

Assessment Schedule — 2010**Scholarship: Classical Studies (93404)**

Candidates answer 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.

An essay that is very incomplete, or shows limited ability to use with accuracy the conventions of academic writing or demonstrates inadequate understanding of the question is awarded 2, 1 or 0 marks as indicated.

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

	5 marks	The essay fulfils most of the requirements of Descriptor 2 as above but : has some unsupported generalisations or some major point is neglected or part of the question is not answered fully or has some inadequacy in the critical evaluation or ideas are not communicated fully effectively in essay format.
Performance Descriptor 3	4 marks	The essay evaluates critically an aspect or aspects of the classical world, showing awareness of ancient and /or secondary sources and develops a cogent argument based on knowledge about classical subjects and demonstrates understanding of general principles within the various topics and where appropriate, about the classical world and communicates ideas in essay format.
	3 marks	The essay fulfils most of the requirements of Descriptor 3 above but : is incomplete or fails to present a cogent argument or make critical analysis or does not communicate ideas adequately in essay format.
	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 three questions is used for Classical Studies.

In 2010, candidates who achieve (21–24) marks have been awarded Scholarship with Outstanding Performance, and candidates who achieve (15–20) marks have been awarded Scholarship.

TOPIC ONE: ALEXANDER THE GREAT

Question One

Carl von Clausewitz defined strategy as “the employment of battle to gain the end in war ... [it] forms the plan of the war, and to this end it links together the series of acts which are to lead to the final decision.”

Is it fair to argue that Alexander had no grand plan, and that he paid scant attention to the strategy of his invasion of the Persian Empire, preferring to race ahead to the next battle and the next opportunity for personal glory?

This essay requires the candidate to evaluate Alexander's invasion of Asia and his route of conquest in the context of strategic advantage. One starting point might be an analysis of Alexander's aims and ambitions as he crossed the Hellespont – revenge, conquest, empire, personal glory. The candidate might then draw tentative conclusions about any military thinking or planning underpinning the speed, direction and focus of the march to India and back. The capture of naval bases on the Mediterranean coast, the siege of Tyre and invasion of Egypt, the delayed pursuit of Darius after Gaugamela, garrison and administrative arrangements in conquered satrapies, might all be examined in the context of a long-term war plan and territorial consolidation. Alternatively the candidate may choose to focus on Alexander's *pothos*, his emulation of heroic ancestors, his “intimations of immortality”, and argue that Alexander's well-documented hunger for fame seems to dominate, whether sieging Aornos or crossing the Gedrosian desert. A brief examination of what happened to Alexander's empire after his death would also be relevant.

Question Two

“The king, in accordance with the decree of the council, destroyed the city [Thebes] and so presented possible rebels among the Greeks with a terrible warning.” Diodorus Siculus

Discuss the circumstances of the destruction of Thebes in 335 BCE and the extent to which Alexander's “terrible warning” determined his relations with Greece in the years that followed.

The candidate must first give an account of the destruction of Thebes: the extraordinary speed with which Alexander brought his army to the walls of Thebes, the slaughter that ensued, the razing of the city and the enslavement of survivors decreed by Macedon's vengeful allies. Discussion should then focus on Diodorus' evaluation of this episode as a “terrible warning” about the cost of opposing Alexander and breaching the common peace of the League in the name of Greek liberty. Subsequent relations between Alexander and the Greek world – Antipater's role as regent, southern Greece's grudging acceptance of *force majeure* (Sparta excepted), the allied forces supplied to punish Persia, Alexander's treatment of Athenian mercenaries captured at Granicus, the disbanding of the fleet in 334 BCE, the revolt of King Agis, the threat to Greek autonomy posed by the Exiles' Decree and the possibility of Alexander's request for worship – might all be profitably analysed in the light of this early “calculated act of terrorism” (Hamilton) and the message it sent about Alexander's ruthlessness, decisiveness and political acumen.

Question Three

The passages on the following page are drawn from ancient sources about the death of Parmenion (Parmenio). Compare the three accounts, suggesting reasons for their differences, then discuss in detail the relationship that Alexander had with Parmenion and his son, Philotas.

The candidate must first compare the three ancient sources, commenting on the different perspective of the authors – Arrian's brief, matter-of-fact account, Plutarch's emotive reference to Parmenion's “great services”, and Curtius' detailed and sensational narrative of intrigue, betrayal and violent death. Able candidates might comment on Arrian's bias when recounting examples of Alexander's ruthlessness or cruelty, as well as Curtius' taste for gruesome detail and his ‘docudrama’ approach to events of the past. In the second part of the essay, discussion needs to focus on the relationship that Parmenion and his son, Philotas, had with their king between 336 BCE and their deaths. Themes to be analysed include: the military rank and prestige of both father and son, the cautionary advice of Parmenion and the boasting of Philotas; the tensions that developed as Alexander accommodated Persian practices; and, of course, the possibility that the trial of Philotas was engineered by Alexander, his own conspiracy, not a plot against his life by the commander of his companion cavalry.

TOPIC TWO: AUGUSTUS

Question One

Augustus had two great friends, Agrippa and Maecenas, who stood alongside him for much of his career. Discuss and compare the types of service that these two vastly different men rendered to Augustus, both during his rise to power and under the Principate.

The candidate must identify and discuss the skills and interests of both men. For Maecenas they should refer to diplomatic counsel. Contexts might include Octavian/Augustus' relationships with the Senate, particularly after Mutina; with Antony, from the early days at Rome, at the time of the formation of the Triumvirate, and the negotiation of the Pact of Tarentum; and with the Roman people, particularly in the context of the Oath of Allegiance (32 BCE) and manoeuvring against Cleopatra. In all of these areas, the advice and diplomatic skills of Maecenas must have been invaluable, even though he would not accept public office and insisted on remaining a 'power behind the throne'. Later, of course he became a great patron of the Arts. Agrippa's services were more public: during Octavian's rise to power they were mainly in warfare, including Mutina and Perusia, the campaigns against Sextus Pompey, and then Actium. Under the Principate, Agrippa became Augustus' second in command, taking key military commands, holding *imperium maius* and *potestas tribunicia*, and, of course, marrying Julia and fathering prospective Julian heirs. Some comparison should also be made of the two men, contrasting their respective skills and influence and perhaps commenting on their different personalities – the one an essentially masculine and no-nonsense type, the other quite different, but both vital to their friend's rise to power.

Question Two

Over the years the Middle East, including Egypt, has often been seen as an area of concern and political instability. What evidence is there for these lands being so regarded during the Augustan period, and how successful was Octavian/Augustus in dealing with any problems he encountered there?

The candidate should first examine the legacy of fear left by the massacres of Mithridates, the ever-present fear of Parthian attacks, the instability of areas such as Armenia and Judea and the problems posed by the influence and wealth of Egypt. Discussion of Augustus' methods might include his employment of client kings, such as Herod; the improvements he made in colonial administration; and above all his success in using diplomacy rather than warfare to keep the Parthians at bay and recover the standards lost after Carrhae. As for Egypt, there was his clever and unscrupulous use of diplomacy, propaganda and political manoeuvring to defeat Antony and Cleopatra, and, under the Principate, the annexation of Egypt – not as an ordinary province but as a private possession of the *princeps*. Finally, some assessment should be made of Augustus' success in controlling the Middle East to Rome's advantage.

Question Three

In the passage below, Jaś Elsner comments on the ways in which Roman authors and imperial propagandists were able to present a process of transformation as an unbroken continuation of the past.

Discuss Elsner's conclusions about the way in which Augustus ruled and the strategies he used to sell his "new structure of rule" to the Roman People.

The candidate should first explain what exactly this passage is saying and place it in its appropriate historical context, i.e. that Augustus carried out a radical reorientation of the corridors of power, while at the same time making it a smooth transition, and that this transformation of government was reinforced by a programme of artistic patronage (in literature and in art and architecture). Examples must be given. He/she may not totally support Elsner's argument, pointing out that there were still strong conservative forces, especially among the old aristocracy. There can be little doubt, however, that in the long run the pressure against those who promoted the *mos maiorum* was effective, and that the result – a transition from a Republic to a virtual monarchy – became a *fait accompli*. The ablest candidates may also consider whether the process alleged by Elsner was, in fact, a deliberate campaign of subtle brain-washing or simply the result of communal apathy, or even recognition of the need for change.

TOPIC THREE: GREEK VASE PAINTING

Question One

Depictions of women in Greek vase painting were complex and varied, and evolved over time in response to stylistic developments and market demand.

Discuss, with examples, scenes in which women feature in the works of THREE painters from different periods. Analyse each painter's depiction of the female figure and drapery, noting his distinctive stylistic features and giving reasons for representational changes.

The candidate must discuss, with specific examples, scenes in which women appear in the work of three painters. They may feature daily life, for example the Amasis Painter's lekythoi; Dionysiac revelry, for example the Kleophrades Painter's pointed amphora; the Trojan cycle, for example Makron's skyphos; the sober restraint of the Achilles Painter or the stylised elegance of the Meidias Painter. Discussion might cover black-figure conventions, such as the use of white slip for female flesh or the shapeless and form-concealing peplos; the greater freedom provided by the brush of red figure, and the impact this had on delineation of anatomical detail such as hair or breasts; or the fascination of the Meidias Painter with richly ornamented female dress, responsive to movement and revealing of form. Able candidates might also comment on the influence of the status and roles of women in Athenian society or the significance of a male artistic perspective.

Question Two

Were Euthymides and Euphronios, the two best known Pioneer red-figure painters, truly innovative, or still in many ways bound by the conventions of their time?

While the invention of red-figure technique should not be attributed to Euthymides and Euphronios, Beazely's name for the artistic "group" to which they belong – the Pioneers – is given for good reason. The candidate must examine the various ways in which these two artists exploit the advantages provided by the brush (over the graver). There should be detailed analysis of the Pioneers' heightened interest in anatomical detail and complex poses, as well as experimentation with the suggestion of movement and depth, with specific examples. The candidate should also consider to what extent Euphronios and Euthymides were ground-breaking. Comment might be included on the extent to which the two painters drew upon techniques and stylistic approaches invented by earlier artists – the outline work of the Amasis Painter or the primitive red-figure technique of the Andokides Painter – or on the influence of other media, such as the light-on-dark schemes of sculptural relief. Finally, the candidate must consider earlier conventions that linger, for example, in the depiction of the profile eye, the use of a single ground-line or the representation of scenic space.

Question Three

Reproductions A and B show the two sides of an amphora by the Painter of Berlin 1686 (the Painter), a contemporary of the great black-figure painter, Exekias.

Evaluate the Painter's success in depicting the human figure in a variety of poses, his use of space and his interest in design. Then, compare the Painter's work in Reproductions A and B with that of Exekias on one or more of his amphorae.

The candidate should begin by analysing the male and female figures on both sides of the vase, with reference to anatomical detail, variation of pose, representation of movement. Typical features of black-figure painting in the middle of the 6th century BCE should be identified and described, for example the frontal eye in the profile head, the elongated fingers and outsized thighs, the use of white slip for female flesh, the stiffness of pose and the "minimised" adult-child. Attention should then turn to the painter's use of space and interest in design. The candidate might comment on the use of ornamental patterns, the placement of weaponry or the bird in flight, or observe the grouping of figures into two scenes in Reproduction A, one featuring a naked warrior fitting his greave, the other an armed warrior, about to depart for war. The crowding of figures on this side might be contrasted with the composition of the duel scene on the other. Finally, the candidate must compare the Painter of Berlin's artistry with that of Exekias, with detailed reference to at least one of his figured scenes, for example, the return of the Dioskouroi or the death of Penthesilea.

TOPIC FOUR: ART OF THE ROMAN EMPIRE

Question One

The Pont du Gard, The Maison Carrée and the Colosseum may be evaluated in the light of their specific functions. To what extent can they also be regarded as a celebration of Rome's greatness and as works of art in their own right?

The candidate must display a good knowledge and appreciation of both the functional and aesthetic features of each of these structures. The vastness of the Colosseum, the perfect proportions of the Maison Carrée and the awe-inspiring dimensions of the Pont du Gard could not have failed to reflect the greatness of Rome, but candidates must also examine their validity as works of art. A mere list of factual details is undesirable, but the candidate may well refer to features which enhance each structure, such as provisions for spectators at the Colosseum, the beauty of the engaged columns on the Maison Carrée and the arrangements of the arches on the Pont du Gard. The ablest candidates might reflect on the way in which something built with purpose and enduring materials can be a thing of beauty just by virtue of these qualities.

Question Two

Some tourists travelling a little wearily from one triumphal arch to another, might say, "When you've seen one you've seen them all." Discuss the validity of this comment.

Discussion of this viewpoint needs to go well beyond a mere recital of the structural details of the arches, although this will be part of the answer. Comment should cover the subject matter and style of the relief work on the various arches, the differing times and purposes for which they were built, and the characters of the men for whom they were built. The candidate might, for example, consider the rumour that Domitian wanted to capitalise on the popularity of his dead (possibly murdered) brother Titus by building an arch in his memory. Candidates should also be prepared to examine arches other than those set for Level 3.

Question Three

Reproduction C shows a detail of the south frieze of the Ara Pacis Augustae featuring Augustus' great general Agrippa.

Compare the portrayal of Agrippa in this relief with that of the emperor Commodus in the celebrated bust in the Capitoline Museum. Discuss these two works not only in terms of their style and sculptural technique, but also what they reveal of the characters of the two men.

Having observed that one portrait is a relief and the other is a bust, the candidate must go on to analyse in detail the differing styles and techniques of the works. He/she might also comment on the mood of quiet dignity in the Ara Pacis relief, in comparison with the gross exhibitionism of the Commodus bust – with its elaborate symbolism and emphasis on the cult of personality. Candidates should also compare the differing characters of the two men suggested in these portraits: the *gravitas* of Agrippa, as opposed to the rather farcical pantomime-like image of Commodus, redolent, even unintentionally, of the perverted sadism of his historical character.

TOPIC FIVE: ARISTOPHANES

Question One

Philocleon, the protagonist of Wasps, is not lacking in defects of character, but for many readers and spectators, he remains an essentially sympathetic figure.

Discuss Philocleon's foibles and failings and suggest possible answers to K. J. Dover's question: "If we still like him, why do we?"

The candidate must provide a detailed analysis of Philocleon's defects: his irresponsibility, his vindictive spite, and his twisted hedonism should all be illustrated with specific reference both to his behaviour as a frustrated juror and his introduction to the world of the symposium. Discussion then needs to turn to why such a character does not alienate his audience – or at least not large numbers of those who read or watch the play. The candidate may consider the appeal of Philocleon's *poneria*, the pleasure we take in his defiance of stifling convention, the sympathy he earns as a result of his irrepressible determination to satisfy his own fantasies. Or he/she may focus on the alternative life-style and ethical code proposed by his son, Bdelycleon. An outstanding candidate might also include comment on the wider issue of Aristophanic characterisation and in particular the nature and function of comic heroes in Attic Old Comedy.

Question Two

When Dionysius, tyrant of Sicily, asked Plato for insight into Athenian politics, the philosopher is said to have recommended the plays of Aristophanes. Was this good advice? Answer with specific reference to the characters, themes, and chorus scenes of Frogs.

The candidate needs to relate the narrative and themes of *Frogs* to the historical context of the play's first performance in 405 BCE in Athens at the end of the Peloponnesian War. Specific events and individuals alluded to should be identified and discussed, and particular attention given to the overt political advice provided in the parabasis. However, this essay does not simply require a well-informed summary of historical background and political sub-text. The candidate should also examine the impartiality of Aristophanes' portrait of Athenian politics and the extent to which his image of politicians is distorted by the lens of comic satire. Does Aristophanes generate laughter at the expense of insight? Or are there serious political "truths" embedded in the fantastic action of the play?

Question Three

In Old Comedy, unlike tragedy, the playwright needed to establish the comic situation and the characters of the play in the first scene. The lines below and those on the following page open Birds.

Discuss the ways in which this episode prepares the audience for the play, then consider to what extent this opening scene is formulaic, and similar to the opening scenes of Wasps and Frogs.

The candidate should begin with a detailed explication of the lines provided. He/she might discuss the fantastic and bizarre situation set up – two old Athenians, lost in some apparently remote spot, guided by a crow and jackdaw, in search of a hoopoe; the curiosity aroused by their jumble of props and the dramatic surprise (for audience and characters) of the Footbird's mask and enormous beak; the topical jibes about contemporary Athenians to establish the comic mood; and the familiar joke about Athens' obsession with law-suits that launches the plot. The candidate must then compare this episode with the opening scenes of both *Wasps* and *Frogs*, demonstrating detailed knowledge of similarities and differences. Comment might be made about the importance of fantasy, the quest or challenge confronting the comic character(s), the use of costumes, props and the *skene*, warm-up jokes and direct address to the audience to provide plot background. Knowledge of the structural conventions of Aristophanic comedy and theatrical conditions is expected.

TOPIC SIX: VIRGIL

Question One

Virgil establishes the Roman focus of the Aeneid in the opening lines of his poem:

'But at last he succeeded in founding his city, and installing the gods of his race in the Latin land; and that was the origin of the Latin nation, the Lords of Alba, and the proud battlements of Rome.' (Aeneid 1, lines 5–8.)

Discuss what is specifically Roman in the Aeneid, and, in particular, those aspects of the poem that capture the spirit and values of Augustan Rome.

The candidate must identify and analyse the ways in which Virgil integrates the history of Rome and Augustan values into the *Aeneid*. Detailed explication might be made of prophetic speeches, such as Jupiter's 'unscrolling' of the Fates in Book 1, of the lengthy and politically loaded pageant of Roman heroes in Book 6, or of the *ekphrasis* in Book 8 describing the images on Aeneas' shield. The ritual of Roman religion and the *mos maiorum*, especially *pietas*, are central to an understanding of Aeneas and his mission, and should be fully discussed, but there are numerous other relevant allusions to "the nation which wears the toga". An outstanding candidate might also examine the impact of this Roman focus on the reader, either Augustan or modern, and comment on propagandist elements in the poem.

Question Two

The first steps of Aeneas' mission are marked by the traumatic loss of Creusa, the wife he loves. To what extent does personal loss become the pattern and fabric of the rest of his life, destroying any hope of individual happiness?

The candidate should first provide an account of the losses Aeneas suffers, analysing his response to separation and death, rather than simply recounting the plot of the poem. The sack of Troy might be a useful starting point, given the scale of the devastation and its haunting memories, but, as the question suggests, Aeneas is repeatedly separated from those he cares most dearly about. His painful parting from Dido, the death of his father in Sicily, the loss of comrades, like Palinurus and the "bitter blow" of Pallas' death in Book 10 might all be usefully examined. In the second part of the essay, the candidate should comment on whether these dark moments dominate Aeneas' life or whether he derives consolation or pride or even joy from his role as *pater* Aeneas.

Question Three

In the passage on the following page, the goddess Venus persuades Vulcan, her husband and god of the Forge, to make magnificent arms for Aeneas.

Analyse Virgil's characterisation of Venus in this passage, then discuss to what extent her manner and conduct on this occasion are typical of the way in which she interacts with men and gods in the Aeneid.

The candidate should begin by analysing Venus' characterisation in the passage provided. Comment might be made about the sincerity of the goddess's maternal "dismay", her shrewd and scheming words and manner, and, of course, her knowing sensuality. The candidate must then analyse Venus' portrayal in other episodes in the poem. Possibilities include her tearful approach to Jupiter in Book 1, the "trick" she plays on Dido, enclosing her "in a girdle of flames", her conniving with Juno over the cave "union", as well as her interventions in support of her beleaguered son in Troy, in Africa and, later, during the wars in Italy. They must then draw conclusions about the complexity of Venus' characterisation, possibly including comment on Virgil's anthropomorphic perspective. Does Venus approach all situations with the same determination to get her own way and the same manipulative skill, or are her appearances, at times, more benign and less self-interested?

TOPIC SEVEN: JUVENAL

Question One

Discuss whether Juvenal's early numbered satires (Satires 1–5) are simply an angry lamentation for a doomed social class, or whether they contain a sub-text aimed at reform.

An important quotation for this question could be the plaintive cry from Umbricius: "What can I do at Rome?" This could be followed by Green's editorial suggestion: "A useful job of work." This solution has not occurred to Umbricius, nor, indeed, to Juvenal, who might be saying with Hamlet: "The time is out of joint." The candidate will need to strike a balance between seeing Juvenal as a determined reformer, intent on changing the ways of the current society, and as a disillusioned remnant of a vanishing earlier age, complaining that he has not been granted the sort of life to which he thinks he is entitled. Even then, the question remains: "Reform to what?"

Question Two

To what extent does the capricious nature of Destiny figure as a major theme in Juvenal's satires?

Answers to this question need to identify examples of sudden changes of fortune, and to discuss them in context. Such an example could be the sudden downfall of Sejanus, with its vivid imagery of the falling statue; or the tricks of fortune which raise a Claudius from buffoon to emperor, or a Virro or a Crispinus to the height of wealth and favour, and leave a Juvenal in the gutter. The candidate should, however, point to a dichotomy in Juvenal's satires, wherein at times he explores (and deplores) the tricks that fortune can play, but at another puts forward a Stoic viewpoint: "Fortune has no divinity, could we but see it."

Question Three

The Satyricon of Petronius is a satirical account of Roman life at the time of Nero. The following passages are from a description, by a casual guest, of a dinner given by Trimalchio, a former slave and now a wealthy man.

Compare the picture given in the passages on the next page with Juvenal's attitude to the newly rich.

Superficially, Juvenal and Petronius are singing from the same song-sheet. Both are totally aware of the existence of the *nouveaux riches*, whether their names are Trimalchio or Virro. Candidates will probably point this out, but they must also notice a difference. Whereas Juvenal attacks such men with bitter invective, seeing them as symbols of so much that he detests, Petronius appears to enjoy portraying their vulgarity and ostentation, while possibly, at the end, acknowledging their grasp of current realities. And whereas Juvenal alleges deliberate sadism and *schadenfreude* on the part of the wealthy patron, Petronius sees him as a genial host, revelling unashamedly in the life he has succeeded in leading.

TOPIC EIGHT: SOCRATES**Question One**

When Socrates proposes an alternative to the death penalty, he tells the court he cannot spend the rest of his life “quietly minding [his] own business”. What does he believe he must do, and why?

The candidate might start by focusing on Socrates' belief that he has been “appointed by God” to the philosophic life: for Socrates, giving up dialogue with fellow Athenians would be “disobedience to God”. The nature and overriding importance of this divine service needs to be explored in full, and should include discussion of the words of the Delphic Oracle, Socrates' *daimonion*, as well as his belief in the importance of the welfare of the soul and of just conduct in all circumstances. The purpose, as well as the method, of Socrates' search for wisdom should be analysed. *Elenchus* must be explained – not as an end in itself, but as an attempt to clarify words, especially those in which ethical ideas are communicated, so that individuals are able to devote themselves to “living well”. The ablest candidates might develop these ideas both in the context of the pursuit of self-knowledge (the Apollonian call of ‘know thyself’) as well as Socrates' self-styled role as Athens' gadfly.

Question Two

In Crito, in an imaginary conversation with the Laws of Athens, Socrates is told: “Compared with all other Athenians, you would not have been so exceptionally much in residence if [Athens] had not been exceptionally pleasing to you.”

How credible is it to see Socrates as a true Athenian, ‘exceptionally pleased’ by the city he lived in all his life? Why did some Athenians not see him in this way?

The candidate might first outline the points made by the Laws to illustrate Socrates' commitment to Athens – his residence in the city for 70 years, his decision not to travel outside Attica (except to fulfil military or religious commitments), his fathering of children in the city, his failure to propose banishment as an alternative penalty. He/she then needs to analyse in detail what Socrates has to say about the city's democratic institutions and his fellow-citizens, as well as how he has spent his life in the city. Discussion should include reference to negative comments about the risks of involvement in politics for “the true champion of justice” and the description of Athens that he gives at his trial – a large thoroughbred horse in need of stimulation. Attention should then be focused on Athenian reaction to Socrates, with full discussion of the impact of his philosophic “investigations”. The best candidates will distinguish between sectors of Athenian society and be knowledgeable about the political background of the final years of Socrates' life.

Question Three

In the passage on the following page from Xenophon's Defence, Socrates defends himself against the charge of believing in new deities instead of the gods recognised by the state. Explain the main points of Socrates' defence against this accusation, according to Xenophon, then compare Xenophon's account of what was said in court about this charge, with Plato's version in the Apology.

What explanations might be given for the differences between these two accounts of Socrates' response to the charge of impiety?

The candidate must analyse the arguments recorded by Xenophon, specifically Socrates' public involvement in religious sacrifices, universal acceptance of the reality and validity of divination (to address the issue of the philosopher's ‘divine voice’), and finally Socrates' own good fortune in always being right about divine advice and undeniably deserving of his reputation as a wise man! A detailed account should then be provided of Plato's version in his *Apology*. This should include a careful explanation of the charge of confusion between Socrates and Anaxagoras, as well as the contradiction and “insolence” claimed in the very wording of Meletus' indictment. Having noted key differences in the accounts – in particular the more aggressive and sophistic tone of Plato's version, the candidate might then comment on why the two reports vary. Xenophon's less spiritualistic and philosophic representation of his mentor – his portrait of a helpful, unjustly maligned Socrates – may be the result of his intention to defend Socrates against the charge of arrogance in court, rather than give a full account of the trial. Alternatively, some may argue that Xenophon, more a military gentleman than thinker, lacked Plato's intellectual insight and failed to grasp the significance of Socrates' thinking.

TOPIC NINE: GREEK SCIENCE

Question One

To what extent during the classical period were Greek scientists concerned with ethical issues that involved the welfare of the wider population?

The first area to attract the attention of candidates will almost certainly be that of healing. The worship of Aesculapius, the precepts of Hippocrates and his school and medical advances at Alexandria clearly involved people's welfare. However, the candidate should also consider other areas, such as engineering and architecture. Secondly, there is the work of the philosophers, not only enhancing men's understanding of the natural world but also seeking to rid them of superstition and fear. A balanced viewpoint is desirable and the candidate should also examine the preference expressed by many philosophers for abstract theoretical speculation, or at one extreme, the sometimes callous treatment of slaves and criminals and the practice of vivisection.

Question Two

Discuss the practical applications of scientific thinking during the classical period, with reference to technological development and, in particular, to military capability.

The candidate should explain and evaluate the work of famous scientists, such as Archimedes and Hero, who displayed an interest and ability to translate their research into practical terms. In particular they should describe the application of technology in warfare. He/she should examine some of the well-documented inventions designed to assist armies, especially in siege warfare.

Question Three

In the passage below, Bowra explains the "unique contribution" of Greek scientists. To what extent does this passage give an adequate account of scientific achievement during the classical period?

The candidate will need to extrapolate and discuss the main points made by Bowra in this extract. In particular, he/she should consider the validity of Bowra's assertion that the provision of a theoretical basis was the unique contribution of the Greeks to the applied sciences. The candidate should evaluate this proposition, as well as reflect on the significance of his idea that the Greeks "founded" philosophy, defined as "love of knowledge".

TOPIC TEN: ROMAN RELIGION

Question One

What would a Roman have understood by morality, and in what ways did religion contribute to moral conduct?

The candidate must include a discussion of the nature of Roman morality – including what it apparently meant to the Romans, and also what it apparently did not mean. The importance of the *pax deorum* should be explained and analysed, not with a listing of the minutiae of religious observances but rather a discussion of the extent to which such rituals were meaningful to worshippers. In particular, the candidate should consider to what extent prescribed religious ceremonial represented the totality of moral conduct – to some or to all sectors of Roman society. The significance of the *mos maiorum*, as well as the impact of Greek philosophy, should also be examined in the context of ethical belief.

Question Two

In what ways, as the Roman Empire expanded, could religion have been seen as a unifying force?

The candidate might start by discussing whether or not Roman religion was inclusive or exclusive. It is true that some groups, such as the Christians, were at times persecuted for refusing to acknowledge the Roman gods, but in general local religions were tolerated alongside state religion and local deities were often identified with their Roman equivalents, for example, Sulis in Britain was linked with Minerva. An important element of the answer, however, should involve some sort of analysis of the ways in which pervasive religious tolerance and shared religious ceremonial provided an element of homogeneity to such a vast and differing array of races and creeds.

Question Three

Explain and discuss the points on Roman religion made by Sir Ronald Syme in the passage below, and discuss the validity of his comments as an evaluation of Roman religion as a whole. Syme is writing about Rome of the first century BCE.

Syme maintains in effect that traditional Roman religion had passed its “use-by date” and become an instrument of political exploitation, cynically abused by the aristocracy to keep the people in order and to maintain their own position. The candidate must explain and analyse this assertion, and discuss whether it is a fair comment on Roman religion as it was at the end of the Republic and in the early Empire. They should then go on to consider Syme’s comments on philosophy, estimating the influence of Stoicism and Epicureanism, and asking whether philosophy, as he seems to suggest, represented the only possible substitute for discarded religious beliefs.