



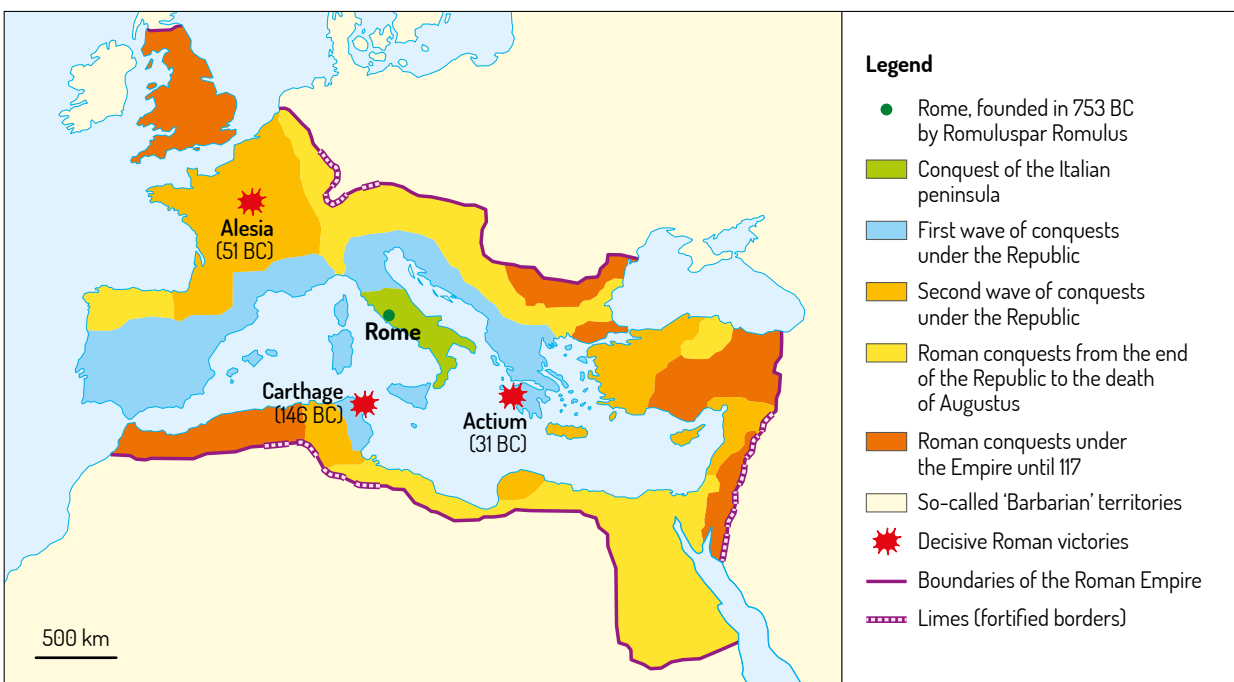
A PRESENTATION OF THE ACTIVITIES

Activity objectives	Programmes	Knowledge and skills	Cultural concepts and aspects
<p>Activity 1</p> <ul style="list-style-type: none"> - Identify the phases of expansion of the Roman Empire. - Complete a map of the conquests of the Roman Empire. <p>Activity 2</p> <ul style="list-style-type: none"> - Study Mediterranean trade under the Roman Empire. - Define the influence of Roman domination on Mediterranean trade. <p>Activity 3</p> <ul style="list-style-type: none"> - Identify aspects of Romanisation in the provinces of the Roman Empire. - Define Romanisation. <p>In the footsteps of Astérix</p> <p> At Parc Astérix</p> <ul style="list-style-type: none"> - Define pastiche. - Pastiche a feature of Parc Astérix. <p> In comics</p> <ul style="list-style-type: none"> - Define parody. - Parody a Romantic work of art. <p>Final challenge</p> <ul style="list-style-type: none"> - Write a speech demonstrating the necessity of the Mediterranean to the Roman Empire. <p style="text-align: center;">or</p> <ul style="list-style-type: none"> - Produce a fun lesson on the expansion of the Roman Empire and Romanisation. 	<p>History</p> <p>Theme 1: The Mediterranean world: traces of Antiquity and the Middle Ages</p> <p>Chapter 1. The ancient Mediterranean: Greek and Roman traces</p> <p>Art history</p> <p>Period 1: from the origins of the arts to the 5th century</p> <ul style="list-style-type: none"> • Imperial Rome, from the 1st century BC to the 3rd century AD <p>Ancient languages and cultures</p> <p>Mediterranean: travel, explore, discover</p>	<p>History and geography</p> <p>Master and use chronological and spatial references</p> <ul style="list-style-type: none"> • Identify and name historical periods and chronological continuities and breaks. • Identify and explain the key dates and players involved in major events. • Relate facts or events of different natures, periods or locations. <p>Take ownership of the requirements, concepts and tools of the historical and geographical approaches</p> <ul style="list-style-type: none"> • Produce graphs and maps as part of an analysis. • Know how to read, understand and appraise a map, a sketch, an iconographic document, a statistical series, etc. • Learn about history and geography. <p>Art history</p> <p>Possess cultural references linked to the history and geography of civilisations, enabling an awareness of breaks, continuities, transformations and exchanges.</p> <p>Ancient languages and cultures</p> <p>'Our Sea': a mosaic of peoples, a polycentric space.</p>	<ul style="list-style-type: none"> • The phases of expansion and conquest of the Roman Empire. • The famous figures of the Roman Empire (Marcus Furius Camillus, Scipio Africanus, Julius Caesar, Augustus, Trajan). • The great opponents of Roman expansion: Vercingetorix (Gaul), Spartacus (Thracian slave), Boadicea (Icenae), Zenobia (Palmyra). • Trade under the Roman Empire. • The Latin expressions <i>Mare nostrum</i> and <i>Pax romana</i>. • Romanisation and Roman citizenship. • Pastiche and parody. • Myron, <i>The Discobolus</i> (reproduction known as the 'Lancellotti copy'). • Théodore Géricault, <i>The Raft of the Medusa</i>, 1818-1819, Louvre Museum.

B ACTIVITY ANSWERS

ACTIVITY 1

1.



2. The correct answer is assertion 2.
Supporting evidence: the expression '*Mare nostrum*' reflects the Romans' belief that the Mediterranean was under their exclusive control. What's more, the Mediterranean was of economic importance to them, as well as a military and political challenge. By using the expression '*Mare nostrum*', the Romans were implicitly asserting their maritime supremacy and their status as the dominant power in the Mediterranean region.

ACTIVITY 2

- ① The Roman provinces tended to specialise according to geographical, climatic and economic factors. Egypt produced a lot of wheat because its land was so fertile thanks to the alluvial deposits left by the flooding of the Nile.
- ② Much of what was produced in the provinces was sent to Rome, which was the political and economic heart of the empire. These exports to Rome were therefore in response to the Emperor's demands, but also to the demands of the Roman population, who wanted the best products.
2. The establishment of sea and land routes encouraged the development of trade, making the Mediterranean a veritable trade crossroads, multiplying exchanges between the provinces and Rome. The Mediterranean also brought the empire into contact with East Asia and sub-Saharan Africa.

3. Roman rule encouraged trade in the Mediterranean basin by creating an environment conducive to commerce thanks to a network of roads and sea lanes, the political stability guaranteed by the *Pax Romana*, the creation of colonies and port cities and the use of a common currency. Roman domination of the Mediterranean basin led to genuine economic integration between the empire's regions.

ACTIVITY 3

1. The construction of solid monuments, such as the Maison Carrée of Nîmes, was crucial to the Romanisation of the provinces conquered by the Romans. These monuments, which bear witness to the Romans' architectural genius, were a tangible symbol of the power and grandeur of Rome. They therefore helped to assert its political and cultural domination in a lasting way, while facilitating the assimilation of local populations into Roman culture. This contributed to the spread of Romanisation throughout the empire.
2. According to these 1st century documents, Roman citizenship, granted by the emperor, was given to legionaries after their service and to local magistrates. Citizenship opened up potential careers in government in Rome. The limits of Romanisation here stem from the fact that citizenship was granted on a case-by-case basis.

3. The leisure activities that spread throughout the empire were gladiatorial combat in the arenas, theatre and public baths in the thermal springs.
4. Romanisation was the process of integrating conquered regions into the Roman Empire by encouraging the local population to adopt the Latin language and way of life and religion of the Romans. Romanisation therefore relied on tools such as architecture (in the cities), Roman leisure activities and the gradual spread of citizenship, which was granted to all free men by Caracalla in 212.

IN THE FOOTSTEPS OF ASTÉRIX

At Parc Astérix

1. The pastiche is the *Discobélix*, an attraction that is also a sculpture. It shows Obélix throwing a discus. Obélix's statuesque pose is exactly the same as that of the *Discobolus*: the gesture is identical, as is the movement of the body. Finally, the disc thrown by Obélix is bronze-coloured to recall that the original statue was made of bronze. The *Discobélix* offers a new artistic perspective.
2. The intention of the pastiche is laudatory. It's an undeniable tribute to the Greco-Latin culture that is omnipresent in Parc Astérix. The *Discobélix's* intention is to emphasise the grandeur and perfection of the original work, the purity of its forms and its graceful harmony.

3. A pastiche is a creation that imitates an earlier well-known work. It faithfully reproduces a style, seeking to pay homage to the original, in order to create a new, respectful work that honours its model.

4. and 5. Free work.

In comics

1. In both images, the positions of many of the characters are identical, and the rafts look very similar. However, the colours are in stark contrast: *The Raft of the Medusa* uses dark, yellowish hues that evoke jaundice and the death that befell the shipwrecked crew. In contrast, the colours in *Asterix the Legionary* are bright, warm and harmonious. The sky and sea are calm, unlike those of the *Raft of the Medusa*. The deathly atmosphere of Géricault's painting contrasts with

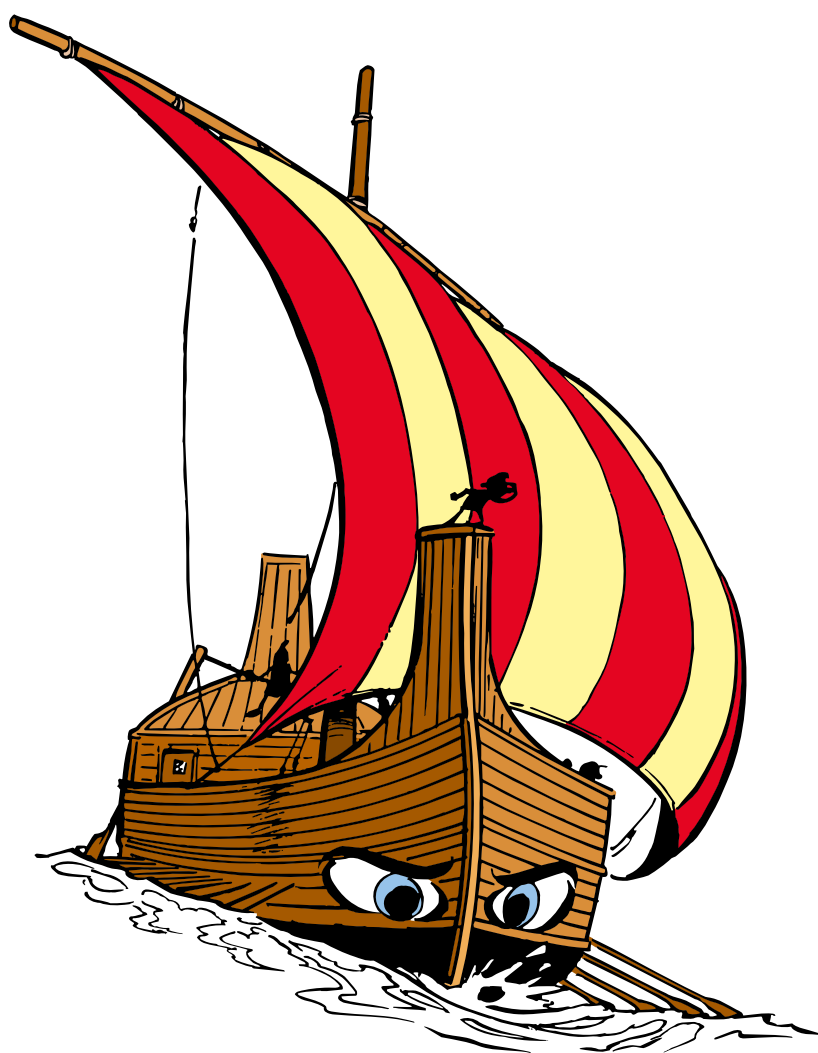
the comic atmosphere of *Asterix the Legionary*. In the painting, the men struggle to survive, trying to attract the attention of an unlikely ship, which is tiny in the background. In the drawing, the pirates (who are still being beaten by Astérix and Obélix) laughingly salute their sinking ship, once again. The comical statements of the pirate leader, Redbeard, underline the comic nature of the scene with a humorous allusion to the *Raft of the Medusa*: "I'm stupefied!" This term has a hilarious dimension, because "to be plunged into stupor, astonishment" is a droll turn of phrase for castaways drifting on a raft. 2. Parody is a creation that imitates a well-known earlier work. It reproduces an approximation of a style with humour. By departing from the model, its intention can be comic, mocking or critical. Parody offers

a satirical approach to the original work, deliberately exaggerating certain aspects by distorting, twisting, amplifying and emphasising them.

3. and 4. Free work.

FINAL CHALLENGE

Free work.



Credits

Produced by Éditions Hachette Éducation in collaboration with Parc Astérix.
 Authors: Jérémie Garcio and Loïc Valentin.
 Graphic design: Astrid Payet.
 Published by: Catherine Blanchard.
 Cartography: Domino.

Théodore Géricault (1791-1824), *The Raft of the Medusa*, 1818-1819, oil on canvas, Louvre Museum, Paris. © Hachette Livre.
 Additional visuals: © Shutterstock.
 © 2024 LES ÉDITIONS ALBERT RENÉ/GOSCINNY-LUDERZO.