

Assessment Schedule — 2011**Scholarship: Classical Studies (93404)**

Candidate answers THREE questions in essay format.

EACH essay is marked against the Performance Descriptors 1, 2, and 3 as defined below, and awarded 8, 6, or 4 marks accordingly. Where the essay does not fully meet the requirements of Descriptors 1, 2, or 3 it is awarded 7, 5, or 3 marks.

Essays which are very incomplete, or show limited ability to use with accuracy the conventions of academic writing, or demonstrate inadequate understanding of the question, are awarded 2, 1 or 0 marks as indicated.

Performance Descriptor 1	8 marks	The essay evaluates critically an aspect or aspects of the classical world, referring to a range of ancient, and, where appropriate, secondary sources and develops a cogent and balanced argument with insight and / or originality, based on depth of knowledge about classical subjects and synthesises particular examples into general principles within the various topics and, where appropriate, about the classical world and communicates ideas effectively in essay format with precision and an element of expressiveness that focuses the reader's attention on salient points.
	7 marks	The essay fulfils most of the requirements of Descriptor 1 above but : contains minor factual inaccuracies (when this affects a statement or opinion) or deals inadequately with an essential point or lacks sustained quotation or reference to source material or has some minor failure in the critical evaluation or is fluent and coherent, but not of outstanding quality.
Performance Descriptor 2	6 marks	The essay evaluates critically an aspect or aspects of the classical world, referring to a range of ancient, and, where appropriate, secondary sources and develops a cogent argument, based on depth of knowledge about classical subjects and synthesises particular examples into general principles within the various topics and, where appropriate, about the classical world and communicates ideas effectively in essay format.

	5 marks	<p>The essay fulfils most of the requirements of Descriptor 2 as above but: has some unsupported generalisations</p> <p>or</p> <p>some major point is neglected or part of the question is not answered fully</p> <p>or</p> <p>has some inadequacy in the critical evaluation</p> <p>or</p> <p>ideas are not communicated fully effectively in essay format.</p>
Performance Descriptor 3	4 marks	<p>The essay evaluates critically an aspect or aspects of the classical world, showing awareness of ancient and / or secondary sources</p> <p>and</p> <p>develops a cogent argument based on knowledge about classical subjects</p> <p>and</p> <p>demonstrates understanding of general principles within the various topics and where appropriate, about the classical world</p> <p>and</p> <p>communicates ideas in essay format.</p>
	3 marks	<p>The essay fulfils most of the requirements of Descriptor 3 above but: is incomplete</p> <p>or</p> <p>fails to present a cogent argument or make critical analysis</p> <p>or</p> <p>does not communicate ideas adequately in essay format.</p>
	2 marks	The essay shows limited understanding relevant to the question. Some information is recalled, but ideas are not explained or analysed.
	1 mark	The essay contains a minimal amount of relevant evidence.
	0 marks	Blank booklet or irrelevant answers.

Judgement Statement

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

TOPIC A: ALEXANDER THE GREAT

Question One

At the river Hyphasis in India, Arrian has Coenus, one of Alexander's officers, urge a return to Macedonia: "Sir, if there is one thing above all others a successful man should know, it is when to stop."

Discuss the campaigns fought by Alexander and his army in the north-east of the Persian Empire (Bactria and Sogdiana) and in India, and explain how they may have contributed to feelings of war-weariness among the Macedonians. What other factors might have affected the morale of Alexander's veteran troops?

The candidate should first give an account of Alexander's campaigns in the north-east. It is not necessary for the battles and sieges in Bactria and Sogdiana to be covered chronologically nor comprehensively, but there must be evidence of understanding of the challenges posed by an enemy who often engaged in guerrilla warfare and who exploited the harsh geography of their homeland. The protracted nature of the north-eastern campaign (in comparison to the often rapid advances in the first three years of the invasion of Persia), military reverses such as the national uprising by Spitamenes, seemingly impossible sieges (for example, at the rock of Chorienes) and the sheer brutality of the mountainous landscape in winter might all be discussed. The war-weariness that sapped the morale of Alexander's men in India is well covered by Plutarch and Diodorus: the demoralising monsoon rains; the heavy losses against Porus; reports of vast numbers of Indian troops ahead, supported by elephants. With respect to other factors, the main point to examine is that raised by Coenus in the quotation provided: Alexander's apparently insatiable appetite for conquest – eight years of campaigning and still no commitment to return to Macedonia to enjoy the fruits of victory. The best candidates may broaden this discussion to include the changing nature of Alexander's leadership and tension caused by the king's "orientalism".

Question Two

"From the very beginning ... Alexander was the consummate master of propaganda, whether it was toward the Greeks, the Macedonians, or the barbarians. Not every victory would be gained on the battlefield." (Waldemar Heckel)

Discuss the importance of Alexander's political initiatives and his use of propaganda in the years between the crossing of the Hellespont (334BCE) and the death of Darius (330BCE).

This essay requires the candidate to evaluate the political acumen shown by Alexander during the first stage of his invasion of Asia. An obvious starting point might be an analysis of Alexander's promotion of the war as a Pan-Hellenic crusade of vengeance and the elaborate ceremonies he performed when he crossed the Hellespont and visited Troy. A range of additional evidence of Alexander's ongoing attention to the morale of the Macedonians and the Greeks who fought as mercenaries or under the treaty of Corinth, as well as to the acquiescence of conquered peoples and the spirits of Darius' troops must then be discussed. The significance of action taken against Greek mercenaries at Granicus, the dedication of captured Persian panoplies to Athena, the "liberation" of the Aegean coast, cutting the Gordian knot, the eulogistic accounts of the court historian Callisthenes, deferential treatment of the Persian royal family captured after victory at Issus, stories about the king's relationship with his heroic and divine ancestors (linked to events at Tyre, Gaza and Siwah, the burning of the Palace of Persepolis), all provide ample evidence of Alexander's political thinking. It would also be useful to note that Alexander's propaganda efforts were not uniformly successful and that some initiatives, for example recognition as Zeus Ammon, were interpreted by many of his own troops as a rejection of his heritage and evidence of an inflated ego.

Question Three

W. W. Tarn famously commented that Alexander "never cared for any woman except his terrible mother." Analyse Plutarch's understanding of the relationship between Olympias and her son, as described in the passages on page 3, then discuss the influence that both Alexander's mother and his father, Philip II, might have had in shaping his character.

The candidate must first analyse in depth the passages provided. References should be made to Plutarch's judgmental description of the queen as "a woman of a jealous and vindictive temper" and his charge that she fostered dissension in the over-heated atmosphere of the royal household. Given Philip's wandering eye and the political implications of his marriage to Cleopatra, Olympias' responses are perhaps not surprising – at least to Plutarch, who focuses on suspicions that she was "chiefly blamed" for Philip's assassination. However, the complexity of the relationship, as interpreted by Plutarch, should also be recognised: the fact that Olympias is alleged to have provided a "distorted account" of negotiations with Pixodarus, attempting to manipulate her son rather than plot directly with him, and that Alexander was angered by the cruel violence of some of his mother's actions (even if in his interests). Some consideration should also be given to comments about Olympias' role in encouraging her son to believe he was divinely fathered. In the second part of the essay, candidates need to draw tentative conclusions about the influence of each of Alexander's parents in shaping his character. This is a controversial topic, and a range of responses is possible. Discussion might focus on the military influence of Philip,

or on his ambitions for fame. Plutarch claims that Alexander resisted his mother's efforts to interfere during his invasion, but more able candidates might examine the much-discussed issue of Alexander's sexuality as an adult.

TOPIC B: AUGUSTUS

Question One

How fair is it to view Octavian as devious and dishonest in his dealings with Mark Antony in the years between the battles of Philippi (42 BCE) and Actium (31 BCE)?

Candidates will need to show an understanding of the relationships between Octavian and Antony in the years between Philippi and Actium. They should refer specifically to the agreements reached after Tarentum, including reference to Antony's good faith in revealing the possible treachery of Salvidienus, and Antony's promise of 200 ships (fulfilled) and Octavian's promise of 20,000 men (not fulfilled). They should also describe the build-up of propaganda against Antony and Cleopatra, culminating in Octavian's illegal seizure of Antony's will from the Vestals. Publication of the will was followed by the *concordia* of the allies against Antony and the declaration of war on Cleopatra only. Emphasis should be placed on Octavian's use of his political influence in Rome to denigrate Antony, and the perhaps misguided but arguably honourable actions of the latter.

Question Two

Towards the end of his reign, Augustus recommended that his successors refrain from extending the frontiers of the empire. Discuss the personal, political and military factors that may have influenced Augustus' thinking in this critical area of foreign policy.

Candidates should give a clear account of the territorial boundaries established by Augustus, then should examine some reasons for his recommendation. These should include the fact that, in most cases, the borders were readily defensible: e.g. the Atlantic Ocean, the African and Arabian deserts and the Rhine and Danube. In addition, Augustus was aware of the difficulties arising from the vast size of the empire, and the problems of controlling such a diverse area, without extending Rome's sway still further. Candidates could also mention the proposal to expand in Germany to a line between the Elbe and the Danube – aborted after the Illyrian rebellion and the Varine disaster, and the advantages of controlling the Asian front politically by exploiting dynastic jealousies rather than attempting actual conquest. Finally, they could say that apart from Claudius in Britain and Trajan in Dacia, Augustus' advice was generally followed by later emperors.

Question Three

Both the passages below refer to Augustus' constitutional position.

Discuss the quotation from Res Gestae in the light of Syme's comment, with particular reference to his use of the word "misleading".

The main emphasis in this question concerns the word "misleading". It is true that Augustus' official power was only equal to that of other magistrates, but no other colleague held such an array of magistracies, (and candidates might list them), nor did any except Agrippa and later Tiberius hold the *maius imperium* granted to Augustus in 23 BCE. Augustus makes no mention of his *tribunica potestas*, nor of the extensive powers of patronage which his *auctoritas* gave him, nor of his control of the army. The statement is, in fact, a piece of clever propaganda, which carefully misrepresents the actual situation.

TOPIC C: GREEK VASE PAINTING

Question One

One of the greatest challenges facing Greek vase painters in the 6th century BCE was how to introduce a third dimension into their figural scenes. Analyse the difficulties faced by black-figure artists in showing volume, texture, and depth of field, then discuss the progress in these three areas made by early red-figure painters (530-500 BCE).

Candidates must discuss, with examples, the fundamentally two-dimensional quality of black-figure vase painting. They should analyse the challenges of the technique itself as well as the restrictions of the stylistic conventions of the period. Discussion should cover a range of limitations: the flat appearance of the human body, with juxtaposed frontal and profile parts, for example on Lydos' column krater; the difficulty of using the graver to create lines of differing intensity to represent subcutaneous musculature; the solid blocks of a colour that hampered any suggestion of texture, particularly in drapery and even in the works of a master artist like Exekias; the use of a single ground-line and the plain background, with not even the most rudimentary attempt at perspective, for example, in the Amasis Painter's vase showing women weaving. In the second part of the essay, the candidate needs to discuss the advantages offered by the red-figure technique: the increased freedom provided by the brush – in particular the use of relief line and dilute slip for anatomical detail, experimentation with twisting figures and foreshortened limbs in the works of Euphronios and Euthymides, more realistic representation of the texture and volume of drapery through the use of thinned lines for lighter material and relief lines for heavier folds. Less positively, they might also comment on the way in which the black background discouraged interest in perspective and note that the introduction of an undulating ground-line remained 50 years away.

Question Two

"The Kleophrades Painter and the Berlin Painter ... are the two great pot painters of the early fifth century, arguably the two greatest red-figure artists whose works and careers we can judge." John Boardman

Do the Kleophrades Painter and the Berlin Painter deserve Boardman's praise? Or were their achievements in red-figure vase painting surpassed a generation later by the Niobid Painter, and again at the end of the 5th century BCE by the Meidias Painter?

The candidate must discuss in detail vases by both painters, identifying elements of innovation and achievement. The Kleophrades Painter is often admired as "the painter of power" (Beazley) and praised for his ability to evoke mood. Excellent examples of his skill in this area are provided by the pointed amphora depicting the ecstatic revelry associated with Dionysiac ritual and his hydria showing a number of harrowing episodes from the fall of Troy. The Berlin Painter's compositions are typically less crowded and very dramatic. On the volute krater featuring Achilles in duels, the body of the vase is entirely black, effectively spotlighting the figural scenes, and even here each figure is widely spaced. On the Berlin Painter's name vase, a belly amphora, the artist elegantly isolates three figures – Hermes, a satyr and fawn – within a single contour. In order to effectively evaluate the artistry of the two painters and compare them with later painters, the Niobid Painter and the Meidias Painter, a range of criteria should be established and discussed with specific examples. These might include compositional skill, narrative technique, understanding of anatomy, and suggestion of movement and depth of field. Reference should be made to the introduction of an undulating ground-line in the classical period, but not necessarily viewed as evidence of superior artistic achievement.

Question Three

Dionysus is frequently depicted on Athenian vases in the company of satyrs. Discuss the depiction of these male companions by the Brygos Painter on the exterior of the cup shown in Reproductions A(i) and A(ii). Compare and contrast the attributes and actions of the Brygos Painter's satyrs with those painted by at least two other vase painters.

The candidate should begin by analysing the attributes and actions of the satyrs on the Brygos Painter cup, with reference to anatomical detail, variation of pose, grouping of figures and representation of movement. Typical features of satyrs should be identified and described – their pointed ears and snubbed noses, their tails, and of course their invariably erect phalluses. The best candidates might also comment on the psychocultural significance of this imagined half-beast, half-human creature. On this cup, the Brygos Painter has depicted his satyrs in assertive mood as they resist any interruption to their sacrifice to Dionysos: in the upper reproduction one leaps onto the altar to drive Iris away, assisted by his companion who grapples with the winged goddess on the other side; on the lower reproduction four satyrs front up to Hermes, Hera and Herakles. Each figure is unique, three skilfully painted in upright, three-quarter poses and a fourth hunched low in a more cautious animal-like crouch. The satyrs of the Brygos Painter must then be compared to the satyrs of at least two other painters. Kleitias, Lydos and the Kleophrades Painter all paint satyrs. All three artists emphasise the friskiness of the satyrs, especially around maenads, drawing on different subject matter, and their lusty creatures both share characteristics and differ – especially those painted by Kleitias. These similarities and differences must be identified and analysed.

TOPIC D: ART OF THE ROMAN EMPIRE

Question One

Images of imperial rulers feature on a number of well-known ancient Roman public buildings. Compare and contrast the way the emperor is depicted on the Ara Pacis Augustae, the Arch of Titus and Trajan's Column.

This question requires the candidate to focus on the depiction of three emperors – Augustus, Titus and Trajan – but detailed knowledge is also needed of the contexts in which each ruler appears on the specified monuments. On the Ara Pacis, the image of Augustus is unfortunately damaged, but he is clearly shown in pious mood, his head covered by his toga as if about to sacrifice and his right arm as if holding a libation dish. Much more may be written – with respect to the regime's propagation of a self-serving imperial image – about the original purpose of the altar, the procession in which Augustus appears, the priests and family who surround him and the way in which his pose echoes that of Aeneas on the west side. On the Arch of Titus, the emperor appears twice – in a panel on the centre of the vault and in the north interior panel in his triumphal chariot. Again the propaganda subtext of these images must be analysed – specifically themes of imperial apotheosis, the emperor as peer of the gods and military supremacy. On Trajan's Column, the emperor is a constant presence – as Pontifex Maximus offering a sacrifice, addressing his troops, receiving Dacian prisoners. The significance of Trajan's active involvement in the campaign as well as the sculptural devices used to give him prominence should be discussed, with specific examples. The best candidate may also be able to draw conclusions about the different ways in which emperors manipulated visual imagery in the exercise of power.

Question Two

"Roman temples were meant to be seen from the outside, where the sacrifices were held on altars in front of the temple or on its steps." Eve d'Ambra

To what extent did this functional imperative influence the design, construction and decoration of the temple of Gaius and Lucius Caesar in Nîmes (the Maison Carrée) and the Pantheon in Rome?

Candidates need to show that they have detailed knowledge of the layout, approximate dimensions, building materials and decoration (including inscriptions and artistic influences) of both the Maison Carrée and the Pantheon. However, this information must be analysed in the context of d'Ambra's quotation on the importance attached to the exterior and frontal views of Roman temples. The Maison Carrée is obviously the more typical temple, and discussion might include comment on its high podium, deep entrance porch, columns (free-standing and engaged), the acanthus scroll work, as well as the building's original site in the sanctuary. The Pantheon is unique and although it no longer stands in its ancient setting, nor has its original Pentelic marble sheathing, the impact of its exterior view in antiquity (the huge columnar porch approached through a colonnaded precinct) should be evaluated before discussion of the extraordinary interior of the cella – the vast and elaborate dome, with its recessed coffers and oculus; the impression of light and colour created by the use of marble veneer and the recesses regularly spaced around the lower zone. The best candidates will avoid a recital of facts about structural and ornamental detail and analyse the visual impact of these two temples, with particular focus on the view they present from the outside in front.

Question Three

The Theatre of Marcellus was constructed to honour Marcellus, Augustus' nephew and son-in-law, who died as a young man in 23BCE. The stage-building has not been excavated, but sections of the façade are well preserved.

Using Reproductions B(i)–B(iv) and the passages below, discuss the features of this building that make it typically Roman. Then, compare the Theatre of Marcellus to the theatre at Lepcis Magna in Africa, identifying and giving reasons for significant similarities and differences.

The candidate must first of all distinguish those features of the Theatre of Marcellus which are Roman, as opposed to Greek: the vaulted substructure supporting the *cavea*, the semi-circular orchestra, the enclosed performance area, the curved exterior with its contrasting open and closed sections and three staggered levels to break the height of the wall. The political significance of the building suggested in the passage from the *Res Gestae* might also be discussed – exemplifying the Roman ideal of patronage and Augustus' determination to win public support for the principate in a conspicuous display of imperial munificence. In the second part of the essay, the candidate must analyse the extent to which a provincial theatre in Africa resembled one in Rome, named in honour of Augustus' son-in-law. There are in fact a surprising number of similarities: both were constructed by prominent citizens, one the emperor and the other a wealthy provincial; both theatres were of similar size; both featured local building materials; both had links to the Julian dynasty. However, there were also differences: the tiered seating at Lepcis Magna was in part supported by banks and at the upper level of the auditorium there was a small temple to Ceres Augusta. Able candidates might then go on to draw conclusions about the spread of Hellenistic cultural values throughout the Roman Empire, the emotional appeal of imposing architecture and the prominence such buildings gave to the powerful citizens who had them constructed, or the cosmopolitan atmosphere created by opulent entertainment venues in the provinces.

TOPIC E: ARISTOPHANES

Question One

In Frogs, Aristophanes makes the god Dionysus the leading character of his comedy but portrays him in many ways very “ungodlike”. Discuss the characterisation of Dionysus in this play, and suggest reasons why Aristophanes may have chosen to portray the god of wine and theatre in this light.

It is important that the candidate show some understanding of the nature and conventions of Attic Old Comedy in responding to this question on characterisation. Whether or not the Dionysus of *Frogs* follows in an existing tradition is not known, but comment might be made about the suspension of the norms of ordinary life, the role of the comic hero and (what Dover calls) “discontinuity of characterisation” in Aristophanes’ plays. Detailed analysis of Dionysus’ ‘character’ in *Frogs* is also essential: the purpose of his mission to Hades, disguised as Heracles, to fetch back Euripides; his easygoing relationship with his slave Xanthias; his spineless response to the challenges he faces in the Underworld; his fundamental lack of dignity – a god who is laughed at as well as with, an Athenian god who cannot row and a god of drama whose comments on tragedy in the *agon* are often silly or shallow. An outstanding candidate might also include discussion on the wider issue of the historical background of the play, specifically the theme of Dionysus’ loss of identity and its relevance to social change and political instability at the end of the Peloponnesian War.

Question Two

“Wasps cannot be understood, of course, without reference to the circumstances of the Athenian legal system and the astonishing political significance of the law-courts in the late 5th century BC”. M. S. Silk

Is it possible for a modern audience to appreciate a production of Wasps without knowledge of the play’s historical context?

The candidate must at some point explain the operation of the law-courts in democratic Athens at the end of the 5th century BCE, in particular the power exercised by the large ‘panels’ of citizen jurors and the process of prosecution, trial and judgement. Then he / she must evaluate how important this knowledge is in appreciating the play’s humour and its political message. Is it possible to understand Philocleon’s “litigious mania” without knowing about the time devoted to jury service in ancient Athens? Are jokes about the symptoms of his disease meaningless without knowledge of the use of pebbles and water-clocks? More importantly, is the savage attack on Cleon, at the very heart of the play, pointless without detailed knowledge of demagogic exploitation of the legal system during the Peloponnesian War? Is the Trial of the Dog toothless without knowledge of Cleon, Laches and political trials? Candidates should also consider the appeal of the universal themes of *Wasps*: the exuberant fantasies of Philocleon and his irrepressible *joie de vivre* and, of course, the ageless theme of the generation gap and the clash of old and new – none of which are closely tied to the historical context of the play. A balanced viewpoint is desirable, supported by relevant evidence from the text.

Question Three

In Aristophanes’ Women at the Thesmophoria, the women of Athens plot Euripides’ destruction, because his tragedies have given their sex a bad name. In the passage from this play that follows, Mnesilochus, an elderly relative of Euripides, agrees to support his cause at the Thesmophoria, the Athenian fertility festival from which men were strictly excluded. In order to gate-crash the occasion, Mnesilochus needs to be dressed as a woman.

Discuss the comic techniques used by Aristophanes in this passage, then compare the scene to the episode in Wasps where Philocleon is dressed by his son for attendance at a symposion. To what extent are these two episodes intended to provide serious social comment, as well as provoke laughter?

In the passage provided from *Women at the Thesmophoria*, Aristophanes uses a range of comic techniques. A number of these need to be identified and explained: the noisy slapstick of the shaving, the stock risqué gags associated with transvestism, the running joke about Cleisthenes’ effeminacy, the crude quips. Both verbal and visual humour should be analysed and some knowledge of the conventions of Attic Old Comedy evident, for example the comic opportunity offered by the actor’s costume as Mnesilochus adjusts his girdle “around the legs”. After comparing this dressing up scene with the one in *Wasps* where Philocleon dons the latest Persian weave and Spartans, the candidate needs to comment on the possibility that Aristophanes is also making a serious comment in these comic episodes. In this context, he or she might show knowledge of Euripidean tragedy and the way in which it reflected and influenced social change and/or of the revolutionary “new education” and its impact in the second half of the 5th century, as illustrated in the character of Bdelycleon.

TOPIC F: VIRGIL

Question One

In Book 4 of the Aeneid, Virgil resists pleas to remain in Carthage: "Like that tree, the hero was battered this way and that by their insistent pleas."

At various moments in the Aeneid, Aeneas is described as a hero. Discuss Virgil's concept of heroism and the ways in which Aeneas exemplifies those ideals.

In assessing Virgil's concept of heroism, it will be especially important for candidates to make specific references and / or quotations from the text. No doubt many of these will mention warfare, but they should emphasise the ways in which Aeneas differed from the Homeric hero. Aeneas is far removed from the "blood and guts" killing machine who is Achilles. His heroism should be seen in the context of his *pietas*, for example his concern for the welfare of his crew in Book 1 and his care of his family and gods in Book 2. Almost certainly Virgil does not see the Aeneas of Book 4 as heroic; and perhaps he may have felt some ambivalence in portraying the (obligatory?) scenes of warfare, especially in Books 7 to 12. It is also arguable that he may have seen Aeneas' capacity for feeling grief as an heroic quality in itself.

Question Two

Discuss the importance of conflict in the Aeneid and, in particular, the extent to which both the emotional intensity and dramatic momentum of the poem depend upon conflict.

Elements of conflict abound throughout the Aeneid and bring about ongoing sequences of high drama. Candidates must however look well past the conflicts on the field of battle to conflicts of emotion, of ambition and of desire in the face of duty. There are also the various conflicts between the gods themselves, such as the great argument at the beginning of Book 10 or the devious manoeuvring of Juno and Venus in Book 4. Candidates must then examine the extent to which such conflict enhances the dramatic qualities of the *Aeneid* – does it generate the emotional intensity of the poem or is there also drama in the patriotic prophecies of Rome's (and Augustus') greatness, or in Aeneas' bold and mysterious descent to Hades? It is important that the theme of conflict is not treated as an opportunity to retell the narrative and that an analytical approach is adopted.

Question Three

In the passage below, Juno has called on Allecto, one of the Furies, to create discord and war between the Trojans and the people of Latinus.

Discuss the ways in which Virgil pictures the impact of the forces of darkness on the characters in the Aeneid.

Candidates should study the provided passage and appreciate the masterly nature of Virgil's vivid imagery as he pictures the insidious way in which Allecto's evil creeps into the heart and mind of her victim. They should then look for other examples of the forces of darkness at work, as for example, Juno seducing Aeolus into creating a storm to batter the Trojan ships, or her surreptitious collusion with Venus (for differing motives) to bring Dido and Aeneas together as lovers. They might also mention the impact on the characters when those forces are displayed, such as Venus's revelation to Aeneas of the gods destroying Troy or the sights that confronted him in the Underworld. The formidable power of these dark forces and the constant danger they pose to so many of the characters of the *Aeneid* should also be explored. In this context, able candidates may wish to discuss the *furor* that Aeneas displays in the final lines of the poem. Do the forces of darkness control the hero of the poem, when "boiling with rage" he denies Turnus the mercy he pleads for? In the *Aeneid*, is darkness part of the human condition?

TOPIC G: JUVENAL

Question One

Discuss Juvenal's depiction of Rome as a police state, in Satire 4 and elsewhere. To what extent does the satirist create a picture of a reign of terror under Domitian and other emperors?

Candidates should refer to Satire 4 and the “drawn white faces” that reflected the perils of an Emperor’s “friendship”. Even if the picture is exaggerated for dramatic effect, the satire continues to reflect the anxiety of those councillors who must try to work out what a tyrant wants them to say. Other supporting references could include the end of Satire 1, where Juvenal feels safer writing about the past and also his reluctance to speak out fearlessly like Lucilius. Finally of course, there is the mention of “informers” – that typical product of a police state.

Question Two

“The monologue is therefore couched as a farewell speech made not by Juvenal himself but by his friend Umbricius. Like Juvenal, he has been a dependant of the rich. Now, middle-aged, poor, and a failure, he is quitting the city for ever, moving to the old, quaint, deserted seaside village of Cumae ... He is not destitute. Juvenal’s “poor” men always have just enough to keep them going in leisured indigence, and their chief struggle is not to keep from starving but to avoid the degradation of having to work.” Gilbert Highet

In the light of this quotation, discuss Juvenal’s conception of poverty. Is the satirist concerned about poverty as a social problem, or is he simply expressing personal resentment at his own loss of status in society?

Highet makes the point that Juvenal’s conception of poverty means not having enough to maintain his social status. Green makes a similar point in his introduction. In response to Umbricius’ pathetic question: “What can I do in Rome”, the answer might be “a useful job of work”. Foreigners might do that sort of thing – possibly one reason for Juvenal’s rampant xenophobia – but, however graphic his depiction of poverty, he seems to feel that someone of his social status should not demean himself by a life of honest toil.

Question Three

Is the description of the “good old days” in the passage on the following page a true reflection of Juvenal’s ideas about the past? Or is the satirist indulging in deliberate exaggeration, possibly for comic effect?

Juvenal’s eulogy of the halcyon days under Saturn’s reign, and the sad withdrawal of Justice and Chastity, may just be the prelude to the savage disgust with which he assails the current age, and its women in particular. Perhaps, however, not even Juvenal could have believed that the “good old days” were as good as he makes out, and the cynic in him would probably have acknowledged that human nature does not change so readily. In this case, he seems to be following his chosen technique of employing a probably imaginary past to attack a demonised present.

TOPIC H: SOCRATES

Question One

Faced with his own mortality, the Homeric hero sought consolation in worldly fame and honour. In what ways, and for what reasons, was Socrates' attitude to death different?

Socrates' beliefs about the immortality of the soul have been much discussed and are central to the philosopher's attitude to death. The candidate might first comment on what is recorded in the *Apology* – Socrates' claim that he would prefer "to die a hundred deaths" rather than neglect the welfare of his soul and that death is nothing to fear, either "a dreamless sleep" or transmigration of the soul. He / she must then discuss in depth the arguments of the *Phaedo*, where Socrates (or Plato, on his behalf) develops his ideas about the survival of the soul in some form quite different to and far more rewarding than the shadowy lot of the Homeric dead. On this last day in prison, Socrates explains in some detail his belief that "God is our keeper" and men "his possessions", that he expects to meet "divine masters" who are supremely good after death, that the body is a prison of the soul, and most importantly, that the true philosopher looks forward to death. In this frame of mind, Socrates views death as the culmination of his life's work and an opportunity to attain the knowledge for which he has been searching all his life. It would also be appropriate to discuss Socrates' extraordinary calmness as he consumes the fatal dose of hemlock – and whether his behaviour is evidence of a cold and detached temperament or of courageous conviction in one's own beliefs.

Question Two

In his Funeral Oration, delivered to the citizens of Athens at the beginning of the Peloponnesian War, Pericles proudly proclaims that "We [the Athenians] alone regard a man who takes no interest in public affairs not as a harmless but as a useless character." (Thucydides, History of the Peloponnesian War)

*Discuss Socrates' views on involvement in public affairs and the responsibilities of citizenship, as articulated by Plato in the *Apology* and the *Crito*. To what extent were Socrates' actions and words subversive of Pericles' ideal?*

The candidate might first document what Socrates has to say about his public life in the *Apology*: his divine mission (appointment by the Delphic Oracle to lead a philosophic life, centred on the examination of his fellow Athenians); his avoidance of state office on the grounds that the "true champion of justice" cannot survive in the murky world of politics; his active military service during the Peloponnesian War; his involvement on the Council at the time of the trial of the generals who fought at Arginusae and his refusal to arrest Leon of Salamis under the Thirty Tyrants. The *Crito* is devoted to discussion of the issue of civil disobedience and the citizens' duties to the state and must be analysed in depth. While Socrates is clearly dismissive of public opinion and focused on the welfare of the soul as one's most precious possession, he also expresses firm belief in some form of social contract. In a conversation with the Laws of Athens, he expounds on this "agreement" between state and citizens and establishes a number of civic responsibilities more closely aligned to the Periclean ideal. These duties need to be explained and evaluated in the context of "interest in public affairs", although no knowledge of Pericles' Funeral Oration is expected. The best candidates may also be able to discuss the revolutionary nature of Socrates' uncompromising commitment to the welfare of his own soul and the challenge such individuality poses in a democratic society such as Athens in the 5th century BCE.

Question Three

*In his Art of Rhetoric, Aristotle explains three ways in which the speaker may persuade his audience. With reference to Aristotle's criteria, outlined in the passage below, evaluate the effectiveness of Socrates' defence as recorded by Plato in the *Apology*.*

Aristotle's text provides a clear structure for the essay, and the candidate might well discuss each of his criteria in turn: firstly, the issue of the speaker's character and the importance of being seen as "credible" and a speaker of "personal goodness"; secondly, the emotional impact of the speech; and thirdly, the cogency of the speaker's argument, the "proof or apparent proof". There is much to write about each of these criteria. Socrates begins his defence with an assertion that he is a man "who speaks the truth" and that the negative reputation he has in the minds of many is undeserved. He then spends much of his speech ignoring the specific charges against him in an attempt to illuminate the jury as to his true character and the positive influence he has had on Athens. The way in which he goes about changing the impression of his character given by the "disseminators of rumour", and the effect his words have, are of course another matter. In this connection, the candidate needs to analyse in depth the emotional impact of Socrates' speech, and in particular his sometimes confrontational approach. Reference should be made to the fact that more jurors voted for the death penalty than for guilt. Finally, the candidate needs to address the quality of the evidence Socrates produces. Does he answer the charges of impiety and corrupting the young effectively? The best candidates may also consider whether Socrates' aim – in Plato's *Apology* – was in fact to secure an acquittal, or whether he let himself be killed, as some writers have suggested.

TOPIC I: GREEK SCIENCE

Question One

Discuss the extent to which pre-Socratic philosophers relied on observation of the world around them in formulating their theories about the nature of the cosmos, rather than on mythological accounts or abstract reasoning.

What possible reasons might be given for the range of differing theories developed by these early philosophers?

The candidate might approach this in several ways, through Empedocles' 'roots' and atomic theory, or through theories of astronomy (or a combination of both) – but in any case, they should offer enough to indicate the 'range' mentioned in the question. They should discuss these theories in detail, including the observations of natural phenomena which gave rise to them or were explained by them. Definitions (and perhaps examples) of mythical accounts and abstract reasoning should also be discussed and the candidate should show how these differ.

Candidates might offer several reasons for the range of theories, including the desire for a rational explanation of the cosmos; the lack of fit between mythological explanations and the observed world, or between the observed world and others' theories; the varying degrees of desire to adapt the mythological / divine element to fit their theories, or to remove it altogether; the competitive nature of Greek thinkers.

Question Two

Discuss the main aspects of Galen's thinking about the circulation of blood, comparing them with earlier theories, and pointing to the areas where he went wrong.

Coming fairly late in the Classical Period of Greek Science, Galen can be seen by candidates as a possible culmination of scientific thinking of that time, particularly as regards anatomy and the importance he attached to observation, including vivisection. Continuing the work of Erasistratus, he was erroneous in the movement of blood through the heart, and candidates need to be able to expound upon this error in some detail and to point out where, according to later knowledge, Galen got it wrong.

Question Three

With reference to the passage below by Lloyd, and to your own reading, discuss the extent to which scientists in the classical world were concerned with, or indifferent to, the practical applications of their research.

Candidates must use their own reading to elaborate on the points made by Lloyd. They will need to examine instances where scientific research has had practical results, whether intended or not. Archimedes is a case in point, as are astronomical studies helping to regulate the calendar, and, of course, progress in the treatment of illness and injury. Most importantly, candidates must discuss the statement that "the dominant ideology among those who investigated nature was that of a life of pure research", and the references to Plato and Aristotle should not be overlooked.

TOPIC J: ROMAN RELIGION

Question One

How true would it be to say that belief or disbelief in the gods was not a relevant consideration for Romans, including those who turned to Greek philosophies?

Candidates should attempt to analyse the Roman attitude to gods generally, pointing out that the state gods were part of the social structure, and that their worship was strictly formalised. However, unlike that of many other religions, such as Christianity, Roman state religion contained no dogma, no articles of faith and no creed or statement of belief. In all probability, a Roman who went about proclaiming his disbelief in the gods might have been seen as mildly eccentric or even socially unacceptable. Thus it is likely that atheism, as we understand it, was not a relevant concept. Even those educated Romans who turned to Greek philosophy did not deny the existence of divine power(s): Lucretius rejected “cruel superstitions” which inspired fear among mortals, but not the existence, nor even the “supreme power” of “quiet and peaceful” gods; and the Stoics saw the universe itself as God, condemning “fables” which gave the gods “human weaknesses”, but not the virtue of worshipping the deterministic divine fire / *logos*.

Question Two

Discuss the roles played by women in Roman state and domestic religion. Did traditional beliefs and practices cater for them as well as for men, or were they obliged to turn to Eastern religions for spiritual fulfilment?

Roman religion appears to have been largely male-dominated and, except for the Vestals, there was no place for women among the major priesthoods. Possibly some women may have made their presence felt, particularly in family worship or even in politics. However, even in the case of the family, when a father died the oldest son normally became the new head of the household. Of course there were festivals that were strictly women’s affairs such as that of the Good Goddess. Candidates should also consider some Eastern religions, such as that of Isis, where women could play a more significant part.

Question Three

Referring to the passages below and to your own reading, discuss the “culture shock” for the Roman people as a whole, when Christianity became the official religion and centuries of polytheistic ceremony and ritual sacrifice had to be abandoned in favour of a monotheistic, not to say intolerant, form of worship.

From the set passages and from their own reading, candidates should consider the impact of Constantine’s decree. They should estimate the dismay of orthodox Romans as they saw their time-honoured religion trampled underfoot, their temples and shrines destroyed and their ancient gods dishonoured and dismissed. Candidates should also compare the relative tolerance extended to the Christian minority by many emperors in the earlier centuries, with the total intolerance shown by a ruthless and militant Christian hierarchy as they pursued their new-found authority and power.