

A Level Classical Civilisation – Culture and the Arts

Revision Checklist

Topic Title	Description	Studied
Culture and the Arts: Imperial Image		
Physical Sources	<p>The Ara Pacis Augustae</p> <p>Mausoleum of Augustus</p> <p>The Forum of Augustus in Rome</p> <p>The Sebasteion at Aphrodisias</p> <p>Augustus of Prima Porta statue, in the Vatican Museum</p> <p>Relief depicting Octavian from the Kalabsha Gate</p> <p>Head of Livia, Louvre, Paris, (www.louvre.fr/en/oeuvre-notices/livia)</p> <p>Caesar's heir aureus, obv. Bare head of Octavian, rev. Head of Julius Caesar with laurel wreath, 43 BC, (LACTOR 17.H2, RRC 490/2, BMCRR Gaul 74)</p> <p>Aureus, obv. head of Octavian, rev. Octavian seated on bench holding scroll with scroll box at feet, 28 BC, British Museum (1995,0401.1)</p> <p>Denarius, obv. bare head of Octavian, rev. Pax standing left holding olive branch and cornucopia, 32–29 BC (RIC 252, RSC 69)</p> <p>Gaius and Lucius as princeps iuventutis, aureus, obv. Augustus head laureate, rev. Gaius and Lucius Caesar standing veiled with shields and priestly symbols, 2 BC–AD11, (LACTOR 17.J58, RIC Augustus 205, BMC Augustus 513)</p> <p>Denarius, obv. Bareheaded portrait of Augustus, rev. sacrificial implements above tripod and patera, c.13 BC (RIC I 410; RSC 347)</p> <p>Denarius, obv. Potrait of Augustus with oak wreath, rev. eight rayed comet with tail pointing upward, c.19 BC (RIC I 37a; RSC 98)</p>	
Ideas:	<p>the benefits for Augustus of associating himself with Julius Caesar, including: popularity with the plebeian class and the army</p> <p>military strength</p>	

	<p>the illustrious men and gods that are ancestors of the Julian clan</p> <p>how Augustus sought to achieve this association</p> <p>the possible dangers of association with Julius Caesar and how Augustus sought to distance himself from the problematic aspects of Julius Caesar's public image the presentation of Augustus as a capable military commander whose wars were glorious and impressive</p> <p>the reality of the military victories, including the involvement of Agrippa</p> <p>the portrayal and justification of civil wars</p> <p>the significance of the triumph in Roman society and of Augustus' own triple triumph</p> <p>the presentation of campaigns at the edges of the Empire as beneficial to Rome, and to individual Romans</p> <p>the idea of Augustus as Rome's religious leader and representations of this role</p> <p>Augustus' role in restoring religious observances that had fallen out of practice</p> <p>the restoration and building of temples and altars</p> <p>the positions Augustus held in Roman civic religion and changes to religious practice in his reign, including: the worship of the Lares, the worship of Augustus' family genius</p> <p>representations of Augustus as personally close to the gods, including his relationship with Apollo, and the notion that he was semi-divine himself myths of the Saturnian Golden Age and Augustus as a new Saturn or a saviour</p> <p>Augustus' improvements to the city of Rome and the quality of life of Roman citizens, including the building programme</p> <p>the significance of the Secular Games</p> <p>the use of the iconography and language of peace and plenty</p> <p>the significance of the title Pater Patriae and Augustus' presentation as a father to the Roman state</p> <p>the encouragement of morality and "proper" behaviour regarding marriage, adultery, childbearing, religion and luxury</p>	
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	<p>Augustus as a role model for proper Roman male behaviour, including: modest living, personal qualities of virtus (valour, manliness, excellence and courage); clementia (mercy, clemency); pietas (duty to the gods, state, and family); iustitia (justice, fairness, equity)</p> <p>the intended role of the imperial family as role models</p> <p>The effectiveness of Augustus' self-presentation in creating an imperial image that lasted beyond his lifetime through an examination of later sources, including: selections from Suetonius' Lives of the Twelve Caesars, the Sebasteion at Aphrodisias</p>	
Literary Sources	<p>Res Gestae Divi Augusti</p> <p>Horace</p> <ul style="list-style-type: none"> • Epodes 9 • Odes 1.37, 3.6, 3.14, 4.4, 4.15 • Carmen Saeculare <p>Propertius</p> <ul style="list-style-type: none"> • Elegies 3.4, 3.11, 3.12, 4.6 <p>Ovid</p> <ul style="list-style-type: none"> • Metamorphoses 15.745–870 <p>Suetonius</p> <ul style="list-style-type: none"> • The Lives of the Twelve Caesars: Augustus 7–11, 17, 20–22, 26, 28–29, 31, 34, 53, 56–58, 64–65, 68–71, 95 	

A Level Classical Civilisation – Beliefs and Ideas

Revision Checklist

Topic Title	Description	Studied
Love and Relationships		
Men and women	<p>Greek and Roman thinking regarding:</p> <ul style="list-style-type: none"> • the ideal qualities of men and women • the relative status of men and women domestically, civically and legally <p>Greek and Roman thoughts about marriage, including:</p> <ul style="list-style-type: none"> • what makes a good marriage • the joy and benefits of marriage • relative sexual freedom allowed for men and women • attitudes towards adultery • ideas regarding the nature of 'good' and 'bad' conduct which emerge 	
Plato on love and desire	<p>Plato's ideas about love and desire, including:</p> <ul style="list-style-type: none"> • the definitions of love • the physical symptoms of desire • the differences between love and desire • how and why desire should be controlled • how and why desire can be resisted • homoerotic relationships • ideas regarding the nature of 'good' and 'bad' conduct which emerge • how Plato's contemporary context influenced his ideas • how these ideas might have been received by his contemporary audience 	
Seneca on love and desire	<p>Seneca's ideas about love and desire, including:</p> <ul style="list-style-type: none"> • the definitions of love • the physical symptoms of desire • the differences between love and desire • how and why desire should be controlled • how and why desire can be resisted • homoerotic relationships • ideas regarding the nature of 'good' and 'bad' conduct which emerge • the influence of Stoicism on the ideas of Seneca • how Seneca's contemporary context influenced his ideas • how these ideas might have been received by his contemporary audience 	
Sappho	<p>You should be able to identify and respond to the following:</p> <ul style="list-style-type: none"> • purpose and intended audience of her poetry • the social and poetic context including the genre of the work 	

	<ul style="list-style-type: none"> • the issues of fragmentary material • use of literary devices and choice of language • use of themes and motifs • use of mythology • use of humour 	
Ovid	<p>You should be able to identify and respond to the following:</p> <ul style="list-style-type: none"> • purpose and intended audience of his poetry • the social and poetic context including the genre of the work • use of literary devices and choice of language • use of didactic style • use of themes and motifs • use of mythology • use of humour 	
Love and relationships in poetry	<p>in the work of Sappho and Ovid (as prescribed) the representation of:</p> <ul style="list-style-type: none"> • love and desire • men and women • sex • marriage • society and values • comparisons between the views in the literature and the thoughts put forward by Plato and Seneca, and societal ideas about men, women and marriage 	

A Level Classical Civilisation – The World of the Hero

Revision Checklist

Topic Title	Description	Studied
Homer's Odyssey		
Literary techniques and composition	<ul style="list-style-type: none"> • structure and plot of the epic • language of the epic including narrative and descriptive techniques and their effects; such as speeches, formulae, flashback, and similes • literary context in which the Odyssey was created and handed down including: <ul style="list-style-type: none"> • oral tradition and context • transmission of the text • whether it was the work of one or more poets 	
The heroic world: characterisation and themes	<ul style="list-style-type: none"> • concept, values and behaviour of a hero, including the ideas of timē (honour) and kleos (reputation) • how the different societies depicted in the Odyssey are characterised and portrayed • characterisation of major and minor characters • nostos (homecoming) • disguise • recognition • fantasy and the supernatural 	
The social, cultural and religious context	<ul style="list-style-type: none"> • power of fate • role of the immortals • relationship between immortals and mortals • justice and revenge • hospitality and guest friendship (xenia) • family • relationships between men and women, parents and children • part played by women in the epic and their position in society • role of slaves 	
Prescribed Books	1, 5, 6, 7, 8, 9, 10, 11, 12, 13, 16, 17, 18, 19, 21, 22, 23	
Virgil's Aeneid		
Literary techniques and composition	<ul style="list-style-type: none"> • composition of the epic • structure and plot of the epic • language of the epic including the use of speeches, themes, flashback, 	

	similes and other narrative and descriptive techniques and their effects <ul style="list-style-type: none"> • Homeric influence 	
The heroic world: characterisation and themes	<ul style="list-style-type: none"> • concepts, values and behaviour of a Greek and Roman hero • characterisation of major and minor characters • role of Aeneas in Rome's Imperial destiny • portrayal of war • the portrayal of different nations; Trojans, Greeks, Carthaginians, Italians 	
The social, cultural and religious context	<ul style="list-style-type: none"> • moral values implicit in the Aeneid including pietas (duty to gods, state and family) and its contrast with furor • importance of fate and destiny • role of the immortals and the relationship between mortals and immortals • family and friendship • relationships between men and women, parents and children • part played by women in the epic and their position in society 	
Historical and political background	Augustan context in which the Aeneid was produced including: <ul style="list-style-type: none"> • the political and historical background of the civil war • Augustus' rise to power and consolidation of his rule • Virgil's relationship to Augustus and his regime and the extent to which they are promoted within the epic • promotion of the Roman Empire 	
Prescribed books	1, 2, 4, 6, 7, 8, 9, 10, 11, 12	