

Classical Civilisation Summer Assignment

*Your summer assignment must be submitted in the **first lesson for this subject in September**. The completion of this assignment is compulsory and we expect you to put every effort into completing it to the best of your ability. Failure to submit this assignment will jeopardise your place on this course.*

How to approach the classics summer assignment:

This assignment is designed to give you an idea of what will be expected of you in the A Level course and to help us to assess how we can support you when you begin in September. It is not necessary to have studied Classical Civilisation at GCSE and most students will not have done so.

However, you will have had plenty of practice at literary analysis in GCSE English Literature. The classics AS is mainly literature based, without coursework, so you will need to love literature if you are to enjoy and be successful in this subject.

INSTRUCTIONS:

- You are expected to read the passage from the Greek epic text provided on page 2 and answer the question.
- You are not expected to have any prior knowledge or do any other research.
- There then follows an extension task on a Greek tragedy.

NB: Both passages are from the type of texts that you will be studying in Year 12, in two modules.

- Read the passages and questions carefully before answering.
- You may hand write or word process your work.
- Read over your work to ensure high quality and accuracy – this is an important part of success at A level
- Each analysis is marked out of 25.

Marks will be awarded for:

- Understanding the demands of the question.
- Understanding the texts and analysing them in detail.
- Using evidence to support your analysis.
- Evaluating the texts.
- Writing a convincing conclusion.
- **Quality of written communication.**

MAIN TASK

Greek Epic and Greek Tragedy: Literary analysis

1 Greek Epic

'Princess, I am at your knees. Are you some goddess or a mortal woman? If you are one of the gods who live in the wide heaven, it is of Artemis, the Daughter of almighty Zeus, that your beauty, grace and stature most remind me. But if you are one of us mortals who live on earth, then thrice-blessed indeed are your father and your lady mother; thrice-blessed your brothers too. How their hearts must glow with pleasure every time they see their darling join the dance! But he is the most blessed of them all who with his wedding gifts can win you and take you home as a bride. Never have I set eyes on any man or woman like you. I am overcome with awe as I look at you. Only in Delos have I seen the like, a fresh young palm-tree shooting up by the altar of Apollo, when my travels took me there- with a fine army at my back, that time, though the expedition was doomed to end so fatally for me. For a long time I stood spellbound at the sight, for no such sapling ever sprang from the ground. 5

'And it is with just the same wonder and veneration that I look at you, my lady, and I dare not clasp your knees, though my sufferings are serious enough. Only yesterday, after nineteen days, I made my escape from the wine-dark sea. It took all that time for the waves and the tempestuous winds to carry me here from the island of Ogygia. And now some god has flung me on this shore, no doubt to suffer more disasters here. For I have no hope that my troubles will come to an end: the gods have plenty in store for me before that can be. Pity me, princess. 10

15

Homer, *The Odyssey*

Answer this question in relation to the passage above:

How does Odysseus try to gain the pity of Nausicaa (the princess) in this passage? In your answer you should include discussion of what he says and how he says it. [25]

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EXTENSION TASK

2. Greek Tragedy

Read the passage and answer the questions.

CASSANDRA:	God of the iron marches, Apollo <i>Apollo</i> my destroyer – where, where have you led me now? what house-	
LEADER:	The house of Atreus and his sons. Really- don't you know? It's true, see for yourself.	5
CASSANDRA:	No... the house that hates god, an echoing womb of guilt, kinsmen torturing kinsmen, severed heads, slaughterhouse of heroes, soil streaming blood –	
LEADER:	A keen hound, this stranger. Trailing murder, and murder she will find.	10
CASSANDRA:	See, my witnesses – I trust to them, to the babies wailing, skewered on the sword, their flesh charred, the father gorging on their parts –	15
LEADER:	We'd heard your fame as a seer, but no one looks for seers in Argos.	
CASSANDRA:	Oh no, what horror, what new plot, new agony <i>this?</i> - it's growing, massing, deep in the house, a plot, a monstrous – <i>thing</i> to crush the loved ones, no, there is no cure, and rescue's far away and –	20
LEADER:	I can't read these signs; I knew the first, the city rings with them.	25
CASSANDRA:	You, you godforsaken- you'd do <i>this?</i> The lord of your bed, you bathe him... his body glistens, then- how to tell the climax? – comes so quickly, see, hand over hand shoots out, hauling ropes –	30
LEADER:	Still lost. Her riddles, her dark words of god – I'm groping, helpless.	then lunge!

Aeschylus, *Agamemnon*

How does Aeschylus make this passage dramatically effective? In your answer you should include discussion of the language and imagery used.

[25]

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This mark scheme will be used to assess both tasks.

Level	AO1: Knowledge marked out of 10		AO2: Analysis marked out of 15
5	<ul style="list-style-type: none"> • A very good collection/range of detailed factual knowledge; • Fully relevant to the question; • Well-supported with evidence and reference where required; • Displays a very good understanding / awareness of context, as appropriate 	<p>9-10 13-15</p>	<ul style="list-style-type: none"> • Thorough analysis of evidence/issues • Perceptive evaluation with very thoughtful engagement with sources/task; • Very well structured response with clear and developed argument; • Fluent and very effective communication of ideas;
4	<ul style="list-style-type: none"> • A good collection/range of detailed factual knowledge; • Mostly relevant to the question; • Mostly supported with evidence and reference where required; • Displays a good understanding / awareness of context, as appropriate. 	<p>7-8 10-12</p>	<ul style="list-style-type: none"> • Good analysis of evidence/issues • Mostly fluent and effective communication of ideas • Sound evaluation with thoughtful engagement with sources/task <p>Well-structured response with clear argument</p>
3	<ul style="list-style-type: none"> • A collection/range of basic factual knowledge; • Partially relevant to the question; • Partially supported with evidence and reference where required; • Displays some understanding / awareness of context, as appropriate. 	<p>5-6 7 - 9</p>	<ul style="list-style-type: none"> • Some analysis of evidence/issues; • Some evaluation with some engagement with sources/task; • Structured response with some underdeveloped argument; • Generally effective communication of ideas;
2	<ul style="list-style-type: none"> • Limited factual knowledge; • Occasionally relevant to the question; • Occasionally supported with evidence; • Displays limited understanding / awareness of context, as appropriate. 	<p>2-4 3 -6</p>	<p>Occasional analysis of evidence/issues;</p> <ul style="list-style-type: none"> • Limited evaluation or engagement with sources/task; • Poorly structured response with little or no argument; • Occasionally effective communication of ideas;
1	<ul style="list-style-type: none"> • Little or no factual knowledge; • Rarely relevant to the question; • Minimal or no supporting evidence; • Displays minimal or no understanding /awareness of context, as appropriate. 	<p>0-1 0-2</p>	<ul style="list-style-type: none"> • Very superficial analysis of evidence/issues; • Little or no evaluation or engagement with sources/task; • Very poorly structured or unstructured response; • Little or no effective communication of ideas.

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GRADE BOUNDARIES

Marks out of	Grade
0 - 19	U
20 - 24	E
25 - 29	D
30 - 34	C
35 - 39	B
40 - 50	A (A* may be awarded for work that achieves 48+)