

## Assessment Schedule — 2008

### Scholarship: Classical Studies (93404)

Candidates answer three questions in essay format.

EACH essay is marked against the Performance Descriptors 1, 2, and 3 as defined below, and awarded 8, 6, or 4 marks accordingly. Where the essay does not fully meet the requirements of Descriptors 1, 2, or 3 it is awarded 7, 5, or 3 marks.

Essays that are very incomplete, or show limited ability to use with accuracy the conventions of academic writing or that demonstrate inadequate understanding of the question, are awarded 2, 1 or 0 marks as indicated.

<b>Performance Descriptor 1</b>	8 marks	The essay evaluates critically an aspect or aspects of the classical world, referring to a range of ancient, and, where appropriate, secondary sources <b>and</b> develops a cogent and balanced argument with insight and / or originality, based on depth of knowledge about classical subjects <b>and</b> synthesises particular examples into general principles within the various topics and, where appropriate, about the classical world <b>and</b> communicates ideas effectively in essay format with precision and an element of expressiveness that focuses the reader's attention on salient points.
	7 marks	The essay fulfils most of the requirements of Descriptor 1 as above <b>but</b> : contains minor factual inaccuracies (when this affects a statement or opinion) <b>or</b> has an essential point inadequately dealt with <b>or</b> lacks sustained quotation or reference to source material <b>or</b> has some minor failure in the critical evaluation <b>or</b> is fluent and coherent, but not of outstanding quality.
<b>Performance Descriptor 2</b>	6 marks	The essay evaluates critically an aspect or aspects of the classical world, referring to a range of ancient, and, where appropriate, secondary sources <b>and</b> develops a cogent argument, based on depth of knowledge about classical subjects <b>and</b> synthesises particular examples into general principles within the various topics and, where appropriate, about the classical world <b>and</b> communicates ideas effectively in essay format.
	5 marks	The essay fulfils most of the requirements of Descriptor 2 as above <b>but</b> : has some unsupported generalisations <b>or</b> some major point neglected or part of the question not answered fully <b>or</b> some inadequacy in the critical evaluation <b>or</b> ideas not communicated fully effectively in essay format.

<b>Performance Descriptor 3</b>	4 marks	The essay evaluates critically an aspect or aspects of the classical world, showing awareness of ancient and / or secondary sources <b>and</b> develops a cogent argument based on knowledge about classical subjects <b>and</b> demonstrates understanding of general principles within the various topics and where appropriate, about the classical world <b>and</b> communicates ideas in essay format.
	3 marks	The essay fulfils most of the requirements of Descriptor 3 as above <b>but</b> : is incomplete <b>or</b> fails to present a cogent argument or make critical analysis <b>or</b> does not communicate ideas adequately in essay format.
	2 marks	The essay shows limited understanding relevant to the question. Some information is recalled, but ideas are not explained or analysed.
	1 mark	The essay contains a minimal amount of relevant evidence.
	0 marks	Blank booklet or irrelevant answers.

**Judgement Statement**

An aggregate mark of 24 from 3 questions is used for Classical Studies.

In 2008, candidates who achieve 21-24 marks have been awarded Scholarship with Outstanding Performance, and candidates who achieve 15–20 marks have been awarded Scholarship.

## TOPIC ONE: ALEXANDER THE GREAT

### Question One

*The word 'pothos' is generally explained as "an irrational yearning for the unknown and mysterious". To what extent did this feeling influence Alexander's life and career?*

Candidates will need to explain *pothos* and link it to an analysis of Alexander's character as it relates to this concept. They will then need to examine a series of examples of actions and incidents that illustrate *pothos*, possibly increasing in number and intensity as Alexander grew older. From there candidates should develop an argument that shows the extent to which this feeling of "yearning" influenced Alexander's life and career, possibly taking into account the reliability of source evidence.

### Question Two

*Was the battle at the Hydaspes River Alexander's greatest military achievement, or is his prowess as a general better demonstrated in one or more of his other major battles?*

Candidates should first give an outline of the battle at Hydaspes, then go on to discuss problems and aspects that were different from those of Alexander's other battles, for example, special difficulties, such as the nature and equipment of the opposing forces, the weather, the tactics he employed on this occasion, his patience and readiness to improvise. After comparing these with the situation in another battle or battles, candidates will need to assess the extent to which the battle may have been his greatest.

### Question Three

*Using the passages about the appointment of the Epigoni (the "Successors") as a starting point, discuss the ways in which Alexander tried to incorporate Persians into his army and the administration of his empire, and the effects these policies had on his relations with the Macedonians.*

Candidates should be able to place the arrival of the *Epigoni* in the context of Alexander's career of conquest and his policies of imperial administration. From the extracts and their own reading, they should outline and discuss the steps Alexander was taking and why, as well as analyse the growing resentment felt by the Macedonians.

## TOPIC TWO: AUGUSTUS

### Question One

*"Ultimately, the army was the key to the Empire's security, just as it was the key to internal politics." David Shotter, Augustus Caesar*

*Discuss Shotter's statement, with specific reference to Augustus' control of the army and his foreign policy under the Principate (31 BC–14 AD).*

Candidates should explain the arrangements Augustus made under the Settlements of 27 BC and 23 BC to retain control of Rome's legions, while avoiding any overt display of his military backing. They might then examine his military reforms, in particular the creation of the *aerarium militare*, and consider the ways in which he created a stable, professional force, loyal to the *princeps*. With regard to foreign policy, candidates should discuss the use of the legions as a frontier force and expand upon Augustus' attempts to establish a peaceful and prosperous empire secured by geographical borders or buffered by client kingdoms. Specific attention might be given to military activity along the Rhine / Elbe / Danube rivers, Rome's troubled relationship with Parthia, or setbacks such as the Pannonian revolt or the Varian disaster.

### Question Two

*To what extent was Augustus' family life affected by his political, dynastic and ideological ambitions?*

Candidates must have a detailed knowledge of Augustus' immediate and extended family, and of the marriage alliances and adoptions that occurred during his long rule. Candidates may discuss betrothals and marriages entered upon or organised during Augustus' rise to power (as Octavianus), but must analyse in detail the three marriages of Julia, the status of Julia's children by Agrippa, and Augustus' relationship with Livia and her sons. Julia's wayward behaviour and exile might also be examined in the context of the *leges Juliae* and political commitment to revitalising traditional values. Tensions within the family, caused by Augustus' evolving dynastic policy, by Livia's promotion of the *gens Claudia*, by the granting of premature honours, and by unexpected deaths, should all be covered.

### Question Three

*Ronald Syme (The Roman Revolution) presents conflicting versions of the events leading up to Actium. Discuss in detail both the official Augustan version and the suggested alternative scenario. Then consider other episodes during Octavian's rise to power that may have been given a similar fraudulent 'spin'.*

Candidates must explain and elaborate upon both versions of the events preceding Actium: the rendering of Augustan propaganda and the modern historian's "in reality" construal. Candidates should discuss the political advantage to Octavian of portraying his opponent as a sinister degenerate, infatuated with Cleopatra (his *fatale monstrum*) and the way in which Octavian's faction seized upon and distorted Antony's actions in the east – defeat in Media, the donations of 34 BC, repudiation of Octavia – to portray him as an alarming threat to the continued pre-eminence of Rome and Roman values. While, as Syme notes, the true version of events is buried, some account should also be given of Octavian's careful planning for war, in particular of the seizure of Antony's will and of the oath of personal allegiance sworn by "all Italy". Having established Octavian's ability to manipulate public opinion, candidates should then examine earlier episodes, illustrative of skill in propaganda, for example, the months preceding Mutina and the war against Sextus Pompeius.

### TOPIC THREE: GREEK VASE PAINTING

#### Question One

*Depiction of drapery is a stylistic feature that is frequently analysed by Classical art historians.*

*Discuss in detail the reasons why the depiction of drapery is so important in the analysis of vase painting, and evaluate the changes that took place in the depiction of drapery during the Classical period from about 460 BC until about 410 BC.*

Candidates must give a range of reasons why drapery is a stylistic feature that is often examined. These reasons might include the way in which drapery can assist with dating a vase, how different depictions of drapery can be used to suggest a common painter, how the depiction of drapery is closely linked with the more accurate portrayal of human anatomy, how drapery can be used to increase a sense of volume and indicate movement, or can be used to assist in telling a story. Candidates must then evaluate the changes that took place during the Classical period noting in particular an increase in the baroque or theatrical quality of the drapery seen in Mannerist painting.

#### Question Two

*The column krater by Lydos and the pointed amphora by the Kleophrades Painter both feature elements of a Dionysiac revel. Compare and contrast the treatment of the Dionysiac scenes on the two vases to establish which of the two vases better captures the mood of the revel. You may refer to other vases depicting Dionysiac revels in your essay.*

Candidates should note that the depiction on the Lydos vase is part of a narrative, while that on the pointed amphora lacks specific narrative elements. Candidates might note a procession on one vase, but not on the other, where the figures can almost be imagined dancing in a circle, and compare the rather sedate Dionysus on the Lydos vase with the more animated god of the Kleophrades Painter. Candidates should particularly note the light-hearted touching of the column krater in comparison with the more overt sexuality of the pointed amphora. Detailed descriptions of the accoutrements associated with the revel should be given – animal skins, wine, grapes, *thyrsos* etc. Candidates might make reference to other vases, such as the famous Amasis Painter vase depicting satyrs harvesting grapes and preparing wine, as a means of illustrating different ways of showing a revel.

#### Question Three

*Reproductions A and B (Resource Booklet) show the two sides of a single vase. Reproduction A shows Herakles (left of centre) taking the sacred tripod from Delphi after the priestess refused to give him an oracle. The other three figures on this side of the vase are deities. Reproduction B shows Dionysos in the presence of a satyr and maenad. Discuss the narrative techniques that have been used to present the story in Reproduction A, identifying as many of the remaining characters as you can. Then discuss the compositional effects used to present balanced scenes on **both** sides of the vase. Suggest a likely date for the work and explain in detail why you have settled on this date.*

In examining the narrative techniques candidates might identify the figures of Athene and Apollo and explain how they have made this identification. An outstanding candidate might suggest that the figure on the right is Artemis – twin sister of Apollo – often depicted with him, and might comment that she takes little part in the story – simply observing as she smells a flower. Candidates might also comment on the aggressive stance of Herakles and the fact that he is striding away from Apollo. Compositional techniques include the scenes on both sides being framed by decorative borders, a single ground line, supplementary figures framing the main action / participants, the use of props filling in large black spaces, figures taking up almost all of the vertical space. The vase is attributed to the Andokides Painter and is dated 530–520 BC – candidates are expected to place it early in the red-figure.

## TOPIC FOUR: ART OF THE ROMAN EMPIRE

### Question One

*The arches of Titus and Constantine were constructed at different times to honour different emperors. Discuss in detail the similarities of the two arches and their sculptural reliefs, and then explain how their differences reflect both the times in which they were erected and the people whom they honour.*

Both arches are triumphal, recalling a specific military victory, and use traditional (but different) forms – a single arch in one, and a triple arch in the other. Candidates should discuss in detail the common features of the reliefs, noting in particular the use of 'stock' elements, and compare the naturalistic sculpture from the time of Titus with the more abstract nature of the sculpture from Constantine's time. They might also note the presence of sculpture, plundered from earlier monuments, on the Arch of Constantine. While the use of sculptures from other times is not unique, the propaganda message of the material on the Arch of Constantine does deserve comment. Finally, some discussion is required of the two emperors and the political climate surrounding each.

### Question Two

*Discuss in detail how the subject matter **and** style of the mosaics that you have studied from Hadrian's Villa at Tivoli reflect the interests of the emperor himself. How do these mosaics fit with the other decorative art in the Villa, including statuary and other mosaics?*

Candidates should begin with a brief description of the two mosaics in question. Candidates might note that the hunting scene reflects a particular interest of the emperor Hadrian and comment on the open forest lands that were incorporated into the grounds of the villa. Candidates should further discuss Greek elements in the mosaics (use of colour, attempts to mimic features of Greek wall painting etc) as reflecting Hadrian's particular interest in Greek aesthetics. Candidates might usefully then look at the statues in the villa that were copies of Greek originals (such as the caryatids around the Canopus), but might broaden their discussion to other attempts to reflect different parts of the world. Candidates might, by way of contrast, note that while there are other impressive colour mosaics in the villa, there is also a number of geometric black and white mosaics, such as in the Hospitalia.

### Question Three

*Reproductions C, D and E (Resource Booklet) are of a bridge carrying a Roman aqueduct in the Spanish town of Segovia. Reproduction C is a photograph of part of the final section of the bridge that carries the aqueduct over a valley. Reproduction D is a model of the bridge from above as a bird's-eye view, showing the changes of direction that the bridge takes as it crosses the valley. Reproduction E is a sketch of a small part of the final section of the bridge that illustrates three of the dimensions that are given in the box (Exam Paper).*

*After looking carefully at the reproductions and considering the information about the aqueduct given, compare and contrast this aqueduct with the Pont du Gard, suggesting reasons for similarities and differences.*

Candidates should begin by noting that both bridges have a similar function – to carry an aqueduct bringing water from one place to another. Candidates should note the significant differences in the distances involved in the transportation of water and also how much longer the Segovia bridge is than the Pont du Gard. There should be an examination of the differences in the gradient, number of arches, size of arches, and structure of the bridge. They might well be able to draw some conclusions about the requirements for water indicated by the size of the *specus*. They might look at the spaciousness of the arches on the Pont du Gard compared with the rather more narrow ones on the Segovia bridge, and might well comment on the presence of a river. They might further comment on the fact that the *specus* on the Pont du Gard was covered, while the Segovia one is open, and they might suggest reasons why this was the case. Candidates should be awarded credit for sensible conclusions drawn on the basis of evidence they have been given, and that includes indicating what other information might be useful in order to draw more or better conclusions.

## TOPIC FIVE: ARISTOPHANES

### Question One

*What indications are there in Aristophanes' plays of his patriotism, and of his love and concern for Athens?*

Candidates may look primarily at *the Frogs*, but there is also evidence in *the Wasps* and in other Aristophanic plays they may have read. Most examples will involve Aristophanes' criticism of people and practices that are harming Athens: from innovative tragic poets, to the exile of citizens after the Oligarchic Revolution of 411 BC, to Cleon's manipulation of the courts. Candidates will need to discuss their examples and draw them together to show the extent of Aristophanes' love and concern for his city.

### Question Two

*Discuss the extent to which Aristophanes' plays have a coherent and unified plot structure.*

Candidates should analyse in some detail the plot development of specific comedies. They might look for the emergence of distinctive structural patterns, as well as note significant variations. From there they should build an argument to assess the extent of coherence and unity in Aristophanes' plays and perhaps reflect on the importance of these elements in Attic Old Comedy.

### Question Three

*The passages for comment are from Aristophanes' play the Clouds. Using these extracts and knowledge from your reading of other plays of Aristophanes, discuss his attitude to the 'New Learning', and to 'modern' playwrights and philosophers in general.*

Candidates should consider these extracts in relation to the "New Learning". Having established that they understand what these new ideas consist of and how Aristophanes parodies them, candidates should discuss the portrayal of Euripides in *the Frogs* and possibly *Women at Thesmophoria*. They might well consider the fairness of Aristophanes' attitude to both Socrates and Euripides, then go on to discuss whether his characterisation of "modern" thinkers is intended as polemic against new ideas, or just a rousing and rambunctious piece of theatre, or indeed both.

## TOPIC SIX: VIRGIL

### Question One

*"You have deserved death and you must die. Only the blade can save you from your agony." Aeneid IV*  
*Are these words further evidence of Dido's distorted perception of reality and delusional state of mind? Or do they reveal belated insight into the consequences of her own decisions and actions? To what extent, in your opinion, does Dido deserve to die?*

Candidates must be able to set this quotation in its context in Book 4. They should give a detailed account of Dido's response to discovery of Aeneas' imminent departure, analysing the ways in which her actions and words reveal her state of mind. Instances of manic behaviour, incoherent or even hallucinatory speech, and wild emotional vacillation should be noted. Consideration should then be given to her sense of guilt and the supporting role she plays in her own tragedy. The role of the gods, Dido's reckless indifference to her "good name" and her choice of "comfort and self-indulgence" over duty should be examined, and some conclusion(s) drawn about ultimate or shared responsibility for her death.

### Question Two

*How does Virgil portray the world of the dead, and in what sense is Aeneas' descent into the Underworld a pivotal episode of the Aeneid?*

Candidates must have detailed knowledge of Aeneas' descent into the Underworld and describe each stage of his journey from the initial plunge into the cavern at Lake Avernus to the Fields of Joy in Elysium. They should not only describe the appearance of the various regions of Hades but also explain their spiritual import. Anchises' explication of the spiritual structure of the universe and the significance of Virgil's views on the rebirth of purified souls might also be considered. From there candidates must analyse the reasons for Aeneas' descent and examine his reactions to the souls he meets. This should enable some evaluation of the importance of his journey as a kind of rite of passage or initiation, as Aeneas struggles to fulfil his destiny and found a city in "the Latin land".

### Question Three

*In Book 9 of the Aeneid, two Trojan warriors, Nisus and Euryalus, undertake a disastrous mission. Analyse the way in which Virgil tells their story in the passages, including comment on mood and imagery. To what extent does the atmosphere of this episode differ from that of similar scenes of violent death in warfare in Book 2 of the Aeneid?*

Candidates must study the passages carefully, with particular attention to Virgil's narrative technique – his use of vivid descriptive detail, the speed of the story-telling, the pathos of violent and sudden death, the flower simile that evokes Euryalus' dying moments. They should then comment on the mood of the episode – do Nisus and Euryalus achieve the idealised and "beautiful" death of heroic warriors? To what extent is the reader encouraged to admire their daring and the anguished love of Nisus, as he takes all blame upon himself? Having analysed the passages provided, candidates must look at scenes of violent death in Book 2, such as the slaughter of Polites and Priam by Pyrrhus, in order to draw some conclusions about the 'voice' of the poet on death in battle.



## TOPIC SEVEN: JUVENAL

### Question One

*Juvenal brought to his task ... a singular power of mordant phrase and mastery over crude and vivid effect that keeps the reader suspended between disgust and admiration. J. W. Mackail*

*Discuss this statement as a comment on Juvenal as a satirist.*

Mackail's praise for Juvenal has one major reservation. While Mackail acknowledges Juvenal's biting wit and mastery of expression, he also has misgivings about Juvenal's crudity. Candidates should exemplify and comment on these aspects, possibly looking on crudeness as an integral part of the satire, and then present an argument that evaluates the validity of Mackail's comment.

### Question Two

*Compare Satires 4 and 5 with regard to the humiliation suffered by Domitian's councillors and Virro's clients.*

In different ways both of these satires reflect on the patron-client relationship. In Satire 4 the patron is the Emperor, portrayed as the head of a police state in which his client-councillors, consumed with fear, desperately try to second-guess what he wants them to say. In Satire 5, at a lower level of the social hierarchy, Virro takes a sadistic delight in humiliating his clients as they scramble for hand-outs. A candidate might build an argument comparing these situations and showing that, in neither case do the clients dare to buck the system.

### Question Three

*Martial, the famous writer of epigrams, was a contemporary of Juvenal. Discuss the epigrams (Exam Paper), comparing their themes and approach, with those expressed by Juvenal in his satires.*

Using these epigrams by Martial, candidates should identify some themes similar to those of Juvenal: corruption by wealth and the search for legacies; the humiliation of poverty; the status of a client; and also the recipe for a happy life. They should discuss these themes as they appear in Juvenal as well as look for differences and similarities in the approach of the two satirists.

## TOPIC EIGHT: SOCRATES

### Question One

*Discuss the assertion that Socrates was made a scapegoat for Athens' defeat by Sparta.*

Candidates should show an understanding of the political background of the period, in particular the circumstances of Athens' defeat, the sense of humiliation felt by the Athenians, and their urgent need to blame somebody for their fall. Candidates should consider the feelings of many Athenians towards the sophists in general and towards Socrates in particular, with his incessant questioning and his views on democracy. They might then estimate the influence of these factors on the decision to convict him.

### Question Two

*"The unexamined life is not worth living." Analyse the implications of this concept, and how it related to Socrates' ideas about dying, death, and life after death.*

Candidates should explain and amplify this concept, discussing it as a basic principle in Socrates' life. They should place it in the context of the Apology and possibly show how it may have influenced not only the jury's decision to condemn him, but also his acceptance of that decision. They should then relate it to his ideas about death and immortality and perhaps refer to his thought that true philosophers should make dying their profession.

### Question Three

*His teaching took the form of relentless questioning. The Socratic method was based on pitiless examination and scepticism, a combination that may doomed his search for truth to failure. If nothing can be accepted as true, how can truth be found? And yet the seriousness of Socrates' intentions is beyond question. C. M. Bowra*  
*Discuss this statement by C. M. Bowra as a comment on Socrates' life and work. Examine in particular the writer's references to possible weaknesses in Socratic method and the suggestion that his relentless scepticism may in the long run have undermined his search for truth.*

Candidates must explain and expand upon the points that Bowra makes. In particular, they must look at the *elenchus* technique, with examples, in the light of Bowra's implicit criticism of Socratic methodology. Bowra says that this technique of questioning may have *doomed his search for truth to failure*. Candidates should develop their argument to discuss the extent to which this may or may not have been the case and also try to evaluate the fairness of Bowra's statement.

## TOPIC NINE: GREEK SCIENCE

### Question One

*Explain the main theories about blood and its passage through the body that were held in the Classical period, and discuss how those theories match up with our knowledge of this subject today.*

Candidates will need to give a full account of the theories under discussion, possibly with diagrams, and also some explanation of their background. This should then lead to a clear exposition of the areas in which the knowledge of the Classical Period fell short of what we know today, as well as of the ways in which modern knowledge has developed out of earlier theories.

### Question Two

*Outline the main developments in knowledge about the cosmos and the Earth's place in it, from the time of the earliest philosophers until the adjustments made to the calendar during the rule of Augustus. What constraints were there on developments in this area of learning?*

The first part of the answer should include a clear chronological outline of the main developments in astronomy for the period indicated, together with the names of the main contributors to these developments. The second part will require knowledge of the political background and social environment in which progress took place, and an assessment of their importance.

### Question Three

*Explain and comment on the passages (Exam Paper), discussing the references to Pythagoras and his followers and evaluating their contributions to the science of mathematics.*

Candidates will need to go systematically through the passages provided and show understanding of the mathematical concepts involved. They should then discuss the importance of mathematics in the domain of Greek science as a whole, as well as the contribution of Pythagoras and the Pythagoreans to that science.

## TOPIC TEN: ROMAN RELIGION

### Question One

*Discuss the orgiastic elements in Roman religion, both native and imported, and their importance to the Romans.*

Candidates should give an account of some of these orgiastic elements, seen for example in the Lupercalia or the celebrations linked to Anna Perenna, as well as in the imported cults of Cybele or Bacchus. From there they might develop an argument to show how less refined, grosser forms of worship, evident also in a predilection for sadistic or obscene entertainments, may have appealed to the Roman character. Equally, they might see, in the Romans' enthusiasm for such religious activity, an opportunity for emotional or spiritual release in an existence otherwise lacking excitement.

### Question Two

*Discuss the importance of orderly procedures in Roman religion, and the extent to which those procedures encouraged or inhibited a personal relationship with the gods.*

Candidates should give an account of some of the most important aspects of religious ceremonies, including prayer, divination and sacrifice, emphasising the importance of correct process to the Romans. They should go on to consider the reasons for and the effect of these procedures on the people involved. For example, did these ceremonies, by reason of their formality, add to the solemn awe and emotional intensity of the occasion, or were they, on the other hand, just a tedious and time-consuming chore?

### Question Three

*The authors of the passages (Exam Paper) express ideas that in some ways are at odds with orthodox Roman thinking about religion. Discuss the ways in which their thinking is divergent\*.*

Candidates should give an account of orthodox thinking on religion as well as an analysis of the ideas expressed in the passages provided. On this basis, they should be able to explain and expand upon some alternative thinking about the gods and their relationship to humans, and to draw conclusions about the nature of and reasons for ambivalence or even scepticism about some aspects of traditional worship.