

Assessment Schedule – 2005

Scholarship: Classical Studies (93404)

Evidence Statement

TOPIC ONE: ALEXANDER THE GREAT

TOPIC ONE: QUESTION ONE

A B Bosworth describes Alexander's military career as "a continuing saga of heroic self-exposure". Is this a fair assessment of Alexander as a general and as a man?

Performance Descriptor 3

Candidates must display a good knowledge of Alexander's military career, naming the most significant battles and describing them in sufficient detail to reveal relevant aspects of Alexander's qualities as a leader. In particular candidates should emphasise those occasions when he put himself, quite literally, at the forefront of the battle, and discuss the extent to which these actions contributed to his success. Candidates might also make reference to his frequent personal rashness, and also to those elements in his background, upbringing and character which perhaps impelled him to act in this way.

Above all, candidates must relate the examples which they have given to the actual question, so that they can provide a valid assessment of Bosworth's statement.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should examine in detail Alexander's career as a commander and warrior, on the field of battle – for example at Granicus, Issus, Gaugamela, or the river Beas – and in sieges – Tyre, Gaza, the rock of Aornos, or the Malli citadel in India. Candidates should focus in particular on the heroic aspects of his actions, and draw conclusions about his personal contribution to Macedonian victory. Was he, for example, an inspiration to his men at Granicus, leading his Companions across the river without delay, risking his life in the thick of battle? Or might he have adopted a more cautious approach, as (perhaps) Parmenio suggested. Was the charge at the head of the Companion Cavalry at Issus reckless? Or was he, as Arrian writes, the "brave commander" of "brave men", always ready to share the dangers confronting his troops.

Candidates might also consider whether Alexander was driven by his thirst for personal glory, or whether he was acutely conscious of the demands of propaganda, particularly as leader of a combined Macedonian and Greek invasion force.

Candidates should then consider the insight Alexander's military career provides into his character. They might analyse, among other issues, the significance of the Homeric ideal, the influence of Alexander's own heroic ancestry, and the concept of *pothos*.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates might recognise that in a military career occupying Alexander's whole adult life – brief as it was – exceptional circumstances did arise, particularly in the heat of battle. Or they may identify changes that took place in Alexander's character. The commander who leapt inside the walls of the Malli – without support – did not have the same motivation and purpose as the young king who led his troops at Granicus or Issus.

Alternatively they might attempt a definition of heroism, most particularly in the ancient world, and evaluate Alexander's military career against the values and ideals of the 4th century BC.

The style and structure of the essay should be of exceptional quality.

TOPIC ONE: QUESTION TWO

Discuss the tensions that arose among the high command of the Macedonian army in the years following the battle of Gaugamela. What caused these tensions, and how successful was Alexander in resolving them?

Performance Descriptor 3

Candidates must know and describe the incidents, such as the death of Cleitus the Black, which were symptoms of the tensions in Alexander's army, but they must also look further and identify the problems that underlay those symptoms. In particular candidates should consider the relationship between Alexander and his Macedonian generals, looking not only at the age difference but more especially at the fact that he was, in their eyes, *primus inter pares*. They might then point out that Alexander's status in the eyes of his new Persian subjects may have demanded a more authoritarian and regal role. Alexander's own attitude to kingship was also becoming a factor, and his tendency to sudden anger, his subsequent remorse, and his need to be on guard against assassination might also be discussed.

Finally, candidates must evaluate the success of Alexander's methods in dealing with these problems, ranging from murder to diplomacy, and possibly consider whether, in the long-term, some may have been counter-productive.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates must identify the key players in the Macedonian high command who clashed with Alexander, and discuss the circumstances and reasons for disagreement. This discussion should include at least Philotas, Cleitus the Black, and Callisthenes.

A range of reasons explaining this tension should be proposed and illustrated by reference to specific incidents, such as the fatal night at Maracanda when Cleitus was struck down at the end of a night of heavy drinking. Resentment caused by the appointment of Persian satraps and the adoption of Persian customs, including *proskynesis*, is obviously important, as well as the disquiet – in some quarters – about Alexander's increasingly despotic style of leadership. However, other reasons for discontent should also be explored. Candidates might comment on the effect that the death of Darius had on the whole *raison d'être* for ongoing conquest, or on the historic rivalries among powerful Macedonian families.

Having considered the causes of tension, candidates must then draw conclusions about Alexander's success in dealing with them. Were the deaths of Philotas, Parmenio, Cleitus, and Callisthenes a victory for Alexander? A triumph of will and/or policy? Did Alexander both "win" and become increasingly isolated, surrounded by sycophantic advisers?

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates might consider the importance of the personalities (as assessed by ancient historians) of those involved in clashes with Alexander – Philotas' reputation for arrogance, Cleitus' "surly temper", or Callisthenes' reported lack of common sense. They might also ask whether or not Alexander ever fully resolved the tensions that arose in his own army after the decisive victory at Gaugamela. Was opposition simply temporarily suppressed, to resurface in India at Hyphasis and at Opis – now among the rank and file; or again, very dramatically, in the years of disunity and bloodshed after Alexander's death?

The style and structure of the essay should be of exceptional quality.

TOPIC ONE: QUESTION THREE

What do the two passages below reveal about Alexander's character and motivation as he prepared for, then launched, his Asian expedition? What other personality traits were evident in the newly acclaimed king of Macedonia?

Performance Descriptor 3

Candidates should consider each passage in turn, pointing out that they reveal different aspects of Alexander's character, but also highlight his awareness of the importance of divine favour. The Plutarch passage requires some detailed explanation, especially with regard to the importance of the Delphic Oracle and the significance of the word "inauspicious", but it also shows Alexander's impatience, ruthlessness and force of personality. The use of the term "invincible" should be highlighted. The extract from Arrian shows not only Alexander's concern to propitiate the gods, but also his awareness of links with the heroic past and his personal identification with the great deeds of former years. Candidates must show that they know the circumstances surrounding these events and the background to Alexander's decision to invade Asia.

Finally, candidates should comment on other key events in Alexander's early career, such as the destruction of Thebes, providing a fuller picture of the young king's character.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should analyse each passage systematically, identifying and explaining the specific aspects of Alexander's character highlighted by the respective authors.

Plutarch writes about the importance of religion in the young king's life, about his belief in oracles and his determination to consult the Delphic Oracle, although the day is "inauspicious". At the same time he describes a man of violent temper, who arrogantly drags the prophetess from her shrine, allowing nothing to stand in the way of achieving his desired objective. In this way, he reveals a young king alert to political opportunity, always ready to promote an image of divinely approved invincibility.

Arrian also highlights the importance of religion to Alexander, recounting in some detail his meticulous observance of religious ritual. In this passage he is not thwarted, but his relentless self-assertion and hunger for glory are very evident – as he leaps ashore first in Asia, stages symbolic spectacles at Troy, or proclaims Achilles lucky for living in the time of Homer.

Once they have analysed the two passages – or before, as part of an introduction – candidates must set the episodes in their historical context at the beginning of Alexander's rule. They should then draw on their knowledge of other key events of 336–334 BC to identify additional character traits already apparent in the young ruler. They might comment, for example, on his ruthlessness – eliminating rivals and razing Thebes as an example of the cost of resistance; or on his decisiveness – quickly re-imposing Macedonian hegemony over Greece; or at his political astuteness – allying with the families of Parmenio and Antipater (at least in the short term).

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could look in more detail at Alexander's motivation, acknowledging the difficulty of reaching definitive conclusions about his psychology, particularly given the differing ancient and modern judgements of his aims and achievements, as well as the relative paucity of primary source material about his early years.

The style and structure of the essay should be of exceptional quality.

TOPIC TWO: AUGUSTUS

TOPIC TWO: QUESTION ONE

To what extent might the last 25 years of Augustus' reign be seen as a failure, or at least an anticlimax, after the achievements and promise of the earlier years?

Performance Descriptor 3

Candidates must show that they can list and describe the significant events of the last twenty-five years of Augustus' reign. On the one hand they must point to the repeated frustrations and failures of his efforts to provide a secure dynastic succession (and keep that succession within the Julian family). On top of this, and connected with it, were personal sorrows such as the deaths of his grandsons and the revelation of the breakdown in the conduct of his only child, Julia, and the totally uninhibited nature of her sex life. The final blow, in AD 9, was the loss of Varus' legions in Germany. On the other hand candidates must describe the achievements and successes of these years, including the establishment of a stable and efficient administration, the extension and consolidation of the boundaries of the Empire, the diplomatic successes in the Middle East, and, most of all, the growth of Augustus' *auctoritas* and his recognition as Father of the Country.

Finally, candidates should summarise and weigh up the successes and failures and try to strike some sort of balance between them.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should describe the major problems of the later years, perhaps under three headings:

(a) Military: the big revolts in Illyricum and Pannonia, and the consequent abandonment of the scheme to subdue the Marcomanni and advance the frontier to the Elbe; then the disaster of Varus in Germany.

(b) Dynastic: the difficulties of securing the succession – the death of Drusus in 8 BC, the deaths of Lucius and Gaius in 2 AD and 4 AD, the failure of the forced marriage between Julia and Tiberius, the apparent unsuitability of Agrippa Postumus, the eventual and probably reluctant recognition of Tiberius.

(c) Morality: the possibly unsuccessful attempts to legislate for morality, and the irony and sadness of Julia's conduct and subsequent banishment.

Against these problems should be listed the undoubted successes of those years, such as the recognition of Augustus as "Pater Patriae"; the extension of the border to the Danube; the Armenian settlement and the recovery of the Eagles; the general improvement of provincial administration; the completion of the rebuilding programme at Rome; and the firm establishment of the *Pax Romana*.

Candidates would then need to strike a balance between successes and failures, and draw some conclusions about which predominated.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should look in more detail at the dynastic clash between the Julian and Claudian families; and, from another angle, at the increase in the level of autocracy, as shown, for example, in the transformation, in 13 AD, of the Senatorial Standing Committee into a group dominated by Augustus himself, family members and specific nominees. Finally, a reference should be made to the long-term prosperity and stability which resulted from Augustus' reign.

The style and structure of the essay should be of exceptional quality.

TOPIC TWO: QUESTION TWO

Discuss the three settlements of 27 BC, 23 BC, and 19 BC, in the light of Augustus' need to lay aside some of the burdens of office, his concerns to avoid the appearance of dictatorial power, and his gradual attempts to develop an effective system of government for the Empire.

Performance Descriptor 3

Candidates must demonstrate that they know the major details of the settlements in these years, then go on to show how each of these settlements figures as part of the pattern of the establishment and consolidation of Augustus' power. The settlement of 27 BC, while suggesting readiness to return the government to the Senate and People, served instead to set Augustus' power on an even firmer basis, giving him a vast *imperium*, now on an ostensibly republican basis. Then in 23 BC he set aside the consulship, thus providing more opportunity for leading Romans to receive that office, while his own *imperium* was enlarged in an *imperium maius*. 19 BC continued that process, with the people still insisting that he retained control.

Candidates should make detailed reference to the *tribunicia potestas*, to Augustus' preference for the title of *princeps*, and also to his readiness to delegate responsibility (although not too much power), and his use of republican forms in doing so.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

These settlements need to be considered both separately and as a continuum. In both aspects the major details should be outlined and the specific requirements of the question should be dealt with.

27 BC should be seen as a *de jure* recognition of Augustus' power, with particular emphasis upon the *imperium* conferred on him, and the appearance of republican legality further established. Whether or not it was a "put-up job" remains a matter of conjecture, although the possible behind-the-scenes work of Maecenas and Munatius Plancus could be mentioned. It is certainly a fact that Augustus doubled the pay of his Guard immediately afterwards.

On the other hand, after 17 years of unremitting struggle, Augustus might have been only too glad to lay aside the burdens of office. This was certainly the case in 23 BC, after an almost fatal illness, but the abortive rebellion of Caepio and Murena was also an added inducement. The two important factors to be mentioned here are the relinquishing of the consulship and the conferment of *imperium maius* and *tribunicia potestas*.

19 BC saw Augustus' refusal to grant the plea by the people that he resume the consulship – although he accepted the right to sit with the consuls and subsequently agreed to assume a *cura annonae*.

Finally, candidates should show these three settlements as part of an on-going process by which Augustus consolidated his power, gave it a cloak of republican legality, and largely concealed its reality from the people.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should consider the nature and growth of Augustus' *auctoritas* over this period, but also the gradual way, by process of trial and error, he established a new machinery of government.

The style and structure of the essay should be of exceptional quality.

TOPIC TWO: QUESTION THREE

The passages below both refer to the need for one man to rule at Rome. Compare the attitudes and comments of the two authors and discuss the validity of their observations.

Performance Descriptor 3

At some point, possibly at the start, this question should be treated holistically. This would involve a discussion of the advantages (or disadvantages) of a state ruled by one man as compared with one controlled by an aristocratic group.

Candidates must look for the main points in each of the passages. In the Strabo extract, they will see that the author acknowledges the qualities of the old republican government, but believes that the world has moved on and that the extended empire requires control by one man. They might also notice that Strabo was probably writing during Augustus' reign (they were more or less exact contemporaries) and that this would have been a popular and diplomatic viewpoint. Tacitus, perhaps surprisingly, makes a similar acknowledgement about the need for one man to rule, but he points to the likelihood, and indeed the reality of policies being concocted in secret, and also of history being perverted by flattery.

Finally, when comparing the two passages, candidates should consider which method of government was more advantageous for Rome and the Empire at that time.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates might begin by discussing the desirability or otherwise of rule by one man. Would an oligarchy, such as that which had prevailed under the late Republic, have been able to run an empire, or would it have continued to be disrupted by factionalism and civil wars?

Candidates should analyse the two quotations. Strabo has no doubts about the need for rule by one man. While pointing out the excellence of earlier republican governments he feels that an empire needs one man at the helm. In other words, an empire has different requirements from a city state. It should also be pointed out, however, that he was roughly a contemporary of Augustus and the need for tact may have influenced his writing.

Certainly Tacitus, writing a century later, sees this as a factor when he refers to truth and flattery. One should note also his reference to the inevitable ignorance of policy, with the suggestion of decisions being made behind closed doors. Even Tacitus, however, who is generally cynical about Augustus, (SM 39 and 44) seems to acknowledge the need for one man to rule the Empire.

Candidates should compare the attitudes of the two historians and consider why two men, so widely separated in time and outlook, should have come to so similar a conclusion.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should look further into the practical and philosophical question of dictatorial as opposed to oligarchic rule as it applied to Rome at that time. They might also consider the question of objectivity in historical writing.

The style and structure of the essay should be of exceptional quality.

TOPIC THREE: GREEK VASE PAINTING

TOPIC THREE: QUESTION ONE

Trace the development in the portrayal of anatomy (including facial features) from the late black figure artists, such as Exekias, to early red figure artists such as the Kleophrades Painter. Were improvements solely a result of the change in vase painting technique, or were there other influences that contributed to the development?

Performance Descriptor 3

Candidates should begin with the late black-figure artists, in particular with Exekias. Candidates should analyse specific features of the artists' work, such as the disproportionate thighs and lower legs, and the early attempts to reveal musculature. Candidates should also mention, turning to facial features, that eyes are still fully frontal on a profile face. They might point out, with examples, that some other artists, such as the Amasis Painter, are less advanced than Exekias with regard to anatomy.

Turning to early red-figure artists, candidates should note the increased subtlety made possible by the use of dilute slip rather than incision. They should describe and compare some of the specific techniques of the important artists, such as Euthymides, Euphronios and the Kleophrades Painter.

Finally candidates must address the question of why artists improved in their depiction of the human form, perhaps noting the influence of individual painters on each other.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should begin by examining typical features of late black-figure anatomy. They might point out the tendency for thighs to be particularly large and lower legs proportionately smaller, or note elementary attempts to show biceps and triceps by using convex and concave incised lines. Examples could be drawn from the Exekias' belly amphora (set level 3 work). In terms of facial features, candidates might particularly look at the eye and how it remains not only fully frontal on a profile face, but in fact quite rounded with exaggerated tear ducts.

Candidates should note that Exekias is atypical in the quality of his portrayal of anatomy. They might compare his work, for example, to that of the Amasis Painter, where disproportionality is more marked. While the two set lekythoi by the Amasis Painter are not good examples of this painter's work, his vase depicting satyrs treading grapes does provide useful evidence.

From this point candidates should move on to look at the way in which early red-figure artists were able to increase the subtlety of their depiction of anatomy. It was now possible for subcutaneous muscles and bones to be shown with dilute slip in a way which suggested they were further from the surface than the crude incision of black figure allowed. There should be widespread exemplification of this using the work of the Pioneer painters such as Euthymides and Euphronios. They might note that painters developed a personal stylistic preference for identifying such things as nostrils, eyelashes, and ankles. For example, the Kleophrades Painter favoured simple hooks for ankles, while other painters preferred parentheses.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates will show a deeper appreciation of the starkness of an incised line compared with the greater flexibility in tone of a brush stroke. Such candidates might well note that the things such as relief lines and ringlets were part of the development and added another dimension to the texture of the art works. Euphronios' Herakles and Antaeus, and Death of Sarpedon kraters would be good examples of this.

They might also argue that while the change in technique provided the opportunity for an increase in the quality of the portrayal of anatomy, it was not until painters had developed skills over time that significant improvements actually took place. They might evidence this with things such as the relative (and unconvincing) overlapping of figures in bilingual and Pioneer vases in comparison with the intertwined figures of painters such as Makron and the Kleophrades Painter.

The style and structure of the essay should be of exceptional quality.

TOPIC THREE: QUESTION TWO

Describe the range of ornamental patterns that Greek vase painters (both black and red figure) used. Discuss and evaluate the way in which these ornamental patterns were integrated into the figural decoration and used to highlight the shape of the vase.

Performance Descriptor 3

Candidates must describe several examples of ornamental patterns, such as lotus and palmette or meanders, possibly including small sketches. Candidates must then look, with examples, at the functions of these patterns, their placement on the vases, and some of their particular characteristics. They must cite a range of different vases, of both the black- and red-figure types, that illustrate the features they have described. Candidates should, for example, point to vases where the pattern provides a complete frame for the scene, and also observe that it is characteristic, on both types of vase, to have patterns on the handles and on the foot. Special reference might be made to instances where some detail in the painting echoes or replicates the ornamental motif itself.

Finally, candidates must relate these examples to the actual question, showing how the ornamental patterns are an integral part of the artists' work and are used to enhance the quality of their painting, and the form and symmetry of the vases themselves.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should begin by describing a range of ornamental patterns. Typically, they might identify lotus and palmette, meanders (with various interruptions), ivy chain, and other motifs found on the set level 3 vases. Candidates should give specific examples from a range of vases. There is no particular number of ornamental patterns that should be identified and there should be no reward for an exhaustive list of motifs, but at least five or six should be discussed. Candidates may choose to do this at the start of the essay, or to integrate a range of different motifs throughout the essay. It might be appropriate to include small sketches.

Candidates might then begin to examine the function of the ornamental patterns. At a most basic level, the patterns provide a frame for the scenes. Candidates should note that on some vases, such as the Lydos Column Krater, the frame of stylised tongues is only at the top of the scene, whereas in vases such as the Euthymides Belly Amphora, the frame occurs on all four sides.

They should move from that to investigate a typical feature of both black- and red-figure vases whereby the functional parts of the vase (mouth, handles, foot) are particularly likely to have ornamental decoration. They might also look at the way in which ornamental motifs are picked up as patterns in the figural scenes, for example, the intricate patterning on the cloaks of Ajax and Achilles on the Exekias Belly Amphora.

They should also investigate other functions of ornamentation. For example, to mark a break between the two sides of the vase (the Euphronios Calyx Krater is a good example), or between two friezes (the Amasis Painter lekythoi and the Meidias Painter Hydria are good examples).

As part of an evaluation, candidates might discuss the effectiveness of breaking through the ornamentation to reflect the narrative. An example might be the foot of the maenad breaking through the border on the Kleophrades Painter Pointed Amphora, indicating the maenad in the throes of orgasm.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates might comment that some painters had favourite ornamental patterns. From the set works, they might comment on the similarity in the ornamentals on the Amasis Painter lekythoi. From outside the set works, they might note the liking that Euphronios had for a double lotus and palmette chain beneath his scenes on the calyx krater (the Louvre and New York vases are good examples).

Outstanding candidates might show an appreciation of the increasing stylisation of ornamentation and consider the lack of aesthetic quality of these ornamentals compared with earlier vases. Or they might look at the contrast that busy ornamentation provides with a figural scene, such as on the Berlin Painter volute krater, where the intricacy of the lip frieze highlights the spacious simplicity of the figures on the neck.

The style and structure of the essay should be of exceptional quality.

TOPIC THREE: QUESTION THREE

Reproductions A and B in Resource Booklet 93404R show the two sides of a bell krater by the Berlin Painter. Analyse the stylistic features of this vase and compare it with at least one other vase by the Berlin Painter, explaining which features of the bell krater in Reproductions A and B are typical and which seem unusual.

Performance Descriptor 3

Candidates must specify, possibly by way of an introduction, the features, such as drapery, anatomy and painting techniques, which they will refer to in their discussion of the two sides of the bell krater. In each case candidates will need to cite and analyse the example or examples of the features under discussion, for example, the use of dilute slip to provide some subtlety in the depiction of drapery. In comparing the two sides, candidates should not only describe the way the two figures are drawn, but also comment on the possible emotion expressed by Europa and the implied erotic element, contrasting this with the attitude of the figure on the other side. Candidates might also point to some lack of realism, such as the length of Europa's stride and the fully frontal eye on the profile face.

Finally, candidates should compare this bell krater with other vases by the Berlin Painter, noting key similarities (or differences), for example in the composition of his figural scenes.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should make clear, either explicitly or implicitly, the criteria that they will be using in their analysis. There is no particular number of features required, but typically five to six would be expected. Features such as drapery, anatomy, narrative techniques, composition, use of dilute slip, and use of space on the vase might be considered.

Candidates should comment on the use of dilute slip on the *chiton* of Europa as a means of indicating texture and suggesting delicacy, and contrast that with the heavier lines representing the *himation*. As part of their analysis of the drapery they should point out the regularity of vertical lines that indicate that a fully naturalistic depiction has not yet been obtained. They might also note that the drapery follows the lines of motion (for example to the left of the bull's hind legs).

They should comment on the unnatural size of Europa's stride, which matches the entire length of the bull. This might be contrasted with the effective portrayal of Europa's fingers, especially those grasping the horn of the bull. Comment might be made on the stylised portrayal of her ears and on the full frontal eye on a profile face, while noting that the eyes are almond-shaped and the pupils are well forward.

It is expected that candidates will comment on the "spot lighting" technique that was often employed by the Berlin Painter. They might also look at the mood of Europa – unconcerned and playful – and the bull – prancing in a playful manner and with a delightful glimpse of the tongue visible. They might then turn their attention to side B and comment that the female figure there seems to be concerned and hastening after Europa – her outstretched arms possibly trying to warn Europa of the dangers.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates might note the presence of relief ringlets on Europa's hair and comment that this is more typical of the early period of the Berlin Painter. They might further comment that the use of relief ringlets was a feature of the Pioneer Group and advance that as evidence of the Berlin Painter as a pupil of that group. Or they might look at other vases by the Berlin Painter and examine for example, the way in which the Painter sometimes links the two sides of the vase, as in the bell krater with Zeus and Ganymede.

The style and structure of the essay should be of exceptional quality.

TOPIC FOUR: ART OF THE ROMAN EMPIRE

TOPIC FOUR: QUESTION ONE

To what extent did imperial residences reflect the personality, interests and propaganda image of their owners? Discuss with detailed reference to Hadrian's Villa and/or other imperial residences, such as Nero's Domus Aurea.

Performance Descriptor 3

Candidates must show that they have a detailed knowledge of Hadrian's Villa (assuming they have chosen to discuss this imperial residence), so that they can accurately describe its main architectural features. Candidates must also be able to comment on aspects of the character and interests of the emperor, and place the imperial residence in the context of its time and location. They might mention the breadth of Hadrian's knowledge, his love of outdoor space, his interest in Egypt, possibly stemming from his tragic love for Antinous, and his enthusiasm for Greek styles and ideas. Examples could include the extensive water features, Egyptians' names, such as Canopus, and Greek features such as the caryatids, the colonnades and the Poikile.

If candidates refer to Nero's Domus Aurea, they might discuss its ostentation and the decadence of the last years of the Julio-Claudian dynasty.

The essay criterion essay is concerned with style and structure.

Performance Descriptor 2

In the course of their essays, candidates are expected to include a fairly detailed description of at least parts of the residence(s) chosen for discussion, as well as some of their key design features. In the case of Hadrian's Villa, candidates should note the integration of buildings, landscape, and water (often within the same structure within the villa), and include reference to buildings such as the *Canopus*, the so-called Maritime Theatre, and the *Piazza d'Oro*.

Moving to the interests of the emperor, candidates should show not only an awareness of these interests, but also indicate how they were incorporated into the residences. In the case of Hadrian's villa, comment might be made on the space made available for wooded areas, reflecting a love of hunting; on the naming of parts of the villa after philosophers and the presence of libraries and busts of philosophers; and on the *Canopus*, reflecting an interest in travel abroad as well as acting as a memorial for his lover, Antinous.

If candidates choose to discuss the *Domus Aurea*, they might explain how this palace provided accommodations that no other human being enjoyed. They could comment on Nero's love of conspicuous consumption and his self-aggrandisement, as well as his reputation as a selfish and cruel emperor.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates will show an awareness of the wider implications of some of the buildings. For example, a candidate might discuss the theory that the Maritime Theatre was at the centre of the villa and that Hadrian could observe all cardinal points of the estate from this centre. Mention might also be made of the astrological significance of this building – a relatively recent proposal.

Alternatively, they might include pertinent comments on a wider range of imperial residences, such as Tiberius' retreat on Capri, the Palace of Domitian, or Diocletian's Palace at Split.

The style and structure of the essay should be of exceptional quality.

TOPIC FOUR: QUESTION TWO

Compare the political, stylistic, and narrative features of the Ara Pacis Augustae with those of Trajan's Column.

Performance Descriptor 3

Candidates should begin their comparison by a description of the main architectural features of both structures, placing emphasis on the techniques employed and the purposes of each. Candidates should then proceed to discuss similarities and differences between the two structures. From a political propaganda viewpoint they should make it clear from the start that while the Ara Pacis Augustae is a celebration of imperial peace, Trajan's Column proclaims triumph in an imperial war. The portrayal of the two emperors underlies this and candidates must seek other details and symbolic representations that reinforce the contrast.

Similarly, the narrative element differs, with the column placing the emphasis on an ongoing story, while the altar conveys a more static picture, almost a series of tableaux. On the other hand, some of the techniques employed, such as the variations of the relief and the attempts to convey an illusion of depth, are common to both.

The essay criterion essay is concerned with style and structure.

Performance Descriptor 2

Candidates should begin by identifying a range of narrative and stylistic features for each of the monuments. These might include the use of symbolism, narrative shorthand, allegory, and choice of subject matter as narrative techniques. The integration of low and high relief, and the use of techniques such as three-quarter poses and overlapping, in an attempt to establish a greater depth of field on relief sculpture, are typical stylistic features that candidates should cover.

Candidates might then explain how certain features predominate on either of the monuments. For example, they might note that while there is some visual shorthand on the *Ara Pacis*, its use is to establish the size of a crowd (on the south and north sides), whereas on Trajan's column it is frequently used to establish actual geographical location, such as the amphitheatre to evoke the town of Pontis.

A key point might be to discuss the importance of the narrative on Trajan's column and how visual accuracy is subjugated in order to give a full picture of, for example, the construction of a military fort in the lower bands of the column. On the *Ara Pacis*, the narrative is established by portrait depictions of members of Augustus' family and by using symbols to identify specific priesthoods (such as the pointed cap of the *flamines*), but visual accuracy is never sacrificed for that.

Candidates should note the way in which the emperors are portrayed – Augustus as a family and religious figure in contrast with Trajan the military emperor – and they should note the ways in which this is done. A very good candidate might note that, especially in the case of Augustus, there are other art works where he is portrayed as a military emperor. They might also comment that Trajan appears several times on the column – and often within a few metres of an earlier appearance – so that the narrative is a continuous one; whereas on the *Ara Pacis* Augustus appears only once: the altar, southern, and northern friezes thus give the appearance of being a shot of a single action.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

An outstanding candidate might comment on the genuine pathos shown in parts of Trajan's Column – for example the desperation in the death of Decebalis and the presentation of his head, or the final departure of the Dacian with the farm animals at the very top of the column. This last point might in turn lead to discussion of the awkwardness of decorating a column with a helical frieze, compared with the relative simplicity of the rectangular panels on the Ara Pacis.

The style and structure of the essay should be of exceptional quality.

TOPIC FOUR: QUESTION THREE

Look carefully at Reproductions C and D in Resource Booklet 93404R. Reproduction C is a plan of the Baths of Diocletian in Rome, and Reproduction D is a plan of Hadrian's Baths at Lepcis Magna in North Africa.

Identify and discuss the main features of the Baths of Diocletian and suggest likely uses for the rooms not identified in the plan. Discuss the differences and similarities between the layout of the two bathing complexes, and explain reasons why such variations might have existed.

Performance Descriptor 3

Candidates must first of all demonstrate that they can identify the various rooms and architectural features of Roman baths. Candidates must then proceed to comment on those features as they appear on the plans. In particular candidates must analyse the two plans and identify similarities and differences, accounting for the latter. Candidates will notice that up to a point the baths complexes follow a similar sequence. Candidates should, however, point to differences in the Baths of Diocletian, such as their greater size and the larger number of ancillary rooms. They should then point out that these baths were built more than a century later, when some stylistic aspects had changed, but that the baths were intended to cater for a much larger population at Rome than in the smaller North African provincial centre.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should identify the functions of the *natatio*, *frigidarium*, and *caldarium* (as given on the plan of the Baths of Diocletian). They should comment on the large size of the *frigidarium* and the large number of adjacent rooms, whose functions might include areas for snack bars, meeting spaces and areas for discourse. Flanking the *frigidarium*, the spaces should be identified as *palaestrae* – though colonnaded courts or garden areas would be reasonable suggestions. Between the *frigidarium* and *caldarium* is a rather unusually-shaped *tepidarium*. Candidates should identify this, but note its unusual shape and also its relatively small size. The rectangular rooms on the south-western side of the building were probably *sudatoria* and should be identified as such.

In comparing the two bathing complexes, candidates should note the similar progression of rooms and the same interest in bilateral symmetry, providing examples to support from both complexes. They also comment that both complexes are situated with the hottest rooms at least partly facing the south to take advantage of the natural heat of the sun in addition to the hypocaust that both complexes employed.

Candidates must also consider the differences between the baths, in particular the difference in size. They might explain this by saying that Diocletian's Baths are in Rome, and so had to service a far larger population, whereas Hadrian's Baths in Lepcis Magna are smaller because they cater for a much smaller population. They should also note the greater number of curves that are present in the Diocletian complex compared with the Lepcis Magna structure. They might know that Diocletian's Baths reflect more of the style of Caracalla's Baths.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates might comment on the oval spaces which flank the *natatio* – they are sun lounges (*exhedrae*), although candidates might not be able to identify these. They might also suggest the possibility of the spaces beneath them on the plan as *apodyteria*. Or they might suggest additional reasons for the difference in the size of the two complexes, observing that the conspicuous display of wealth and grandeur was important for an emperor in Rome, and that this was particularly true in the period of Diocletian and the Tetrarchy in the early decades of the 4th century.

The style and structure of the essay should be of exceptional quality.

TOPIC FIVE: ARISTOPHANES

TOPIC FIVE: QUESTION ONE

Evaluate how effectively Aristophanes uses the Chorus in his plays.

Performance Descriptor 3

Most candidates will tend to limit their answers to *The Wasps* and *The Frogs*, but it must be emphasised that reference to other plays adds a useful dimension to the discussion. The first task will be to explain the important functions of the Aristophanic chorus. This will include their visual importance, their regular commentaries on the action, and in particular, the *parabasis*, with the chorus leader as mouthpiece for the poet. With *The Wasps*, the candidates must show how the character of the Wasps themselves impacts on the play. They should describe the actions and attitudes of the Old Men – not forgetting the appearance of the Boys during the *parodos* – their feelings towards Cleon and the final dance. In *The Frogs*, candidates should discuss the Frog Swans and then explain the nature of the Eleusinian Initiates. They must describe the work of the main chorus in the *parodos*, in its vital message of the *parabasis*, and as an integral part of the *agon*.

Finally they must draw, from the examples they have given, a general comment on Aristophanes' use of the chorus as an essential part of the dramatic structure, as well as the plot of the play.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates would do well to begin by discussing some of the functions of the Chorus in Aristophanes' comedies, for example, to help to define the specific character of the play; to provide entertainment visually and by singing and dancing; to comment on and participate in the dramatic action of the play; and to reflect the poet's ideas, particularly in the *parabasis*. Candidates might refer to other plays in this connection.

They should examine the chorus of *The Wasps*, looking at the ideas inherent in the nature of the Wasps themselves, as established in the *parodos* and elsewhere; the choreographed battle to "rescue" Procleon, the vilification of Cleon and the criticism of the youngsters of today in the *parabasis*; and their final, probably orgiastic, dance at the end.

With *The Frogs*, there is the question of the Frogs themselves and their appearance or non-appearance on the stage; the significance of the Eleusinian Initiates; the really serious plea in the *parabasis*; and the importance of the chorus interludes in the final *agon*.

Candidates should then compare the choruses in the two plays and attempt to evaluate their respective contributions. This evaluation should provide the basis on which to decide which Chorus provides the more effective contribution.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding scholars should show a perception in depth of the Chorus as an integral part of the dramatic structure of the comedies. They should also notice that some of the choral songs are genuine poetry, as distinct from merely comic interludes.

The style and structure of the essay should be of exceptional quality.

TOPIC FIVE: QUESTION TWO

Aristophanes is often thought of as one who sees value only in the past. Is this too simplistic an assessment, in need of some modification? Discuss.

Performance Descriptor 3

Candidates should recognise that any assessment of Aristophanes as an uncritical enthusiast of times past is overly simplistic. In general, candidates will need to show that the playwright does not regard the “old days” as necessarily or always better, and acknowledges that the mists of time may obscure the darker aspects of former days. While there is often overt nostalgia for an earlier era when Athens was not involved in a protracted war with Sparta and not (eventually) confined with the walls of the City, he is far from automatically condemnatory towards the present.

In *The Wasps*, for example, candidates might point out that, however heroic the Old Men may have been in the Persian Wars, their devotion to jury service is far from laudable, as Anticleon points out with some acuity in the *agon*. They are in fact, as they themselves admit, “poor old crocks”. In *The Frogs* also, Aeschylus, the poet of a bygone era, is held up to as much ridicule as Euripides, whose forceful realism, although criticised by Aeschylus, is clearly demonstrated. Euripides is also Dionysus’ first choice, and his cleverness is acknowledged at the end of the *agon*.

The final summary must provide a balanced viewpoint.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Obviously there will be more than one way to tackle a question like this, but one possible procedure would be to look at those statements that seem to value the past exclusively, to consider the nature of the characters who make these statements, and to analyse Aristophanes’ attitudes towards them. For example, the Wasps are old men, with the tendency of elderly people to live in the past. They make derogatory comments about the present as old people often do. However, while Aristophanes clearly endorses their patriotism, he also portrays them as somewhat tiresome and ridiculous. Even more to the point, in the *agon* of *The Wasps*, it is Anticleon, representing the present generation, who wins the debate, and Procleon is shown as gullible and servile, at least in his misguided involvement in jury service.

In *The Frogs*, even though Dionysus chooses the older poet Aeschylus at the end, Euripides is able to make several telling points in the *agon*, and is, in fact Dionysus’ original choice to return to Athens. Moreover, while Aristophanes asks for pardon for the exiled members of the “400” and a reversion to democratic politics dominated by “men of good birth and breeding”, his chosen tragedian, Aeschylus, recommends the reinstatement of Alcibiades, who is as contemporary a character as might be found.

In summary, it might be fair to say that, while Aristophanes sees much to commend in traditional virtues, he is by no means uncritical of former days, nor entirely disparaging of the present.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should take a broad view of the situation. They might perhaps point out that, as one of the bases of Aristophanes’ comedies is a satirical view of the contemporary scene, he is only invoking the past in order to criticise the present.

The style and structure of the essay should be of exceptional quality.

TOPIC FIVE: QUESTION THREE

The following extracts, from plays produced in 425 BC, 421 BC, and 411 BC respectively, are all about peace. Compare the passages, particularly in the light of their historical context, and discuss Aristophanes' treatment, both here and elsewhere, of the themes of war and peace.

Performance Descriptor 3

Candidates should show, either at the start or in the course of their essay, that they are fully aware of the Athens-Sparta war, and of the devastation that it was causing in the cities, and indeed in Greece as a whole. Their knowledge of the set plays would be of help here, and candidates might profitably quote from *The Wasps* and *The Frogs*.

Candidates should look at the three passages separately, bringing out the specific points in each and recognising changes of attitude. The first passage, with its personification of Reconciliation, is in the nature of an exhortation, and there is an element of hope; the second passage is an invocation of the gods and shows a people desperately in need of respite; while the third confronts some grim realities and possibly suggests a last chance.

Finally, candidates should consider the passages as a whole, recognising their obvious sincerity and seeing something of a crescendo of dismay and concern.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates must comment on all passages, particularly in light of the political situation at the time they were written, and consider differences in attitude.

There are significant lines in the first extract which require comment – in particular the references to wisdom, to the War-God, and to “the face we never saw before”. The second extract is more specifically a prayer, with a stronger feeling of desperation, and references to the long time during which ill-feelings have festered. Note should be made of the “clever” and presumably unfriendly remarks which cause trouble, the importance of a common heritage, and the hope of returning prosperity. In *Lysistrata*, the war has gone from bad to worse, and there is a toughness about Lysistrata's words and attitude which was not present before.

Finally, candidates must compare the extracts, looking for similarities and differences, and discuss, with references and quotes, Aristophanes' whole attitude to the matter of war and peace.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should further emphasise the contents of the passages, possibly perceiving an increasing feeling of concern and urgency. They should also notice, particularly in the first and second passages, the beauty and sincerity of the writing, and perhaps look for similar instances elsewhere, such as in the songs of the Initiates in *The Frogs*.

The style and structure of the essay should be of exceptional quality.

TOPIC SIX: VIRGIL

TOPIC SIX: QUESTION ONE

Discuss Virgil's account of supernatural forces at work in the Aeneid. In particular, is this an attempt to indicate the cosmic scale of the struggle to found Rome, and does it detract from the human aspects of the story?

Performance Descriptor 3

The candidates' first task is to outline the main supernatural forces that Virgil incorporates into the *Aeneid*. Candidates must, however, beware of the temptation to make this the bulk of their essay, which should deal more specifically with the second part of the question. They must look at the breadth and universality which these forces bring to the *Aeneid* and the ways in which they enhance the epic nature of the poem. This is apparent right from the start, where the main barrier against Aeneas' struggle to found the city is "the unforgetting anger of cruel Juno", and later, when his love for Dido is impelled by a divine conspiracy. Candidates must then consider whether the interference of these supernatural powers suggests that Aeneas is being driven by influences beyond his control, and whether he is reduced to a mere plaything of the gods, with a predestined future for which he has limited responsibility.

Candidates must back up their arguments with specific references to the poem itself, preferably including the later books, and they must conclude with a summary of those points which provides some sort of balance between both sides of the question.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should outline the nature and extent of the supernatural forces – largely the various gods and goddesses, as they fought on one side or another in the wars, or helped, hindered, or influenced the main characters.

The second part of the question involves consideration of Virgil's purpose in incorporating these elements into the story. One must assume that it was not just because they were present in the legends, or even to liven up the story, which is lively enough in any case. Nor is Aeneas a hero in the Homeric sense, where these forces play a dominant part. Candidates must therefore discuss why Virgil brings them in. They should consider whether the gods and their associated forces add a particular dimension which underlines the universality of his total concept, and the cosmic scope of Aeneas' task.

Going on from there, candidates should consider whether by doing this Virgil diminishes the vital human elements in Aeneas' character and actions.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates might consider whether the various impulses which affect Aeneas as a result of divine intervention, such as his falling in love with Dido, are no more than realisations of his own impulses and desires. Or perhaps, is Virgil using divine intervention to provide an excuse for Aeneas' essentially human weaknesses?

The style and structure of the essay should be of exceptional quality.

TOPIC SIX: QUESTION TWO

With so much of the Aeneid referring to conflict, can Virgil be suggesting that, in terms of human suffering, the cost of that struggle was too great?

Performance Descriptor 3

Candidates must outline the many instances of conflict in the *Aeneid* and should ideally be able to include those in the second half of the poem. Candidates should select one or two of these instances and describe them in greater detail, so as to illustrate their effect on the actual people involved – not just the main players in the drama, but also those, such as the refugees from Troy or the villagers in Latium, who are the passive sufferers in a conflict which is not their own. Candidates will obviously cite cases of actual warfare, such as the Trojans' battle with the storm sent by Juno, and moral and emotional conflicts, such as Aeneas' love and subsequent desertion of Dido, and its impact on her city and its people.

Finally, candidates must consider Virgil's purpose in making these conflicts so large a part of his poem. Is he heightening the feelings of drama and adventure, or as the question suggests, has he a deeper and wider motivation, involving a poet's concern for suffering humanity?

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Throughout the *Aeneid* there is little or no let-up in the recital of struggle and suffering. Candidates need initially to outline and describe the major examples of this suffering. They should then comment on the extent to which this suffering predominates in the *Aeneid*, and discuss Virgil's motives for the emphasis that he seems to place on it. They should look at it in terms of heroic achievement, but also as a metaphor for the effort involved in the founding of Rome.

They should next look at the struggle from the viewpoint of the ordinary men and women involved. They have to strike a balance between what was involved in the fulfilment of Aeneas' destiny and the actual impact on the people involved, from Creusa and Dido to Palinurus and Anchises, and finally perhaps to Nisus and Euryalus, and eventually to Turnus.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should consider whether Virgil's innate humanity caused a revulsion against the violence that he felt obliged to portray, and whether there is a subtext in the *Aeneid* in which this revulsion is implicit.

The style and structure of the essay should be of exceptional quality.

TOPIC SIX: QUESTION THREE

Compare the following description of the shield of Aeneas in Book 8 with Anchises' prophecies in Book 6. You might also refer to Jupiter's promises to Venus in Book 1.

Performance Descriptor 3

Candidates must emphasise from the start that in these passages and others like them Virgil is concerned with the destiny of Rome and of the centrality of Augustus himself. Candidates must point to the actual words in both passages by which Virgil makes this clear.

In the first passage Augustus is portrayed as the great admiral on the quarterdeck, leading his ships to victory and bearing the signs of the gods. Then he is seen receiving the submission of a vast array of peoples, and the reference to the Euphrates underlines his triumph over the East. In the second passage Anchises describes the total domination of Augustus to the ends of the known world. Candidates should compare these with other similar passages in the *Aeneid*, such as Jupiter's words to Venus, reassuring her of Aeneas' ultimate destiny, and also the final submission of Juno near the end of Book 12.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should examine both these passages, pointing to similarities and identifying significant references in each. For example, in the first passage, there is the mention of Augustus leading Italians, the references to Senate and People, to the Gods of Home and Race, and to the Julian Star; in the second passage, the golden centuries of Saturn's reign, the promise of wide-ranging conquests – particularly Egypt, and the assertion of dominance over the soil of Italy.

They should look next at what Virgil is saying in these passages. How far, for example, is he glorifying Augustus and how far is he glorifying Rome? They should also look at the concept of heroism, and the extent to which, here and elsewhere, Virgil identifies the character of Augustus with that of Aeneas.

Finally, perhaps, they should emphasise the geographic spread of the lands which Virgil sees as part of Augustus' dominions; the emotive force of so many exotic names; and Virgil's total view of Rome as a world power.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should point to the cosmic aspect which is implicit in these passages and in others like them, and possibly connect them with the other famous lines in Book 6 where Anchises speaks of Rome's task "to show mercy to the conquered and to wage war until the haughty are brought low".

The style and structure of the essay should be of exceptional quality.

TOPIC SEVEN: JUVENAL

TOPIC SEVEN: QUESTION ONE

If Juvenal is to be seen as a moral reformer, what sorts of reforms does he actually envisage? Does he really want any change in the established order?

Performance Descriptor 3

Candidates will obviously need to provide a summary of the ills that bedevil Rome as Juvenal sees it, but candidates must be careful not to confine themselves to this description, essential though it is, and neglect the major thrust of the question. All these evils – greed, corruption, immorality, the decline of social responsibility – appear in the earlier satires particularly, and candidates must not only describe them in reasonable detail, but also discuss Juvenal's reaction to them: eg “Need I tell you how anger burns in my heart?” or “When has the purse of greed yawned wider?”.

Having made these points, however, what does Juvenal suggest? Does he, for example, recommend dealing with foreigners by expelling them from Rome? Has he any solution other than that adopted by Umbricius, who is leaving Rome altogether? Does he envisage any change in the social order, other than his own restoration to what he regards as his proper social status? Candidates might, in fact, be able to point out that, so far from advocating reform, Juvenal is resolutely opposed to it.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should outline briefly those moral areas with which Juvenal finds fault. They could enumerate the corrupting influence of wealth, sexual depravity, the breakdown of social responsibility, and minor variations on these. They could observe that all of these form a part of his criticism of foreigners and constitute one reason (or excuse) for his xenophobia.

The next stage is to consider each of these problems in more detail, and discuss what, if anything, he wants done about them. For example, he is quite firm about wealth, and might well wish that greed was not so prevalent, but he does not suggest measures, such as higher taxation, to take money away from the wealthy. (We may well suspect that he might be happier about wealth if he could only get some of it for himself.) He is, however, quite clear, probably from personal experience, about the degrading force of poverty – “*it makes men ridiculous*” – and would undoubtedly welcome reforms that would improve the lot of the “deserving poor”, such as himself. With regard to sexual depravity, while he deplores the numerous instances that he is aware of, he does not go so far as to suggest that the law should “go into people's bedrooms”. He definitely looks for reform in the area of social responsibility, particularly with regard to the patron–client relationship, but even here the change he wants is perhaps mainly one of attitude.

Finally, some sort of conclusion must be drawn, and candidates might well suggest that, while he criticises the current scene quite trenchantly, he makes little in the way of specific suggestions about means of reform.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could well point out that Juvenal, so far from looking for any actual change or reform in the existing social order, does in fact deplore any instances where he sees this taking place.

The style and structure of the essay should be of exceptional quality.

TOPIC SEVEN: QUESTION TWO

Illustrate and discuss elements in Juvenal's satires that indicate an aversion to what he sees as unnatural.

Performance Descriptor 3

Candidates should observe that Juvenal proclaims his aversion to the unnatural right from the beginning, as part of his “programme” in the first satire. They must cite several examples, such as the Minotaur, and also intolerable sights, such as Crispinus – “that Delta-bred house-slave” – wearing the Tyrian purple. Candidates must go on to look for other examples of unnatural phenomena in later satires, such as the presence in Rome of Juvenal’s pet aversions, Asiatics and Greeks, all of whom he credits with unnatural, and probably perverted, talents. (Part of his dislike of Greeks is his perception of their versatility, which seems to have been a characteristic distrusted by Romans.) In reality, most of his instances of immoral conduct, whether sexual or financial, also seem to come under the heading of the unnatural, as does his concern with social mobility.

Candidates may then go on to deduce that Juvenal’s concept of the unnatural seems to include anything which fails to conform to his conception of the way Romans should behave, or, as Senator McCarthy might have said, anything which involves “un-Roman conduct”!

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates could begin by referring to actual examples in Satire 1: eunuchs marrying, girls going hunting bare-breasted, his barber rising in wealth and social status. He reinforces this, not only with images from the contemporary scene, such as the young man in his chariot with his mistress wrapped in a cloak – a possible trans-sexual reference – but also from mythology, such as that “thing roaring in the labyrinth”.

Some of his strongest aversions are reserved for sexual inversion, and while there are plenty of examples in the level 3 set texts, some candidates may be able to refer to Satires 2 and 6.

Finally, candidates should observe that Juvenal’s conception of the unnatural is directed at many things that go against what he may have described as the “Roman way of life”.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could well develop this final theme, pointing out that, in Juvenal’s view, social mobility was perhaps the most unnatural thing of all.

The style and structure of the essay should be of exceptional quality.

TOPIC SEVEN: QUESTION THREE

Compare the tone of Juvenal's satires, particularly the earlier ones, with the following extract from one of the earlier satires of Horace.

Performance Descriptor 3

Candidates must study and analyse the Horace passage, working out what he is saying and discussing the way in which he says it. Horace quietly refutes any suggestion of a sadistic element in his writing, but does not deny his enjoyment in having a playful dig at some people whom he finds amusing or ridiculous.

Candidates must then contrast Horace's approach with Juvenal's attitude to his fellow mortals. They should show, and preferably illustrate by quotations, the savagery of his satirical writing, and might well suggest that, unlike Horace, there is real malice in his attacks.

When they sum up the contrast between the two satirists, they should point out that Horace does not hesitate to point out characteristics that deserve condemnation, but without the asperity that typifies Juvenal's writing. Candidates might go so far as to suggest that there is an element of humanity in Horace which is not readily discernible in Juvenal. Any statement of this kind must, of course, be backed up by reference to the satires themselves.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should begin with a careful reading of the Horace extract, and would do well to give a brief paraphrase or analysis of the passage.

They should then comment on the tone of the satire, noting the fairly moderate, even gentle approach taken by Horace, and his deprecating attitude to those who accuse him of harshness. They could also observe an element of playful humour in the extract, even to the touch of quiet cynicism in the last line.

Either then, or parallel with the points made above, they should contrast this passage with similar passages from Juvenal, highlighting his totally belligerent and condemnatory outlook, particularly in the earlier satires, and observing that he feels no need to apologise or make excuses for his attacks. Where, if at all, he employs humour, the laughter, in the words of W. S. Gilbert, has an echo that is grim.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should proceed to comment on the nature of satire itself particularly in its Roman form, discussing its style, its purpose, its flexibility, and perhaps its history. On this basis they could then make further observations on the Horace extract and on their reading of Juvenal.

The style and structure of the essay should be of exceptional quality.

TOPIC EIGHT: SOCRATES

TOPIC EIGHT: QUESTION ONE

Many people have seen Socrates as a martyr. Is this a realistic assessment, and could Socrates ever have seen himself in this light?

Performance Descriptor 3

Candidates must look at the circumstances of Socrates' death, his attitudes and outlook on life, and the reason why the Athenians killed him. Martyrdom tends to be associated with religious beliefs, with extensive suffering for a cause, and with a death taking place to promote some sort of definite viewpoint. Was Socrates a martyr in this sense? Candidates should beware of adopting too emotive an attitude. They must look at the question dispassionately. They might even consider that Socrates' greatest contribution was his life, rather his death.

They should go on to discuss whether the last days of Socrates were a quiet progression to a conclusion that he probably envisaged and made no effort to avoid. This picture of Socrates' last days does not show an heroic figure struggling to the last to prove a point against insurmountable odds.

Lastly candidates must consider how Socrates could have regarded himself as a martyr in any sense of the word, in view of his humility, his humanity and his humour.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should at some point, preferably at the start, define what they understand by the word "martyr". Put simply, it refers to people who suffer or are killed for maintaining their principles and beliefs. They must now see how, if at all, this applies to Socrates.

To begin with, he was executed, and probably one reason for the jury's condemnation was his declared refusal to desist from his practice of *elenchus*. Subsequently he might also have escaped, but refused to do so, on principle.

Against that, his attitude at the trial and afterwards, both in prison and at his death, show that he not only accepted the jury's decision but even welcomed it with philosophical calm. Indeed some writers, Xenophon among them, suggest that he was now ready to die and even possibly wanted to, and that his whole attitude was tantamount to suicide by proxy.

Without going that far, it seems unlikely that Socrates saw himself in any way as a victim, whatever others might have thought, and this would preclude any suggestion, in his own eyes at least, that he was a martyr.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should look in greater depth at Socrates' character, making further comparisons with his death as others saw it and the way he saw it himself. They might point to his reluctance to take himself too seriously, and suggest that his sense of humour alone would have stood between him and the concept of martyrdom.

The style and structure of the essay should be of exceptional quality.

TOPIC EIGHT: QUESTION TWO

Outline and discuss the apparent paradoxes in Socrates' attitudes to the laws and to his society. Were these genuine inconsistencies, or were they, in fact, a result of his rigid application of his principles?

Performance Descriptor 3

Candidates must make it quite clear that they understand the implications of the word “paradox” and that they are aware of the apparent contradictions which appear, particularly toward the end of Socrates' life. They must go on to describe these contradictions and to show how they arose from Socrates' concept of the way a philosopher should live.

An essential paradox, of course, is Socrates' refusal to kow-tow to the jury in the *Apology*, followed by his refusal to escape from his subsequent unjust conviction in the *Crito*. It might be suggested that during his trial, although Socrates sensed what might happen, this did not deflect him from saying what he felt needed to be said. Other paradoxes that might be discussed include Socrates' belief that one should never return evil for evil – something not always accepted in his own time, or even indeed in ours – and his assertion that wrongdoing is only a result of ignorance, so that if we know what is right we will do what is right. A fourth paradox for possible consideration is Socrates' insistence on his own ignorance, and that any wisdom he possesses lies in his recognition of this fact.

Candidates might finally point out that Socrates' words and attitudes, so far for being contradictory, were in fact an affirmation of the principles that he had maintained throughout his life.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should outline the main paradoxes apparent in what we read about Socrates. One was what appears to be his rejection of the law in the *Apology*, and then his acceptance of it in the *Crito*. Another was his belief that no-one does wrong willingly, and that consequently all wrongdoing was a result of ignorance. From that came his belief that one should not return evil for evil. A further paradox was his insistence that such wisdom as he may have possessed was no more than his recognition of his own ignorance.

The first paradox needs great care. Whereas at his trial he insisted, in face of the jury's disapproval, on continuing with his self-imposed (or god-imposed) task of interrogating people, in the *Crito* he insists that the law must not be violated. In other words, while he is quite clear that his god-given task transcends the demands of men (and those who have read Sophocles' *Antigone* will see a parallel here), he insists equally that if, in maintaining this principle, he offends against the laws of his own city, which he has accepted by freedom of choice, he must abide by the consequences.

His insistence that wrongdoing is only a result of ignorance is one that he can apply to himself, because of his strength of character, but is perhaps harder for lesser mortals to maintain.

Finally his *eironeia*, or insistence on his own ignorance, is part of his basic principle of self-criticism and his belief that “the unexamined life is not worth living”.

The quality of essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could develop this final point, proving that what may have appeared paradoxical to his contemporaries, and even to us, was in fact his determined application of his principles, and that the abandonment of these principles would, in his view, have made his whole career irrelevant.

The style and structure of the essay should be of exceptional quality.

TOPIC EIGHT: QUESTION THREE

Compare Socrates' discussion with his friend Hermogenes, as quoted by Xenophon, with his words at his trial and in prison, as quoted by Plato.

Performance Descriptor 3

Candidates must analyse this Xenophon passage, and compare it with what they have read in Plato's dialogues, especially the *Apology*. Candidates should take Socrates' words to Hermogenes point by point, relating them to the main arguments put forward by Plato on Socrates' behalf. In particular, candidates must comment on Socrates' belief that his best defence has been the quality of his life. By way of comparison they might mention his assertion in the *Apology* that the hardest matter for him to defend himself against was the long-term climate of hostility, which had built up against him. They should describe his *daimonion*, or "the divine" as Xenophon calls it, and go on to point out how far it was from Socrates' nature to play the emotive or sentimental card.

Finally they must comment on his suggested gratitude to the God (Apollo?) at the prospect of a quiet and gentle death. They should compare this with the scene recorded by Plato at the end of the *Phaedo*, which describes not only Socrates' calm acceptance of death but also his belief in its possible beneficial results.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates must look carefully at what Socrates is saying here, and compare it with his words in the *Apology* and elsewhere. In effect, he is stating that this may be a good time to die, with all his faculties still intact, and that he welcomes the opportunity to do so quietly and without discomfort. Is Socrates suggesting virtual suicide, possibly by proxy, but suicide nonetheless? Candidates should discuss this with relation to the comments on suicide in the *Phaedo*.

Socrates also suggests that his "daemon" (the divine) has stopped him from preparing a defence. This phenomenon needs to be explained, especially in its possible identification with Apollo and also its totally negative aspect, and in further connection with his words at the trial.

The next point should be his comments on the benefits of death, both generally and at this point in his life, and these should be compared with his comments in the Platonic dialogues where he discusses the whole matter of death.

Finally, candidates might strike a balance between Socrates' attitude to death as recorded here by Xenophon with that put forward by Plato.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could attempt further evaluation of what is reported by Xenophon here, and perhaps elsewhere, looking at his writing in the light of their reading of Plato, and endeavouring to achieve a balance between the fairly pragmatic viewpoint of the soldier and the possibly idealised picture presented by the philosopher.

The style and structure of the essay should be of exceptional quality.

TOPIC NINE: GREEK SCIENCE

TOPIC NINE: QUESTION ONE

Compare the development of medical science up to and including the time of Hippocrates with subsequent developments, at Alexandria and elsewhere.

Performance Descriptor 3

Candidates must deal with this question century by century, describing the Greeks' earliest medical practices, as recorded in Homer and elsewhere, before going on to the great and definitive contributions of Hippocrates and his followers. Candidates must know what these contributions were, including the Hippocratic Oath. They should then move on to the school at Alexandria, considering such things as the study of anatomy – in particular the human heart – and subsequent developments. Candidates should include the work of such men as Erasistratus and the later encyclopaedic contribution of Celsus.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

This is probably best looked at chronologically and candidates might begin by referring to Asclepius and Machaon. They should then move quickly to Hippocrates, and possibly consider his work and that of his followers under three headings:

Anatomical studies: eg the doctrine of humours

The insistence on holistic medicine and the importance of diagnosis

Ethical: as embodied in the Hippocratic Oath.

The next section would look particularly at the work of Herophilus and Erasistratus, with particular reference to their anatomical studies, eg Erasistratus and the human heart. A special section should be devoted to the Dogmatists and the Empiricists, explaining the way they worked and their contribution to medical knowledge, with further reference to the practice of vivisection. The later work of Celsus and Galen must follow, as they summed up and enlarged on the work of earlier scientists. The final section should evaluate the developments which had taken place, particularly by members of the Alexandrian school after Hippocrates.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could go on to consider how far, particularly at Alexandria, theoretical studies may have outweighed practical application.

The style and structure of the essay should be of exceptional quality.

TOPIC NINE: QUESTION TWO

Discuss the work of Archimedes in all fields of science. Was he more interested in the theoretical aspects of science as distinct from their practical application?

Performance Descriptor 3

This question is an opportunity for a brief biography of Archimedes and his contribution to our scientific knowledge. Candidates must look at his theoretical work and possibly discuss whether this was of greater importance to him. They must also, however, look at and describe his practical discoveries, and show the relevance of these to some of the contemporary situations in which he found himself.

Finally, the manner of his death, at the hands of Roman invaders of Syracuse, can reveal something of the preoccupations and character of the man himself.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates could begin by presenting some background on Archimedes, not only about time and place, but also about the setting and environment in which he lived and died. They should outline some of his technological concepts, with reference to the use or uses to which they were put.

They should then move on to his theoretical investigations, particularly in the field of Geometry.

Finally they should consider to what extent, if at all, his theoretical studies were, for him, the more significant part of his work.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could describe and discuss the mathematical basis of his work and the over-riding importance – to him – of mathematics generally.

The style and structure of the essay should be of exceptional quality.

TOPIC NINE: QUESTION THREE

Compare the following passage about a certain Dionysidorus with the more orthodox views of Eratosthenes on the circumference of the globe. The passage is quoted from the elder Pliny, with the comment that it may be “less worthy of confidence”.

Performance Descriptor 3

Candidates will need to demonstrate knowledge of the theories expounded by Eratosthenes about the circumference of the globe. Candidates should go on from there to look at the theory expounded in the passage quoted, giving it the benefit of quick consideration and assessment before they decide whether or not they agree with Pliny’s gentle dismissal.

Finally, they might compare the theories of Dionysidorus and Eratosthenes with others that they may have encountered in the course of their reading.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates would do well to set out and discuss, in some detail, the theories and calculations of Eratosthenes about the circumference of the globe. They should then examine the passage above and decide whether, in Pliny’s words, it may be “less worthy of confidence”. Another point could be added to this by outlining the ideas of other and later astronomers, which could provide a further basis of comparison with the theories of Eratosthenes and also, of course, the story about Dionysidorus.

They might then consider whether, even if we laugh at some of the ideas put forward in the passage, certain concepts of other theorists might be equally risible.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates might go further still and speculate that the theories put forward in the passage quoted might receive greater credence in medieval times, when superstition had so often supplanted science.

The style and structure of the essay should be of exceptional quality.

TOPIC TEN: ROMAN RELIGION

TOPIC TEN: QUESTION ONE

To what extent was the concept of life after death a significant part of Roman religion?

Performance Descriptor 3

The first task for candidates answering this question is to cite a wide range of Roman religious practices and ceremonies that concern themselves in some way with death and life after death. These must be related back to the actual question, to show the extent – either great or small – to which the question of life after death coloured Roman religious thinking.

Candidates should mention the importance attached to correct ceremonial procedures; the existence of festivals such as the Parentalia and the Lemuria; and the preoccupation with ancestors, on both public occasions and in private worship. Were these just empty forms, carried out as part of an archaic tradition, or did they retain some genuine significance in people's minds? Candidates should try to address this question. They might refer to poets such as Virgil and philosophers such as Lucretius. While many Romans may not have gone along with the legendary details of a mythical underworld, such as that portrayed in the *Aeneid*, and while other Romans might have believed that death is the end of everything, the popularity of exotic religions such as Mithraism may tell a different story.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should first outline what appears to have been the orthodox Roman view on life after death.

They might begin by noting that the influence of the gods, and the belief in what happens in the after-life, seem very much alive in the minds of many Romans. This belief figures largely in literature, notably in Virgil, but it seems very much a part of human thinking; witness the importance attached to sacrificial offerings, to the avoidance of ill-omened happenings, to the various festivals connected with the dead, such as the Lemuria, and to the importance of remembering and propitiating ancestors. Even if more sophisticated Romans may have scorned the legendary stories of rewards and punishments after death, it seems likely that they maintained some sort of belief, particularly as they grew older.

A further proof of their concern on this score was the proliferation of foreign cults and philosophies, some that spoke of immortality, such as Christianity, and others that sought to do away with fear, such as Epicureanism.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should consider the whole eschatological question in greater depth, looking at the very real terrors engendered by superstition, and the consequent popularity of imported creeds.

The style and structure of the essay should be of exceptional quality.

TOPIC TEN: QUESTION TWO

Discuss the idea that the Romans tended to be eclectic in their attitudes to religion.

Performance Descriptor 3

Candidates will need to give an outline of the vast range of religions, both orthodox and exotic, which flourished at Rome, and thus illustrate the variety of religious experiences available to the Roman people.

From their reading, candidates should look for instances where Roman authors, and thus presumably Romans in general, seemed prepared to take easily to the worship of different gods, to consider quite contradictory systems of belief from time to time, and to pick and choose aspects of different religions as they found them satisfying and attractive. For example, in addition to scrupulously showing the correct forms of respect towards the ancient gods, they might turn to emperor worship, or take part in a ceremony dedicated to Serapis, or, quite enthusiastically indulge in an orgiastic revel connected with Cybele or Dionysus. Similarly with philosophy, they might listen at times to exponents of Stoicism or Cynicism and perhaps show less exclusive interest in Lucretius.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should point out and outline the wide range of deities, ceremonies, and religious experiences available to Romans even within the parameters of orthodox religion. To this should be added the profusion of foreign gods, cults and philosophies that made their way to Rome during the late Republic and early Empire.

They should then seek examples from their reading to display the Roman tendency to follow many such creeds and experiences, often simultaneously. They should also look to the fact that Romans were unlikely to show a fanatical adherence to one cult to the exclusion of others. The reclusive Lucretius seems to have been unusual in his total commitment to Epicureanism; and both Jews and Christians were viewed with suspicion and resentment for the same reason.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates should look at the total ethos of Roman society, and find examples to show that exclusivity in religion was generally foreign to that ethos and to the overall nature of Roman life.

The style and structure of the essay should be of exceptional quality.

TOPIC TEN: QUESTION THREE

Compare the Roman tolerance to foreign religions generally with their attitude towards Christians, as shown in the following passages. Why did Christianity attract such hostility?

Performance Descriptor 3

Candidates must study both passages and explain first of all what Minucius Felix is saying about Roman attitudes, Roman tolerance and Roman imperialism. Candidates then need to look at the second passage to see how the persecution of the Christians, by no means confined to Nero, was typical of a Roman outlook. Candidates could in this connection refer to Pliny's anxious and conscientious letters to Trajan. Candidates should consider whether, on the one hand, the tolerance described by Minucius Felix was indeed a component of imperial success, and whether it was as good and as widespread as the author suggests.

They should then turn to the matter of the Christians, and try to decide whether this makes nonsense of the claims of tolerance, or whether in fact the Christian were a unique case, seen as an isolated phenomenon, separate from the mainstream of Roman religion, and possibly constituting a danger to the Roman State.

Finally, as a summary, candidates should consider whether both passages convey a valid impression of Roman religious attitudes, or whether in any way they tend to contradict each other.

The essay criterion is concerned with style and structure.

Performance Descriptor 2

Candidates should analyse the two extracts, and identify the significant features in each.

The essential point made by Minucius Felix concerns the general tolerance of the Romans to local or indigenous religions; and he puts this forward as a reason for Rome's greatness.

Tacitus describes in detail the persecution of the Christians, attributing this to their immorality and subversive activities, but blaming their persecution on the malevolence of a sadistic emperor.

Candidates should comment on the validity of both passages, looking on one hand at the extent of Roman tolerance and on the other at the status of early Christians in Roman society. They must look for the real reasons for the Roman attitude to Christians, which lay probably partly in a misunderstanding of their necessarily secret ceremonies, partly in their appeal to the lower strata of society, but most of all to their determinedly monotheistic creed.

The quality of the essay writing is concerned not only with style and structure, but also with the ability to identify and highlight significant points.

Performance Descriptor 1

Outstanding candidates could discuss whether the picture drawn by Minucius Felix was entirely justified, but might also point out that the Christians were far from displaying a similar tolerance when later on they had the opportunity of doing so.

The style and structure of the essay should be of exceptional quality.

EACH essay is marked against the Performance Descriptors 1, 2, and 3 as exemplified in the schedule and summarised below, and is awarded 8, 6, or 4 marks accordingly. Where the essay does not fully meet the requirements of Descriptor 1, 2, or 3 it will be awarded 7, 5, 3, or 2 marks, or 1 mark as indicated below.

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

Performance Descriptor 3 Evaluates critically an aspect or aspects of the classical world, showing awareness of ancient and /or secondary sources <i>and</i> develops a cogent argument based on depth of knowledge about classical subjects <i>and</i> demonstrates understanding of general principles within the various topics and where appropriate, about the classical world <i>and</i> communicates ideas in essay format.	4 marks
Essay fulfils most of the requirements of Descriptor 3 but has: an incomplete essay <i>or</i> failure to present a cogent argument or make critical analysis <i>or</i> not communicated ideas adequately in essay format.	3 marks
Limited understanding relevant to the question – ideas stated, some information recalled.	2 marks
A minimal amount of evidence.	1 mark
Blank booklet or irrelevant answers.	0 marks

Judgement Statement

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

In 2005, candidates who achieved 23–24 marks were awarded Scholarship with Outstanding Performance, and candidates who achieved 17–22 marks were awarded Scholarship.