

## Teacher Resource Bank

GCE Classical Civilisation

Outline Schemes of Work:

- Unit 3



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## Introduction

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

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

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

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

**A2 Unit 3A Mycenaean Civilisation**

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> <li>• why the topic is important</li> <li>• specification</li> <li>• structure of course</li> <li>• overview of chronology of Bronze Age cultures of the Mediterranean to provide context</li> <li>• map of Greece and Mediterranean to show the major sites</li> <li>• plans of the prescribed sites</li> <li>• a brief indication of the types of evidence used in archaeological study</li> <li>• key themes (e.g. the reconstruction of a culture from its material remains, problems in interpreting the evidence etc.</li> </ul>	<p>Our knowledge of Mycenaean civilisation is derived from surviving material remains, though discovery was originally triggered by a desire to situate the Homeric epics and related legends in historical reality, which is still a strand of scholarly study. The focus of this topic is on the use of material remains as evidence for the culture which generated them.</p> <p>In general, try to present the students with good-quality images of the evidence and give them opportunities to ask questions about it and suggest interpretations of it before they refine / adjust / develop their views by referring to interpretations in secondary sources.</p> <p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> <li>• regular short oral quizzes and written tests of basic factual information</li> <li>• shorter exercises in the analysis and evaluation of objects or sites from the prescription to prepare for the 5 and 10-mark questions</li> <li>• longer analytical and evaluative essays on important issues arising from the study of the material to prepare for the 20 or 30 mark questions.</li> </ul>



Topic	Topic Outline	Suggested Teaching Strategies
<p>Important find-categories from all sites:</p>	<p>Pottery, glass, metalwork, figurines, carved stone, paintings, furniture or permanent fittings, weapons, armour, linear B tablets</p>	<p>Some of the most obvious and well-known of these are important evidential material; short presentations on the nature and implications of types of evidence or of individual objects will underpin the 5 and 10 mark questions.</p>
<p>Major headings for cultural implications</p>	<ul style="list-style-type: none"> <li>• Warfare</li> <li>• Religion</li> <li>• Work</li> <li>• Trade</li> <li>• Leisure</li> <li>• Technology</li> <li>• Bureaucracy</li> <li>• Architecture</li> <li>• Art</li> <li>• External influence</li> </ul>	<p>In all these cases, the aim should be to link both surviving sites and finds to the sense of providing evidence for our perception of the Mycenaean world.</p> <p>Suggested small group projects might include investigations into:</p> <ul style="list-style-type: none"> <li>• The palaces and their purpose and place in Mycenaean culture. Has our understanding of Mycenaean society been over-influenced by the prominence / durability of the palace remains?</li> <li>• What do burial customs suggest if anything about belief systems?</li> <li>• What do the pictures on pottery / frescoes / pictures on seals tell us about Mycenaean society? What difficulties are there in interpreting such pictures?</li> <li>• How useful are the Linear B tablets as evidence of Mycenaean culture?</li> <li>• How far can we understand religious practices from the material remains of cult sites, burials, and visual material such as vases and frescoes etc? How far can they give us any confidence that we understand the related beliefs?</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> <li>• What do objects of non-Greek origin suggest about the Mycenaeans' relationships with other societies?</li> <li>• How technologically advanced were the Mycenaeans?</li> <li>• What were their apparent priorities?</li> </ul>
Synoptic issues	These will build on the use and nature of the evidence and its implications as outlines above	Class to think about the overall picture we can have of Mycenaean society – how advanced was it, does it have any obvious links with other cultures, what links can we prove, what are its major characteristics and identifiers? Where are our main areas of doubt and uncertainty? How far the evidence can be dated with sufficient accuracy to enable us to analyse change / development over time.
Exam preparation	<ul style="list-style-type: none"> <li>• Choosing questions</li> <li>• Timing</li> <li>• Planning an answer</li> <li>• The importance of clearly structured and evaluative answers</li> </ul>	

<b>A2 Unit 3B The Persian Wars</b>		
<b>Topic</b>	<b>Topic Outline</b>	<b>Suggested Teaching Strategies</b>
Introduction	<ul style="list-style-type: none"> <li>• why the topic is important</li> <li>• specification</li> <li>• structure of course</li> <li>• timeline to give overview of key events and individuals</li> <li>• map of Greece and Asia Minor to show the major places and help an understanding of the strategic importance of the major events</li> <li>• a brief indication of the different natures of the two prescribed sources</li> <li>• key themes (e.g. the reasons for Darius' and Xerxes' invasions of Greece; the roles of individuals in the story; the internal relationships between the Greek states, and with Persia; the differing social values of Greeks and Persians and the effect they had on either side's view of the other; how Aeschylus and Herodotus present their versions of the conflict.</li> </ul>	<p>Our knowledge of the Persian Wars and their effects comes from other sources besides those prescribed. This information can be found in the notes to the prescribed editions and in the books on the list of resources. That said, the focus of this prescription is as much on the nature of the two prescribed texts and their writers' presentation strategies and probable reception by contemporary audiences as it is on the events recounted.</p> <p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> <li>• regular short oral quizzes and written tests of basic factual information</li> <li>• shorter exercises in the analysis and evaluation of particular issues or passages from the prescribed sources to prepare for the 10-mark questions</li> <li>• longer analytical and evaluative essays on important issues arising from the study of the cultures and events, and/or the presentation of them by the two prescribed authors, to prepare for the 30 or 40 mark questions.</li> </ul>
The two prescribed texts and their genres:	Important preliminaries:	In essence strategies need to ensure an understanding of both texts in the light of their generic conventions:

Topic	Topic Outline	Suggested Teaching Strategies
<b>Herodotus</b>	<ul style="list-style-type: none"> <li>Chronological relationship of author with events described</li> <li>Reportage versus interpretation</li> <li>Stated aims of <i>The Histories</i></li> <li>Intended audience</li> <li>The extent to which this is designed as a prose epic</li> <li>Storytelling tactics</li> <li>Overall plan books 6, 7, 8 in the context a brief overview</li> </ul>	<ul style="list-style-type: none"> <li>Later account by writer born after the major events described</li> <li>How far does it matter that he was not Athenian?</li> <li>Herodotus' research, and what he makes of it</li> <li>Was the intended audience Athenian and why?</li> <li>A look at books 6-8, their emphases, thematic threads, and narrative highspots.</li> </ul>
<b>Aeschylus</b>	<ul style="list-style-type: none"> <li>Theatre of Dionysos as performance space and its implications for both text and its performance</li> <li>The nature of the audience</li> <li>The dramatic festivals as performance occasions</li> <li>Performance conventions in 5<sup>th</sup> century Athens including structure of plays, chorus, two/three speaking male actors, costumes, masks, single set, etc.</li> <li>A reminder that the stage directions are derived by translators via textual implication; students should try to visualise action and staging from the text in the same way</li> </ul>	<ul style="list-style-type: none"> <li>A picture of the site relating the theatre to the Acropolis</li> <li>Implications of the date of the first performance for audience and state of the site</li> <li>The conventions observed by this play, and the use of the messenger and the Chorus</li> <li>The differences between this play and others in terms of content</li> <li>The reasons behind a non-Greek setting – what does it allow that an Athenian one would not?</li> <li>Intended dramatic effects?</li> </ul>
Major events:	A look at the structural spine:	
Herodotus:	The Ionian Revolt including the Sack of Miletus Darius' renewed incursion into Europe	The trigger? The class might consider what the motivation for the invasion of Europe was

Topic	Topic Outline	Suggested Teaching Strategies
	<p>Marathon</p> <p>Xerxes' invasion</p> <p>Bridging the Hellespont</p> <p>Thermopylae</p> <p>Artemisium</p> <p>Salamis</p> <p>Xerxes' withdrawal (And, briefly, continuation down to Plataea, Mycale)</p>	<p>Can Xerxes' reasons be distinguished from Darius'?</p> <p>Key battle (a) A Persian mistake or Greek superiority? What was its cultural importance to the Greeks/Athenians afterwards?</p> <p>What was the motivation: how does Herodotus present the decision making process?</p> <p>Why is this episode given so much prominence?</p> <p>Key battle (b) – what does the account show us about the nature of both sides and their leaders?</p> <p>Key battle (c) cf. this account with Aeschylus'.</p> <p>Class to be aware of ongoing activity by Mardonius etc. in outline</p>
Aeschylus:	<p>Introductory Chorus, scene-setting</p> <p>Atossa's entry, dream account and dialogue with Chorus</p>	<p>Class to look at the nature of the Persia presented by the Chorus</p> <p>Class to try to imagine the staging of this, and the contribution it makes to the account of the dream. What is the function of the dream account, and of Atossa's dialogue about the Athenians?</p>

Topic	Topic Outline	Suggested Teaching Strategies
	<p>Arrival of and initial dialogue with messenger Account of Salamis</p> <p>Choral reaction The summoning and reaction of the ghost of Darius</p> <p>Choral interlude</p> <p>Arrival of Xerxes His and the Chorus' lament</p>	<p>The key event/account – class to consider the account itself, and the dramatic effect of presenting it in this way.</p> <p>Why? What is the function of Darius' ghost in this context?</p> <p>How is Xerxes' presented here? How does this version of him relate to Herodotus'? What does Atossa's reaction to him suggest about Aeschylus' intentions in presenting the Persian invasion in this way?</p>
<p>Key individuals:</p> <p>Greek:</p> <p>Miltiades Leonidas Themistocles Pausanias</p> <p>Persian:</p> <p>Darius Mardonius Xerxes</p>		<p>Class to follow the presentation of each of these figures, and the sense of their individual influence on events: how far does either author suggest that individuals were a major contributor to the way on which matters progressed? Possible rôle plays:</p> <p>Darius is interviewed about his international strategy before he implements it</p> <p>Xerxes makes his State of the Nation address after the invasion</p> <p>Themistocles is interviewed aggressively about his recent autobiography</p> <p>A state memorial service with a eulogy for Leonidas</p>

Topic	Topic Outline	Suggested Teaching Strategies
Synoptic issues:	<ul style="list-style-type: none"> <li>• Common themes/people</li> <li>• The nature of leadership and/or heroism as presented in both texts</li> <li>• Athenocentric presentation/commemoration of events attitudes and values?</li> <li>• A Greek view of Persian culture as against their own</li> <li>• The presentation of Greek states other than Athens, and their relationships with each other</li> <li>• The contribution of both texts to the collective memory of the Persian invasion</li> </ul>	
Examination preparation:	<ul style="list-style-type: none"> <li>• Choosing questions</li> <li>• Timing</li> <li>• Planning an answer</li> <li>• The importance of clearly structured and evaluative answers</li> </ul>	

A2 Unit 3C Greek Tragedy	
Topic	Suggested Teaching Strategies
<p>Introduction</p> <p><b>Topic Outline</b></p> <ul style="list-style-type: none"> <li>• why the topic is important</li> <li>• specification</li> <li>• structure of course</li> <li>• Theatre of Dionysos and other ancient performance spaces and their implications for both text and its performance</li> <li>• The nature of the audience</li> <li>• The dramatic festivals as performance occasions</li> <li>• Performance conventions in 5<sup>th</sup> century Athens including structure of plays, chorus, three speaking male actors, costumes, masks, single set, etc.</li> <li>• A reminder that the stage directions are derived by translators via textual implication; students should try to visualise action and staging from the text in the same way</li> <li>• A comparative overview of the work of the two playwrights</li> <li>• A timeline of historical events to give the playwrights and their work a context</li> <li>• The absence of a single authorised version of the myth and a recognition that playwrights were very free to invent</li> <li>• An understanding that plays were part of trilogies and <i>Antigone</i> and <i>Oedipus the King</i> were 20+ years apart, <i>Antigone</i> first</li> <li>• the nature of a/the tragic hero/heroine – do all four plays have one?</li> </ul>	<p><b>Suggested Teaching Strategies</b></p> <p>Our knowledge of Greek Tragedy and Greek theatre comes from other sources besides those prescribed, and a wide range of secondary writing. Appropriate information can be found in the notes to the prescribed editions and in the books on the list of resources. That said, emphasis should be placed on thorough understanding of the plays as performing texts in the social, historical and cultural context for which they were written; it is important when reading the second, third and fourth plays, in whichever order this is done, to refer back constantly to the earlier play(s) studied to prepare throughout for the synoptic assessment.</p> <p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> <li>• regular short oral quizzes and written tests of basic factual information</li> <li>• shorter exercises in the analysis and evaluation of particular issues or passages from the prescribed sources to prepare for the 10-mark questions</li> <li>• longer analytical and evaluative essays on important issues arising from the study of the plays and their cultural background, and/or the presentation of them by the two prescribed authors, to prepare for the 20 or 30 mark questions.</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
Sophocles: <i>Oedipus the King</i>	<p>Issues to explore might include:</p> <ul style="list-style-type: none"> <li>• The centrality of Oedipus' character to the working out of the plot, or fate versus character and its effects</li> <li>• Power roles – Oedipus, Creon Tiresias, Jocasta</li> <li>• The detective-story plotting of the play and how Sophocles keeps the audience's interest given the knowledge they already have.</li> <li>• The role of the messenger figures</li> <li>• The role of the Chorus</li> <li>• Important themes, including oracles and prophecy</li> <li>• The political and historical context of the original performance</li> <li>• The use and adaptation of a well-known myth for the basis of the plot</li> <li>• Imagery and word play</li> <li>• Dramatic irony</li> <li>• Satisfactory end?</li> </ul> <p>And some brief background information on:</p> <ul style="list-style-type: none"> <li>• the nature / values of Athenian democracy so that students can assess how the original audience might have reacted to Oedipus' leadership</li> <li>• assumptions about marriage / women's roles so that students understand widowed Jocasta goes with the job of king , etc.</li> </ul>	<p>In addition to the suggestions in the topic outline, other activities might include:</p> <p>The construction of a summary of the plot on a single sheet of paper so that students can clearly distinguish the play from the myth and see how much of the myth is given as flash-back</p> <ul style="list-style-type: none"> <li>• A detailed look, perhaps in groups, at the contribution to the plot made by each of the reporting characters</li> <li>• Analysis of the content of each of the choruses (perhaps as group work)</li> <li>• Reading-performance in class of big scenes, with a view to understanding how the major interactions work</li> <li>• A related analysis of the major characters, and the extent to which their personalities can be defined, and how they affect their actions and interactions</li> <li>• A similar look at the effect of the Chorus both as a group role and in terms of the imagery their text uses.</li> <li>• A summary arrived at by class discussion of the major themes, and the making of links with the recent plague in Athens, the political situation, the status of oracles etc.</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
Sophocles, <i>Antigone</i>	<p>Issues to explore might include:</p> <ul style="list-style-type: none"> <li>• the development of characters, i.e. do they change from worse to better / better to worse / bad to worse etc. and if so what are the turning points / triggers?</li> <li>• Gender roles</li> <li>• The <i>oikos</i> as a central theme</li> <li>• Conflicting moral and political positions</li> <li>• Power roles – Creon, Tiresias</li> <li>• The role of the messenger figures</li> <li>• The role of the Chorus</li> <li>• Important themes, including traditional female roles</li> <li>• The political and historical context of the original performance</li> <li>• The use of a well-known myth for the basis of the plot (what has Sophocles omitted and any surprises he has included?)</li> <li>• Imagery and word play</li> </ul>	<ul style="list-style-type: none"> <li>• A look at Oedipus' script in the light of what we know, and he does not</li> <li>• A look, for background knowledge only, at Aristotle's definition of the ideal tragedy; how well does this one actually fit his framework?</li> <li>• A collective look at the end of the play – does it work out the end of the action or key themes / issues satisfactorily; should it? If not, what does it do instead?</li> </ul>
		<p>In addition to the suggestions in the topic outline, other activities might include:</p> <ul style="list-style-type: none"> <li>• The construction of a summary of the plot on a single sheet of paper leading to discussion inter alia of how the parts were distributed among the 3 actors</li> <li>• A detailed look, perhaps in groups, at the contribution to the plot made by each of the reporting characters</li> <li>• Analysis of the content of each of the choruses (perhaps as group work)</li> <li>• Reading-performance in class of big scenes, with a view to understanding how the major interactions work</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> <li>• Dramatic irony</li> <li>• Satisfactory end?</li> </ul>	<ul style="list-style-type: none"> <li>• Group research on the importance of the <i>oikos</i> as a political/social institution</li> <li>• Group research on the expected official roles of women in Athens at the time of first performance</li> <li>• An analysis of the major characters, and the extent to which their personalities and roles can be defined, and how they affect their actions and interactions</li> <li>• A similar look at the effect of the Chorus both as a group role (differences and similarities with the chorus in <i>Oedipus</i>), changes in their attitudes towards events and personalities and their judgement at the end) and in terms of the imagery their text uses.</li> <li>• A look, for background knowledge only, at Aristotle's definition of the ideal tragedy; how well does this one actually fit his framework?</li> <li>• A collective look at the end of the play – does it work out the end of the action satisfactorily; should it? If not, what does it do instead?</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
Euripides, <i>Medea</i>	<p>Issues to explore might include:</p> <ul style="list-style-type: none"> <li>• The centrality of Medea’s personality to the story</li> <li>• The use of the two-actor scenes</li> <li>• Important themes, including Medea’s alien status</li> <li>• Gender roles and politics</li> <li>• The use of children in the story</li> <li>• The role of the Chorus</li> <li>• The political and historical context of the original performance</li> <li>• The use of a well-known myth as the basis of the plot</li> <li>• Imagery and word play</li> <li>• Satisfactory ending?</li> <li>• How Euripides manipulates the audience’s moral and emotional responses and comparison with how Sophocles does this in <i>Antigone</i></li> </ul>	<p>In addition to the suggestions in the topic outline, other activities might include:</p> <ul style="list-style-type: none"> <li>• The construction of a summary of the plot on a single sheet of paper</li> <li>• A detailed look, perhaps in groups, at the contribution to the plot made by each of the reporting characters</li> <li>• Analysis of the content of each of the choruses (perhaps as group work)</li> <li>• Reading-performance in class of big scenes, with a view to understanding how the major interactions work</li> <li>• A related analysis of the major characters, and the extent to which their personalities can be defined, and how they affect their actions and interactions</li> <li>• A similar look at the effect of the Chorus both as a group role and in terms of the imagery their text uses.</li> <li>• A summary arrived at by class discussion of the major themes, including traditional female roles, family honour, the then current Athenian view of alien status.</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
Euripides, <i>Hippolytus</i>	<p>Issues to explore might include:</p> <ul style="list-style-type: none"> <li>• The role and portrayal' of the gods</li> <li>• The extent of the characters' own impact on their fates</li> <li>• Parallels between Phaedra and Hippolytus</li> <li>• Gender politics</li> <li>• The oikos and its importance as a central theme</li> <li>• Power roles: Theseus, the Nurse</li> <li>• The role of the messenger figures</li> <li>• The role of the Chorus</li> <li>• Important themes, including family honour</li> <li>• The political and historical context of the original performance</li> <li>• The use of a well-known myth for the basis of the plot</li> <li>• Imagery and word play</li> <li>• Dramatic irony</li> <li>• Closure at the end?</li> <li>• Phaedra and Hippolytus as outsiders with link to Medea</li> </ul>	<ul style="list-style-type: none"> <li>• A look, for background knowledge only, at Aristotle's definition of the ideal tragedy; how well does this one actually fit his framework?</li> <li>• A collective look at the end of the play – does it work out the end of the action satisfactorily; should it? If not, what does it do instead?</li> </ul>
		<p>In addition to the suggestions in the topic outline, other activities might include:</p> <ul style="list-style-type: none"> <li>• The construction of a summary of the plot on a single sheet of paper leading to discussion inter alia of the effectiveness of Euripides' use of a prologue compared to Sophocles' openings etc.</li> <li>• A detailed look, perhaps in groups, at the contribution to the plot made by each of the reporting characters</li> <li>• Analysis of the content of each of the choruses (perhaps as group work)</li> <li>• Reading-performance in class of big scenes, with a view to understanding how the major interactions work</li> <li>• A related analysis of the major characters, and the extent to which their personalities can be defined, and how they affect their actions and interactions</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
		<ul style="list-style-type: none"> <li>• A similar look at the effect of the Chorus both as a group role and in terms of the imagery their text uses. How far does the fact that they are women affect the play? Do they simply respond to the actions of others or do they play a part in precipitating the denouement?</li> <li>• A summary arrived at by class discussion of the major themes, including gender roles, family honour, the integrity of the oikos etc.</li> <li>• A look at Theseus' script in the light of what we know, and he does not</li> <li>• A look, for background knowledge only, at Aristotle's definition of the ideal tragedy; how well does this one actually fit his framework?</li> <li>• A collective look at the end of the play – does it work out the end of the action satisfactorily; should it? If not, what does it do instead? Similarities / differences between this ending and those of <i>Oedipus</i> and <i>Antigone</i></li> </ul>
<p>Synoptic approaches:</p>	<ul style="list-style-type: none"> <li>• An overview of common thematic material, particularly as outlined in the subject specification</li> <li>• A sense of differences and similarities of approach visible in both playwrights' work</li> <li>• Compare and contrast the characterisation and plotting techniques of both playwrights</li> </ul>	

Topic	Topic Outline	Suggested Teaching Strategies
	<ul style="list-style-type: none"> <li>• A view of the sense effect of using a myth as the basis of the play, and how far myths are used to explore issues of immediate concern to the Athenian audience, rather than a story constructed in a contemporary light with 'real' characters.</li> <li>• The importance of the Chorus, and contrasting uses of it (if any) between playwrights</li> </ul>	
Examination preparation	<ul style="list-style-type: none"> <li>• Choosing questions</li> <li>• Timing</li> <li>• Planning an answer</li> <li>• The importance of clearly structured and evaluative answers</li> </ul>	

### A2 Unit 3D Augustus and the foundation of the Principate

Topic	Topic Outline	Suggested Teaching Strategies
Introduction	<ul style="list-style-type: none"> <li>• why the topic is important</li> <li>• specification</li> <li>• structure of course</li> <li>• timeline of Augustus' career, including the events leading to his accession to power</li> <li>• map of Italy and the Empire to locate primary places</li> <li>• plan of Rome to locate important sites and topographical detail</li> <li>• a brief indication of the different nature of the two prescribed sources</li> <li>• Pictures and plans of the prescribed buildings and objects</li> <li>• A glossary of key terms, e.g. senate, equites, triumvir, pontifex etc.</li> </ul>	<p>A <i>critical</i> study of the career of Augustus between 44BC and AD 14. Our knowledge of Augustus' life and times comes from other sources besides those prescribed. This information can be found in the notes to the prescribed editions and in the books on the list of resources. However, throughout the course, make the delivery of information as efficient as possible so that appropriate time can be given to using the knowledge in understanding the contribution made by both prescribed texts and their interpretation to our understanding of Augustus' career and his importance to the history of the development of the Roman state.</p> <p>As well as the activities suggested below, preparation for the examination should include throughout the course</p> <ul style="list-style-type: none"> <li>• regular short oral quizzes and written tests of basic factual information</li> <li>• shorter exercises in the analysis and evaluation of particular issues or passages from the prescribed sources to prepare for the 5 and 10-mark questions</li> <li>• longer analytical and evaluative essays on important issues arising from the study of Augustus' career and priorities, and/or the presentation of them by the two prescribed texts, to prepare for the 20 or 30 mark questions.</li> </ul>

Topic	Topic Outline	Suggested Teaching Strategies
Augustus' career path	<p>Suetonius 8 as an outline of Augustus' acquisition and exercise of power</p> <p>Augustus' own account of the major events and issues in <i>Res Gestae</i></p>	<p>Class to construct a chart to show the major stages of the career, comparing the two accounts to see where they agree or differ on the important events.</p>
The nature of the power base	<p>Suetonius' declared interest in 9 of using subject headings – what are they?</p> <p>Augustus' own prioritisation of both events and mechanics in the <i>Res Gestae</i></p>	<p>Small groups to give presentations on both texts' treatments of the military career, the political appointments, the presentation of the establishment of peace, and the history of the second Triumvirate and Augustus' treatment of his fellow Triumvirs.</p>
Augustus constitutional position	<p>Both texts, but particular attention to the <i>Res Gestae</i> account</p>	<p>Small group presentations on the nature of imperium, the title of imperator, the consulship, and tribunician power.</p> <p>A debate on Augustus' attitude to and use of these in relation to republican precedents as presented in both texts.</p> <p>Discussion of the different shades of meaning that could be given to 'republic'.</p>
The relationship with the Senate and equites	<p>Both texts</p>	<p>Class to research the state of the senate Augustus inherited, and to establish the nature of his reforms of its size and membership. Role play which Augustus foregrounds, in 11 BC, his final take on review of the position and rights of the equites, and they respond.. to draw out (a) the details, (b) Augustus' motives (c) the reactions of the different groups</p>

Topic	Topic Outline	Suggested Teaching Strategies
Local government in Rome	Both texts	<p>What were Augustus' priorities in establishing control of the city perhaps add 'and its welfare'? Class to compare with current local government priorities, including administration, policing and safety provision, infrastructure. Why (unlike a modern local authority) did Augustus pay so much attention to religion?</p>
Building programme	Which text gives more priority to what?	<p>What underlies the famous statement that Augustus found Rome brick and left it marble? What effect did this change have on the appearance of the city? How much of the city was transformed?</p> <p>Small group research and presentations on the architecture and sculptural decoration of the <i>Forum Augusti</i> with the aim of a sense of what it was like to process through it, and the ceremonies which took place in it: how useful was it? How does it work as propaganda for Augustus?</p> <p>A similar look at the <i>Ara Pacis</i>, what its frieze represents and why, its stylistic relationship with other monuments such as the Parthenon etc.</p> <p>And a study of the iconography of the <i>Prima Porta Augustus</i>: what are its stylistic ancestors, is it a likeness or an idealisation, the nature of the imagery on the breastplate, how was it meant to be viewed?</p> <p>How are these monuments intended to contribute to Augustus' reputation and public face?</p>

Topic	Topic Outline	Suggested Teaching Strategies
		<p>What were the other major programmes to which Augustus draws attention in the <i>Res Gestae</i>?</p>
<p>Social and religious legislation and policy</p>		<p>Debate on the likely priorities and intentions of Augustus' legislation on aspects of family law, financial rectitude, citizenship etc. management of plebs.</p>
<p>Foreign policy and consolidation of empire and <i>Pax Romana</i>; governance of Italy and the provinces</p>		<p>Class to explore the extension and consolidation of the empire by military and other means. What were Augustus' criteria / strategies for maintaining or extending the borders of Roman territory? Invasion, diplomacy, colonisation? Any significant changes in policy direction and, if so, why? An interview with Augustus in 7 AD, (i.e. after the Vares disaster on his priorities for foreign policy.</p> <p>Construction of a chart which establishes the new colonies or provinces and the mode of acquisition, and the failures and strategic hotspots. How was governance consolidated? How did the establishment of veteran communities work?</p>
<p>Succession planning</p>	<p>Both texts, but it is useful to look at the level of emphasis in Suetonius' account of family relationships as against the implications of the <i>Res Gestae</i></p>	<p>Small groups to follow the careers and fortunes of the relevant members of Augustus' family, and the provisions of his will: was he a dynastic thinker, or a reactive one? A version of 'On the Ropes' in which 'John Humphrys' interviews Augustus' family about its best and worst times.</p>

Topic	Topic Outline	Suggested Teaching Strategies
Synoptic issues		<p>A view of the nature of both texts as evidence                      What were Augustus' major achievements for Rome and for its empire?                      How far can we view Augustus as a genuine and beneficial reformer?                      How much political and reputational manipulation can we see in his activities?                      How did he use existing institutions and political roles to validate his actions?                      What were his major methods of achieving political support?                      How important was military success (his and/or that of others)) to his career and to the governance of the empire?</p>
Exam preparation	<ul style="list-style-type: none"> <li>• Choosing questions</li> <li>• Timing</li> <li>• Planning an answer</li> <li>• The importance of clearly structured and evaluative answers</li> </ul>	