



**Victorian Certificate of Education
2002**

CLASSICAL SOCIETIES AND CULTURES

Written examination

Wednesday 6 November 2002

Reading time: 3.00 pm to 3:15 pm (15 minutes)

Writing time: 3:15 pm to 5:15 pm (2 hours)

QUESTION BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>	<i>Suggested times (minutes)</i>
A	10	2	30	60
B	10	1	30	60
			Total 60	120

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question book of 19 pages, including **Assessment criteria** on page 19.
- One or more script books.

Instructions

- Write your **student number** in the space provided on the front cover(s) of the script book(s).
- All written responses must be in English.

At the end of the examination

- Place all other used script books inside the front cover of the first script book.
- You may keep this question book.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.

SECTION A**Instructions for Section A**

Answer **two** questions in this section. Clearly number your answers.

Question 1 – Homer

Direct your response to whichever of the following translations you have used.

EITHER

In answer to him again spoke aged Priam the godlike:
‘If then you are henchman to Peleïd Achilleus,
come, tell me the entire truth, and whether my son lies
still beside the ships, or whether by now he has been hewn
limb from limb and thrown before the dogs by Achilleus.’

Then in turn answered him the courier Argeïphontes:
‘Aged sir, neither have any dogs eaten him, nor have
the birds, but he lies yet beside the ship of Achilleus
at the shelters, and as he was; now here is the twelfth dawn
he has lain there, nor does his flesh decay, nor do worms feed
on him, they who devour men who have fallen in battle.
It is true, Achilleus drags him at random around his beloved
companion’s tomb, as dawn on dawn appears, yet he cannot
mutilate him; you yourself can see when you go there
how fresh with dew he lies, and the blood is all washed from him,
nor is there any corruption, and all the wounds have been closed up
where he was struck, since many drove the bronze in his body.
So it is that the blessed immortals care for your son, though
he is nothing but a dead man; because in their hearts they loved him.’

He spoke, and the old man was made joyful and answered him, saying:
‘My child, surely it is good to give the immortals
their due gifts; because my own son, if ever I had one,
never forgot in his halls the gods who live on Olympos.
Therefore they remembered him even in death’s stage. Come, then,
accept at my hands this beautiful drinking-cup, and give me
protection for my body, and with the gods’ grace be my escort
until I make my way to the shelter of the son of Peleus.’

Iliad (Book 24)
Lattimore translation
Chicago UP edition

OR

Then the old man, godlike Priam, answered him: 'If then you really are a lieutenant of Achilles, son of Peleus, come now, tell me the whole truth. Is my son still lying by the ships, or has Achilles already cut him limb from limb and served him to his dogs?'

Then Hermes the guide, the slayer of Argos, answered him: 'Old man, he is not eaten yet by dogs or birds, but he still lies there in Achilles' hut beside his ship, just as he fell. This, is the twelfth day he has lain there, but his flesh is not decaying, nor the worms eating him, which feed on the bodies of men killed in war. Yes, Achilles does drag him ruthlessly around the tomb of his dear companion every day, at the showing of holy dawn, but he cannot disfigure him. If you went there you could see for yourself how he lies there fresh as dew, and all the blood is washed from him, and there is no stain on him. All the wounds have closed where he was struck – there were many who drove their bronze into him. Such is the care the blessed gods have for your son, even for his dead body, as he is very dear to their hearts.'

So he spoke, and the old man was overjoyed, and answered: 'My child, it is indeed a good thing to give their proper gifts to the immortals, because my son – if ever he really was – never forgot in our house the gods who hold Olympos. So they have made him recompense, if only in the time of his death. But come now, take this lovely cup as a gift from me, and give me your protection: go with me, if the gods so will it, until I come to the son of Peleus' hut.'

Iliad (Book 24)
Hammond translation
Penguin edition

Discuss the significance of this passage in *Iliad* Book 24. Your answer should refer both to the issues raised and to Homer's way of presenting them.

Question 2 – Sophocles

Direct your response to whichever of the following translations you have used.

EITHER

Teiresias

It is not fate that I should be your ruin,
Apollo is enough; it is his care
to work this out.

Oedipus

Was this your own design
or Creon's?

Teiresias

Creon is no hurt to you,
but you are to yourself.

Oedipus

Wealth, sovereignty and skill outmatching skill
for the contrivance of an envied life!
Great store of jealousy fill your treasury chests,
if my friend Creon, friend from the first and loyal,
thus secretly attacks me, secretly
desires to drive me out and secretly
suborns this juggling, trick devising quack,
this wily beggar who has only eyes
for his own gains, but blindness in his skill.
For, tell me, where have you seen clear, Teiresias,
with your prophetic eyes? When the dark singer,
the sphinx, was in your country, did you speak
word of deliverance to its citizens?
And yet the riddle's answer was not the province
of a chance comer. It was a prophet's task
and plainly you had no such gift of prophecy
from birds nor otherwise from any God
to glean a word of knowledge. But I came,
Oedipus, who knew nothing, and I stopped her.
I solved the riddle by my wit alone.
Mine was no knowledge got from birds. And now
you would expel me,
because you think that you will find a place
by Creon's throne. I think you will be sorry,
both you and your accomplice, for your plot
to drive me out. And did I not regard you
as an old man, some suffering would have taught you
that what was in your heart was treason.

Oedipus

Greene translation
Chicago UP edition

OR

TEIRESIAS:

True, it is not your fate
to fall at my hands. Apollo is quite enough,
and he will take some pains to work this out.

OEDIPUS:

Creon! Is this conspiracy his or yours?

TEIRESIAS:

Creon is not your downfall, no, you are your own.

OEDIPUS:

O power—
wealth and empire, skill outstripping skill
in the heady rivalries of life,
what envy lurks inside you! Just for this,
the crown the city gave me—I never sought it,
they laid it in my hands—for this alone, Creon,
the soul of trust, my loyal friend from the start
steals against me . . . so hungry to overthrow me
he sets this wizard on me, this scheming quack,
this fortune-teller peddling lies, eyes peeled
for his own profit—seer blind in his craft!

Come here, you pious fraud. Tell me,
when did you ever prove yourself a prophet?
When the Sphinx, that chanting Fury kept her deathwatch here,
why silent then, not a word to set our people free?
There was a riddle, not for some passer-by to solve—
it cried out for a prophet. Where were you?
Did you rise to the crisis? Not a word,
you and your birds, your gods—nothing.
No, but I came by, Oedipus the ignorant,
I stopped the Sphinx! With no help from the birds,
the flight of my own intelligence hit the mark.

And this is the man you'd try to overthrow?
You think you'll stand by Creon when he's king?
You and the great mastermind—
you'll pay in tears, I promise you, for this,
this witch-hunt. If you didn't look so senile
the lash would teach you what your scheming means!

Oedipus

R Fagles translation

Penguin edition

Discuss the significance of this passage in *Oedipus*. Your answer should refer to both the issues raised and to Sophocles' way of presenting them.

Question 3 – Aristophanes

[*Sounds of heated argument from the house, followed by a yell.*

STREPSIADES *rushes out clutching his face and in extreme agitation;*
PHEIDIPPIDES *follows him, looking totally unconcerned.*]

STREPSIADES: Help, neighbours! Help, cousins! Help, Cicynnians! I'm being assaulted! Rescue me! Zeus, my head! And look what he's done to my cheeks!
[*To PHEIDIPPIDES*] You abominable villain, do you realize what you're doing hitting your father?

PHEIDIPPIDES: Yes, I do.

STREPSIADES [*to the CHORUS*]: Do you hear him? He admits it!

PHEIDIPPIDES: Of course I do.

STREPSIADES: You're a disgusting young criminal.

PHEIDIPPIDES: More, more! I love being called that sort of thing.

STREPSIADES [*after a moment's thought*]: Sack-arse!!!

PHEIDIPPIDES: I do like these compliments.

STREPSIADES [*baffled*]: How dare you hit your father?

PHEIDIPPIDES: I was perfectly justified, and by Zeus, I'll prove it to you.

STREPSIADES: Justified! Hitting your father justified!

PHEIDIPPIDES: You argue your case, I'll argue mine, and I'll guarantee to prove it.

STREPSIADES: Prove it? Prove you're right to – ?

PHEIDIPPIDES: Easily. Now which of the Arguments do you want?

STREPSIADES: Arguments? What Arguments?

PHEIDIPPIDES: Forgotten already? Do you want Right or Wrong?

STREPSIADES: Well – if you can prove that it's right for a son to hit his father – then you certainly have been taught to defeat a just claim, as *I* wanted you to be.
Hah!

PHEIDIPPIDES: I will all right, never mind; when you've heard me you won't have a word to utter against me.

STREPSIADES: I'll be very interested to hear what you have to say!

CHORUS:

Search hard for ways this argument to win.

The facts compel us to believe

The boy has something up his sleeve:

Observe the shameless frame of mind he's in!

The Clouds
Sommerstein translation
Penguin edition

Discuss the significance of this passage in *The Clouds*. Your answer should refer both to the issues raised and to Aristophanes' way of presenting them.

Question 4 – Thucydides

A factor which made matters much worse than they were already was the removal of people from the country into the city, and this particularly affected the incomers. There were no houses for them, and, living as they did during the hot season in badly ventilated huts, they died like flies. The bodies of the dying were heaped one on top of the other, and half-dead creatures could be seen staggering about in the streets or flocking around the fountains in their desire for water. The temples in which they took up their quarters were full of the dead bodies of people who had died inside them. For the catastrophe was so overwhelming that men, not knowing what would happen next to them, became indifferent to every rule of religion or of law. All the funeral ceremonies which used to be observed were now disorganized, and they buried the dead as best they could. Many people, lacking the necessary means of burial because so many deaths had already occurred in their households, adopted the most shameless methods. They would arrive first at a funeral pyre that had been made by others, put their own dead upon it and set it alight; or, finding another pyre burning, they would throw the corpse that they were carrying on top of the other one and go away.

In other respects also Athens owed to the plague the beginnings of a state of unprecedented lawlessness. Seeing how quick and abrupt were the changes of fortune which came to the rich who suddenly died and to those who had previously been penniless but now inherited their wealth, people now began openly to venture on acts of self-indulgence which before then they used to keep dark. Thus they resolved to spend their money quickly and to spend it on pleasure, since money and life alike seemed equally ephemeral.

History of the Peloponnesian War (Book 2:52–53)

Warner translation

Penguin edition

Discuss the significance of this passage in *History of the Peloponnesian War*. Your answer should refer both to the issues raised and to Thucydides' way of presenting them.

Question 5 – Hellenistic sculpture



Terme Boxer

Discuss the way that the sculptor has treated this figure. How typical of the Hellenistic period is this work?

Question 6 – Virgil

Direct your response to whichever of the following translations you have used.

EITHER

Deep in a green valley stood father Anchises, surveying
 The spirits there confined before they went up to the light of
 The world above: he was musing seriously, and reviewing
 His folk's full tally, it happened, the line of his loved children,
 Their destinies and fortunes, their characters and their deeds.
 Now, when he saw Aeneas coming in his direction
 Over the grass, he stretched out both hands, all eagerness,
 And tears poured down his cheeks, and the words were
 tumbling out:–

So you have come at last? The love that your father relied
 on
 Has won through the hard journey? And I may gaze, my
 son,
 Upon your face, and exchange the old homely talk with you?
 Thus indeed I surmised it would be, believed it must happen,
 Counting the days till you came: I was not deceived in my
 hopes, then.

Over what lands, what wide, wide seas you have made your
 journey!

What dangers have beset you! And now you are here with me.
 How I dreaded lest you should come to some harm at
 Carthage!

Aeneas replied:–
 Your image it was, your troubled phantom
 That, often rising before me, has brought me to this place.
 Our ships are riding at anchor in the Tyrrhene sea. Oh, let me
 Take your hand and embrace you, father! Let me! Withdraw
 not!

Even as he spoke, his cheeks grew wet with a flood of tears.
 Three times he tried to put his arms round his father's neck,
 Three times the phantom slipped his vain embrace—it was
 like
 Grasping a wisp of wind or the wings of a fleeting dream.

Aeneid (Book 6)
 C Day Lewis translation
 Oxford edition

OR

Now Anchises, the father, was passing under a thoughtful, devoted survey certain souls who were then penned deep in a green vale but destined to ascend to the Upper Light. For it chanced that he was reviewing the whole company of his line, his own dear grandsons to be, and the destiny and fortune which would be theirs, their characters and their deeds. But seeing Aeneas hastening over the grass towards him, he stretched out both hands to him in his delight. Tears started down his cheeks; and a cry broke from him: 'You have come at last! Your father knew that you would be true. So your faithfulness has overcome the hard journey? May I really look on your face, Son, and hear the tones which I know so well, and talk with you? I did in fact expect from my reckoning that so it would be, for I computed the required passage of time. And my calculation did not deceive me. But to think of all the lands and the vast seas which you had to traverse, and all the perils of your storm-tossed journey, before I could welcome you at last! How I feared too that the royal power of Africa might do some hurt to you!' Aeneas answered: 'Father, it was ever the vision of yourself, so often mournfully appearing to me, which compelled me to make my way to the threshold of this world. My fleet lies moored on the Etruscan brine. Father, oh let me, let me, clasp your hand! Do not slip from my embrace!' As he spoke his face grew wet with the stream of tears. Three times he tried to cast his arms about his father's neck; but three times the clasp was vain and the wraith escaped his hands, like airy winds or the melting of a dream.

Aeneid (Book 6)

Jackson-Knight translation

Penguin edition

OR

Now Aeneas' father
 Anchises, deep in the lush green of a valley,
 Had given all his mind to a survey
 Of souls, till then confined there, who were bound
 For daylight in the upper world. By chance
 His own were those he scanned now, all his own
 Descendants, with their futures and their fates,
 Their characters and acts. But when he saw
 Aeneas advancing toward him on the grass,
 He stretched out both his hands in eagerness
 As tears wetted his cheeks. He said in welcome:

“Have you at last come, has that loyalty
 Your father counted on conquered the journey?
 Am I to see your face, my son, and hear
 Our voices in communion as before?
 I thought so, surely; counting the months I thought
 The time would come. My longing has not tricked me.
 I greet you now, how many lands behind you,
 How many seas, what blows and dangers, son!
 How much I feared the land of Libya
 Might do you harm.”

Aeneas said:

“Your ghost,
 Your sad ghost, father, often before my mind,
 Impelled me to the threshold of this place.
 My ships ride anchored in the Tuscan sea.
 But let me have your hand, let me embrace you,
 Do not draw back.”

At this his tears brimmed over
 And down his cheeks. And there he tried three times
 To throw his arms around his father's neck,
 Three times the shade untouched slipped through his hands,
 Weightless as wind and fugitive as dream.

Aeneid (Book 6)
 Fitzgerald translation
 Harvill edition

Discuss the significance of this passage in *Aeneid* Book 6. Your answer should refer to both the issues raised and to Virgil's way of presenting them.

Question 7 – Seneca

THYESTES: What agitation in my stomach swells?
 What moves within me? Some protesting burden
 Lies on my heart, and in my breast a voice
 That is not mine is groaning. O my children!
 Where are you? Come! Your ailing father calls you.
 If I can see your faces, all my pain
 Will soon be ended. Do I hear them? Where?
 ATREUS [*exhibiting the children's heads*]: Embrace your
 children, father! They are here
 Beside you. Do you recognize your sons?
 THYESTES: I recognize my brother! Canst thou bear,
 O Earth, the weight of so much wickedness?
 Wilt thou not break, and drown thyself and us
 In the infernal Styx? Wilt thou not open
 Into a vast abyss and sink in chaos
 Kingdom and king? Not overturn Mycenae
 And tear it stone by stone from its foundations?
 We two should now be joined with Tantalus.
 Unlock thy gates, O Earth, open them wide,
 And to whatever dungeon lower lies
 Than Tartarus, where our forefathers are,
 Dispatch us quickly, down the steep descent
 Into thy awful bosom, there to lie
 Entombed under the weight of Acheron.
 Above our heads let guilty spirits float,
 Above our prison let the fierce hot flood
 Of Phlegethon stir up the scorching sands! . . .
 Dost thou lie idle, Earth, unmoved, inert?
 The gods are fled.
 ATREUS: But here are your dear sons,
 Whom you have asked to see. Receive them gladly.
 Kiss them, make much of them, embrace them all.
 Your brother will not stop you.

Thyestes
 Watling translation
 Penguin edition

Discuss the significance of this passage in *Thyestes*. Your answer should refer to both the issues raised and to Seneca's way of presenting them.

Question 8 – Tacitus

This was the end which Agrippina had anticipated for years. The prospect had not daunted her. When she asked astrologers about Nero, they had answered that he would become emperor but kill his mother. Her reply was, ‘Let him kill me – provided he becomes emperor!’ But Nero only understood the horror of his crime when it was done. For the rest of the night, witless and speechless, he alternately lay paralysed and leapt to his feet in terror – waiting for the dawn which he thought would be his last. Hope began to return to him when at Burrus’ suggestion the colonels and captains of the Guard came and cringed to him, with congratulatory handclasps for his escape from the unexpected menace of his mother’s evil activities. Nero’s friends crowded to the temples. Campanian towns nearby followed their lead and displayed joy by sacrifices and deputations.

Nero’s insincerity took a different form. He adopted a gloomy demeanour, as though sorry to be safe and mourning for his parent’s death. But the features of the countryside are less adaptable than those of men; and Nero’s gaze could not escape the dreadful view of that sea and shore. Besides, the coast echoed (it was said) with trumpet blasts from the neighbouring hills – and wails from his mother’s grave. So Nero departed to Neapolis.

He wrote the senate a letter. Its gist was that Agerinus, a confidential ex-slave of Agrippina, had been caught with a sword, about to murder him, and that she, conscious of her guilt as instigator of the crime, had paid the penalty. He added older charges. ‘She had wanted to be co-ruler – to receive oaths of allegiance from the Guard, and to subject senate and public to the same humiliation. Disappointed of this, she had hated all of them – army, senate and people. She had opposed gratuities to soldiers and civilians alike. She had contrived the deaths of distinguished men.’ Only with the utmost difficulty, added Nero, had he prevented her from breaking into the senate-house and delivering verdicts to foreign envoys. He also indirectly attacked Claudius’ régime, blaming his mother for all its scandals. Her death, he said, was a national blessing. Even the shipwreck he cited as providential. For even the greatest fool could not believe it accidental – or accidental that a shipwrecked woman had sent a single armed man to break through the imperial guards and fleets. Here condemnation fell not on Nero, whose monstrous conduct beggared criticism, but on Seneca who had composed his self-incriminating speech.

Annals (Book 14)

(9:11)

Grant translation

Penguin edition

Discuss the significance of this passage in Tacitus’ account of the *Fall of Agrippina*. Your answer should refer to both the issues raised and to Tacitus’ way of presenting them.

Question 9 – Horace*Velox amoenum*

Swift Faunus often exchanges
 Lycaeus for picturesque Lucretilis
 to protect my flocks from the scorching
 summer and rainy winds.

The rank billygoat's inconspicuous
 wives in safety search the woods
 for hidden arbutus and thyme,
 nor do their kids fear virid snakes

nor the wolves of Mars whenever,
 Tyndaris, Ustica's sloping valleys
 and smooth-worn rocks have
 resounded with that sweet piping.

The Gods are my guard, have at heart both
 my worship and Muse. Here, lady,
 shall a fruitful abundance of rustic glories
 pour out for you from a lavish horn.

In this sequestered valley avoid
 the Dog-Star's heat and sing to a Teian
 lyre of Penelope and glass-green Circe
 contending both for the one man;

here in the shade receive innocuous
 wine of Lesbos; Semele's Thyoneus shall not
 engage in a fracas with Mars;
 nor, watched over, need you fear

ineligible, insolent Cyrus
 lest he lay on greedy hands,
 lest he tear the garlands clinging
 to your hair, or your inoffensive dress.

The Odes (Book 1)
 (1:17)

Shepherd translation
 Penguin edition

What issues are raised in this poem and what are Horace's ways of presenting them? How would you relate these issues to those raised in other poems in Book 1 of *The Odes*?

Question 10 – Roman architecture

Procession of soldiers with spoils of Jewish War from the Arch of Titus

Discuss the way this relief sculpture from the *Arch of Titus* is used to tell a story. How is the Arch, as a whole, typical of Roman architecture?

**END OF SECTION A
TURN OVER**

SECTION B

Instructions for Section B

Answer **one** question in this section.

Before responding to this section, read the Assessment criteria on page 19.

Your essay will be assessed on these criteria.

In this essay students must compare at least one work from Unit 3 (prescribed texts) and at least one work from Unit 4 (non-prescribed text(s)). Students may not compare two prescribed texts.

Prescribed texts for Unit 3

Greek

Homer, *Iliad* Book 24. **Either** translated by Richard Lattimore, Chicago University Press, **or** Martin Hammond, Penguin Classics.

Sophocles, *Oedipus*. **Either** translated by Robert Fagles in *The Theban Plays*, Penguin Classics, **or** David Grene in *Sophocles Vol 1 or Greek Tragedies 1* ed. by Grene & Lattimore, Chicago University Press.

Aristophanes, *The Clouds* translated by Alan Sommerstein in *Lysistrata, Acharnians, The Clouds* Penguin Classics.

Thucydides, *The Peloponnesian War* translated by Rex Warner, Penguin Classics.

Sections: The Plague (2.47–54), The debate over Mytilene (3.36–50), Civil war in Corcyra (3.69–85), The Melian Dialogue (5.84–116), pages 151–56, 212–23, 236–45, 400–8.

Hellenistic sculpture

Pseudo-Seneca, Terme Boxer, Capitoline Aphrodite, Ludovisi Gaul & wife, Capitoline dying Gaul, Farnese Bull, Laocoon, Fauno Rosso, Barbarini Faun/Sleeping Satyr, Drunk old woman, Great Altar—Young Giant, Athena, Ge, Nike: Great Altar—Nereus & Okeanos: Great Altar—Athena's Opponent. Aphrodite from Melos.

Roman

Virgil, *Aeneid* Book 6. **Either** translated by Robert Fitzgerald, Harvill **or** C Day Lewis, Oxford World Classics **or** Jackson-Knight, Penguin Classics.

Seneca, *Thyestes*, in *Four Tragedies and Octavia* translated Watling, Penguin Classics.

Tacitus, *Annals – Fall of Agrippina*, translated by Michael Grant, Penguin Classics, Chapter 14.

Horace, *Odes* Book 1, in *The Complete Odes and Epodes* translated by Shepherd, Penguin Classics.

Roman architecture

Ara Pacis, Trajan's Column, Arch of Titus, Pantheon.

Question 1

‘In classical texts wisdom is only associated with old age.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 2

‘Rhetoric is always self-serving, never truth-seeking.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 3

‘Heroes only become fully heroic in the presence of death.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 4

‘The Greeks and/or Romans stressed the glory rather than the cost of war.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 5

‘In times of crisis justice and honour are luxuries that societies cannot afford.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 6

‘In Greek tragedies we feel pity for the heroes because their misfortunes are undeserved.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 7

‘In sculpture emotional realism is to be valued more than formal perfection.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 8

‘Love and friendship were themes not often discussed in classical works.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 9

‘Roman architecture is political rather than functional.’

Discuss this statement by comparing at least two works you have studied this year.

OR

Question 10

‘History writing (historiography) is just another form of tragic drama.’

Discuss this statement by comparing at least two works you have studied this year.

Assessment criteria

Section A

1. knowledge of ideas, issues, values and/or aesthetic qualities in the passage/work
2. analysis of techniques used to emphasise ideas, issues, values and/or aesthetic qualities in the passage/work
3. evaluation of the importance of the passage to the work as a whole, or of the work to its cultural form

Section B

1. development of a relevant argument and/or responses
2. knowledge of the ideas, issues, values and/or techniques in the works
3. analysis of the ideas, issues, values and/or techniques in the works
4. evaluation of the relationship of the works to their socio-historical/artistic contexts
5. understanding of developments and/or differences between the works
6. use of relevant evidence to support an argument