

## **IMPORTANT NOTICE**

### **University of Cambridge International Examinations (CIE) in the UK and USA**

With effect from the June 2003 examination University of Cambridge International Examinations will only accept entries in the UK and USA from students registered on courses at CIE registered Centres.

UK and USA private candidates will not be eligible to enter CIE examinations unless they are repatriating from outside the UK/USA and are part way through a course leading to a CIE examination. In that case a letter of support from the Principal of the school which they had attended is required. Other UK and USA private candidates should not embark on courses leading to a CIE examination after June 2003.

This regulation applies only to entry by private candidates in the UK and USA. Entry by private candidates through Centres in other countries is not affected.

Further details are available from Customer Services at University of Cambridge International Examinations.



# 8283 CLASSICAL STUDIES

## GCE Advanced Subsidiary Level

### Syllabus Code: 8283

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## NOTE

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Copies of syllabuses, past papers and Examiners' Reports are available on CD ROM and can be ordered using the Publications Catalogue, which is available at [www.cie.org.uk](http://www.cie.org.uk) under 'Qualifications & Diplomas' – 'Order Publications'.



## **INTRODUCTION**

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Classical Studies can be defined as the study of the civilisations of Greece and Rome in the Classical period. All sources are studied in English and no knowledge of Greek or Latin is required. The study of classical civilisations is valuable for three reasons:

1. They form the basis for the western traditions of art, literature, philosophy, political thought and science which have shaped the modern world.
2. The works of art, literature, philosophy etc. produced by the Greeks and Romans have an intrinsic interest and quality representing some of the highest achievements of mankind, the study of which is relevant to many issues of contemporary society.
3. The multi-disciplinary nature of the subject, combining different types of study such as literature, art history, history, science and others, leads to an understanding of the relationship between different intellectual disciplines.

## **AIMS**

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1. To provide students with an understanding and appreciation of selected aspects of Greek and Roman civilisation.
2. To encourage students to make comparisons between the classical civilisations of Greece and Rome and contemporary Western society.
3. To expose students to a variety of subject-matter, including original sources, archaeological evidence, interpretation and argument.
4. To develop candidates' abilities to analyse, interpret, organise and present information in a coherent and effective manner.
5. To allow teachers some freedom to choose particular aspects of Greek and Roman civilisation appropriate to their own and their students' interests.

## **ASSESSMENT OBJECTIVES**

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Candidates will be expected to:

1. Recall factual information.
2. Demonstrate an understanding of and an ability to analyse and evaluate the historical, political and social context of works of art and literature as appropriate.
3. Compare and contrast aspects of a work of art or literature as appropriate.
4. Present a clear, concise, logical and relevant argument.

No attempt will be made to allocate mark-weightings separately for these four objectives.

## ASSESSMENT

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This will be examined by means of two examinations each of one and a half hours' duration. One examination will cover Greek topics, the other will cover Roman topics. Candidates will choose four of the following topics on the basis of two Greek and two Roman:

### Paper 1 Greek Studies (Choose two)

Alexander the Great  
Socrates  
Aristophanes  
Greek Vase Painting

### Paper 2 Roman Studies (Choose two)

Augustus  
Virgil  
Juvenal  
Roman Art and Architecture

Within each topic there will be three types of question:

EITHER two gobbet style questions from a choice of three,  
OR two mini-essays from a choice of three,  
OR one long essay from a choice of two.

Each essay will be worth 25 marks; each gobbet or mini-essay will be worth 12.5 marks, the mini essays being marked initially out of 25 and the mark then halved.

## SPECIFICATION

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	Four answers from a choice of eight
Objectives 1-4	100 marks (4 x 25)

## SCHEME OF ASSESSMENT

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Component Number	Component Title	Duration	Weighting
1/2	Written examinations	90 minutes	50% each

# CURRICULUM CONTENT

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Candidates will choose from:

## GREEK CIVILISATION (Choose two)

### Alexander the Great

The career of Alexander the Great including his military conquests, his relations with Macedonia and Greece and his religious views.

Set Text:

Hamilton, J.R. (1973) *Alexander the Great* (Pittsburgh)

Selections in translation from Arrian, Diodorus, Curtius and Plutarch as compiled in Hamilton, J.R. (1980) *Alexander* Dunedin (a compilation under the auspices of the Department of Classics, University of Otago)

Recommended Additional Reading:

Arrian, *Anabasis*

Plutarch (1973) *Life of Alexander* in *The Age of Alexander* (London)

Artus, P. *Alexander the Great* Auckland

Bosworth, A.B. (1988) *Conquest and Empire* (Cambridge)

Bradley, P. (1994) *Ancient Greece: Using Evidence* (Sydney)

Green, P. (1970) *Alexander the Great* (London)

Green, P. (1991) *Alexander of Macedon* (Berkeley)

Lane Fox, R. (1973) *Alexander the Great* (New York)

Stoneman, R. (1997) *Alexander the Great* (London)

### Socrates

The ideas and character of Socrates as they appear in Plato's Euthyphro, Apology, Crito and Phaedo (59c – 69e and 116a – 118) with particular reference to the reasons for Socrates' trial and conviction, the citizen's duty to the state, the nature and purpose of the Socratic method and Socrates' attitude to death.

Set Text:

Plato, *The Last Days of Socrates* (Penguin, Tredennick and Tarrant transl. 1993 revised translation)

Recommended Additional Reading:

Aristophanes, *Clouds*

Plato, *Symposium*

Xenophon, *Conversations of Socrates* (Penguin, 1990 Tredennick and Waterfield transl.)

Cornford, F.M. (1932) *Before and After Socrates* (Cambridge)

Guthrie, W.K.C. (1950) *The Greek Philosophers from Thales to Aristotle* (London)

Guthrie, W.K.C. (1969) *Socrates* (Cambridge)

Hunter, G. (1998) *Socrates* (Auckland, Longman text)

Irwin, T. (1989) *Classical Thought* (Oxford)

Parker, M. (1973) *Socrates and Athens* (London)

Roberts, J.W. (1998) *City of Socrates* (London) – 2nd edition

Taylor, C.C.W., Hare, R.M., Barnes, J. (1999) *Greek Philosophers* (Oxford)

### Aristophanes

Attic Old Comedy with special reference to Aristophanes' *Wasps* and *Frogs*, including a general knowledge of background and staging and of the socio-political context of the plays.

Set Text:

Aristophanes *The Wasps, the Poet and the Women, The Frogs* (Penguin Edition, Barrett transl.)

Recommended Additional Reading:

- Cartledge, P. (1990) *Aristophanes and the Theatre of the Absurd* (Bristol)  
 Dearden, C.W. (1976) *The Stage of Aristophanes* (London)  
 Dover, K.J. (1972) *Aristophanic Comedy* (London)  
 Green, J.R. and Handley, E.W. (1995) *Images of the Greek Theatre* (London)  
 Hunter, G and Priest, E. (1996) *Greek Drama* (Auckland, Longman text)  
 MacDowell, D.M. (1996) *Aristophanes and Athens* (Oxford)  
 McLeish, K. (1980) *The Theatre of Aristophanes* (London)  
 Segal, E. (ed.) (1996) *Oxford Readings in Aristophanes* (Oxford)

**Greek Vase Painting**

The development of Attic vase painting of the fifth and sixth centuries BC covering the Black Figure, red figure and white ground techniques and with particular reference to the set works:

	Campbell & Harrison figures	Campbell & Harrison plates
The Francois Vase, volute krater	3.2-3.12	3.2, 3.3
Lydos, column krater	3.13, 3.14	
Exekias, belly amphora	3.15-3.19	3.15-3.18
Exekias, kylix	3.20-3.23	3.23
Amasis Painter, lekythos	3.25	
Amasis Painter, lekythos	3.26, 3.27	
Euphronios, calyx krater	4.4-4.6	4.6
Euthymides, belly amphora	4.10-4.12	4.10, 4.11
Makron, skyphos	4.17, 4.18	
Kleophrades Painter, hydria	4.19, 4.20	4.20
Kleophrades Painter, pointed amphora	4.21, 4.22	4.21, 4.22
Berlin Painter, volute krater	4.24-4.26	4.24-4.26
Niobid Painter, calyx krater	4.30-4.32	4.30, 4.31
Pentesileia Painter, pyxis	5.3	
Achilles Painter, lekythos	5.6	
Meidias Painter, hydria	4.34-4.36	4.34, 4.35

Set Plates taken from:

Campbell, J. and Harrison, K. (2003) *The Art of Greek Vase Painting* (Auckland, Longman text)

Recommended Additional Reading:

- Boardman, J. (1991) *Athenian Black Figure Vases* (London) – 2nd edition  
 Boardman, J. (1988) *Athenian Red Figure Vases: The Archaic Period* (London) – 2nd edition  
 Boardman, J. (1989) *Athenian Red Figure Vases: The Classical Period* (London)  
 Boardman, J. (2001) *The History of Greek Vases* (London)  
 Carpenter, T.H. (1994) *Art and Myth in Ancient Greece* (Thames and Hudson)  
 Hannah, R. (1981) *Greek Vase Painting* (University of Otago Teachers' Guide)  
 Osborne, R. (1998) *Archaic and Classical Greek Art* (Oxford)  
 Pedley, J.G. (2002) *Greek Art and Archaeology* (New Jersey) – 3rd edition  
 Rasmussen, T. and Spivey, N. (1991) *Looking at Greek Vases* (London)  
 Richter, G. M. A. (1959) *A Handbook of Greek Art* (Oxford)  
 Sparkes, B.A. (1996) *The Red and the Black* (London)  
 Woodford, S. (1994) *An Introduction to Greek Art* (London)



## ROMAN STUDIES (Choose two)

### Augustus

The career of the emperor Augustus including his rise to power, his constitutional settlements, the imperial household and his attitude to religion.

#### Set Text:

Scullard, H.H. (1982) *From the Gracchi to Nero* (London)

Selections in translation from Tacitus, Suetonius and the *Res Gestae Divi Augusti* etc. as compiled in Ehrhardt, C.T.H.R. (1982) *Augustus* Dunedin (a compilation under the auspices of the Department of Classics, University of Otago)

#### Recommended Additional Reading:

Suetonius (1982) *Life of Augustus in The Twelve Caesars* (London)

Artus, P. (2002) *Augustus* (Auckland)

Brunt, P.A. and Moore, J. (1967) *Res Gestae Divi Augusti* (Oxford)

Eck, W. (2000) *Age of Augustus* (London)

Jones, A.H.M. (1971) *Augustus* (Norton)

Kelly, M. (1989) *View from the Forum* (Melbourne)

Shotter, D. (1991) *Augustus Caesar* (London)

Syme, R. (1960) *Roman Revolution* (Oxford)

Wallace-Hadrill, A. (1991) *Augustan Rome* (London)

Zanker, P. (1988) *The Power of Images in the Age of Augustus* (Detroit)

### Virgil

Virgil's *Aeneid* with particular reference to Books 1,2,4 and 6 including the structure, plot and characters of the poem, the function of the gods and the theme of Rome's world mission.

#### Set Text:

Virgil (1956) *The Aeneid* (Penguin edition, Jackson Knight transl.)

#### Recommended Additional Reading:

Camps, W.A. (1969) *An Introduction to Virgil's Aeneid* (Oxford)

Findlay, M. (1996) *Divine Quest: A Guide to Reading Virgil's Aeneid* (Auckland, Longman text)

Gransden, K.W. (1990) *Virgil: the Aeneid* (Cambridge)

Hardie, P. (1998) *Virgil* (Oxford)

McAuslan, I. and Walcot, P. (ed.) (1990) *Virgil* (Oxford)

Quinn, S. (2000) *Why Vergil? A Collection of Interpretations* (Chicago)

Williams R.D. (1973) *Aeneas and the Roman Hero* (Bristol)

### Juvenal's Satires

The satires of Juvenal with particular reference to Satires 1, 3, 4, 5 and 10, including the structure and recurring themes of the satires and aspects of Roman society portrayed in them.

#### Set Text:

Juvenal (1998) *The Sixteen Satires* (Penguin, Green transl.) – 3rd edition

#### Recommended Additional Reading:

Braund, S.M. (1992) *Roman Verse Satire* (Oxford)

Coffey, M. (1989) *Roman Satire* (Bristol) – 2nd edition

Rudd, N. (1986) *Themes in Roman Satire* (London)

### Roman Art and Architecture

The sculpture (including portraits and historical reliefs), mosaics and public architecture of the Roman Empire from Augustus to Constantine with special reference to the following works:

	Campbell	Wheeler
Theatre at Lepcis Magna	7.1-7.3; Plate 10	35
Maison Carrée at Nîmes	6.1, 6.2	68
Temple of Bacchus at Baalbek	7.7, 7.8, 7.10, 7.11; Plate 11	69-73, 76
Pantheon	6.4-6.7; Plate 8	81-83
Hadrian's Baths at Lepcis Magna	7.4	86, 88
Colosseum	5.4, 5.6, 5.8; Plate 7	102, 103
Hadrian's Villa at Tivoli	6.13, 6.15-6.18; Plate 9	120-124
Pont du Gard	5.1	132
Arch of Constantine	1.44; Plate 4	140
Patrician carrying busts	1.21	142
Ara Pacis Augustae	1.4, 1.5, 1.12, 1.13, 1.17, 1.18, 1.20	143, 144
Bust of Commodus	1.42	151
Bust of Philip the Arabian	1.43	153
Trajan's Column	1.25, 1.40, 1.41; Plates 2, 3	156, 157
Mosaics from Hadrian's Villa	2.3, 2.4	173, 174
Reliefs on the Arch of Titus	1.22, 1.24; Plate 1	176, 177

Set Plates taken from:

Campbell, J. (1998) *Roman Art and Architecture* Auckland (Longman text)

Recommended Additional Reading:

Artus, P.S. (2001) *Art and Architecture of the Roman Empire* (Auckland)

Beard, M. and Henderson, J. (2001) *Classical Art: From Greece to Rome* (Oxford)

Boethius, A. (1987) *Etruscan and Early Roman Architecture* (Yale)

Elsner, J. (1998) *Imperial Rome and Christian Triumph* (Oxford)

Hanfmann, G.M.A. (1975) *Roman Art* (London)

Kleiner, D.E.E. (1998) *Roman Sculpture* (Princeton)

Ramage, N.H. and Ramage, A. (2000) *Roman Art: Romulus to Constantine* (New York)

Sear, F. (1988) *Roman Architecture* (London)

Ward-Perkins, J.B. (1981) *Roman Imperial Architecture* (Yale)

Wheeler, M. (1964) *Roman Art and Architecture* (New York)