

# SYLLABUS

**Cambridge International AS and A Level  
Classical Studies**

**9274**

For examination in November 2017, 2018 and 2019

### Changes to syllabus for 2017, 2018 and 2019

This syllabus has been updated, but there are no significant changes.

**You are advised to read the whole syllabus before planning your teaching programme.**

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# Contents

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1. Introduction .....	2
1.1 Why choose Cambridge?	
1.2 Why choose Cambridge International AS and A Level?	
1.3 Why choose Cambridge International AS and A Level Classical Studies?	
1.4 Cambridge AICE (Advanced International Certificate of Education) Diploma	
1.5 How can I find out more?	
2. Teacher support .....	6
2.1 Support materials	
2.2 Endorsed resources	
2.3 Training	
3. Assessment at a glance .....	7
4. Syllabus aims and assessment objectives.....	9
4.1 Aims	
4.2 Assessment objectives	
4.3 Set texts	
5. Syllabus content .....	11
5.1 Introduction	
5.2 Paper 1 Greek Civilisation	
5.3 Paper 2 Roman Civilisation	
5.4 Papers 3 and 4 Classical History and Literature: Sources and Evidence	
Paper 3 Classical History: Sources and Evidence	
Paper 4 Classical Literature: Sources and Evidence	
6. Resources.....	22
6.1 Guidance on set and possible additional vases for study in 'Greek Vase Painting' (9274/01)	
6.2 Guidance on possible additional buildings and structures for study in 'Roman Architecture' (9274/02)	
6.3 Resources lists	
7. Other information .....	28

# 1. Introduction

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## 1.1 Why choose Cambridge?

Cambridge International Examinations is part of the University of Cambridge. We prepare school students for life, helping them develop an informed curiosity and a lasting passion for learning. Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock learners' potential.

Our programmes set the global standard for international education. They are created by subject experts, are rooted in academic rigour, and provide a strong platform for progression. Over 10 000 schools in 160 countries work with us to prepare nearly a million learners for their future with an international education from Cambridge.

### Cambridge learners

Cambridge programmes and qualifications develop not only subject knowledge but also skills. We encourage Cambridge learners to be:

- **confident** in working with information and ideas – their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **reflective** as learners, developing their ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

### Recognition

Cambridge International AS and A Levels are recognised around the world by schools, universities and employers. The qualifications are accepted as proof of academic ability for entry to universities worldwide, although some courses do require specific subjects.

Cambridge AS and A Levels are accepted in all UK universities. University course credit and advanced standing is often available for Cambridge International AS and A Levels in countries such as the USA and Canada.

Learn more at [www.cie.org.uk/recognition](http://www.cie.org.uk/recognition)

## 1.2 Why choose Cambridge International AS and A Level?

Cambridge International AS and A Levels are international in outlook, but retain a local relevance. The syllabuses provide opportunities for contextualised learning and the content has been created to suit a wide variety of schools, avoid cultural bias and develop essential lifelong skills, including creative thinking and problem-solving.

Our aim is to balance knowledge, understanding and skills in our programmes and qualifications to enable students to become effective learners and to provide a solid foundation for their continuing educational journey. Cambridge International AS and A Levels give learners building blocks for an individualised curriculum that develops their knowledge, understanding and skills.

Schools can offer almost any combination of 60 subjects and learners can specialise or study a range of subjects, ensuring a breadth of knowledge. Giving learners the power to choose helps motivate them throughout their studies.

Cambridge International A Levels typically take two years to complete and offer a flexible course of study that gives learners the freedom to select subjects that are right for them.

Cambridge International AS Levels often represent the first half of an A Level course but may also be taken as a freestanding qualification. The content and difficulty of a Cambridge International AS Level examination is equivalent to the first half of a corresponding Cambridge International A Level.

Through our professional development courses and our support materials for Cambridge International AS and A Levels, we provide the tools to enable teachers to prepare learners to the best of their ability and work with us in the pursuit of excellence in education.

Cambridge International AS and A Levels have a proven reputation for preparing learners well for university, employment and life. They help develop the in-depth subject knowledge and understanding which are so important to universities and employers.

Learners studying Cambridge International AS and A Levels have opportunities to:

- acquire an in-depth subject knowledge
- develop independent thinking skills
- apply knowledge and understanding to new as well as familiar situations
- handle and evaluate different types of information sources
- think logically and present ordered and coherent arguments
- make judgements, recommendations and decisions
- present reasoned explanations, understand implications and communicate them clearly and logically
- work and communicate in English.

### Guided learning hours

Cambridge International A Level syllabuses are designed on the assumption that learners have about 360 guided learning hours per subject over the duration of the course. Cambridge International AS Level syllabuses are designed on the assumption that learners have about 180 guided learning hours per subject over the duration of the course. This is for guidance only and the number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

## 1.3 Why choose Cambridge International AS and A Level Classical Studies?

In this syllabus, Classical Studies is 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.

Cambridge International AS and A Level Classical Studies aim to provide candidates with an understanding and appreciation of Classical civilisations. The study of Classical civilisations is valuable because:

- they form the basis for the Western traditions of art, literature, philosophy, political thought and science which have shaped the modern world.
- Greek and Roman works of art, literature, philosophy, etc., have an intrinsic interest and quality and represent some of the highest achievements of humankind. Their study is relevant to many issues of contemporary society.
- the multi-disciplinary nature of Classical Studies, which combines different areas of study such as literature, history of art, history, science and others, leads to a greater understanding of the relationship between different intellectual disciplines and encourages students to make connections between them.

### Prior learning

Candidates beginning this course are not expected to have studied Classical Studies previously.

### Progression

Cambridge International A Level Classical Studies provides a suitable foundation for the study of Classical Studies or related courses in higher education. Equally it is suitable for candidates intending to pursue careers or further study in archaeology, arts and humanities, or as part of a course of general education.

Cambridge International AS Level Classical Studies constitutes the first half of the Cambridge International A Level course in Classical Studies and therefore provides a suitable foundation for the study of Classical Studies at Cambridge International A Level and thence for related courses in higher education. Depending on local university entrance requirements, it may permit or assist progression directly to university courses in Classical Studies or some other subjects. It is also suitable for candidates intending to pursue careers or further study in archaeology, arts and humanities, or as part of a course of general education.

## 1.4 Cambridge AICE (Advanced International Certificate of Education) Diploma

Cambridge AICE Diploma is the group award of the Cambridge International AS and A Level. It gives schools the opportunity to benefit from offering a broad and balanced curriculum by recognising the achievements of candidates who pass examinations in different curriculum groups.

Learn more about the Cambridge AICE Diploma at [www.cie.org.uk/aice](http://www.cie.org.uk/aice)

## 1.5 How can I find out more?

### If you are already a Cambridge school

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at **info@cie.org.uk**

### If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at **www.cie.org.uk/startcambridge**. Email us at **info@cie.org.uk** to find out how your organisation can register to become a Cambridge school.

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## 2. Teacher support

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### 2.1 Support materials

We send Cambridge syllabuses, past question papers and examiner reports to cover the last examination series to all Cambridge schools.

You can also go to our public website at **[www.cie.org.uk/alevel](http://www.cie.org.uk/alevel)** to download current and future syllabuses together with specimen papers or past question papers and examiner reports from one series.

For teachers at registered Cambridge schools a range of additional support materials for specific syllabuses is available from Teacher Support, our secure online support for Cambridge teachers. Go to **<http://teachers.cie.org.uk>** (username and password required).

### 2.2 Endorsed resources

We work with publishers providing a range of resources for our syllabuses including print and digital materials. Resources endorsed by Cambridge go through a detailed quality assurance process to ensure they provide a high level of support for teachers and learners.

We have resource lists which can be filtered to show all resources, or just those which are endorsed by Cambridge. The resource lists include further suggestions for resources to support teaching.

### 2.3 Training

We offer a range of support activities for teachers to ensure they have the relevant knowledge and skills to deliver our qualifications. See **[www.cie.org.uk/events](http://www.cie.org.uk/events)** for further information.



### 3. Assessment at a glance

#### Cambridge International AS Level

Component	Component Name	Duration	Raw mark	Weighting (%)	Type of Assessment
<b>Paper 1</b>	Greek Civilisation	1½ hours	50	50	Written paper externally set and marked
<b>Paper 2</b>	Roman Civilisation	1½ hours	50	50	Written paper externally set and marked

#### Cambridge International A Level

Component	Component Name	Duration	Raw mark	Weighting (%)	Type of Assessment
<b>Paper 1</b>	Greek Civilisation	1½ hours	50	25	Written paper externally set and marked
<b>Paper 2</b>	Roman Civilisation	1½ hours	50	25	Written paper externally set and marked
<b>Paper 3</b>	Classical History: Sources and evidence	1½ hours	50	25	Written paper externally set and marked
<b>Paper 4</b>	Classical Literature: Sources and evidence	1½ hours	50	25	Written paper externally set and marked

Candidates wishing to follow a staged assessment route to the Advanced level qualification may take the Advanced Subsidiary qualification first.

## Options

### **Paper 1 Greek Civilisation**

- Alexander the Great
- Socrates
- Aristophanes
- Greek Vase Painting

### **Paper 2 Roman Civilisation**

- Augustus
- Virgil
- Juvenal
- Roman Architecture

### **Paper 3 Classical History: Sources and Evidence**

- The Changing World of Athens: its friends and enemies
- The Roman Empire: civilisation or submission?

### **Paper 4 Classical Literature: Sources and Evidence**

- Drama: the idea of tragedy
- Gods and Heroes: the importance of epic

There are no limits to the number of options that may be studied. In Papers 1 and 2, candidates answer **two** questions, each from a **different** option. In Papers 3 and 4, candidates answer the **one** essay on **one** option.

## Availability

This syllabus is examined in the October/November examination series.

This syllabus is available to private candidates.

Detailed timetables are available from **[www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)**

Centres in the UK that receive government funding are advised to consult the Cambridge website **[www.cie.org.uk](http://www.cie.org.uk)** for the latest information before beginning to teach this syllabus.

## Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge syllabus, except:

- syllabuses with the same title at the same level

## 4. Syllabus aims and assessment objectives

### 4.1 Syllabus aims

Classical Studies provides opportunity:

- To provide students with an understanding of Greek and Roman civilisation, and to encourage an appreciation for the Classical world;
- To understand core foundations for the Western traditions of art, history, literature, philosophy, political thought and science – traditions which have had major influences on the shape of the modern world;
- To develop awareness of diversity in civilisations by understanding cultures, their values and assumptions, which differ from ours;
- To develop students' abilities to interpret, analyse and evaluate a range of evidence, and to organise and present information in a coherent and effective manner;
- To encourage students to develop as effective and independent learners, and as critical and reflective thinkers.

The aims listed are not in order of priority, and not all aims will be assessed in the examinations.

### 4.2 Assessment objectives

There are two assessment objectives. Candidates are expected to demonstrate the following (in the context of the content described).

AO1 Knowledge with Understanding

Demonstrate relevant knowledge and critical understanding (including critical appreciation of the contexts from which people, events, ideas and/or artefacts emerged and were valued within Classical cultures) by presenting well-informed, effective answers.

AO2 Analysis, Evaluation and Judgement

Interpret, analyse and evaluate critically a range of appropriate evidence (historical, literary, material) in context to draw substantiated judgements.

	Paper 1	Paper 2	Paper 3	Paper 4
AO1	✓	✓	✓	✓
AO2	✓	✓	✓	✓

No attempt will be made to allocate mark-weightings separately for these objectives or for the quality of written communication. The ability to communicate accurately, appropriately, concisely and effectively pervades both Assessment Objectives.

All questions will require critical argument and evaluation. Assertions will have to be justified. In every option, cross-reference to relevant evidence needs to be integral to teaching, while incorporation of the study of pertinent material culture is always to be encouraged.

All papers require responses in continuous English prose.

### 4.3 Set texts

No specific edition or translation of a text is set because of copyright availability issues in different parts of the world. Centres may use any version in their teaching. For the AS literary options [Socrates, Aristophanes (9274/01); Virgil, Juvenal (9274/02)] where questions relating to specific lines of text may be set, the syllabus indicates which edition/translation will be used on question papers. If a Centre wishes or needs to use a different edition/translation for any of these four options, they should contact Cambridge for advice.

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## 5. Syllabus content

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### 5.1 Introduction

Classical Studies involves the study of the civilisations of Greece and Rome in the Classical period and this syllabus has been designed to allow candidates to survey the culture, literature, history, philosophy and politics of the Classical period as well as studying significant individuals. Teachers have great flexibility in the course that they design for their students. All sources are studied in English and no knowledge of Greek or Latin is necessary. No previous study of a Classical subject or language is required.

The study of Classical civilisations is valuable for various reasons:

They form the basis for the western traditions of art, literature, philosophy and political thought which have shaped the modern world.

The works of art, literature, philosophy and political science 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 societies.

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.

Classical Studies complements other arts and social science subjects, while providing a valuable contrasting breadth for scientists. It allows the Classics to develop strongly and meets the requirements of schools and colleges anxious to retain or promote Classics as a discipline central to the curriculum. The syllabus provides excellent opportunities for students to develop the critical and evaluative skills essential for the world of work or for further study in higher education.

### 5.2 Paper 1 Greek Civilisation

All questions require candidates to display their knowledge and understanding. Assertions made will have to be justified. Open-ended questions encourage candidates to think broadly and argue critically.

#### Alexander the Great

A critical examination of the character, career and success of Alexander in context, with reference to:

- Alexander's relationships with his family, friends and foes;
- Alexander's campaigns and travels in the East;
- The reality of his military achievements;
- His effectiveness as a monarch;
- Persian influences on Alexander and his empire;
- Alexander's attitudes to religion and mythology.

#### Set texts:

Arrian *The Campaigns of Alexander* Books 2, 3, 7

Plutarch *Life of Alexander* 2–9, 31–33, 50–51, 73–77

Images of Alexander at the Issus:

- mosaic from the House of the Faun, Pompeii [Museo Archeologico Nazionali, Naples];
- the Alexander sarcophagus [Archaeology Museum, Istanbul].

Images of Alexander on coins:

- silver decadrachm of Alexander the Great, c.324 BC;
- silver tetradrachm (Lysimachus) showing Alexander with horns, Zeus Ammon and Athena.

No particular edition of the texts is set. Both works are available in Penguin editions and may also be found in several paperback collections – please see the Resources Lists on Cambridge’s Teacher Support website. Both are also available online. URLs to the material sources will be found in the Resources Lists on Cambridge’s Teacher Support website. Candidates will be expected to understand the nature of the visual and material sources, and the problems in their use as evidence.

## Socrates

A critical examination of the ideas and character of Socrates in context, with reference to:

- the reasons for Socrates’ trial and conviction;
- his views of the citizen’s duty under the law and to the state;
- the nature and purpose of the Socratic method;
- Socrates’ attitude to life and death.

Candidates should also understand the difficulties in ascribing a specific philosophy to the historical Socrates.

Candidates will be expected to have a working knowledge of the history of late fifth-century Athens so that Socrates can be understood in his political, social, religious and cultural as well as intellectual contexts.

### **Set texts:**

Plato *Euthyphro*

Plato *Apology*

Plato *Crito*

Plato *Phaedo* 59c–69e, 116a–118

No particular edition is set. All are available in a Penguin Classics edition (*The Last Days of Socrates*) and this will be used for the setting of gobbet questions.

## Aristophanes

A critical examination of Attic Old Comedy in context, with reference to:

- comic and dramatic conventions, techniques and effects;
- plot structures and themes;
- the use of fantasy and of parody;
- characterisations;
- types and sources of humour;
- the function of the chorus.

Candidates will be expected to have a working knowledge of the socio-political context of the plays: their place within the framework of the state-sponsored festival and the issues that they reflect (relations between rulers and ruled; between individual, family and state; between men and women; between master and slave). Detailed historical knowledge will not be expected.

### **Set texts:**

Aristophanes *Wasps*

Aristophanes *Frogs*

No particular edition is set. Both are available in a Penguin Classics edition and this will be used for the setting of gobbet questions.

## Greek Vase Painting

A critical examination of the development of Attic black-figure and red-figure vase painting c.600–c.400 BC in context, with reference to continuities, developments and changes. Study should be made of painters and pot types to appreciate:

- techniques (black-figure, red-figure);
- function (shapes and uses);
- stylistic features;
- composition;
- subject matter (mythology, history, contemporary life).

Study should be made of:

### BLACK-FIGURE

#### Miniature Style, as exemplified by

Sophilos	dinos [British Museum, London]	wedding of Peleus and Thetis
Kleitias	volute krater [Museo Archeologico Nazionale, Florence]	François Vase

#### Grand Style, as exemplified by

Lydos	column krater [Metropolitan Museum of Art, New York]	return of Hephaistos to Olympus
Exekias	belly amphora [Musei e Gallerie Pontificie, Vatican]	Achilles and Ajax

#### Bi-lingual, as exemplified by

Andokides Painter/ Lysippides Painter	belly amphora	Herakles/Dionysos feasting
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### RED-FIGURE

#### Pioneers, as exemplified by

Euphronios	kalyx krater [Musée du Louvre, Paris]	Herakles and Antaios
Euthymides	belly amphora [Staatliche Antikensammlungen und Glyptothek, Munich]	Hector arming / three men carousing

#### Early Classical Style, as exemplified by

Niobid Painter	kalyx krater [Musée du Louvre, Paris]	Artemis and Apollo slaying the Niobids
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#### Mannerists, as exemplified by

Pan Painter	hydria	Perseus, Athena and Medusa
Meidias Painter	hydria [British Museum, London]	Herakles in the garden of the Hesperides



One or two specific examples are set for each of the six groups (see above). In addition, teachers should select **at least one further example per group** so that candidates are enabled to discuss types, issues and trends with a breadth of view. For some suggestions of vases that might be chosen, please see Section 5.1.

Candidates should be able to demonstrate skills appropriate to the assessment of visual materials and to express their personal response to them. They will need to refer critically to specific examples to help explain and substantiate arguments being made. Simple sketch diagrams/drawings may be included in answers to support analysis/evaluation, but such will not be required.

For paperbacks that consider and illustrate specified types and pieces, please see the Resources Lists on Cambridge's Teacher Support website.

### 5.3 Paper 2 Roman Civilisation

All questions require candidates to display their knowledge and understanding. Assertions made will have to be justified. Open-ended questions encourage candidates to think broadly and argue critically.

#### Augustus

A critical examination of the character, career and success of Augustus in context, with reference to:

- his rise to power;
- his constitutional settlements of 27 and 23 BC;
- his relationships with the imperial household and the Senate;
- his attitude to religion and his uses of religious imagery;
- his social legislation;
- his concerns for his reputation and the legacy of an imperial dynasty.

#### Set texts:

Horace *Carmen Saeculare*

*Res Gestae Divi Augusti*

Suetonius *The Life of the Divine Augustus* 17–19, 26–28, 31, 47, 49, 58, 63–66

Tacitus *Annals* 1.1–10

Virgil *Aeneid* 6.756–892, 8.608–731

Ara Pacis Augustae

Forum of Augustus

Augustus of Prima Porta statue

No particular edition of the texts is set. All the written texts are available in Penguin Classics editions and in LACTOR 17 (*Age of Augustus*). For other paperback collections that include these sources, please see the Resources Lists on Cambridge's Teacher Support website. Candidates will be expected to understand the nature of the visual and material sources, and the problems in their use as evidence.

## Virgil

A critical examination of Virgil's *Aeneid* in context, with reference to:

- the structure and design of the poem and its plot;
- literary techniques;
- characterisation of Aeneas and other secondary figures;
- the portrayal of women;
- the fall of Troy;
- the function of the gods;
- the theme of Rome's mission.

Candidates will be expected to have a working knowledge of the socio-political circumstances of the period so that the *Aeneid* may be understood in context. Detailed historical knowledge is not expected.

### **Set text:**

Virgil *Aeneid* Books 1, 2, 4, 6

No particular edition is set. A Penguin Classics edition is available and this will be used for the setting of gobbet questions.

## Juvenal's *Satires*

A critical examination of the satires of Juvenal in context, with reference to:

- structure;
- satirical techniques and sources of humour;
- the use of persona;
- the effects of wealth and ostentation, the pursuit of happiness, the prevalence of vice;
- the position and power of the emperor;
- the position of women and the family;
- relationships between men and women, masters and slaves, rich and poor;
- attitudes to living in Rome and in the countryside;
- attitudes to foreigners;
- attitudes to religion.

Candidates should understand the purpose of Roman satire and its themes, and consider ways in which Juvenal's *Satires* provides a commentary on aspects of life and society in Rome. Detailed historical knowledge is not expected.

### **Set text:**

Juvenal *Satires* 1, 3, 4, 5, 10

No particular edition is set. A Penguin Classics edition is available and this will be used for the setting of gobbet questions.

## Roman Architecture

A critical examination of the public architecture of the Roman Empire from Augustus to Constantine the Great, with reference to continuities, developments and changes.

Candidates should understand the origin and development of Roman architectural principles and stylistic changes/innovations as well as building methods, materials and functions.

Study should be made of:

- amphitheatres (including the Colosseum, Rome);
- basilicas (including the Basilica of Constantine and Maxentius, Rome);
- public baths (including Hadrian's Baths, Leptis Magna);
- temples (including the Pantheon, Rome);
- theatres (including that at Leptis Magna);
- triumphal arches (including the Arch of Titus, Rome);

and include understanding of these buildings/structures in context to appreciate:

- relationships between the functions of a building/structure and its form and style;
- relationships between buildings/structures and their sculptural decoration (if any);
- relationships between buildings/structures and their environment;
- uses of buildings/structures and their sculptural decoration for religious, social, cultural and/or political statement.

**One** specific example is set for each of the six types of building/structure (see above). In addition, teachers should select **at least one further example per type** so that candidates are enabled to discuss types, issues and trends with a breadth of view. For some suggestions of buildings/structures that might be chosen, please see Section 5.2.

Candidates should be able to demonstrate skills appropriate to the assessment of visual materials and to express their personal response to them. Candidates will need to refer critically to specific buildings/structures to help them explain and substantiate arguments being made. Simple sketch diagrams/drawings may be included in answers to support analysis/evaluation, but such will not be required.

For paperbacks that consider and illustrate appropriate works, please see the Resources Lists on Cambridge's Teacher Support website.

## 5.4 Papers 3 and 4 Classical History and Literature: Sources and Evidence

These papers offer opportunities to discover and uncover the Classical world through the critical interpretation and evaluation of its literary texts, studied in their own contemporary or near contemporary contexts. Complete works or selections from them will be set for closer study and questions will lead directly out of those prescribed sections. In the examination for each option, two extracts (often conflicting/contrasting) from the prescribed texts will be given, together with an unseen quotation from a primary or secondary author (the combined length of these three extracts will be 300–400 words). Candidates will be required to compare and assess them critically in the light of the unseen passage introducing the question. Together, these three passages should serve as the starting point for discussion, but essays need to draw on understanding gained from other parts of the prescription and wider reading. Assertions made in answers will have to be justified.

It is important that candidates have a good knowledge of texts because they will not be able to answer effectively from only the extracts printed on their question paper. Exact context and direct quotation will not be expected, but detailed reference to the texts in support of answers will be required. Candidates will be expected to have read widely and in their answer to respond using understanding drawn from that wider reading (both primary and secondary), not just from the prescription.

### Paper 3 Classical History: Sources and Evidence

#### The Changing World of Athens: its friends and enemies

##### Set texts:

Herodotus *Histories* 5.66, 69–104; 6.94–124; 7.1–37, 100–105, 131–169, 172–178, 207–239; 8.1–120, 140–144; 9.1–89

Thucydides *History of the Peloponnesian War* 1.18–146; 2.1–14, 18–65; 3.1–50; 5.84–116; 6.1, 8–32, 42–52, 75–88; 7.10–18, 27–30, 42–87; 8.1

Aristophanes *Acharnians*

No particular edition of the texts is set. All are available in Penguin Classics editions.

This topic focuses on the development of Athens from 510 to 404 BC as a state and in its relations with the other states with which it had contact; and the response of its citizens to the challenges of the period. In relation to the prescribed texts, candidates should understand:

- the development of Athenian democracy;
- the relationship between Athens and other Greek states;
- the impact of the Persian Wars on relationships between Greek states;
- the growth and decline of the Athenian empire;
- the conflicts between Athens and Sparta;
- the differing systems of government in Athens and Sparta.

Candidates should then be able to address the following questions:

- What were the benefits of being a citizen in democratic Athens?
- Why were alliances between Greek states formed and broken?
- How great was the impact of war on ordinary people?
- What was the importance of oligarchy and democracy?
- How reliable and how biased are the texts studied?

## The Roman Empire: civilisation or submission?

### Set texts:

Caesar *The Gallic Wars* 5, 6, 7

Tacitus *Agricola*

Josephus *The Jewish War* Penguin edition (translated: GA Williamson, revised: E Mary Smallwood).

Candidates should prepare Penguin chapters: 7, 11, 19, 22, 23.

No particular edition of the texts is set. All are available in Penguin Classics editions.

The topic focuses on the expansion of the Roman Empire from Julius Caesar to Vespasian through consideration of specific campaigns and the ways in which the Romans perceived other peoples. In relation to the prescribed texts, candidates should understand:

- Roman attitudes to expansion;
- different ways in which the Empire expanded;
- Roman perceptions of other cultures, including the concept of the barbarian;
- the Romanisation of the provinces;
- the impact of Romanisation on indigenous religion, social relations, settlement and trade/economics;
- the consequences for the conquered of rejection of the Roman way of life.

Candidates should then be able to address the following questions:

- What were the advantages of belonging to the Roman Empire?
- To what extent were ordinary citizens affected by Roman rule?
- To what extent did Roman rule suppress or encourage native cultures?
- What were the consequences for the conquered of rebellion?
- To what extent was there bias and 'spin doctoring' in Roman writing about empire, conquest and rebellion?

## Paper 4 Classical Literature: Sources and Evidence

### Drama: the idea of tragedy

#### **Set texts:**

Aeschylus *Agamemnon*

Sophocles *Oedipus Tyrannus*

Euripides *Medea*

Seneca *Oedipus*

in the light of Aristotle *Poetics* 1447a–1456a

No particular edition of the texts is set. All are available in Penguin Classics editions and these will be used for the extracts provided on the question paper.

This topic focuses on what makes a play 'tragic', and how the understanding of tragedy developed in the ancient world. In relation to the four prescribed plays, each of which should be read in its entirety, candidates should understand:

- the key elements of a tragedy as set out by Aristotle in the specified parts of the *Poetics*;
- the conventions within which these four playwrights operated and the social settings of these four plays;
- the differing treatment and presentation of their main characters;
- the roles of the supporting characters in these dramas;
- the motivations of the characters in these plays;
- the different roles of the Chorus in these tragedies;
- how Greek dramas may have been staged;
- how these plays, and the events and characters within them, would have been received by their contemporary audiences.

Candidates should then be able to address the following questions:

- What did ancient tragedy aim to achieve?
- What different types of tragedy are presented by these four plays?
- How effective (to ancient audiences) were the prescribed plays as tragedies?
- How did these plays conform to or differ from Aristotle's definitions and judgements?
- Did these plays function well as tragedies independently of Aristotle's ideas?

The prescribed parts of Aristotle are intended to inform and provide a basis for candidates' exploration and understanding of ancient tragedy, and candidates will be expected to show familiarity with his ideas and arguments within their answers. Aristotle might be used for the quotation that precedes the question, but will not be used for one of the pair of extracts drawn from the prescription.

## Gods and Heroes: the importance of epic

### Set texts:

Homer *Iliad* Books 1, 9, 12, 19, 22

Homer *Odyssey* Books 5, 9, 12, 22, 23

Virgil *Aeneid* Books 6, 8, 10, 11, 12\*

Candidates will be expected to cover whole texts only as part of their wider reading.

No particular edition of the texts is set. All are available in Penguin Classics editions and these will be used for the extracts provided on the question paper.

This topic focuses on the behaviour of both gods and heroes in epic poetry. In relation to the prescribed texts, candidates should understand:

- the differing depictions of the nature of the hero;
- the Iliadic depiction of life lived under the shadow of death and the nature of heroism in that context (q.v. Sarpedon's explanation in *Iliad* Book 12 l. 310 ff.);
- the adventurous hero in the *Odyssey*;
- the hero with a hard duty in the *Aeneid*;
- the motivation of all three major heroes to achieve their goals;
- the less prominent characters whose actions serve to illuminate the concept of the hero in each context;
- the role of the gods in each epic poem and the particular assistance given to or antipathy toward the central characters.

Candidates should then be able to address the following questions:

- What was the importance of epic?
- Why were the lives of these heroes depicted in these ways?
- What motivation was there to search for peace?
- What was the need for gods and what parts did they play?
- How might these ideas have resonated with the audiences of their time?

\*The books prescribed for reading from the *Aeneid* have been selected to provide minimal overlap with the Virgil option (9274/02) and the 'Roman' selections for the *Aeneid* in the Augustus option (9274/02) whilst still providing sources and evidence suitable for the requirements of this option.

## 6. Resources

### 6.1 Guidance on set and possible additional vases for study in 'Greek Vase Painting' (9274/01)

The list here gives URL links to material on set vases, together with some possibilities for the additional example(s) for study that this option requires. The list has been put together using two criteria:

- (a) Vases in major public collections and displayed online so they are easily accessible;
- (b) Vases that form sequences that may be used to illustrate continuity and/or development/change over time.

#### BLACK-FIGURE

##### Miniature Style

Sophilos	dinos	wedding of Peleus and Thetis
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**[http://www.britishmuseum.org/explore/highlights/highlight\\_objects/gr/b/black-figured\\_bowl\\_and\\_stand.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/gr/b/black-figured_bowl_and_stand.aspx)**

**<http://www.beazley.ox.ac.uk/pottery/painters/keypieces/blackfigure/sophilos.htm>**

Kleitias	volute krater	François Vase
	[Museo Archeologico Nazionale, Florence]	

**<http://www.mlahanas.de/Greeks/Arts/Francois.htm>**

**<http://www.perseus.tufts.edu/cgi-bin/vaseindex?entry=Florence+4209>**

Gorgon Painter	dinos	gorgons fleeing Perseus
	[Musée du Louvre, Paris]	

**<http://www.beazley.ox.ac.uk/pottery/painters/keypieces/blackfigure/gorgon.htm>**

**[http://www.louvre.fr/llv/dossiers/fiche\\_analyse.jsp?CONTENT%3C%3Ecnt\\_id=10134198673226558&CURRENT\\_LL\\_V\\_FICHEANALYSE%3C%3Ecnt\\_id=10134198673226558&FOLDER%3C%3EbrowsePath=10134198673226558&bmLocale=en](http://www.louvre.fr/llv/dossiers/fiche_analyse.jsp?CONTENT%3C%3Ecnt_id=10134198673226558&CURRENT_LL_V_FICHEANALYSE%3C%3Ecnt_id=10134198673226558&FOLDER%3C%3EbrowsePath=10134198673226558&bmLocale=en)**

##### Grand Style

Lydos	column krater	return of Hephaistos to Olympus
	[Metropolitan Museum of Art, New York]	

**[http://www.metmuseum.org/toah/hd/vase/ho\\_31.11.11.htm](http://www.metmuseum.org/toah/hd/vase/ho_31.11.11.htm)**

**[http://www.rosehill-college.co.nz/Store/4/27/rm/\\*Lydos\\*%20Slide%20Show.ppt](http://www.rosehill-college.co.nz/Store/4/27/rm/*Lydos*%20Slide%20Show.ppt)**  
[powerpoint presentation]

Exekias	belly amphora	Achilles and Ajax
	[Musei e Gallerie Pontificie, Vatican]	

**<http://www.artfromgreece.com/stories/v49.html>**

Exekias (attributed to)	neck amphora c.540 BC	
	[Metropolitan Museum of Art, New York]	



[http://www.metmuseum.org/toah/hd/vase/ho\\_17.230.14a,b\\_27.16.htm](http://www.metmuseum.org/toah/hd/vase/ho_17.230.14a,b_27.16.htm)

### Bi-lingual

Andokides Painter/ amphora Herakles driving a bull  
Lysippides Painter  
[Museum of Fine Arts, Boston]

<http://www.beazley.ox.ac.uk/pottery/painters/keypieces/redfigure/andokides.htm>

<http://www.beazley.ox.ac.uk/pottery/painters/keypieces/blackfigure/lysippides.htm>

Andokides Painter/ belly amphora Herakles/Dionysos feasting  
Lysippides Painter  
[Staatliche Antikensammlungen und Glyptothek, Munich]

[http://en.wikipedia.org/wiki/Bilingual\\_pottery](http://en.wikipedia.org/wiki/Bilingual_pottery)

[http://commons.wikimedia.org/wiki/Category:Bilingual\\_pottery\\_in\\_the\\_Staatliche\\_Antikensammlungen](http://commons.wikimedia.org/wiki/Category:Bilingual_pottery_in_the_Staatliche_Antikensammlungen)

Skythes kalyx Herakles and Kyknos  
[Musée du Louvre, Paris]

[http://www.louvre.fr/llv/oeuvres/detail\\_notice.jsp?CONTENT%3C%3Ecnt\\_id=10134198673225592&CURRENT\\_LL\\_V\\_NOTICE%3C%3Ecnt\\_id=10134198673225592&FOLDER%3C%3Efolder\\_id=9852723696500782&bmLocale=en](http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?CONTENT%3C%3Ecnt_id=10134198673225592&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673225592&FOLDER%3C%3Efolder_id=9852723696500782&bmLocale=en)

### RED-FIGURE

#### Pioneers

Euphronios kalyx krater Herakles and Antaios  
[Musée du Louvre, Paris]

<http://home.psu.ac.th/~punya.t/Gree%20en/Herakles.html>

<http://www.mlahanas.de/Greeks/Mythology/HeraklesAntaiosLouvreG103.html>

<http://www.ivc.edu/arhistory/Documents/art2526projects/greekpottery/Art1.html>

Euthymides belly amphora Hector arming/three men carousing  
[Staatliche Antikensammlungen und Glyptothek, Munich]

[http://commons.wikimedia.org/wiki/File:Hektor\\_arming\\_Staatliche\\_Antikensammlungen\\_2307\\_n2.jpg](http://commons.wikimedia.org/wiki/File:Hektor_arming_Staatliche_Antikensammlungen_2307_n2.jpg)

[http://commons.wikimedia.org/wiki/File:Hektor\\_arming\\_Staatliche\\_Antikensammlungen\\_2307.jpg](http://commons.wikimedia.org/wiki/File:Hektor_arming_Staatliche_Antikensammlungen_2307.jpg)

[http://images.google.co.uk/imgres?imgurl=http://www.beazley.ox.ac.uk/images/pottery/painters/keypieces/robertson/euthymides-never-euphronios-p91-medium.jpg&imgrefurl=http://www.beazley.ox.ac.uk/pottery/painters/keypieces/redfigure/euthymides.htm&usg=\\_\\_DGQ\\_me9cUcShI50mvFr5im9R\\_f8=&h=1200&w=759&sz=1255&hl=en&start=1&um=1&tbnid=uLPqWohPGoTBIM:&tbnh=150&tbnw=95&prev=/images%3Fq%3DEuthymides%2Bamphora%2BHector%26hl%3Den%26sa%3DG%26um%3D1](http://images.google.co.uk/imgres?imgurl=http://www.beazley.ox.ac.uk/images/pottery/painters/keypieces/robertson/euthymides-never-euphronios-p91-medium.jpg&imgrefurl=http://www.beazley.ox.ac.uk/pottery/painters/keypieces/redfigure/euthymides.htm&usg=__DGQ_me9cUcShI50mvFr5im9R_f8=&h=1200&w=759&sz=1255&hl=en&start=1&um=1&tbnid=uLPqWohPGoTBIM:&tbnh=150&tbnw=95&prev=/images%3Fq%3DEuthymides%2Bamphora%2BHector%26hl%3Den%26sa%3DG%26um%3D1)

Psiax or Menon Painter                      amphora                      Apollo playing kithara/youth leading horses  
[University of Pennsylvania]

**<http://www.beazley.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=19&start=0>**

Oltos or Pamphaios Painter                      stamnos                      Herakles and Acheloos/satyr and maenad  
[British Museum, London]

**<http://www.beazley.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=68&start=0>**

### Early Classical style

Niobid Painter                      kalyx krater                      Artemis and Apollo slaying the Niobids  
[Musée du Louvre, Paris]

**[http://www.louvre.fr/llv/oeuvres/detail\\_notice.jsp?CONTENT%3C%3Ecnt\\_id=10134198673379963&CURRENT\\_LL\\_V\\_NOTICE%3C%3Ecnt\\_id=10134198673379963&FOLDER%3C%3Efolder\\_id=9852723696500785&fromDept=false&baseIndex=7&bmLocale=en](http://www.louvre.fr/llv/oeuvres/detail_notice.jsp?CONTENT%3C%3Ecnt_id=10134198673379963&CURRENT_LL_V_NOTICE%3C%3Ecnt_id=10134198673379963&FOLDER%3C%3Efolder_id=9852723696500785&fromDept=false&baseIndex=7&bmLocale=en)**

Berlin Painter                      amphora                      judge/youth playing the kithara  
[Metropolitan Museum of Art, New York]

**[http://www.metmuseum.org/works\\_of\\_art/collection\\_database/greek\\_and\\_roman\\_art/terracotta\\_amphora\\_jar/objectView.aspx?&OID=130015398&collID=13&vw=0](http://www.metmuseum.org/works_of_art/collection_database/greek_and_roman_art/terracotta_amphora_jar/objectView.aspx?&OID=130015398&collID=13&vw=0)**

Berlin Painter                      volute krater                      Achilles fighting Hector and Memnon  
[British Museum, London]

**[http://www.britishmuseum.org/explore/highlights/highlight\\_objects/gr/r/red-figured\\_volute-krater.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/gr/r/red-figured_volute-krater.aspx)**

Berlin Painter                      stamnos                      Dionysos, satyrs, maenads  
[Museum of Fine Arts, Boston]

**[http://www.mfa.org/collections/search\\_art.asp?review=true&id=153879&coll\\_keywords=Berlin+Painter&coll\\_accession=&coll\\_name=&coll\\_artist=&coll\\_place=&coll\\_medium=&coll\\_culture=&coll\\_classification=&coll\\_credit=&coll\\_provenance=&coll\\_location=&coll\\_has\\_images=1&coll\\_on\\_view=&coll\\_sort=0&coll\\_sort\\_order=0&coll\\_view=0&coll\\_package=0&coll\\_start=1](http://www.mfa.org/collections/search_art.asp?review=true&id=153879&coll_keywords=Berlin+Painter&coll_accession=&coll_name=&coll_artist=&coll_place=&coll_medium=&coll_culture=&coll_classification=&coll_credit=&coll_provenance=&coll_location=&coll_has_images=1&coll_on_view=&coll_sort=0&coll_sort_order=0&coll_view=0&coll_package=0&coll_start=1)**

Mannerists  
Pan Painter                      bell krater                      Pan pursuing goatherd/death of Aktaion  
[Museum of Fine Arts, Boston]

**<http://www.beazley.ox.ac.uk/XDB/ASP/recordDetails.asp?recordCount=11&start=0>**

**[http://www.mfa.org/collections/search\\_art.asp?review=true&id=153654&coll\\_keywords=&coll\\_accession=&coll\\_name=&coll\\_artist=&coll\\_place=&coll\\_medium=&coll\\_culture=&coll\\_classification=&coll\\_credit=&coll\\_provenance=&coll\\_location=&coll\\_has\\_images=&coll\\_on\\_view=&coll\\_sort=0&coll\\_sort\\_order=0&coll\\_view=0&coll\\_package=26121&coll\\_start=1](http://www.mfa.org/collections/search_art.asp?review=true&id=153654&coll_keywords=&coll_accession=&coll_name=&coll_artist=&coll_place=&coll_medium=&coll_culture=&coll_classification=&coll_credit=&coll_provenance=&coll_location=&coll_has_images=&coll_on_view=&coll_sort=0&coll_sort_order=0&coll_view=0&coll_package=26121&coll_start=1)**



## 6.2 Guidance on possible additional buildings and structures for study in 'Roman Architecture' (9274/02)

This option requires study of at least one additional example for each of the six specified types of building/structure. Teachers are free to use whichever additional example(s) they wish and the list here identifies some possibilities. The list has been put together using two criteria:

- (a) Buildings/structures of which significant remains survive so they can still be seen/visited;
- (b) Buildings/structures that form sequences that may be used to illustrate continuity and/or development/change over time.

### **amphitheatres**

e.g. Capua, El-Djem, Nîmes, Pozzuoli, Pula, Verona.

### **basilicas**

e.g. the Basilica of the Palace/*Aula Palatina* [Trier].

### **public baths**

e.g. the Forum Baths [Ostia]; the Central Thermal Baths [Pompeii]; the Baths of Caracalla [Rome]; the Baths of Diocletian [Rome]; the Baths of Trajan [Rome]; the Imperial Baths [Trier].

### **temples**

e.g. the Maison Carrée [Nîmes]; the Temple of Vesta [Rome]; the Temple of Augustus & Livia [Vienna]; the Temple of Bacchus [Baalbek].

### **theatres**

e.g. Mérida; Orange; the Theatre of Marcellus [Rome]).

### **triumphal arches**

e.g. the Arch of Trajan/*Porta Aurea* [Benevento]; Orange; the Arch of the Sergii [Pula]; the Arch of Augustus [Rimini]; the Arch of Septimus Severus [Rome]; the Arch of Constantine [Rome].

## 6.3 Resources lists

The Resources lists are a substantial document and will be found as a separate document in the 9274 section of Cambridge's Teacher Support website.

These lists do not define the syllabus. No item is prescribed and none have been verified or approved by Cambridge. Rather, these lists are offered as an indicator of the wealth of readily-available materials that are currently on offer to teachers as they read around their subject and/or candidates as they study the course. Wherever possible, the most up-to-date details have been included. In order to maximise accessibility, only paperbacks currently in print are listed (not that teachers with access to hardbacks and out-of-print works should be put off their use).

School textbooks are not listed. Candidates are expected to read widely and teachers will need to use their professional judgement in assessing the suitability of any item. These lists are not exhaustive and can only be works in progress. To keep them useful, Cambridge will be pleased to receive suggestions of additional items, notification of errors and information about works out of print. Thank you.

Teachers might also wish to use and refer candidates to readily-available periodicals, such as *Omnibus* (JACT) and *Greece and Rome* (Oxford University Press, but Cambridge University Press from vol. 53, 2006) pISSN 0017 3835; eISSN 1477 4550. An index to the articles in *Omnibus* volumes 1 to 52 is to be found in *Omnibus* vol. 54 (Sept 2007) ISSN 0 261 507 X.

Some books are listed as 'LACTORS'. This stands for 'London Association of Classical Teachers – Original Records'. Their books offer Greek and Roman literary texts, documents and inscriptions in translation illuminating the history and civilisation of many areas and periods of the ancient Greek and Roman worlds. For their website, please see <http://www.lactor.kcl.ac.uk/index.htm>

The *Bryn Mawr Classical Review* is available online by signing-up to a free subscription. This might be of especial interest to teachers – see <http://ccat.sas.upenn.edu/bmcr/>

This syllabus places no premium on candidates being aware of the very latest scholarship or the particular views of specific scholars.

Resources are also listed on Cambridge's public website at [www.cie.org.uk](http://www.cie.org.uk). Please visit this site on a regular basis as the Resource lists are updated through the year.

Access to teachers' email discussion groups, suggested schemes of work and regularly updated resource lists may be found on the Cambridge Teacher Support website at <http://teachers.cie.org.uk>. This website is available to teachers at registered Cambridge Centres.

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## 7. Other information

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### Equality and inclusion

Cambridge International Examinations has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

Information on access arrangements is found in the *Cambridge Handbook* which can be downloaded from the website [www.cie.org.uk/examsOfficers](http://www.cie.org.uk/examsOfficers)

### Language

This syllabus and the associated assessment materials are available in English only.

### Grading and reporting

Cambridge International A Level results are shown by one of the grades A\*, A, B, C, D or E, indicating the standard achieved, A\* being the highest and E the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade E. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no results) and Y (to be issued) may also appear on the statement of results but not on the certificate.

Cambridge International AS Level results are shown by one of the grades a, b, c, d or e, indicating the standard achieved, 'a' being the highest and 'e' the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade 'e'. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no results) and Y (to be issued) may also appear on the statement of results but not on the certificate.

If a candidate takes a Cambridge International A Level and fails to achieve grade E or higher, a Cambridge International AS Level grade will be awarded if both of the following apply:

- the components taken for the Cambridge International A Level by the candidate in that series included all the components making up a Cambridge International AS Level
- the candidate's performance on these components was sufficient to merit the award of a Cambridge International AS Level grade.

For languages other than English, Cambridge also reports separate speaking endorsement grades (Distinction, Merit and Pass), for candidates who satisfy the conditions stated in the syllabus.

## Entry codes

To maintain the security of our examinations, we produce question papers for different areas of the world, known as 'administrative zones'. Where the component entry code has two digits, the first digit is the component number given in the syllabus. The second digit is the location code, specific to an administrative zone. Information about entry codes for your administrative zone can be found in the *Cambridge Guide to Making Entries*.

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