar and Pompey the Great went to war against each other.

48 BC Julius Caesar is victorious.
After a year-long war, Julius Caesar emerged the victor from the Civil War against Pompey. Cleopatra's brother Ptolemy killed Pompey in Egypt.

47 BC Julius Caesar continues the fight.
Julius' next battle was with Cleopatra in Egypt, and other battles quickly followed in 46 BC and 45 BC.

45 BC Julius Caesar named dictator.
Julius Caesar named himself Rome's dictator for life.

44 BC Julius Caesar's death.
Julius Caesar was assassinated by political rivals on the steps of Pompey's theatre in Rome. Julius Caesar was known for his brilliant political and war tactics. He is remembered for being brave and bold.



KEY WORDS:

Pontifex = High Priest

Consul= elected officials

Pontifex Maximus= Chief High Priest


Senate= Roman government

ACTIVITY 1:

Now you know the background to Caesar's assassination, read the **character profiles** and fill in the Top Trumps cards below. First fill in the scroll with the role each assassin played in the murder. Then rank the assassins from 1-6 on each characteristic,


1 being the least, 6 being the most- who is the most jealous of Caesar? Who shows the most treachery? **There are Disney word banks on pages 24 and 25 to help you.**

BRUTUS



Jealousy	
Cunning	
Treachery	
Bravery	

CASCA



Jealousy	
Cunning	
Treachery	
Bravery	

BRUTUS (MARCUS JUNIUS BRUTUS)


A supporter of the republic who believes strongly in a government guided by the votes of senators. While Brutus loves Caesar as a friend, he opposes the ascension of any single man to the position of dictator, and he fears that Caesar aspires to such power. Unlike Caesar, Brutus is able to separate completely his public life from his private life; by giving priority to matters of state, he epitomizes Roman virtue. He is torn between his loyalty to Caesar and his allegiance to the state.

CASCA (PUBLIUS SERVILIUS CASCA LONGUS)

A public figure opposed to Caesar's rise to power. Casca relates to Cassius and Brutus how Antony offered the crown to Caesar three times and how each time

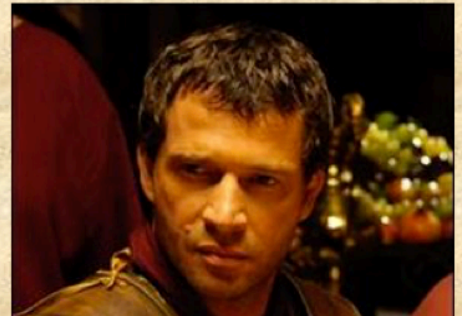
Caesar declined it. He believes, however, that Caesar is the consummate actor, lulling

LEPIDUS



Jealousy	
Cunning	
Treachery	
Bravery	

ANTONY



Jealousy	
Cunning	
Treachery	
Bravery	

the populace into believing that he has no personal ambition.

ANTONY

A friend of Caesar, Antony claims allegiance to Brutus and the conspirators after Caesar’s death in order to save his own life. Later, however, when speaking a funeral oration over Caesar’s body, he spectacularly persuades the audience to withdraw its support of Brutus and instead condemn him as a traitor. With tears on his cheeks and Caesar’s will in his hand, Antony engages masterful rhetoric to stir the crowd to revolt against the conspirators. Antony’s desire to exclude Lepidus from the power that Antony and Octavius intend to share hints at his own ambitious nature.

LEPIDUS (M. AEMILIUS LEPIDUS)

He joins Antony and Octavius to form the Second Triumvirate to rule the Roman Empire following the assassination of Caesar. He leads Caesar to the assassination.



Jealousy
Disliking a rival who enjoys a quality you would like.



Treachery
Betraying someone who trusts you for your own advantage.

CASSIUS



Jealousy	
Cunning	
Treachery	
Bravery	

OCTAVIAN



Jealousy	
Cunning	
Treachery	
Bravery	


CASSIUS (GAIUS CASSIUS LONGINUS)

A talented general and longtime acquaintance of Caesar. Cassius dislikes the fact that Caesar has become godlike in the eyes of the Romans. He slyly leads Brutus to believe that Caesar has become too powerful and must die, finally converting Brutus to his cause by sending him forged letters claiming that the Roman people support the death of Caesar. Impulsive and unscrupulous, Cassius harbours no illusions about the way the political world works. A shrewd opportunist, he proves successful but lacks integrity.


OCTAVIAN

Caesar's adopted son and appointed successor. Octavian, who had been traveling abroad, returns after Caesar's death. He then joins with Antony and sets off to fight Cassius and Brutus. Antony tries to control Octavian movements, but Octavian follows his adopted father's example and emerges as the authoritative figure, paving the way for his eventual seizure of the Roman government.

Remember!
Octavian was
Augustus' name
before he ruled
Rome.



Cunning
Tricking others for your own benefit, using specific knowledge or skills.



Bravery
Putting yourself at risk for the benefit of yourself or others.



ACTIVITY 2: Suetonius was an ancient historian writing 100 years after Caesar's death. Read through the passage and highlight the details do you think might be inaccurate.

As Caesar took his seat, the conspirators gathered about him as if to pay their respects, and Tillius Cimber took the lead, he came nearer as though to ask something; and when Caesar gestured him away, Cimber caught Caesar's toga by both shoulders. Then Caesar cried: "Why this violence?" **Casca** stabbed him from one side just below the throat. Caesar caught Casca's arm and ran it through with his stylus, but as he tried to leap up to his feet, he was stopped by another wound. When he saw that he was beset on every side by daggers, he muffled his head in his robe and at the same time drew down its fold to his feet with his left hand, in order to fall more decently, with the lower part of his body also covered.

He was stabbed with three and twenty wounds, uttering not a word, but merely a groan at the first stroke, though some have written that when Marcus **Brutus** rushed at him, he said in Greek, "**You too, my child?**" All the conspirators made off, and he lay there lifeless for some time, until finally three common slaves put him on a litter and carried him home, with one arm hanging down. And of so many wounds none turned out to be mortal, in the opinion of the physician Antistius, except the second one in the breast. The conspirators had intended after slaying him to drag his body to the Tiber, confiscate his property, and revoke his decrees; but they held back through fear of Marcus Antonius the consul, and **Lepidus**, the master of horse.

Suetonius, Lives of the Caesars

ACTIVITY 3:

Compare Suetonius' account of the murders to the character descriptions and write a newspaper article on Caesar's death as if you were reporting at the time. You should consider:

1. If your paper is for/ against Caesar as a ruler
2. Any background you might give on Caesar's rise to power
3. What witnesses you might quote to describe what happened
4. What statements you might include from the assassins



SALVE!
No. 1672 • 44 BCE • 1 denarius

CAESAR ASSASSINATED!

Dictator stabbed to death near the theatre of Pompey

March 44 BCE

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NERO & THE BURNING OF ROME

ACTIVITY 1: NERO IN CONTEXT

Listen to the Rotten Romans song. Match the emperors in the video to their coins and list what each did in his rule.



AD 37-41



AD 54-68



AD 177-92



AD 218-222



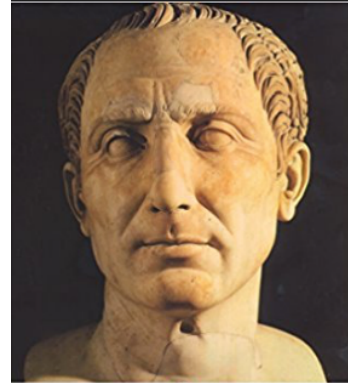
SPOT THE COIN THAT IS NOT ROMAN. WHAT MAKES IT STAND OUT?

ACTIVITY 1;

Remember Suetonius' account of Caesar? Here, Suetonius is writing just a couple of decades after the fire of AD 64. Read Suetonius' passage below and pick out key information on the start of the fire, where it spread and the damage it caused. Then, use these key facts to fill in the police report below.

SUETONIUS, LIFE OF NERO, 38:

But he showed no greater mercy to the people or the walls of his capital. When someone in a general conversation said: "When I am dead, be earth consumed by fire" he replied "Rather while I live," and he took action. Claiming to dislike the ugly old buildings and the narrow, crooked streets, he set fire to the city that several ex-consuls did not venture to lay hands on his chamberlains although they caught them




on their estates with tow and fire-brands, while some granaries near Nero's Golden House, whose room he particularly desired, were demolished by engines of war and then set on fire, because their walls were of stone. Rome burned for six days and seven nights, while the people were driven for shelter to monuments and tombs.



At that time, besides an immense number of dwellings, the houses of leaders of old were burned, still adorned with trophies of victory, and the temples of the gods vowed and dedicated by the kings and later in the Punic and Gallic wars, and whatever else interesting and noteworthy had survived from antiquity. Viewing the fire from the tower of Maecenas and exulting, as he said, in "the beauty of the flames," he sang the whole of the "Sack of Ilium," in his regular stage costume. Furthermore, to gain from this calamity too all the spoil and booty possible, while promising the removal of the debris and dead bodies free of cost he allowed no one to approach the ruins of his own property; and from the contributions which he not only received, but even demanded, he nearly bankrupted the provinces and exhausted the resources of individuals.

ACTIVITY 2:



Live Tweet about Nero's fire from the perspective of each character: the wealthy landlord, Fulvia the wealthy Roman woman and Grumio the slave. Include the location (@), the event and an appropriate hashtag (#) in the template below.



A large, empty rectangular box with a blue border, intended for a tweet. The box is connected to the Twitter bird icon on the left and the character portrait on the right by a horizontal blue line.



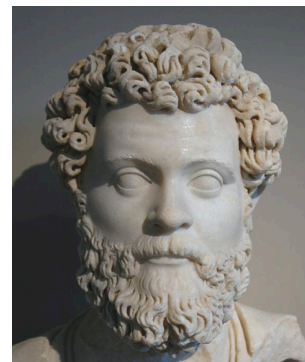
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A large, empty rectangular box with a blue border, intended for a tweet. The box is connected to the Twitter bird icon on the left and the character portrait on the right by a horizontal blue line.

CASSIUS DIO, ROMAN HISTORY, 62.16:

16. After this Nero set his heart on accomplishing what had doubtless always been his desire, namely to make an end of the whole city and realm during in his lifetime. He secretly sent out men who pretended to be drunk or engaged in other kinds of mischief, and caused them at first to set the fire to one or two or even several buildings in different parts of the city, so that people were at their wits' end, not being able to find any beginning of the trouble nor to put an end to it, though they constantly were aware of many strange sights and sounds. For there was nothing to be seen but many fires, as in a camp, and nothing to be heard from the talk of the people except such exclamations as "This or that is on fire," "Where?" "How did it happen?" "Who kindled it?" "Help?"



Terror laid hold on all the citizens in all parts of the city, and they ran about, some in one direction and some in another, as if distracted. Here men while assisting their neighbours would learn that their own premises were afire; there others, before 20 reached them that their own houses had caught fire, would be told that they were destroyed. Those who were inside their houses would run out into the narrow streets thinking that they could save them from the outside, while people in the streets would rush into the dwellings in the hope of accomplishing something inside. There was shouting and wailing without end, of children, women, men, and the aged all together, so that no one could see thing or understand what was said by reason of the smoke and the shouting; and for this reason some might be seen standing speechless, as if they were dumb. Meanwhile many who were carrying out their goods and many, too, who were stealing the property of others, kept running into one another and falling over their burdens. It was not possible to go forward nor yet to stand still, but people pushed and were pushed in turn, upset others and were themselves upset. Many were suffocated, many were trampled underfoot; in a word, no evil that can possibly happen to people in such a crisis failed to befall to them. They could not even escape anywhere easily; and if anybody did save himself from the immediate danger, he would fall into another and perish.

[...]

While the whole population was in this state of mind and many, crazed by the disaster, were leaping into the very flames, Nero ascended to the roof of the palace, from which there was the best general view of the greater part of the conflagration, and assuming the lyre-player's garb, he sang the "Capture of Troy," as he styled the song himself, though to the enemies of the spectators it was the Capture of Rome.

ACTIVITY 3:

Using Cassius Dio's account of the burning of Rome and the characters from Plebs, write a short scene of people trying to escape the fire as a play. Will you include slaves or wealthy Romans? Will you include the Emperor Nero himself?

CLEVER THINKING ACTIVITY: DO YOU BELIEVE IT?

Suetonius wrote a couple of decades after the fire of 64 AD. Cassius Dio wrote 100 years later. Should we trust what they say? Look at the facts you highlighted and put them in the table below. Decide what is history and what is gossip.

	SUETONIUS	CASSIUS DIO
TRUSTWORTHY		
UNTRUSTWORTHY		

