







# CURRICULUM MAP FOR Ancient Greek Theatre








## YEAR 13

<p><b>HALF TERM 1:</b></p> <p><b>Revision of:</b></p> <p>The origins of tragedy and how it developed during the fifth century BC, including:</p> <ul style="list-style-type: none"> <li>its relationship to satyr-plays</li> <li>the contributions of Aeschylus, Sophocles and Euripides</li> <li>use of actors and the chorus</li> <li>use of masks, costumes and props</li> <li>common themes of tragedy</li> <li>the relationship between the cultural context and subject matter of the plays</li> </ul> <p>Aristotle's theories about tragedy, including:</p> <ul style="list-style-type: none"> <li>peripeteia (reversal of fortune),</li> <li>hamartia (tragic mistake),</li> <li>catharsis (purging of emotions)</li> <li>Literary techniques, structure, and dramatic convention</li> <li>styles and techniques of the different playwrights</li> </ul> <p><b>Text active study:</b></p> <ul style="list-style-type: none"> <li>Interactive reading of the play: <b>The Bacchae by Euripides</b></li> <li>Students to have knowledge organisers always present when reading</li> <li>DN associated to classical context/previous part of the text read</li> </ul> <p><b>Acting</b>  <b>Directing</b>  <b>Production</b>  <b>Set Design</b>  <b>Costume</b></p> <p>Understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others  Willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities</p> <p>Expert vocabulary:  Thespian  Orchestra  Theatron  Scene  Proscenion  Thelogion  Ekclema  Hamartia  Catharsis  Peripeteia  Bathos  Pathos  Empathy  Dionysia  Protagonist  Antagonist  Agon  Exodus  Parabasis  Parodos  Iambic tetrameter  Formulaic</p>		<p>The text of The Bacchae by Euripides  Research  Modern Scholarly Opinion  Modelled Paragraphing  Classical Context reading Materials  Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
		<p>Summarising reading  Examination practice questions  DN activities linked to literary devices  Key word glossaries</p>
		<p>Discussion  Debate  Repetitive chanting of key words &amp; ideas  Formative questioning for understanding</p>
		<ol style="list-style-type: none"> <li>Revise the origins of tragedy</li> <li>Revise Aristotle's theories about tragedy</li> <li>Revise key vocabulary</li> </ol>
<p><b>HALF TERM 2:</b></p> <p><b>Text active study:</b></p> <ul style="list-style-type: none"> <li>Interactive reading of the play: <b>The Bacchae by Euripides</b></li> <li>Students to have knowledge organisers always present when reading</li> <li>DN associated to classical context/previous part of the text read</li> </ul> <p>Revision of with reference to Oedipus the King and Bacchae:</p>		<p>The text of The Bacchae by Euripides  Research  Modern Scholarly Opinion  Modelled Paragraphing  Classical Context reading Materials  Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>



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## YEAR 13

<p>Ancient religious concepts, beliefs and practices, including:</p> <ul style="list-style-type: none"> <li>the role of the gods</li> <li>fate and free will</li> <li>prophecy and prophets</li> <li>religious rituals and acts</li> </ul> <p>Importance of the polis (city), including:</p> <ul style="list-style-type: none"> <li>position and role of men, women and slaves in society</li> <li>political ideas and ideals</li> <li>importance of family relationships</li> </ul> <p>Tragic heroism, including:</p> <ul style="list-style-type: none"> <li>the nature of heroes and heroism</li> <li>justice and revenge</li> <li>possible interpretation of these themes and motifs by both ancient and modern audiences</li> </ul> <p>The representation of such themes and motifs in the visual/material record</p> <p><b>Acting</b> <b>Directing</b> <b>Production</b> <b>Set Design</b> <b>Costume</b></p> <p>Understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others</p> <p>Willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities</p> <p>Expert vocabulary: Libation Polis Motif Litany Surmise Impious Perdition Repute</p>		<p>Summarising reading Examination practice questions DN activities linked to literary devices Key word glossaries</p>
<p><b>HALF TERM 3:</b></p> <p><b>Revision of comedy:</b></p> <ul style="list-style-type: none"> <li>Nature of (old) comedy</li> <li>The origins of comedy and how it developed during the 5<sup>th</sup> Century BC</li> <li>The contribution of Aristophanes</li> <li>Use of actors and the chorus</li> <li>Use of masks, costumes and props</li> <li>Types of humour, comic techniques and effects</li> <li>The common themes of comedy</li> <li>The relationship between the cultural context and subject matter of the plays Literary techniques, structure, and dramatic conventions</li> <li>Styles and techniques of the different playwrights</li> </ul> <p><b>With reference to Frogs:</b> The representation and satire of tragedy</p> <p>Ancient religious concepts, beliefs and practices, including:</p> <ul style="list-style-type: none"> <li>the role of the gods</li> <li>death and the afterlife</li> </ul> <p>importance of the polis (city), including:</p> <ul style="list-style-type: none"> <li>position and role of men, women and slaves in society</li> <li>political ideas and ideals</li> <li>possible interpretation of these themes and motifs by both ancient and modern audiences</li> </ul> <p><b>Text active study:</b></p> <ul style="list-style-type: none"> <li>Interactive reading of the play: <b>Frogs by Aristophanes</b></li> <li>Students to have knowledge organisers always present when reading</li> <li>DN associated to classical context/previous part of the text read</li> </ul> <p><b>Acting</b> <b>Directing</b> <b>Production</b> <b>Set Design</b> <b>Costume</b></p> <p>Understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others</p>		<p>Discussion Debate Repetitive chanting of key words &amp; ideas Formative questioning for understanding</p>
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# CURRICULUM MAP FOR Ancient Greek Theatre



## YEAR 13

<p>Willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities</p> <p>Expert vocabulary:          Ordinary member          Lyric passage          Formal agon          Intellectual treatment          Sophistic teaching</p>		
<p><b>HALF TERM 4:</b></p> <p><b>Revision of Tragedy:</b></p> <p><b>Literary Devices</b></p> <ul style="list-style-type: none"> <li>Plot structure</li> <li>Plot devices, including messenger speeches, agon, parabasis</li> <li>Use and choice of language, literary devices and descriptive techniques, including imagery and dramatic irony</li> <li>Characterisation, including the role of the chorus</li> </ul>		<p>The text of Oedipus the King by Sophocles &amp; The Bacchae by Euripides          Research          Modern Scholarly Opinion          Modelled Paragraphing          Classical Context reading Materials          Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
<p><b>Themes in tragedy</b></p> <p>With reference to Oedipus the King and Bacchae:          Ancient religious concepts, beliefs and practices, including:</p> <ul style="list-style-type: none"> <li>the role of the gods</li> <li>fate and free will</li> <li>prophecy and prophets</li> <li>religious rituals and acts</li> </ul> <p>Importance of the polis (city), including:</p> <ul style="list-style-type: none"> <li>position and role of men, women and slaves in society</li> <li>political ideas and ideals</li> <li>importance of family relationships</li> </ul> <p>Tragic heroism, including:</p> <ul style="list-style-type: none"> <li>the nature of heroes and heroism</li> <li>justice and revenge</li> <li>possible interpretation of these themes and motifs by both ancient and modern audiences</li> </ul> <p>The representation of such themes and motifs in the visual/material record</p>		<p>Summarising reading          Examination practice questions          DN activities linked to literary devices          Key word glossaries</p>
<p>Text active study:</p> <ul style="list-style-type: none"> <li>Interactive reading of the play: <b>Oedipus the King by Sophocles &amp; The Bacchae by Euripides</b></li> <li>Students to have knowledge organisers always present when reading</li> <li>DN associated to classical context/previous part of the text read</li> </ul>		<p>Discussion          Debate          Repetitive chanting of key words &amp; ideas          Formative questioning for understanding</p>
<p><b>Acting</b>  <b>Directing</b>  <b>Production</b>  <b>Set Design</b>  <b>Costume</b></p> <p>Understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others</p> <p>Willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities</p> <p>Expert vocabulary:          Protagonist          Antagonist          Agon          Exodus          Parabasis          Parodos</p>		<ol style="list-style-type: none"> <li>Revise literary devices</li> <li>Revise tragic themes</li> <li>Revise tragic heroism</li> </ol>
<p><b>HALF TERM 5:</b></p> <p>Revision to include:</p> <ul style="list-style-type: none"> <li>Key Word Chanting tests</li> <li>Pot analysis</li> <li>Examination Practice techniques</li> </ul>		<p>The text of Oedipus the King by Sophocles, The Bacchae by Euripides &amp; Frogs by Aristophanes          Research          Modern Scholarly Opinion          Modelled Paragraphing</p>







# CURRICULUM MAP FOR Ancient Greek Theatre

## YEAR 13

<ul style="list-style-type: none"> <li>• Reteaching of Key Content</li> <li>• Brain dumps</li> <li>• Venn diagrams with Greek Religion</li> <li>• Key word/term glossary</li> </ul>		<p>Classical Context reading Materials Scholarly books by scholars such as Paul Cartledge or Edith Hall</p>
<p>Acting Directing Production Set Design Costume</p> <p>Understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others Willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities</p>		<p>Summarising reading Examination practice questions DN activities linked to literary devices Key word glossaries</p>
<p>Expert vocabulary: Thespian Orchestra Theatron Scene Proscenion Thelogion Eklema Hamartia Catharsis Peripeteia Bathos Pathos Empathy Dionysia Protagonist Antagonist Agon Exodus Parabasis Parodos Iambic tetrameter Formulaic Ordinary member Lyric passage Formal agon Intellectual treatment Sophistic teaching</p>		<p>Discussion Debate Repetitive chanting of key words &amp; ideas Formative questioning for understanding</p>
		<ol style="list-style-type: none"> <li>1. Revise key vocabulary</li> <li>2. Revise comedy</li> <li>3. Revise tragedy</li> </ol>



# CURRICULUM MAP FOR GREEK RELIGION YEAR 13

<p>HALF TERM 1: Places of Worship</p> <p>The Athenian Acropolis and its civic importance to Athens</p> <ul style="list-style-type: none"> <li>• The Parthenon: Ionic frieze/Doric frieze/the pediments</li> <li>• The Erechtheion: the caryatids/the Plynteria/the Panathenaia</li> </ul> <p>Delphi and state and private consultation of the Delphic oracle</p> <ul style="list-style-type: none"> <li>• The Pythia and the priests</li> <li>• The Amphictyonic League</li> <li>• The sanctuary: peribolos wall/omphalos</li> <li>• The Temple of Apollo: adyton/naos/omphalos</li> <li>• The Sacred Way: treasuries and stoas/the serpent column/the Siphnian Treasury/Treasury of the Athenians</li> </ul> <p>Politician Historian Museum Curator</p> <p>Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life Knowledge of, and respect for, different people's faiths, feelings and values Sense of enjoyment and fascination in learning about themselves, others and the world around them Use of imagination and creativity in their learning Willingness to reflect on their experiences</p> <p>Vocabulary: Ionic frieze Doric frieze Pediments Amphictyonic Adyton Naos Omphalos</p>		<p>Herotodus 6.66, Thucydides 5.16.2, Aeschylus <i>Eumenides</i>, Euripides' <i>Ion</i>, reading linked scholarly articles, essay questions for keywords, model answers</p> <p><b>Prescribed sources:</b></p> <ul style="list-style-type: none"> <li>• Attic kylix depicting consultation of the Pythia</li> <li>• Athenian Acropolis: Parthenon/Erechtheion</li> <li>• Delphi: Temple of Apollo/Theatre/Sacred Way/Stadium</li> <li>• Olympia: Temple of Zeus/Phedias' statue/ash altar of Olympian Zeus/ the treasuries/Echo Stoa/the stadium</li> </ul>
		<p>Summarising reading, extended essay writing, summative assessment write-up, exam question responses, editing responses for improvement, annotating prescribed sources</p>
		<p>Discussion, debate, presenting information to an audience, reading articles/textbooks orally, verbal feedback to peers</p>
		<ol style="list-style-type: none"> <li>1. Revise the pediment and friezes of the Parthenon ready for extended DIN.</li> <li>2. Research Delphi: why was it so important to the Greeks?</li> <li>3. 'The only function of Greek sanctuaries was to provide a space for public worship.' Discuss to what extent you think this is true. You may use your knowledge of the Athenian Acropolis as a starting point in your answer.</li> </ol>
<p>HALF TERM 2: Places of Worship</p> <p>Delphi and state and private consultation of the Delphic oracle</p>		<p>Pausanias' description of the pedimental sculptures, the statue of Zeus, description of Greece, altar of</p>



# CURRICULUM MAP FOR GREEK RELIGION YEAR 13

<ul style="list-style-type: none"> <li>• The Theatre: temenos/Pythian festival</li> <li>• The stadium</li> <li>• Public and private oracular consultation: promanteia/Attic kylix</li> <li>• The Delphic Oracle and the 'Socratic paradox'</li> </ul> <p>Olympia and the Olympic Games and their Panhellenic significance</p> <ul style="list-style-type: none"> <li>• The site of Olympia</li> <li>• The Temple of Zeus: the east/west pediment</li> <li>• Pheidias' statue of Zeus</li> <li>• The ash altar of Zeus</li> <li>• Treasuries</li> <li>• The Echo Stoa</li> <li>• The stadium</li> <li>• The Olympic Games</li> </ul> <p>Politician Historian Museum Curator</p> <p>Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life Knowledge of, and respect for, different people's faiths, feelings and values Sense of enjoyment and fascination in learning about themselves, others and the world around them Use of imagination and creativity in their learning Willingness to reflect on their experiences</p> <p>Vocabulary: Temenos Oracular Promanteia Attic Kylix Pediment</p>		<p>Zeus, account of the treasuries, Judith Swaddling's <i>The Ancient Olympic Games</i>, reading linked scholarly articles, model answers, extracts for retrieval, out of class linked reading</p> <ul style="list-style-type: none"> <li>• <b>Delphi: Temple of Apollo/Theatre/Sacred Way/Stadium</b></li> <li>• <b>Olympia: Temple of Zeus/Pheidias' statue/ash altar of Olympian Zeus/ the treasuries/Echo Stoa/the stadium</b></li> </ul>
		<p>Summarising reading through note-taking, extended essay writing, summative assessment write-up, editing responses for improvement, creating a graphic organiser to record key events</p>
		<p>Discussion, debate, presenting information to an audience, reciting an article orally, verbal feedback, choral response</p>
		<ol style="list-style-type: none"> <li>1. Revise the Socratic paradox linking to Delphi and the Azande tribe (Edward Evans-Pritchard)</li> <li>2. Revise the site of Olympia and its importance to Greece for extended DIN.</li> <li>3. Explain how the buildings, layout and features of Olympia enabled the Greeks to worship Zeus. 10 marks.</li> </ol>
<p>HALF TERM 3: Rituals and Priests</p> <ul style="list-style-type: none"> <li>• Ideas about why rituals were performed</li> <li>• Priests and priestesses: the connection between aristocratic families and priesthoods/dadouchos/the role of women in religious rituals/Priestly tasks: the sacrifice and the role of the priest in conducting rituals/other priestly tasks: building works and finances</li> </ul> <p>Politician Historian Museum Curator</p>		<p>Chanoitis, 2008, R. Osborne, 'Women and Sacrifice in classical Greece', <i>Classical Quarterly</i> <b>Prescribed source: Attic red-figure stamnos from the British Museum depicting sacrifice</b></p>
		<p>Summarising reading, extended essay writing, summative assessment write-up, editing responses for improvement, character profiles, planning and recording events</p>



# CURRICULUM MAP FOR GREEK RELIGION YEAR 13

Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life  
Knowledge of, and respect for, different people's faiths, feelings and values



Discussion, debate, presenting information to an audience, reciting a poem orally, choral response, verbal feedback



# CURRICULUM MAP FOR GREEK RELIGION YEAR 13

Sense of enjoyment and fascination in learning about themselves, others and the world around them  
Use of imagination and creativity in their learning  
Willingness to reflect on their experiences

Vocabulary:








Aristocracy  
Aristocratic  
Dadouchos

1. Revise the responsibilities of a priest.
2. 'Men and women's experience of Greek religion was the same.' Assess how far you agree with this statement. Justify your response. 30 marks.
3. Research blood sacrifices. What is their significance? What did they involve?





# CURRICULUM MAP FOR GREEK RELIGION YEAR 13

<p>HALF TERM 4: Rituals and Priests</p> <ul style="list-style-type: none"> <li>Purpose, process and significance of blood sacrifice: reconstructing the sacrifice/the preparation/ the act of killing/ the handing of the meat</li> <li>Purpose and function of the blood sacrifice</li> <li>The role of libations in both state and private contexts</li> <li>The role of votive offerings in both state and private contexts</li> </ul> <p> <span style="background-color: yellow;">Politician</span>  <span style="background-color: yellow;">Historian</span>  <span style="background-color: yellow;">Museum Curator</span>            Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life            Knowledge of, and respect for, different people's faiths, feelings and values            Sense of enjoyment and fascination in learning about themselves, others and the world around them            Use of imagination and creativity in their learning            Willingness to reflect on their experiences         </p> <p>Vocabulary:            Libation            Votive offerings            Sacrificial</p>		<p>Homer's <i>Iliad and Odyssey</i>, Euripides' <i>Electra and Bacchae</i>, Aristophanes, <i>Birds</i>, Apollonius of Rhodes, <i>Argonautica</i></p>
		<p>Summarising reading, extended essay writing, summative assessment write-up, editing responses for improvement, planning responses to ensure that the AO's are being met</p>
		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, choral response, verbal feedback</p>
		<p>History: Ancient Rome            English: extended reading            Languages: Latin            Geography: locations and settings            RE: links to religious practises            PSHE: diversity/differences of faith</p>
<p>HALF TERM 5: Religion and Philosophy</p> <ul style="list-style-type: none"> <li>The rise of philosophical thinking and how it is viewed within Greek society, including the extent to which these ideas were truly 'new': presocratic philosophers/monotheism/Xenophanes/Plato/Aristotle</li> <li>The critique of the 'Gods of Homer' and their anthropomorphism, including that voiced by Xenophanes</li> <li>Socrates and the accusations of 'impiety': Socrates' idea on the divine, justice and why he may have disagreed with the Homeric/Hesiodic idea of the gods/the extent to which his ideas were radical or controversial</li> <li>Conclusion and Outlook</li> </ul> <p> <span style="background-color: yellow;">Politician</span>  <span style="background-color: yellow;">Historian</span>  <span style="background-color: yellow;">Museum Curator</span>            Ability to be reflective about their own beliefs (religious or otherwise) and perspective on life            Knowledge of, and respect for, different people's faiths, feelings and values            Sense of enjoyment and fascination in learning about themselves, others and the world around them            Use of imagination and creativity in their learning            Willingness to reflect on their experiences         </p> <p>Vocabulary:            Presocratic            Monotheism            Anthropomorphic</p>		<p>Linked scholarly articles, essay questions for keywords, key passages to gain further understanding and for evidence retrieval, model answers            Suggested prescribed sources:</p> <ul style="list-style-type: none"> <li><b>Herodotus II. 53</b></li> <li><b>Marble figurine of Socrates</b></li> <li><b>Xenophon, <i>Apology</i> 11</b></li> </ul>
		<p>Summarising reading, extended essay writing, summative assessment write-up, editing responses for improvement, planning</p>
		<p>Discussion, debate, presenting information to an audience</p>
		<ol style="list-style-type: none"> <li>To what extent do you believe the 'attic red stamnos' accurately depicts a sacrifice? 10 marks.</li> <li>Look at Burkert, Naided and Vernat's arguments about the purpose of a blood sacrifice. Which scholar do you agree with most?</li> <li>End of topic revision ready for extended DIN.</li> </ol>



# CURRICULUM MAP FOR GREEK RELIGION YEAR 13

Anthropomorphism Impiety		
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# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

<p><b>1. HALF TERM 1:</b> <b>The Aeneid</b> Context:</p> <ul style="list-style-type: none"> <li>Virgil was the preeminent poet of the Roman Empire, during the reign of the emperor Octavian, later known as Augustus</li> <li>Before Augustus became emperor, though, internal strife plagued the Roman government</li> <li>During Virgil's youth, the First Triumvirate—Julius Caesar, Pompey, and Crassus—governed the Roman Republic</li> <li>Crassus was killed around 53 B.C., and Caesar initiated civil war against Pompey</li> <li>After defeating Pompey, Caesar reigned alone until the Ides of March in 44 B.C., when Brutus and Cassius, two senators, assassinated him</li> <li>Civil war erupted between the assassins and the Second Triumvirate—Octavian, Antony, and Lepidus</li> <li>By 36 B.C. only Octavian and Antony remained, and they began warring against each other</li> <li>At the Battle of Actium in 31 B.C., Octavian defeated Antony and his ally Cleopatra of Egypt, finally consolidating power in himself alone</li> <li>Four years later, he assumed the title Augustus. Virgil witnessed all this turmoil, and the warring often disrupted his life</li> </ul>		<p>The reading of Book 1, reading linked scholarly articles, model answers, knowledge organiser, extracts for retrieval, out of class linked reading, Google Classroom resources linked to context</p>
<p>Composition:</p> <ul style="list-style-type: none"> <li>Virgil started to work on the <i>Aeneid</i> around 29 BC</li> <li>His patron was Maecenas, a close adviser for the Emperor Augustus. In part, the <i>Aeneid</i> serves to legitimize Augustus's reign</li> <li>It is an epic poem written in dactylic hexameter</li> <li>After eleven years of composition, the meticulous Virgil did not consider the <i>Aeneid</i> fit for publication</li> <li>Just before his death on September 21, 19 B.C., he ordered the manuscript of the <i>Aeneid</i> to be burned, because he still considered it unfinished</li> <li>Augustus intervened, however, arranging for the poem to be published against Virgil's wishes</li> </ul>		<p>Summarising reading through note-taking, extended essay writing, summative assessment write-up, editing responses for improvement, creating a timeline to record key events, venn diagram, table construction, contextual factfile, character profiles, written responses to questions, storyboard, diary entry</p>
<p>Overview:</p> <ul style="list-style-type: none"> <li>The <i>Aeneid</i> tells the story of the Trojan hero Aeneas's perilous flight from Troy to Italy following the Trojan War</li> <li>In Italy, Aeneas's descendants would go on to found Rome</li> <li>In the epic, Virgil repeatedly foreshadows the coming of Augustus, perhaps to silence critics who claimed that he achieved power through violence and treachery</li> <li>When Rome was at its height, the easiest way to justify the recent brutal events was to claim that the civil wars and the changes in leadership had been decreed by fate to usher in the reign of the great Augustus</li> </ul>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, verbal feedback, choral response</p>
<p>Inspiration:</p> <ul style="list-style-type: none"> <li>Virgil did not invent the story that Rome descended from Troy; he crafted the events narrated in the <i>Aeneid</i> from an existing tradition surrounding Aeneas that extended from the ancient Greek poet Homer through the contemporary Roman historian Livy</li> <li>In Book XX of the <i>Iliad</i>, Aeneas faces off with Achilles, and we learn about Aeneas's lineage and his reputation for bravery</li> <li>However, in that scene, he is no match for Achilles, who has been outfitted in armour forged by the divine smith Hephaestus</li> <li>Poseidon rescues Aeneas from certain doom and praises the Trojan for his piety. Poseidon also prophesies that Aeneas will survive the Trojan War and assume leadership over the Trojan people</li> </ul> <p>Structure:</p> <ul style="list-style-type: none"> <li>Aeneas is wandering until he arrives in Latium where the war begins</li> <li>The books in the 1<sup>st</sup> half mirror in subject matter those in the 2<sup>nd</sup> half</li> <li>Another way to look at structure is through parallel characters</li> </ul> <p>Book 1 Fate &amp; Free Will:</p> <ul style="list-style-type: none"> <li>The audience is shown Aeneas' fate through Jupiter's prophecy.             <ul style="list-style-type: none"> <li>Aeneas will wage a war and crush the fierce tribes in Latium.</li> <li>Aeneas will die soon after the victory.</li> <li>Iulus will reign for 30 years and found Alba Longa.</li> <li>Romans will have no limits of time and space.</li> </ul> </li> </ul> <p>After Venus' trick, - Dido is described as 'doomed'. She is shown to be a victim of the foundation of Rome</p> <ul style="list-style-type: none"> <li>Aeneas chooses to request his son after he realises Carthage is hospitable. This leads to Venus replacing Ascanius with a disguised Cupid.</li> <li>Aeneas and his crew decides to land on the nearest land after escaping the storm. This just happens to be Carthage.</li> <li>Aeneas chooses to go and inspect the surrounding area with Achates, leaving his crew safely behind.</li> </ul>		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Revise Ancient Roman values</li> <li>2- Revise Virgil and Augustus</li> <li>3 – Revise Roman virtues</li> <li>4 – Revise Roman immortals</li> <li>5 – Revise Roman deaths and funeral rites</li> <li>6 – Revise the rise of Augustus</li> </ol>



# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

<p><u>Family Love:</u></p> <ul style="list-style-type: none"> <li>Venus – is concerned about Aeneas’ (her son’s) destiny and is desperate to support him in achieving it.</li> <li>Aeneas – Love for his son Iulus (Ascanius). Aeneas sends for his son as soon as he knows the Carthaginians are hospitable. He wants him close to protect him.</li> <li>Jupiter – cares for his daughter, Venus. He reassures her of Aeneas’ fate and how it will be achieved.</li> </ul> <p><u>Passionate Love:</u></p> <ul style="list-style-type: none"> <li>Dido and Aeneas: fire imagery is used to describe Dido’s love as it develops highlighting the danger to Romans about giving into passion.</li> <li>Juno – she is desperate to keep Carthage from destruction that she tried to destroy the Trojans to stop them from founding Rome. Her ‘love’ for Carthage leads her to act irrationally.</li> </ul> <p>Homeric Elements: Poetic Techniques:</p> <ul style="list-style-type: none"> <li>Extended simile (lines 148-157): Neptune calming the storm is compared to Augustus ending civil wars in Rome and closing the Gates of War.</li> <li>Extended simile (lines 430-437): the Carthaginians working on their city are compared to bees working in the summer.</li> <li>Speeches (lines 198-207): Aeneas comforts his crew after the loss of their comrades in the storm.</li> <li>Jupiter setting Aeneas’ fate in Book I after speaking with Venus inks with Zeus setting Odysseus’ fate in Book I of the Odyssey after speaking with Athene.</li> <li>Venus disguises herself in front of Aeneas like Athene did in front of Odysseus.</li> <li>Aeneas’ wish of dying in the Troy during the storm reflects what Odysseus wished for during the storm created by Poseidon in Book V</li> </ul> <p>The Role of the Gods:</p> <ul style="list-style-type: none"> <li>Juno is used to make Aeneas’ attempt to found Rome more difficult. It shows the Roman audience the hardships one man went through so they can live in Rome</li> <li>The gods are shown not to care about mortals who get in their way or threaten something they hold dear.</li> <li><i>Juno despises Aeneas because of Rome’s destiny to destroy Carthage.</i></li> <li><i>Venus inflicts Dido with loves ‘deadly’ passion for Aeneas to ensure she does not hamper Aeneas achieving his destiny.</i></li> <li>Neptune saves Aeneas and the Trojans from the storm created by Aeolus. This is to reflect to the audience that Aeneas is a different hero than that of Odysseus as it was Neptune (Poseidon) attempting to destroy Odysseus’ raft on his journey to Scherie</li> <li>Jupiter is used to not only develop the theme of fate but to tell the audience what will happen in the rest of the poem. This creates suspense as we are told WHAT will happen but not HOW it will be achieved.</li> </ul> <p><b>Military</b> <b>Writer</b> <b>Historian</b> <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p> <p>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary: Piety Pietas Furor Triumverate Divine Machinery Prophecy Meticulous Perilous</p>		
<p><b>HALF TERM 2</b> Book 2 <u>Fire imagery in the fall of Troy</u></p> <ul style="list-style-type: none"> <li>Repetition of fire imagery during the destruction of Troy:             <ul style="list-style-type: none"> <li>‘the whole of Ilium settling into the flames...’</li> <li>‘my heart was burning to gather comrades for battle...’</li> <li>Priam died ‘with Troy ablaze before his eyes’.</li> </ul> </li> </ul>		<p>The reading of Books 2, 4 &amp; 6, reading linked scholarly articles, essay questions for keywords, key passages to gain further understanding and for evidence retrieval, quotation retrieval and analysis</p>



# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

<ul style="list-style-type: none"> <li>• Fire is used to reflect Aeneas' actions whilst he is acting irrationally and showing '<i>furor</i>':</li> <li>• 'my heart was burning to gather comrades for battle...'</li> <li>• 'the passion flared in my heart and I longed to avenge my country...'</li> </ul> <p>The use of fire imagery is used by Virgil to highlight the destruction of Troy but also to make the audience aware of the dangers of giving into your emotions and how destructive it can be</p> <p><u>The Role of the Gods:</u> Gods do care about mortals Venus only cares for her mortal family</p>		<p>Summarising reading, extended essay writing, summative assessment write-up, editing responses for improvement, character profiles, planning and recording events, agony aunt response to Dido</p>
<ul style="list-style-type: none"> <li>• Aeneas' safety</li> <li>• Protects him until he reaches his father's house</li> <li>• Tells him to save his family</li> <li>• Appears to him as a goddess rather than disguised</li> <li>• Jupiter shows an omen which convinces Anchises to leave Troy</li> </ul> <p>Gods do not care</p>		<p>Discussion, debate, presenting information to an audience, reciting a poem orally, choral response, verbal feedback</p>
<ul style="list-style-type: none"> <li>• Apollo cursed Cassandra so no one would believe her → The Trojans ignored her warnings about the wooden horse</li> <li>• Minerva favours the Greeks over the Trojans → Sent serpents to murder Laocoon and his sons, Serpents rest at the foot of a statue of Minerva after the murders, Looked like it was a result of him throwing a spear at it, She helped build the wooden horse</li> <li>• Fate and the Gods were against the Trojans</li> <li>• Venus shows Aeneas that the gods are destroying Troy →</li> </ul> <p>Aeneas: Heroic</p> <ul style="list-style-type: none"> <li>• Aeneas is now the leader of the Trojans, Hector tells Aeneas he is now the Trojan saviour, Death of King Priam – Aeneas last Royal left</li> <li>• Loves and wants to protect his family → Returns to Troy to search for his missing wife, listens to Venus – tells his to go to his father's house, becomes frustrated when Anchises refuses to leave, carries his father out of Troy on his back, returns to Troy to search for his missing wife, distraught when he sees her ghost, attempts to save Troy even though it is doomed, kills a number of Greeks after waking from sleep</li> </ul> <p>Unheroic</p> <ul style="list-style-type: none"> <li>• Unable to control his emotions (<i>furor</i>) → Wants to murder Helen of Troy, puts on his armour when his father refuses to leave, wants to die defending Troy when he sees it burning down</li> <li>• Dresses up in Greek soldier's uniform → Makes it so they are attacked by Greeks and Trojan, only carries father and son out of Troy, does not look back to see where his wife is until it is too late</li> </ul> <p>Aeneas' Roman virtues</p> <ul style="list-style-type: none"> <li>• Misericordia → Shows compassion for the fall Trojans, especially Priam and Polites</li> <li>• Gravitas → Leaves Troy leading the Trojan 'exiles, understands his fate as a 'leader'</li> <li>• Pietas → Eventually listens to Hector's orders, listens to Jupiter and saves his family</li> </ul> <p>Learns about his future</p> <ul style="list-style-type: none"> <li>• Venus → The gods are responsible for destroying Troy</li> <li>• Creusa → A royal bride is waiting in Latium, new land full of brave warriors, a long exile</li> <li>• Hector → Gives the gods into Aeneas' care, going to establish a great city, long wanderings across the sea</li> </ul> <p>Book 4 - Dido <u>Fire imagery</u> Like in Book II, there is a large amount of fire imagery used when describing the character of Dido. <b>'Dido was on fire with love'</b> Fire is used to show how destructive Dido's love for Aeneas was and how it will eventually cause her death – like it did to Troy in Book II</p> <p><u>Similes</u> These are used in Book IV to stress Dido's injury but also make sections more interesting with vivid description. Virgil does this when describing Hermes' journey to Carthage after speaking to Jupiter. His journey reflects that of Hermes' journey to Ogygia in Book V of the Odyssey.</p> <p><u>Language for Pathos</u></p> <ul style="list-style-type: none"> <li>• Virgil uses language in Book IV especially well to create <i>pathos</i> (sympathy) for Dido – especially during her death.</li> <li>• Virgil states that Dido was 'dying not by the decree of Fate or by her own deserts but pitiably and before her time.' and also that Dido's death was a 'long ...and difficult death.' This creates pathos for Dido as the audience is aware that Dido is an innocent sacrifice made so Aeneas could lay the foundations of Rome for his ancestors</li> </ul> <p><u>Links to Antiquity Rome and Augustus</u></p> <ul style="list-style-type: none"> <li>• Aeneas' actions in Carthage reflect those of Mark Antony's in Egypt during the Civil War.             <ul style="list-style-type: none"> <li>• Mark Antony began 'forgetting' his Roman values and promoted Egyptian culture rather than Roman.</li> <li>• Went to war with Cleopatra (Dido) against Rome led by Augustus (then named Octavian) and was defeated at the Battle of Actium.</li> </ul> </li> </ul>		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Revise summary of Book 1</li> <li>2 – Revise the characters of Dido and Aeneas</li> <li>3 – Revise Homeric elements</li> <li>4 – Revise fate and free will</li> <li>5 – Revise the role of the gods</li> <li>6 – Revise the theme of love</li> </ol>



# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

- Dido as Cleopatra (the queen of Egypt):
  - Cleopatra led Mark Antony away from his Roman customs, just like Dido was doing to Aeneas.
  - Cleopatra attempted to destroy Rome by supporting Mark Antony at the Battle of Actium. Dido is attempting to destroy Rome by stopping its foundation and ordering her descendants to wage war against those of Aeneas.

### Role of the Gods

- The gods ensure that Aeneas' journey to fulfil his destiny does not stop end in Carthage:
  - Venus amuses Juno and allows her to 'marry' Dido and Aeneas in the cave totally aware that Aeneas would not remain in Carthage.
  - Jupiter orders Mercury to take a message to Aeneas ordering him to leave Carthage and lay the foundations of Rome – not for him, but for his son and their descendants (the audience).
  - Mercury appears to Aeneas in a dream to encourage him to leave Carthage before Dido can do something to hinder him.
- The Gods do not care about mortals:
  - Both Venus and Juno use Dido to achieve their main 'aim' not caring about the consequences for Dido.
  - The fates refuse to allow Aeneas to hear Anna's pleas for Aeneas to remain in Carthage for Dido
  - Dido's death is caused by the actions of the gods – she dies before her time and by no fault of her own (stated by Virgil)
  - Venus shows no remorse for Dido's painful death, even though, arguably, she is the main cause.

### Fate

- Juno (supported by Venus) create a plan to force Aeneas and Dido to consummate their love whilst they are out hunting.
- Jupiter orders Aeneas to leave Carthage by sending Mercury to remind Aeneas of the fate that has been set for him and his descendants.
- Dido's death is foreshadowed and 'fated' by Venus after being wounded by love.
- Aeneas states that he is only leaving Carthage because he has been fated to do so, not as a result of his own free-will.
- Aeneas does not hear Anna's pleas for him to remain in Carthage with Dido because the fates would not allow him to.
- Aeneas recognises that a god has spoken to him after Hermes appears in his dream and leaves Carthage straight away.

### Free-will

- Dido reveals her love for Aeneas to Anna and agrees to break her vow of chastity which she swore after the death of her husband Sychaeus.
- Aeneas chooses to remain in Carthage until Jupiter orders him to leave and fulfil his destiny for his descendants. Aeneas openly chooses to wear Carthaginian clothes and help maintain the city.
- When ordered to leave, Aeneas chooses not to tell Dido about his plans. Instead he orders the Trojans to create a new fleet in secret.
- Dido chooses to trick Anna into creating her own funeral pyre out of Aeneas' belongings that he left behind in Troy.
- It is stated by Virgil that Dido's death was not 'fated' to be when it happened. Therefore Dido freely chose to end her life.
- Before 'laying on her sword' Dido chooses to order that the Carthaginians should 'harry' the descendants of Aeneas. Her action lays the foundation for the Punic Wars.

### Juno vs Venus in Book IV

Juno's main aim in Book IV is to ensure that Aeneas remains in Carthage. If this happens he can not lay the foundations of Rome which means that her favourite city – Carthage – will be safe in the 'future'. She only cares about Dido's 'wound' because she is scared Carthage will be destroyed and will therefore stop worshipping her.

### The Character of Dido

- Dido is doomed from the outset of Book IV → The love is what causes Juno to plan the 'wedding', Anna convinces Dido to give into her passion, goes against Dido's own vow of chastity, causes Dido's wild fire of love to increase
- She is vengeful → Sets up the Punic Wars before her death
- Her death is unjustified → Her death was caused by the gods – it was not her time to die, Jupiter orders Aeneas to leave, the gods force her to break her vow of chastity, Venus has made her 'crazy' with love for Aeneas, Juno and Venus enable Dido and Aeneas to consummate their love in the cave
- Knows her giving in to her passion will cause her own death → States Jupiter should kill her if she breaks vow of chastity, tells Aeneas that she will die a 'cruel death' if he leaves, tricks her sister Anna into creating a funeral pyre from Aeneas' belongings

### Modern scholarship:

Gransden in *Virgil: The Aeneid*, 2004, likens Book 4, for example, to a tragedy: 'with scenes between the protagonists (Aeneas, Dido and her sister confidante Anna), divine messengers and interventions, with the author as chorus, not only narrating but commenting on the action'

### Modern scholarship:

'Efforts to read the Aeneid historically should not get in the way of – indeed, should enhance – the text's contemporary relevance. The issues raised by the Dido episode –



# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

sexual ethics, the use and abuse of power, interaction with the other, imperialism, personal choice and historical necessity, or rhetoric spin in the (mis)representation of facts, to name a few – continue to matter’ Gildehard, 2012

### Book 6 – The Underworld

#### Why is Book VI seen as a turning point?

- The Sibyl tells Aeneas about his destiny – his travelling over the seas is now over and he will have to face a war in Latium which is going to be caused by a woman.
- Book VI signifies the end of Aeneas’ travels and the beginning of the war between the Trojans and the Latins.
- Book VI is the end of the ‘Odyssey’ half of the Aeneid and the start of the Iliad section.
- The events in Book VI makes Aeneas more determined to lay the foundations of Rome - ‘kindled in his mind a love for the glory that was to come.’
- Book VI is the start of Aeneas becoming a true ‘Roman’ hero – ‘Your task, Roman...’
- Aeneas is shown by Anchises what his sacrifice will bring and makes him realise the sacrifices are worth it.
- Aeneas’ encounter with Dido in the Underworld enables Aeneas to put the events with Dido behind him and focus on what is to come in Latium. He is able to learn why she committed suicide and is able to tell her that he left her against his own will.

#### Omens and Portents in Book VI:

- When Aeneas attempts to pull the **Golden Bough** from the tree it resists. *This is to show to the audience and Aeneas that founding Rome is not going to be an easy feat.*
- **The Sibyl** reveals a lot of information to Aeneas about his soon to come future. *She tells Aeneas that his travelling across the end has finished and he is going to found his city in Latium. However, a second Achilles awaits to hinder his efforts and a war will be caused by another royal bride (like Helen of Troy). Aeneas is also told that his safety will be found from a Greek city.*
- **Anchises** is the one who ordered Aeneas to come to the Underworld. When they meet on the Elysium Fields Anchises tells Aeneas about *the future wards Aeneas is going to fight and about the Laurentine people.*

#### Is Book VI Augustan Propaganda?

- One of the key areas that Augustus wanted to ‘rebuild’ in Rome was the thought of religion. This can be seen throughout Book VI:
  - Misenus’ funeral rites show the Romans that the funeral rites they practice have a ‘historical’ origin which were even followed by the ‘founder’ of Rome.
  - Apollo was Augustus’ patron god and Book VI is used to explain why there is a ‘temple of solid marble’ to Apollo in Rome.
  - Venus helped Aeneas to find the golden bough therefore emphasising her importance in the foundation of Rome.
- Anchises tells Aeneas about his descendent ‘Caesar Augustus’:
  - Augustus’ coming is prophesied
  - Augustus is a son of a god
  - Augustus will bring the golden years back to Rome
  - Augustus will extend the Roman empire
  - Augustus will destroy the Egyptians
- Anchises tells Aeneas about the History of Rome:
  - The ‘founders’ of Rome are all linked to Augustus’ family – Aeneas, Silvus Aeneas & Romulus.
  - The civil war between Julius Caesar and Pompey the Great has been fated - even though it will be a terrible war.
  - Book VI is used to teach the Romans about moral values and how your actions in life affect how you spend your eternity in the Underworld:
  - Aeneas is shown the importance of proper funeral rites as without them the deceased is unable to cross the river Styx.
  - The Sibyl shows Aeneas the area called ‘Tartarus’ where people are condemned to punishments for eternity.
  - Aeneas is shown the ‘land of joy’ where those who live a ‘good’ moral life go when they die.
- Virgil uses Book VI to question Augustus’ rule and promote his own ‘Roman’ ideals:
  - ‘You must be the first to show clemency.’
  - ‘Your task, Roman...to pardon the defeated and war down the proud.’
  - Aeneas leaves the Underworld through the Gate of Ivory (the gate of false dreams). There is no reason for Virgil to do this except that he is questioning Augustus’ rule and what has just been ‘prophesised’ in Book VI.

### Book 7 – War in Latium

#### Aeneas

- Shows Pietas – buries Caieta with proper funeral rites.
- Knows he is in the correct land after Ascanius states that they are eating their tables.
- Begins to build fortifications to keep the Trojans safe.



# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13





<ul style="list-style-type: none"> <li>• Wants peace with the Latins and sends an envoy to the Latins with an olive branch.</li> <li>• Respected among his men:</li> <li>• His men speak greatly of him when talking to the Latins.</li> <li>• ‘Great fame will be yours...’</li> <li>• ‘I swear by the destiny of Aeneas...’</li> </ul> <p><b><u>Juno</u></b></p> <ul style="list-style-type: none"> <li>• Feels insulted by the fact that Aeneas has managed to thwart her and claims that people are questioning her powers.</li> <li>• Wants to make Aeneas’ destiny more difficult to achieve and protect her image.</li> <li>• Does not care about mortals as she causes the war which leads to the death of a lot of warriors.</li> <li>• Know she can’t keep Aeneas from achieving his fate; ‘I cannot keep him from his kingdom in Latium...’</li> <li>• Orders Allecto to make the Latins want war against the Trojans.</li> <li>• Opens the Gates of War which symbolises the beginning of the war between the Trojans and the Latins.</li> </ul> <p><b><u>Turnus</u></b></p> <ul style="list-style-type: none"> <li>• A favourite of Juno.</li> <li>• At first rebukes Allecto when she is disguised as an old woman. Does not think war will be needed.</li> <li>• Put into a ‘frenzy or rage’ by Allecto and calls for his armour.</li> <li>• Strong and the leader of the Latins:</li> <li>• He orders the people to march to King Latinus’ home to order him to fight and defend Italy from the Trojan invasion.</li> <li>• Young – ‘Inspired by the rare grace of his youthful beauty.’</li> <li>• Fated to have a grim punishment for going against the orders of the Gods: ‘A grim punishment lies in store for you.’</li> </ul> <p><b><u>Latinus</u></b></p> <ul style="list-style-type: none"> <li>• Very pious towards the Gods:</li> <li>• Questions the two omens that he sees which happen to the laurel tree and to Lavinia.</li> <li>• Listens to Faunus’ prophecies to ensure that Lavinia marries a stranger from a distant land instead of a Latin.</li> <li>• An old leader who only wants peace – welcomes the Trojans into his senate house to form an alliance with them.</li> <li>• Understands that Aeneas ‘is the man the Fates demand’ and offers Lavinia to him in marriage.</li> <li>• Has heard of the Trojans prior to this meeting.</li> <li>• Weak in his old age as he is easily bullied by Turnus who wants a war between the Latins and Trojans.</li> <li>• When the war breaks out he flees into his palace as his people will not listen to him.</li> </ul> <p><b><u>Allecto</u></b></p> <ul style="list-style-type: none"> <li>• Very dangerous:             <ul style="list-style-type: none"> <li>• ‘Dear to her heart were the horrors of war, anger treachery and violent accusations...’</li> <li>• Hated by her family – seen as ‘Monsterous daughter...’ by her father.</li> <li>• Uses disguises to hide her true identity.</li> </ul> </li> <li>• <b>First</b> - attacks Amata with a serpent which makes her desperate to stop the marriage between Aeneas and Lavinia.</li> <li>• <b>Second</b> – she creates a fire for war in Turnus’ heart.</li> <li>• <b>Third</b> – Makes Ascanius kill a stag sacred to the Latins.</li> <li>• Allecto shows that gods do not care about mortals.</li> </ul> <p><b><u>Amata</u></b></p> <ul style="list-style-type: none"> <li>• Queen of the Latins who has always wanted her daughter to marry Turnus.</li> <li>• Attacked by Allecto with a serpent which took over her body with a ‘fever’.</li> <li>• Attempts to persuade Latinus to marry Lavinia to Turnus:             <ul style="list-style-type: none"> <li>• The Trojans will sail away with Lavinia the first chance they get.</li> <li>• Latinus has already given a pledge to Turnus.</li> <li>• Turnus’ ancestors make him a foreigner also.</li> </ul> </li> <li>• Flees like a Bacchant with Lavinia to the forest so she can not marry Aeneas</li> </ul> <p>Themes</p> <ul style="list-style-type: none"> <li>• Religion</li> <li>• Fate</li> <li>• Leadership</li> <li>• War</li> </ul> <p><b>Military</b>  <b>Writer</b>  <b>Historian</b>  <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p>	
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## YEAR 13

<p><b>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</b></p> <p>Expert vocabulary: Misericordia Gravitas Pietas Pathos</p>		
<p><b>HALF TERM 3:</b> <b>Book 8 – Aeneas in Rome</b> <i>Roman Values</i></p> <ul style="list-style-type: none"> <li>Evander wears a tunic and sandals which was the Roman style of dress.</li> <li>Frugalitas: Evander tells Aeneas that he 'must have the courage to despise wealth.'</li> <li>Self-sacrifice in defence of the state is shown in the story of Horatius Cocles on the shield of Aeneas.</li> <li>The story of Hercules and Cacus links the city of Rome to ancient myths.</li> </ul> <p><b>Father and Son Relationships</b> <b>Evander and Pallas:</b></p> <ul style="list-style-type: none"> <li>Evander would rather die than have to witness his son's death.</li> <li>Evander loves his son which is shown when he passed down to Pallas the soldiers cloak given to him by Anchises.</li> <li>'O, my dear son, my only source of joy...'</li> </ul> <p><b>Aeneas and Ascanius</b></p> <ul style="list-style-type: none"> <li>Tiber, the river god, tells Aeneas of Ascanius' fate to build the city of Alba Longa.</li> <li>This makes Aeneas more determined to meet the Arcadians and defeat the Latins in the upcoming war.</li> </ul> <p><b>Religion</b></p> <ul style="list-style-type: none"> <li>Evander and the Arcadians are celebrating their annual festival held in honour of Hercules who saved them from the monster, Cacus.             <ul style="list-style-type: none"> <li>This explains to the Roman audience why they have an annual festival in honour of Hercules.</li> </ul> </li> <li>Aeneas shows Pietas by listening to the River God, Tiber, and following his instructions to seek an alliance with the Arcadians.</li> <li>Augustus is referenced as a god by Evander during his 'tour of Rome'.</li> <li>The capitol is 'the home of some god...'</li> </ul> <p><b>Augustan Propaganda shown in Book VIII</b></p> <ul style="list-style-type: none"> <li>The information Evander tells Aeneas during his tour of 'Rome':             <ul style="list-style-type: none"> <li>When speaking about the area that Augustus lived (The Capitol)</li> <li>'This leafy-topped hill, is the home of some god...'</li> <li>In the centre of Aeneas' shield was the depiction of the Battle of Actium which Augustus won to defend the Roman Republic.</li> <li>Apollo is mentioned as helping the Romans to defeat the Egyptians as he was Augustus' patron God.</li> <li>Augustus has a double flame above his head like Ascanius did in Book II.</li> <li>The whole of Egypt feared Augustus and fled before his armies.</li> <li>Augustus was supported by the Roman Gods in defeating the Gods of Egypt.</li> <li>Augustus was given a triumph but he chose to pay his vows to the gods for supporting him in the Battle of Actium. This was because Augustus wanted to restore religion in Rome.</li> </ul> </li> <li>The shield of Aeneas celebrates the History of Rome and how close it came to destruction.             <ul style="list-style-type: none"> <li>Rome was only saved by the people's self sacrifice for the state – a key Roman virtue.</li> </ul> </li> </ul> <p><b>Similarities between Hercules, Aeneas and Augustus from the story of Cacus</b></p> <p><b>Hercules:</b></p> <ul style="list-style-type: none"> <li>Father is Jupiter therefore making him a demi-god.</li> <li>Has to perform his trials with the goddess Juno hindering him.</li> <li>Leads a group of bulls which are dependent on him.</li> <li>Saves the Arcadians from a monster, Cacus, which was threatening them.</li> <li>Cares about his herd and is determined to find the bull which was taken.</li> <li>Attacks Cacus in anger showing <i>furor</i>; 'blazed up in anger.'</li> <li>Met with problems to solve when attempting to free his trapped bull.</li> <li>Honoured by the Arcadians for saving them</li> </ul> <p><b>Aeneas:</b></p> <ul style="list-style-type: none"> <li>Mother is Venus therefore making him a demi-god.</li> <li>Attempts to achieve his fate with Juno hindering him.</li> <li>Leads Trojans who are dependent on him.</li> <li>Saves the Trojans from the Latins by defeating Turnus in a duel.</li> <li>Cares about the Trojans and is determined to protect the Trojans and find a safe place for them to live.</li> <li>Shows <i>furor</i> when defending Troy and murdering Turnus.</li> <li>Met with problems to solve when attempting to achieve his fate – <i>Dido</i>.</li> <li>Honoured by the Trojans for saving them and bringing them to their homeland.</li> </ul> <p><b>Augustus:</b></p>		<p>The reading of Books 8, 9 &amp; 10, 11, 12 reading linked scholarly articles, essay questions for keywords, key passages to gain further understanding and for evidence retrieval, knowledge organiser, out of class linked reading</p>
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# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

- Adoptive father was Julius Caesar therefore making him a demi-god.
- Questions whether the gods actually support Augustus as the audience are unaware of what will happen in the future.
- Leads the Romans who are dependent on Augustus.
- Saves the people of Rome from the threat of Egypt by defeating Mark Antony at the Battle of Actium.
- Cares about the Roman people and is determined to protect them from external threats.
- Questions what Augustus will become as the audience are unaware of what will happen in the future.
- Met with the problem of assassins of Caesar and the problem of Mark Antony which he had to solve.
- Honoured by the Romans for saving them against the threat of Cleopatra and Egypt.

### The character of Aeneas

- Does not want the upcoming war as he knows a large number of Trojans will die:
  - 'Great tides of grief flowed in his heart...'
  - Shows Pietas to the gods and his family:
  - Listens to Tiber when he is advised to go and ask the Arcadians for support in the upcoming war.
  - Offers the White Sow as a sacrifice to the Gods, including Juno.
  - Participates in the festivities held in honour of Hercules.
  - Listens to advice from elders:
  - Evander tells Aeneas he 'must have the courage to despise wealth' and to go and form an alliance with the Etruscans who despise Mezentius.
  - Given armour, helmet, sword and shield that will cause destruction made for him by Vulcan after the request of Venus.
  - 'Fire-spurting helmet...'
  - 'Death deadly sword...'
  - Shown what is in store for his descendants through the pictures depicted on the shield. This makes Aeneas more determined to lay the foundations of Rome.
  - 'Aeneas lifted on to his shoulder the fame and fate of his descendants.'

### The character of Evander

- The King of the Arcadians who are Greek and distantly related to Aeneas.
- Pious:
  - performs yearly rites in honour of Hercules for saving them from the monster Cacus.
  - Inspired by Anchises:
    - 'Longed to speak to him' and passed the cloak he was given by Anchises to his son, Pallas.
  - Old and wise:
    - He is aware that he is too old to lead the Etruscans and that his son can't as he is not a 'foreigner'.
  - Tours Aeneas through his city which will become the future site of Rome.
- Promotes simple living to Aeneas:
  - 'You must have the courage to despise wealth.'
  - A key value which Augustus himself wanted to promote (Frugalitas)
  - Loves his son Pallas:
  - Passed down the gift of a soldier's cloak to him.
  - Does not want to see his son die in battle – would rather die than see this.
  - 'O my dear son, my only source of joy...'

### The character of Pallas

- Strong and confident as he rushes to approach the Trojans and question why they are in Arcadia.
- Welcomes the Trojans as a guest into their house:
  - Greek trait of Xenia.
  - Young: Pallas is yet to experience war.
- Fated to die young:
  - Evander collapses as Pallas leaves with Aeneas which foreshadows his death.

### The character of Venus

- Very cunning:
  - She seduces Vulcan so he will make armour for Aeneas to protect him in the coming war.
  - Claims that the Latins are actually attacking her and not Aeneas.
  - 'She was well aware of his beauty and she knew how to use it.'
  - Care for Aeneas as she wants to protect her son from the Latin warriors.
- Appears without a disguise for the first time and embraces Aeneas when giving him his armour and shield created by Vulcan.

Book 9

- Aeneas is away, and Turnus attacks the Trojan camp



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- Nisus and Euryalus set out at night to try to get a message to Aeneas, but both are killed
- Turnus breaks into the Trojan camp, but eventually has to escape without doing much damage

Throughout the poem, interventions on the part of the immortals tend to be spontaneous, responding to mortal affairs as they unfold.

### Deus ex machina

- Virgil's contention, while describing the burning Trojan fleet, that the fleet is immune to fire because of Cybele's blessing reads as a contrived act of retroactive deus ex machina.
- Deus ex machina literally means "god from the machine,"
- It is a device used to diffuse or solve a seemingly impossible situation by means of the spontaneous act of a divine hand.
- It is strange that we are not told about the immunity of the ships beforehand, given that we are told, for instance, that when the Trojans eat their own tables they will know they have arrived at their final destination
- miraculous transformation of the Trojan ships into sea nymphs, though the result of a god's work, does not benefit the Trojans at all. Sea nymphs are not fit for sailing
- The Trojans lose their fleet despite divine intervention on their behalf
- The Latins ultimately accomplish their mission of rendering the Trojan fleet useless, meaning that the Trojans are unable to flee the battle by sailing back out to sea
- They are now grounded, and it is certain that the events of the epic are to be played out on Italian soil
- Aesthetically, the transformation of the Trojan ships into sea nymphs is a sublime ending to the journey of a fleet of vessels that, from the epic's inception, has been buffeted by constant torments and trials.
- To go down in flames while at anchor ashore would be a fate unworthy of ships that have endured such harshness at sea
- Their underwater metamorphosis proves their status as heroic objects of war
- There are no obvious references to Augustus, though the fact that Ascanius gets his warning about moderation from Apollo could be significant, given that Apollo is Augustus' patron god

Book 10 - Pallas and Mezentius

### Character of Aeneas

- Protective: wants to return to the battlefield when he is told about the danger faced by the Trojans from the Nymphs.
- Will bring destruction: when he comes to fight he is surrounded by fire as he leaves the ship.
- Strong Warrior: defeats a large number of Latin warriors in the war (Mezentius & Lausus).
- Cares for Pallas: enters into a state of furor after hearing about the death of Pallas.
- Leader: is the first to move against the Latin army on the battle.
- Respectful: respects Lausus for sacrificing his life in order to protect his father.

### Character of Pallas

- Strong leader of the Arcadians: rallies them back into the fight after they retreat due to the fury of Turnus.
- Furious warrior: defeats a number of Latin warriors.
- Equal to Lausus but they were fated never to meet in battle.
- Loved by the gods: Hercules has to be comforted by Jupiter upon witnessing his death.
- His death causes Turnus': Turnus steals his baldric and Virgil states that 'He will bitterly regret this spoil.'

### Character of Mezentius

- Second leader of the Latins: takes control after Turnus leaves the battlefield.
- Strong warrior: compared to a rock when fighting against the Etruscan warriors.
- Loves his son:
  - wants to give Aeneas' armour to his son, Lausus.
  - Desperate to hear news about his son who has fallen to Aeneas.
  - 'Now for the first time is death bitter to me...'
  - Returns to the battle to he can be reunited in death with his son.
  - Asks Aeneas to be buried in the same grave as his son.
- Stands up to Aeneas: does not run away from him in battle.

### Character of Turnus

- Leader of the Latins: makes the choice to split his army to defend against Aeneas' landing.
- Strong warrior: defeats a number of Trojan warriors including Pallas. He is compared to a bull when fighting Pallas.
- Does not show clemency to defeated warriors: stands over Pallas' body and gloats, 'I'm sending him back the Pallas he deserves...'
- Loved by Juno: Juno tricks him into leaving the battlefield to prolong his life.
- Strong honour: attempts to fall upon his sword three times after he realizes he has been tricked into fleeing the battlefield

### Character of Lausus



# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

<ul style="list-style-type: none"> <li>• A strong warrior: slays a number of Trojan warriors including Abas.</li> <li>• Loves his father: sacrifices his life to save his father Mezentius from Aeneas.</li> <li>• Respected warrior: 'You are a warrior who does not deserve to be forgotten.'</li> <li>• Weak compared to Aeneas: only has a light shield to defend himself.</li> <li>• Youthful: wears a tunic that his mother had woven for him.</li> <li>• Loved by his men: 'weeping comrades were carrying him...'</li> </ul> <p>Themes:</p> <ul style="list-style-type: none"> <li>• Fate</li> <li>• Pathos à Pallas</li> <li>• The role of the gods</li> <li>• Father/son relationships</li> </ul> <p>Book 11 - Drances and Camilla</p> <p><u>Aeneas</u></p> <ul style="list-style-type: none"> <li>• Feels as though he has let Evander down by not saving Pallas: 'This is not what I promised Evander...'</li> <li>• Shows Pietas to fallen comrades:             <ul style="list-style-type: none"> <li>• Sends an envoy of a thousand warriors to escort the body of Pallas back to Arcadia.</li> <li>• Sacrifices eleven captured Latins to the shade of Pallas.</li> <li>• Wants to bury all of his fallen comrades.</li> <li>• Agrees to a twelve day truce with the Latins so they can bury their dead.</li> </ul> </li> <li>• Held in high regard by the Latins – Drances says to Aeneas..., 'O Trojan great in fame...'</li> <li>• Eager to fight:             <ul style="list-style-type: none"> <li>• Aeneas is the one who begins the war again after the truce.</li> <li>• Nearly falls into Turnus' trap and he is only saved by the death of Camilla.</li> </ul> </li> </ul> <p><u>Drances</u></p> <ul style="list-style-type: none"> <li>• An older Latin who despises Turnus.</li> <li>• Has admiration for Aeneas and wants to unite the Latins with the Trojans: '<i>What words of mine could raise you to the skies?</i>'</li> <li>• Works with Aeneas to agree the twelve days of peace so both armies can bury their dead.</li> <li>• Jealous of Turnus' achievements: '<i>Always looked askance at Turnus' great reputation and was goaded by bitter jealousy.</i>'</li> <li>• Attempts to persuade Latins to stop the war and allow Turnus to fight Aeneas in a duel to settle the fight.</li> <li>• Believes Turnus has already lost the battle: '<i>You are defeated. You must leave the field.</i>'</li> <li>• Blames all of the Latin deaths on Turnus and claims that he only cares about his pride and gaining a royal bride</li> </ul> <p><u>Turnus</u></p> <ul style="list-style-type: none"> <li>• Starting to lose the support of the Latins:             <ul style="list-style-type: none"> <li>• Drances and mothers/sisters all think Turnus should fight Aeneas in a duel to send the war.</li> </ul> </li> <li>• Defends himself against Drances' attack:             <ul style="list-style-type: none"> <li>• Attacks Drances for being 'too scared' to fight.</li> <li>• States both the Latins and Trojans have suffered great losses.</li> <li>• Goes through the warriors the Latins have left to fight with.</li> <li>• Agrees to face Aeneas in a duel: '<i>Second in courage to none</i>'.</li> <li>• Close relationship with Evander: '<i>But now father I come to you...</i>'</li> </ul> </li> <li>• Eager to fight the Trojans as he is compared to a stallion that has broken its tether.</li> <li>• Tactician: Makes a plan with Camilla to ambush Aeneas as he is marching towards the city.</li> </ul> <p><u>Camilla</u></p> <ul style="list-style-type: none"> <li>• Held in high regard by Turnus:             <ul style="list-style-type: none"> <li>• 'Since the spirit of yours knows no limits...'</li> <li>• Given the lead of the Latin army whilst Turnus prepares to ambush Aeneas.</li> <li>• Loved by the Goddess Diana who gets revenge against Arruns after he murders Camilla.</li> </ul> </li> <li>• A strong warrior who defeats a number of Trojan warriors, including the two tallest Trojans.</li> <li>• Killed with the help of the Gods:             <ul style="list-style-type: none"> <li>• Arruns prays to Apollo that his spear will kill Camilla and his prayer is answered.</li> </ul> </li> <li>• Her death leads to her squadron fleeing and Turnus being forced to abandon his plan to Ambush Aeneas.</li> </ul> <p>Themes:</p> <ul style="list-style-type: none"> <li>• Fate</li> <li>• Gods</li> <li>• Women</li> <li>• Leadership</li> </ul> <p>Book 12 - Truce and Duel</p> <p><b>Family</b></p> <p><i>Father and Son Relationships</i></p>	
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# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

<ul style="list-style-type: none"> <li>• Latinus loves Turnus as a son and is desperate to find a compromise so he can survive the war.             <ul style="list-style-type: none"> <li>• 'I gave way to my love for you...'</li> </ul> </li> <li>• Aeneas, when speaking to Ascanius for the last time, shows his so what he can learn from his father and his ancestors.</li> </ul> <p><i>Mother and Son Relationships</i></p> <ul style="list-style-type: none"> <li>• Amata attempts to stop Turnus from fighting against Aeneas in a duel. Although Turnus does not hear her pleas he clearly respects her:             <ul style="list-style-type: none"> <li>• 'Do not, I beg you mother...'</li> </ul> </li> <li>• Venus protects Aeneas and keeps him alive:             <ul style="list-style-type: none"> <li>• Brings him the herb 'dittany' to heal his wound after being hit by an arrow.</li> <li>• Pulls Aeneas' spear out of a tree trunk when it is trapped during his duel with Turnus.</li> </ul> </li> </ul> <p><i>Juturna wants to protect Turnus and save him from his fate</i></p> <ul style="list-style-type: none"> <li>• Breaks the peace between the Latins and Trojans so Turnus can not fight Aeneas.</li> <li>• Juturna took control of Turnus' chariot to keep him away from the <i>furor</i> of Aeneas when he returns to the battlefield.</li> <li>• Gives Turnus a new sword after his breaks on Aeneas' armour during their duel</li> </ul> <p><u>Fate</u></p> <ul style="list-style-type: none"> <li>• Amata's fate is linked with Turnus':             <ul style="list-style-type: none"> <li>• 'Whatever fate awaits you in that encounter, waits also for me.'</li> </ul> </li> <li>• Amata's suicide after Aeneas attacks the city foreshadows that Turnus is going to die in his duel with Aeneas.</li> <li>• Jupiter changes the fate he decreed after speaking to Juno:             <ul style="list-style-type: none"> <li>• 'I yield, I relent on my own free will...'</li> </ul> </li> </ul> <p><u>Role of the gods</u></p> <ul style="list-style-type: none"> <li>• Gods do not care about mortals:             <ul style="list-style-type: none"> <li>• Juno causes Juturna to break the peace between the Latins and the Trojans to prolong Turnus' life.</li> <li>• As soon as Jupiter gives in to Juno's requests she leaves Turnus and the Latins to their fate.</li> <li>• 'Leaving the cloud behind her and withdrawing from the sky...'</li> </ul> </li> <li>• To prolong the battle and make the sacrifice for founding Rome more.</li> <li>• Promote the theme of family:             <ul style="list-style-type: none"> <li>• Juturna uses everything in her power to protect the life of her brother.</li> <li>• Promote the theme of duty:</li> <li>• Juturna listens and obeys the orders of Juno and Jupiter.</li> <li>• Juno obey Jupiter as he is her only superior which reflects the power of Augustus over the Roman citizens.</li> </ul> </li> </ul> <p>Mortals</p> <ul style="list-style-type: none"> <li>• Aeneas</li> <li>• Turnus</li> <li>• Latinus</li> <li>• Lavinia</li> <li>• Amata</li> </ul> <p>Immortals</p> <ul style="list-style-type: none"> <li>• Venus</li> <li>• Jupiter</li> <li>• Juno</li> <li>• Juturna</li> </ul> <p><u>Modern scholarship:</u>          'In Virgil's poetry everything participates in the inner drama and reflects the poet's awareness of the stirrings within the souls of his characters and of the destiny inherent in events. Everything – landscape, morning, evening, night, dress and arms, every gesture, movement, and image becomes a symbol of the soul' Poschl, 1971</p> <p><u>Modern scholarship:</u>          'Aeneas' general concern to facilitate fate is the cornerstone of pietas' Mackie, 1988</p> <p><b>Military</b>  <b>Writer</b>  <b>Historian</b>  <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England          Understanding of the consequences of their behaviour and actions          Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p>Expert vocabulary:          Propaganda          Triumphant          Pietas          Deus ex machina</p>	
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# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

<p><b>HALF TERM 4:</b> Academic essay writing</p> <ul style="list-style-type: none"> <li>Key words from the question are highlighted to ensure focus on the question</li> <li>Quotations are selected which link to the question keyword/s</li> <li>A plan can be in the form of bullet points, mind-map, table or venn diagram (for section C – stimulus question)</li> <li>A plan will allow you to structure your knowledge and information logically</li> <li>Your thesis statement frames the entirety of your answer</li> <li>A thesis statement needs to be concise</li> <li>Nominalisation should be used             <ul style="list-style-type: none"> <li>Nominalisation uses third person rather than first</li> </ul> </li> <li>Evidence from the text, in the form of quotations, should be used to justify your ideas</li> <li>A topic sentence is the point which you are making - the main point in your paragraph</li> <li>Analysis means to break down the different parts and explain how it relates to your point</li> <li>Your conclusion must relate back to your thesis statement</li> </ul> <p>Exam structure &amp; question types:</p> <ul style="list-style-type: none"> <li>The exam is divided into three sections – A,B&amp;C</li> <li>There are 3 types of questions that will feature in the exam             <ul style="list-style-type: none"> <li>10 mark stimulus questions</li> <li>20 mark shorter essays</li> <li>30 mark essay</li> </ul> </li> <li>Section A contains questions about the <i>Iliad</i></li> <li>Section B contains questions about the <i>Aeneid</i> <ul style="list-style-type: none"> <li>Each section of the exam paper includes an extract from the prescribed sources</li> <li>A 10 mark question stimulus question will ask you to analyse an aspect of the passage</li> <li>A 20 mark question will ask you a broader question</li> <li>The question might require you to consider the whole of the epic, or just certain Books</li> </ul> </li> <li>Section C contains questions on both Homer and Virgil             <ul style="list-style-type: none"> <li>It has 2 questions</li> <li>A 10 mark stimulus question asking you to compare Homer and Virgil passages which you have already worked on for Sections A and B</li> <li>A 30 marks essay question</li> <li>You will be given a choice of 3 titles, one from each epic</li> <li>You do only one of these essays</li> <li>You will not be asked to compare epics in this question</li> </ul> </li> </ul> <p><b>Military</b> <b>Writer</b> <b>Historian</b> <b>Politician</b></p> <p>Ability to recognise the difference between right and wrong and to readily apply this understanding in their own lives, and to recognise legal boundaries and, in doing so, respect the civil and criminal law of England</p> <p>Understanding of the consequences of their behaviour and actions</p> <p>Interest in investigating and offering reasoned views about moral and ethical issues and ability to understand and appreciate the viewpoints of others on these issues</p> <p><b>Half term 5:</b> <b>Greek Heroic code:</b></p> <ul style="list-style-type: none"> <li><b>Kleos</b> – ‘Glory’</li> <li><b>Time</b> – ‘honour’</li> <li><b>Menos</b> – ‘might’</li> <li><b>Thumos</b> – ‘enthusiasm for battle’</li> <li><b>Charma</b> – ‘joy on the battlefield’</li> <li><b>Aidos</b> – ‘shame’</li> <li><b>Geras</b> – ‘wealth’</li> <li><b>Xenia</b> – ‘guest host relationship’</li> <li><b>Aristrea</b> – ‘killing spree’</li> <li><b>Kalos Thanatos</b> – ‘Beautiful death’</li> <li><b>Hubris</b> – ‘Pride’</li> </ul>		<p>Linked scholarly articles, essay questions for keywords, key passages to gain further understanding and for evidence retrieval, model answers</p>
		<p>Summarising reading, extended essay writing, summative assessment write-up, editing responses for improvement, planning</p>
		<p>Discussion, debate, presenting information to an audience, reciting a poem orally</p>
		<p>Homework</p> <ol style="list-style-type: none"> <li>1 – Essay questions – 10, 20 &amp; 30 mark <i>Iliad</i></li> <li>2 – 10 mark comparison essay response</li> <li>3 – Essay questions – 10, 20 &amp; 30 mark <i>Aeneid</i></li> <li>4 – Revise Greek heroic code</li> <li>5 – Revise Roman Heroic Code</li> <li>6 – Full exam paper completion</li> </ol>



# CURRICULUM MAP FOR THE WORLD OF THE HERO The Aeneid

## YEAR 13

**Roman Heroic code:**

- **Pietas** – ‘duty through suffering’
- **Ratia** – ‘rational thought’
- **Furor** – ‘fury’
- **Ira** – ‘anger’
- **Fama** – ‘fame’
- **Honos** – ‘honour’
- **Virtus** - ‘virtues’
- **Familia** – ‘family’
- **Violentia** – ‘violence’
- **Pudor** – ‘shame’