

Assessment Schedule – 2006

Scholarship Classical Studies (93404)

Evidence Statement

TOPIC ONE: ALEXANDER THE GREAT

QUESTION ONE

Quintus Curtius Rufus sees Alexander's adoption of Persian dress and practices as symptomatic of his degeneration into "arrogance and dissipation". Is this a fair assessment?

Performance descriptor 3

Candidates should first of all clarify the meaning and intent of Curtius' statement, noting in particular its judgemental tone. They must then outline the Persian practices adopted by Alexander and give some consideration to his motives for incorporating eastern customs into his own court and imperial administrative systems. Evidence of a policy of fusion, as discussed by Hamilton, should be considered, as well as episodes that suggest a shift in Alexander's personality and a drift towards autocracy.

Performance descriptor 2

Candidates must analyse a wide range of oriental practices and discuss Alexander's possible motives for their adoption. Customs, such as *proskynesis* and the harem, should be examined against the background of military and administrative innovations, such as the appointment of Persian satraps and the training of the *Epigoni*. Candidates should be aware of the divided opinion of both ancient and modern historians about this aspect of Alexander's career and, in evaluating the fairness of Curtius' words, set his history in the context of the so-called 'vulgate' tradition.

Performance descriptor 1

In addition to the analysis outlined above, candidates might track the various manifestations of Alexander's 'orientalism' chronologically, so that any assessment of character degeneration, as claimed by Curtius, can be considered as a gradual process of deterioration. If Curtius' moralistic viewpoint is rejected, wholly or in part, they might discuss alternative eulogistic portraits of Alexander as a political visionary, systematically preparing for a fusion of Greek and Persian aristocracies into a single ruling class under his exalted kingship. It is important that reasons for these differing viewpoints are suggested and a balanced viewpoint presented.

QUESTION TWO

How important were the Companion Cavalry in securing Macedonian victory in the great set battles at the Granicus river, Issus and Gaugamela?

Performance descriptor 3

Candidates must, either in their introduction or in the body of their account of the battles, describe the Companion Cavalry: their status, organisation and armaments. They must also provide a detailed account of their deployment and movements during at least two of the great set battles of the question. Their charge, exploiting the breach created in the enemy's lines, should be identified as turning point of these pitched battles.

Performance descriptor 2

Candidates must provide a clear account of the deployment and movements of the Companion Cavalry at the three set battles. The specific and differing difficulties faced by Alexander at each of these battles should be analysed and the role of the Companions in overcoming these military challenges should be evaluated. The importance of Alexander's inspirational and heroic leadership of their charges, their speed and discipline in the face of huge enemy forces, their ability to target Darius - in wedge-shaped assault – at Issus and Gaugamela should all be considered as critical contributions to Macedonian victory.

Performance descriptor 1

In addition to this detailed analysis of the role of the Companion Cavalry in each of these pitched battles, candidates might consider the contribution of other components of Alexander's army to Macedonian victory: the importance of the Foot Companions who hold the line with their *sarissae*, or Parmenio and the allied cavalry on the left wing who are charged with guarding against outflanking manoeuvres by numerically superior Persian forces. They might also observe that ancient historians give particular attention to the achievements of the Companions, because they are led by Alexander in person and therefore share in his glory.

QUESTION THREE

The two passages from Arrian show Alexander in communication with the gods.

What aspects of Alexander's attitude to religion does Arrian emphasise in his account of these two episodes? And in what sense did these two events foreshadow the religious beliefs that Alexander subsequently practised and promoted?

Performance descriptor 3

Candidates must locate, then comment upon, evidence in these passages of Alexander's attraction to sites of religious repute: "he is impelled" to visit the Wagon of Gordius and is "passionately eager" to visit the shrine of Ammon. They should then suggest possible reasons for his determination to avail himself of these religious experiences. Finally, having discussed Alexander's attitude to religion at an early point in the invasion, they must consider how the "answers" he received at Siwah encouraged him to claim to be son of Zeus Ammon and eventually, shortly before his death, to assert (perhaps) his own godhead.

Performance descriptor 2

Candidates must provide a detailed analysis of the insight Arrian provides into Alexander's attitude to the gods and oracles in each of these passages: his unwavering determination to visit sacred sites and enlist the support of the gods, his acute awareness of the propaganda opportunities provided by divine approval, as well his own spiritual searching and understandable desire for confirmation about his family tree. Having established the complexity of Alexander's religiosity, they should then discuss his increasingly explicit promotion of his own transcendent status after Siwah.

Performance descriptor 1

In their analysis of the two passages by Arrian, candidates should show a more subtle understanding of the complex nature of Alexander's religious beliefs, at once personal and public, spiritual and political. In their discussion of the impact of the two episodes on Alexander, they should note the deep and lasting impression of the visit to Siwah and might profitably analyse the importance of *proskynesis*, the precedent set by the deification of Hercules and the embassy of the *theoroi* in 323 BC. They might, however, acknowledge the impossibility of knowing the true nature of Alexander's religious beliefs, given the extant source material.

TOPIC TWO: AUGUSTUS

QUESTION ONE

"The rule of Augustus brought manifold blessings to Rome, Italy and the provinces. Yet the new dispensation, or novus status, was the work of fraud and bloodshed, based upon the seizure of power and redistribution of property by a revolutionary leader." – Syme, *The Roman Revolution*.

Discuss Syme's statement.

Performance descriptor 3

To discuss this statement adequately, candidates really need to make a careful analysis of what Syme is saying. They should describe the 'manifold blessings', but also give examples of the various criminal acts which he alleges against Augustus, and explain why he refers to him as a revolutionary leader. They should also show awareness of some of the sources which refer to this period.

Performance Descriptor 2

Going on from the analysis mentioned above, candidates should be able to explain in some detail the *novus status* and the benefits it brought to Rome. However, they should also be able to describe the ruthless policies which Augustus employed in the course of his rise to power, and to comment on the motives and results of these policies. They should be able to refer to a range of ancient and possibly secondary sources.

Performance Descriptor 1

Candidates might comment further on the contrast indicated by Syme between the beloved provider of the *pax Romana* and the bloody path by which he brought this into being. They might consider whether this peace could have been achieved in any other way and whether, perhaps, the end justified the means.

QUESTION TWO

Commenting on the award of the tribunicia potestas to Augustus, Scullard says that Augustus made much display of this new power, even numbering the years of his reign by it.

Describe and discuss the tribunicia potestas, showing the part it played in Augustus's rise to power, and the ways he used it to maintain and enhance his authority.

Performance Descriptor 3

Candidates should describe the *tribunicia potestas* fully, emphasizing particularly that tribunes were the representatives of the people. They should mention a tribune's *sacrosanctitas*, saying that Augustus may have received this as early as 36 BC, but that he was given the full tribunician power not later than 23 BC. They should list some of the powers which this gave him, and they should observe particularly that this title identified him specifically as the people's representative.

Performance Descriptor 2

Candidates should go on to explain in greater detail the various powers of a tribune, but also the right given only to Augustus of putting the first motion at each meeting of the Senate. They could refer to Cassius Dio as a primary source and might also mention Tacitus with his description of the *tribunicia potestas* as a "title of the highest eminence". Above all they should make it a main point that this title implied that Augustus was a man of the people, and that he was their man and would stand by them.

Performance Descriptor 1

Candidates at this level could mention and discuss the grant of the *tribunicia potestas* to Agrippa and subsequently Tiberius, and point out that this could help to ensure the security of the succession and the stability of the *pax Romana*. They could also suggest that the *ius auxilii* may have led in time to the "appeal to Caesar". They could make a further point, comparing Augustus' public use of the *tribunicia potestas* in preference to other titles with his wish to be known as *princeps* or leading citizen.

QUESTION THREE

The passages cited give two evaluations of Augustus by later historians, the first writing in the 18th century and the second in the 20th century.

Analyse and discuss both statements, identifying elements of truth in each, and considering which, on balance, gives the fairer picture.

Performance Descriptor 3

Looking first at the Gibbon passage, candidates might point to the fear of assassination, and then to the reference to names, in particular to the advantages to Augustus of the name "Caesar". They could then comment on the

contrasting life-styles and personalities of Julius and Augustus. Turning to the Cary passage, they could see a similar mention of differing life-styles, but point to key references to luck, patience, determination and the process of trial and error. They should back these up by mentioning incidents and occurrences during his reign. They should show awareness of references from primary sources, and finally be prepared to assess the comparative fairness of each passage.

Performance Descriptor 2

Candidates at this level should analyse and comment on the passages in greater detail. With reference to the topic of assassination in Gibbon, they might point out that Augustus was sometimes criticised for his lack of care for his personal safety, and also that his tendency to keep a low profile was possibly more a matter of personal preference - something which comes out in the Cary passage also. On the question of names, they could go beyond the use of "Caesar" and point to Augustus' care to employ traditional republican titles, even when these were at times little more than a façade. From the Cary passage they should show how his personal qualities were key factors in his success. References to primary sources are important, and the assessment of fairness should be discussed in some detail.

Performance Descriptor 1

Top scholars should be able to explain and elaborate further on the elements of fairness in the two passages. For example, is Gibbon too cynical, or, by contrast, does Cary paint too eulogistic a picture? The candidate's balance of presentation and comparison is of particular importance in this case.

TOPIC THREE: GREEK VASE PAINTING

QUESTION ONE

*The François vase and the Berlin Painter volute krater are both the same shape, but the treatment of space on each is very different. Compare and contrast **both** the composition of the friezes **and** the use of space on these vases. Discuss the factors that might have led each vase painter to use the space available in different ways.*

Performance Descriptor 3

Candidates must make points of difference and similarity between the two vases. They must consider the composition of individual scenes on each of the vases, but also discuss the number and placement of friezes on the vase, as well as other features, such as ornamentation. They should consider at least one factor that might have led the painter to adopt a different approach and the factor might be a matter of individual style or relate to simple, practical matters such as saleability.

Performance Descriptor 2

Candidates must show a more sophisticated understanding of matters of composition and relate this to the shape of the vase and the spaces which were available for decoration. They might examine which spaces on the vase are difficult both to decorate and to see clearly, and what, if any, allowance each painter made for these things. In discussing the factors that might have led to a difference, candidates might examine the relationship between composition and other features of vase painting, such as narrative. For example they might compare Kleitias' layered friezes of the Greek victories over barbarians with the Berlin Painter's focus on the success of just one character from one myth cycle.

Performance Descriptor 1

Candidates must show a complete familiarity with the two vases and have a very wide range of examples that expose crucial points of similarity and difference. In examining the factors that might have led to differences, candidates should show an awareness of the works set in their art historical context. For example, they should point out that Kleitias comes towards the end of a fashion of *horror vacui* that was prevalent in Greek vase painting. They should further comment on the personal style of the vase painters – the Berlin Painter favoured a spacious composition and a “spotlit” approach to composition.

QUESTION TWO

Vase painting is essentially a static medium. By what means did both black- and red-figure artists attempt to integrate a sense of movement into the scenes that they painted? How successful were they?

Performance Descriptor 3

Candidates must identify and exemplify a wide range of techniques by which movement is indicated in vases. Hand gestures, raised limbs and drapery painted in such a way as to evoke movement are basic techniques that should be discussed and exemplified. In each case, at least one example must be taken from both black and red figure vases. Some attempt must be made to evaluate the success of their attempt. Candidates might note that black figures artists were, on the whole, less successful because their medium did not offer sufficient subtlety.

Performance Descriptor 2

Candidates are not only aware of the techniques used to show movement, but also recognise that there is inter-relationship between them. They might examine examples where a lifted leg has resulted in drapery being pulled tight around a kneecap. Candidates will also identify more complex techniques, such as the drawing of characters in positions that cannot possibly be sustained other than in mid-movement. In dealing with the success of artists, candidates will have a fuller discussion and might consider not only the successful portrayal of movement on a single character, but look at how the portrayal of movement is sustained across the whole vase.

Performance Descriptor 1

Candidates have a wide range of examples of different techniques and are aware of subtle indications of movement, such as muscle tensions. They might (though need not) discuss the difference in the techniques used by black and red figure artists and consider whether the medium or a development in expertise was responsible for the improvement in depicting movement. In considering the success, candidates will have a wide-ranging discussion and might investigate examples where the intent of the artist is to show movement, but the execution is flawed. One obvious example might be the attempt to show Castor looking back on the reverse of the Exekias Belly Amphora.

QUESTION THREE

Imagine that you are a consultant for a Museum of Classical Antiquities. You have been asked to advise about the purchase of the Greek vase shown in Reproductions A and B.

- *Give a stylistic analysis of this vase.*
- *Based on your analysis, suggest a likely date and painter, and give reasons for your suggestions.*
- *Finally, in relation to at least two other works that you know, evaluate the quality of this vase.*

Performance Descriptor 3

Candidates must identify the vase as red figure and comment on features of that technique. They should describe in detail matters to do with anatomy, drapery, composition and narrative. The painter of this vase is Euthymides. Candidates must suggest an artist whose work it is like. It should be a pre-Classical red-figure artist. Considerable latitude in dating should be allowed. Any date between 520 and 470 BC should gain credit, supported by evidence and some comparative examples. Candidates must make some attempt to evaluate the quality of the vase, though they might confine their comments to one or two areas, such as composition or depiction of anatomy.

Performance Descriptor 2

Candidates should discuss in detail matters to do with anatomy, drapery, composition and narrative. They will show a greater awareness of detail in their comments and discuss not only the scenes on the vase, but the ornamentation and the vase itself. The painter of this vase is Euthymides. Candidates must suggest an artist whose work it is like. It must be a Pioneer or early Classical painter. Some latitude in dating should be allowed – any date between 520 and 490 BC should gain credit, but extensive reasons for this dating should be included. Candidates must make an attempt to evaluate the quality of the vase and cover a wide range of different features.

Performance Descriptor 1

Candidates must discuss comprehensively matters to do with anatomy, drapery, composition and narrative. They will show a greater awareness of detail in their comments and analyse not only the scenes on the vase, but the ornamentation and the vase itself. The painter of this vase is Euthymides. Candidates must suggest a Pioneer painter. Some latitude in dating should be allowed – any date between 520 and 500 BC should gain credit, but extensive reasons for this dating should be included. Mention might be made of features from other vases to exclude a particular date. Candidates' evaluation of the vase must consider a wide range of features and make specific value judgements relating this vase to other relevant vases that they know.

TOPIC FOUR: ART OF THE ROMAN EMPIRE

QUESTION ONE

The theatre at Lepcis Magna and the Colosseum were both entertainment centres constructed in the first century AD. What similarities of design and construction do they share? How important were geographical location and political climate in determining their differences? What other factors might have contributed to the differences?

Performance Descriptor 3

Candidates identify some common features of design, such as uninterrupted views of the action, tiered seating, *vomitoria*, arcaded surrounds. In each case, reference must be made to both works. In similarities of construction, candidates should mention materials and methods. In assessing the geographical location, candidates might consider such things as availability of materials. In terms of political climate, they should comment on the propaganda value for the Romans of the theatre and the propaganda value for the Flavian dynasty of the Colosseum. Candidates might not consider any other factors responsible.

Performance Descriptor 2

Candidates identify a wide range of similarities in both design and construction. They are specific in the discussion of those similarities, and will note such things as the strength of barrel-vaulted passageways and the functionality of *vomitoria* for speedy egress. In assessing the geographical location, candidates might consider such things as availability of materials such as marble, with specific detail about sourcing. In terms of political climate, candidates should not limit their comments to the immediate context of the monument. For instance, in the case of the Colosseum, they might make reference to the fact that its site was formerly annexed by Nero for inclusion in his *Domus Aurea* and the public reaction to that. Candidates might not consider any other factors responsible, or they might make comments on population size. Rome was a much larger city and required larger venues.

Performance Descriptor 1

Candidates analyse a comprehensive range of similarities in both design and construction, and discuss why these similarities exist in buildings of differing function. Geographical and political climate will be considered carefully. Candidates might examine the Lepcis Magna theatre as joint venture between locals and Romans compared with the Colosseum as a means of aggrandizing the Flavian imperial family. A range of other factors might be considered, and a judgement made of their significance: for example, theatres did not need to show their action in the round, whereas the amphitheatre did; in theatres, there was a single focus of action, whereas in the arena, there might well be several fights going on simultaneously.

QUESTION TWO

Discuss Greek influence in Roman art and architecture. What factors may have inclined the Romans to adopt and adapt Greek features in their art and architecture?

Performance Descriptor 3

Candidates identify a range of Greek influences that are present in a range of different Roman works. Those influences might cover such things as Greek artisanship, artistic motifs, stylistic similarities, direct copying of Greek works of art and, in the case of architecture, features of layout. Candidates will discuss specific examples of those features as they appear in the Roman context. In considering the second part of the question, candidates might consider the general admiration of the ruling classes for Greek art in the early centuries AD.

Performance Descriptor 2

Candidates discuss a wide range of Greek influences that are present in a wide range of different Roman works. Those influences might cover such things as Greek artisanship, artistic motifs, stylistic similarities, direct copying of Greek works of art and, in the case of architecture, features of layout. Candidates will show an awareness of the subtle changes that were made by the Romans: for example, they might discuss Hadrian's copying of bronze statues in marble and might suggest reasons for this. Candidates will discuss specific examples of those features as they appear in the Roman context. In considering the second part of the question, candidates might consider the general admiration of the ruling classes for Greek art in the early centuries AD, but they will balance that with an understanding that over time, and especially in the provinces, Greek motifs were so widely used by the Romans that it is not clear whether they were any longer identifiable as specifically Greek.

Performance Descriptor 1

Candidates discuss a wide range of Greek influences that are present in a wide range of different Roman works. Those influences might cover such things as Greek artisanship, artistic motifs, stylistic similarities, direct copying of Greek works of art and, in the case of architecture, features of layout. Candidates will show an awareness of the subtle changes that were made by the Romans: for example, they might discuss Hadrian's copying of bronze statues in marble and might comment on Hadrian's aesthetic sense which may have over ridden the original

religious purpose of some statues. Candidates might broaden their discussion to include Roman mosaics and/or painting. Candidates will discuss specific examples of those features as they appear in the Roman context. In considering the second part of the question, candidates will consider a range of different reasons that might have inclined the Romans to adapt Greek features: they should cover things like aesthetic fashion in Rome, but might also consider the political value of adapting Greek architectural forms both in Greece cities conquered by the Romans and in former Greek colonies.

QUESTION THREE

Compare and contrast the bust of Caracalla (Reproduction C) dated to around 215 AD with both the bust of Commodus and the bust of Philip the Arabian.

Performance Descriptor 3

Candidates will make observations about a lack of mythological imagery on the bust of Caracalla and may well comment on the relative size of the heads. There should be an examination of facial features such as eyes, nose, lips, beard and moustache; and hair. Candidates will point out similarities with each of the other two busts, but might not do so consistently or with great depth of exemplification. Candidates should note that the portraits of both Philip and Commodus are full bust portraits, whereas this is an abbreviated bust.

Performance Descriptor 2

Candidates will be more detailed in their observation and subtle in their analysis. For instance, they will observe that the beard of Caracalla is closer in style to that of Philip, while the depiction of the eyes is closer to that of Commodus. They should also examine matters of technique, noting that the drill which was used to depict the beard and hair of Commodus has been replaced with chiselling, thus providing a point of similarity with Philip. However, they might observe that the drill has been used in the hair, but not to produce the deep luxurious curls of Commodus. While there are imperfections in the Caracalla bust, the skin is close to flawless, following the Commodus model rather than that of Philip.

Performance Descriptor 1

Candidates will have extensive and comprehensive points of similarity and difference. More than that, they will draw conclusions. They will also see an arrogance of character shown in the eyes and their upward gaze. They might consider whether the similarity in the depiction of the eyes is a matter of style or a reflection of characteristics shared by Caracalla and Commodus. Some candidates might be aware of the development of the "Severe" style after the death of Commodus and see this bust as an early example of that style. A candidate might note the shortness of the hair, not to indicate a military heritage (as might have been the case with Trajan) but producing a tough and brutish appearance, severing any ties with the Augustan ideal. This trend towards shorter hair developed further with the military emperors, and was especially evident with Philip.

TOPIC FIVE: ARISTOPHANES

QUESTION ONE

Discuss the range, purpose and importance of sexual and scatological humour in the plays of Aristophanes that you have read.

Performance descriptor 3

Candidates should provide examples of a range of sexual and lavatory humour from *the Wasps* and *the Frogs*: slapstick, satire, *double entendre*, crude jokes about bodily functions. They might also show awareness of the nature of the festivals at which these plays were staged and draw some conclusions about the impact of performing in honour of Dionysus as god of both drama and fertility.

Performance descriptor 2

In addition to providing examples of a wide range of sexual and lavatory humour in the set works, candidates must analyse in detail the purpose of such humour. They might comment on the contribution it makes to the characterisation of comic figures such as Procleon, or the way in which it acts as a vehicle for the message of the play, whether as a technique for sustaining audience interest or as fanciful wish fulfilment. They might also consider these forms of humour as but one of many in both plays, citing other comic techniques, with perhaps one or two pertinent illustrations eg parody, situation comedy, verbal quips.

Performance descriptor 1

Candidates should show a more subtle understanding of both the variety of sexual and scatological humour in Aristophanes' plays and the exact nature of its appeal, both in ancient Athens and today. They might consider Dearden's suggestion that Aristophanic comedy is sexual in terms of its thought structure, or Dover's idea that uninhibited sexuality is one form of self-assertion, an aspect of the little man's revenge on society. Alternatively they might comment on links to the sexually charged *komos* of archaic times. Candidates who have read *Lysistrata* in which wives stage a sex-strike to end the war or *The Poet and the Women*, with its cross-dressing, will have a wide range of additional examples to use.

QUESTION TWO

To what extent are the characters in Aristophanic comedy credible, and their behaviour naturalistic? In your opinion, does the quality of Aristophanes' characterisation enhance his plays, or detract from them?

Performance descriptor 3

Candidates must examine a number of characters - slave, citizen and god – in the set comedies and, using the evidence of these character sketches, make some statement about whether or not they behave as credible human beings. They should also evaluate the effectiveness of Aristophanes' characterisation. They might consider, for example, whether Procleon is believable as an elderly Athenian of his time and his jury obsession plausible, or whether he is simply a synthetic collection of one-liners and loosely combined flights of fantasy.

Performance descriptor 2

Candidates should not only examine a number of characters from both *The Wasps* and *The Frogs*, but focus on the consistency and/or development of their behaviour. In the opening episodes of *The Frogs*, for example, Dionysus is not depicted as the august god of temple worship, but as the play advances his character evolves. Candidates might analyse the reasons for the depiction of the god of drama as the brow-beaten and effete "son of Jug", consider the ways in which he changes as his mission continues, and then comment on the significance of these changes. The demands of psychological realism, audience laughter and didactic purpose might all be taken into account. It would also be appropriate to examine the role of stereotypical "minor" characters who provide narrative interest and act as foils to the often larger-than-life leading character.

Performance descriptor 1

Candidates might comment in greater depth on the contribution that imaginary comic figures, such as Procleon or Xanthias, and comic versions of divine or historical figures, such as Heracles or Aeschylus, make to the success of Aristophanic comedy. Credibility of characterisation might be discussed in the context of the competing imperatives of Old Comedy: the character distortion inherent in stock characters and representative figures or personifications, the fundamental need to feed in the next joke, and the willing suspension of belief when watching a comedy where the world is turned upside down and has its own absurd logic.

QUESTION THREE

The following extracts are all from *The Knights*, an Aristophanic comedy produced in 424 BC. In this play Aristophanes attacks the politician Cleon, who appears thinly disguised as a slave from Paphlagonia. Two years later Aristophanes returned to the attack in *The Wasps*.

Discuss the ways in which Cleon is held up to ridicule in *The Wasps* and compare the way he is portrayed in that play with the portrayal of the Paphlagonian in the passages below. What made Cleon such a suitable target for comic invective?

Performance descriptor 3

Candidates must first of all explain the ways in which Cleon features in *The Wasps*, since he is not a character as such. They should discuss his role in the *agon* (in the arguments of Procleon and his wasp colleagues, as well as those of Anticleon), his appearance in the Trial of the Dog, and the incidental references made to him by the chorus in their political commentary. They should then compare relevant sections of *The Wasps* with the provided passages, noting in particular the portrayal of the Paphlagonian as a trouble-making slave, who flatters his master to get what he wants. As an explanation of Aristophanes' distaste for Cleon, they might cite his aggressive pro-war policies or his reputation as a self-seeking demagogue.

Performance descriptor 2

In addition to an analysis of Cleon's importance in *The Wasps*, candidates should elaborate on the historical detail of the passages from *The Knights*. They might explain the significance of tanning, the Three Obols, the rendering of accounts by ex-magistrates and the political infighting during the Peloponnesian War. These explanations should form the basis of a statement about Aristophanes' dislike for politicians in general and for Cleon in particular.

Performance descriptor 1

Candidates should systematically analyse the passages provided, demonstrating insight into the degree of consistency in Aristophanes' attitude to Cleon. Where appropriate, textual echoes should be supported by quotation. Having established a number of similarities (and possibly some differences), they should examine in detail why Cleon is a suitable subject for satire. A range of points should be made: the satisfaction (for the little man) of humiliating the powerful, the didactic aim of revealing the foibles and corruption of authority figures, conservative or aristocratic disdain for the newly influential merchant class, Aristophanes' apparent antipathy for Cleon and all he represented.

TOPIC SIX: VIRGIL

QUESTION ONE

Outline and discuss the relationship between Dido and Aeneas. Is Virgil telling a love-story pure and simple, or are there deeper meanings involved?

Performance Descriptor 3

Candidates will need to trace the development of the relationship between Dido and Aeneas insofar as it follows the pattern of a love story. They should also consider at least one area of deeper meaning, such as the level of reference to *pietas* and the way that this ties in with the main thrust of the epic.

Performance Descriptor 2

Candidates should show a more sophisticated understanding of the various elements of the love story, including character motivation. They should also set the love story in the context of the main events in the lives of Dido and Aeneas, including reference to the past, such as Dido's former marriage. In discussing deeper meanings candidates might focus on the development of Aeneas as the Roman man of destiny in the poem as a whole.

Performance Descriptor 1

As part of their discussion of the love story and its deeper meanings, candidates might show awareness of a broader context, by, for example, considering Dido as an image of Cleopatra, but also noting the sympathy with which Virgil treats Dido, and, in this connection, looking beyond Book 4.

QUESTION TWO

"Both Theseus and Aeneas were synthetic heroes, fashioned to bolster a patriotic mythology and to support the imperialist aspirations of a rising power." Eva C. Keuls, The Reign of the Phallus
How fair is this statement as a comment on Virgil's characterisation of Aeneas?

Performance Descriptor 3

Candidates should investigate aspects of Aeneas' character, as seen by Virgil. They may well see this statement as a "put down" of Aeneas, and perhaps of Virgil as well. They should come to terms with the following question: Was Virgil just acting as a propaganda mouthpiece for Augustus or had he a more universal message? This is the matter which should in some way be the main theme of the essay.

Performance Descriptor 2

At this level the theme outlined above can be extensively developed. Candidates might acknowledge that the story of *The Aeneid* does provide an image of the ideals for Rome that Augustus was striving towards – or that Virgil thought he should be – but they might also look in the poem for a broader and nobler concept for humanity as a whole, and could well reinforce this with appropriate quotations from the text. They should then go on from there to consider the fairness or otherwise of the passage quoted in the question.

Performance Descriptor 1

At the top level, as candidates consider the implications of the quote and discuss its validity, they might also consider Virgil's techniques of characterisation, and/or look for episodes which humanise Aeneas, such as that at the end of Book 12. They might then go on to see how far Virgil's writing here and elsewhere transcended mere political propaganda.

QUESTION THREE

Looking at the passages quoted, and others you have studied, does it seem that Virgil pictures the gods and goddesses just as human beings somewhat larger than life, with supernatural powers, but also with typical human emotions and even with defects?

Performance Descriptor 3

Candidates need to consider what impressions of the gods Virgil gives us. In the first, admittedly terrifying, picture, are they really any more than wanton children kicking over sand-castles for their amusement? In the second, do they just sound like a committee whose members are engaged in an exercise in one-upmanship? Candidates should be discussing whether or not the gods do represent cosmic forces, or are they, merely humans on a large scale?

Performance Descriptor 2

Going on from there, candidates should develop both concepts – human or superhuman. They could point to the frightening nature of the gigantic images conjured up in the first passage, and also the solemn matters of destiny being considered in the second passage. They might seek other references, such as the “savage enmity of unforgetting Juno”, and then reach some conclusion about the nature of the gods as Virgil portrayed them.

Performance Descriptor 1

Top scholars could look at Virgil’s total concept of the gods: are they cosmic forces operating in a sphere which transcends ordinary human existence; are they images of human needs and passions; or are they just narrative devices in an essentially human story which Virgil is telling? Candidates might also put forward any knowledge they have of wider religious concepts.

TOPIC SEVEN: JUVENAL

QUESTION ONE

Does Juvenal's attitude towards foreigners arise from a genuine concern for Rome? Or is he just indulging in personal prejudice and seeking cheap popularity from those who think as he does?

Performance Descriptor 3

Candidates will need to describe Juvenal's militant xenophobia and then go on to discuss possible reasons for it. One view might see him as concerned with the pollution of the true Roman stock and the breakdown of traditional *mores*. Another might consider his resentment at his perception of the usurpation of his own status and that of others like him by foreigners. There might also be an echo of earlier experiences in his own life.

Performance Descriptor 2

These ideas need to be developed and reinforced by reference to the texts of a wider range of the satires. Does it seem that the foreign influx did have some adverse effects on Roman society and, whether or not this was the case, does Juvenal seem sincere in his expressions of concern? On the other hand, is he just complaining because he feels that the world owes him a living and has failed to pay up?

Performance Descriptor 1

Top scholars might criticise Juvenal for not seeing – or at any rate not admitting – the possible benefits of immigration in terms of cultural enrichment, and perhaps make reference to similar xenophobic attitudes in our own society to-day. They might mention the less intolerant attitudes in the later satires, and they could consider the possible difficulties involved in separating a writer's persona from his writings.

QUESTION TWO

"A series of unforgettable pictures, lit by blazing flashes of vulgarity."
How well does this comment about a more recent author apply to Juvenal?

Performance Descriptor 3

There are two aspects to be dealt with here. First is the pictorial nature of Juvenal's writing, which needs to be discussed in detail, showing awareness of the text. The second is the "blazing vulgarity" and the way in which these moments light up the points he is making and jolt the reader into attention.

Performance Descriptor 2

Candidates need to develop both aspects. There is scope for a discussion of Juvenal's style and the *montage* effects that he creates. There is no lack of "unforgettable pictures", and candidates should be prepared to refer to these. Going on to Juvenal's frequent sexual and scatological references they should look, with appropriate references, to the use he makes of these to underline the points that he is making. Or, alternatively, detract from these points.

Performance Descriptor 1

Top candidates might consider the whole question of Juvenal's vulgarity, and its part in his narrative and rhetorical technique. They might make a comparison with some present-day writers.

QUESTION THREE

Juvenal's sixth satire, allegedly advising a friend against marriage, is in fact a monstrous tirade against women. Study the passage below, identifying the main points Juvenal is making, and comparing them with references, attitudes and major themes in other satires.

Performance Descriptor 3

Candidates must examine this passage carefully – there is more in it that meets the casual glance. They should summarise from it the faults that Juvenal alleges against women but also note that men do not get off scot-free either.

Performance Descriptor 2

More advanced candidates might look at the extent to which Juvenal's attitudes here are typical of his attitudes in other satires. Which, for example, of his major themes appear in this passage and what does it reveal of his attitudes towards people as a whole? They should also look for comparisons with his references to women in other satires.

Performance Descriptor 1

Top scholars, particularly those who have read more widely, might see this as the culmination of Juvenal's disgust with the contemporary scene as revealed in his earlier satires, and possibly compare it with the less virulent attitudes which he displays later. They might also reflect on the impact these lines would have on a young man contemplating marriage.

TOPIC EIGHT: SOCRATES

QUESTION ONE

The great sophist Protagoras is quoted as saying, on more than one occasion, "Man is the measure of all things". Discuss the ways in which this differs from the philosophy of Socrates.

Performance Descriptor 3

Probably the first task of all candidates is to explain what Protagoras is saying: that whatever a person feels and perceives is valid for that individual; that morality is personal and subjective; that there is not, in fact, any absolute standard of goodness. Socrates (and Plato), on the other hand, insisted that goodness has an absolute form, unique to itself, to which people should aspire.

Performance Descriptor 2

Candidates must go on to elaborate on these concepts. They need to expand on the sophistic ideas, which seem to say that, since goodness is relative, the most important knowledge is how to make the most of oneself, to become a skilled debater, to learn to make the weaker argument defeat the stronger. Turning to Socrates, they could point out that he did not set himself up as a teacher but just tried to make people face up to themselves, and to seek continually for that elusive form of goodness – in his own words, "The unexamined life is not worth living".

Performance Descriptor 1

Top scholars might look at *The Crito*, to Socrates' imaginary debate with the Laws of Athens, and draw a contrast between Socrates' views as shown here, based on ethical considerations, and the comparatively superficial and expedient ideas of the Sophists.

QUESTION TWO

In the Meno, there is a short passage where Anytus enters the discussion, gets somewhat at odds with Socrates, and ends up by saying: "You seem to me, Socrates, to be too ready to run people down. My advice to you, if you will listen to it, is to be careful."

What is Anytus saying here? Could his subsequent prosecution of Socrates have arisen from personal resentment, or was there perhaps a sub-text involving Socrates' ideas about democracy?

Performance Descriptor 3

Candidates must show that they know about Anytus as one of the prosecutors of Socrates. It would help if they also knew that Anytus was, with Thrasybulus, a leader of the group who overthrew the Thirty Tyrants and re-established Athenian democracy. They could also see him as representative of those Athenians who disliked Socrates' questioning and his exposure of their complacency and ignorance.

Performance Descriptor 2

Both these aspects need to be developed further. Candidates could explain, and possibly give examples of, Socrates' *elenchus* technique in order to show how it might cause resentment. They should also refer to occasions when he seemed critical of democracy and seemed to approve of Spartan government.

Performance Descriptor 1

Top scholars might point to the long-term climate of hostility towards Socrates, to which he refers during his trial, but also perhaps suggest that Socrates as a representative of the "new thinking", was seen as a cause of Athenian deterioration, and was even a scapegoat for Athenian defeat.

QUESTION THREE

Socratic irony, in one form or another, appears in many of the dialogues. Identify the irony in the passage below, commenting on Socrates' attitude here, then comment further on the impact and success of Socrates' use of irony in his dialogues that you have read.

Performance Descriptor 3

Candidates should say what they understand by Socratic irony, perhaps under two headings. Firstly it is a part of his *elenchus* technique, in which he professes ignorance on a particular topic in order to elicit a response from a supposed expert on that topic. Secondly it is his gentle teasing, which candidates might identify and explain in the given passage, where he pretends to admire the wisdom and "expertise" of his interlocutor, who rather gives himself away as a result.

Performance Descriptor 2

Candidates should be able to expand on these points, and even cite examples. They should explain Socrates' attitude to Hippias, and suggest that Socrates was undoubtedly enjoying the joke and that Hippias almost certainly didn't realise that there was one. In the case of his *eironeia* and profession of ignorance they should point out that he uses this to help establish the essence of the topic being discussed.

Performance Descriptor 1

Top scholars could suggest that in a way Socrates' profession of ignorance was sincere, since he concluded, after hearing that the Oracle has said that no man was wiser than he, that he was only wiser in that he recognised his own ignorance. They might also say that his teasing and questioning were always good-natured, even though they gave offence, perhaps unintentionally, at times.

TOPIC NINE: GREEK SCIENCE

QUESTION ONE

Describe and discuss the Pythagorean and heliocentric theories about the structure of the cosmos. Outline and evaluate the objections to the heliocentric theory which were put forward in ancient times.

Performance Descriptor 3

Candidates should begin with a careful and accurate account of the Pythagorean and heliocentric theories about the cosmos. They should comment briefly on these theories, showing awareness of some important sources of information and then outlining and evaluating objections.

Performance Descriptor 2

Candidates at this level should go on to present a detailed commentary on the theories in question, evaluating them in the light of earlier theories and subsequent developments, and commenting in similar detail on objections. They might look particularly at philosophical and religious objections to the heliocentric theory – the earth not the centre of the universe – but also perhaps compare both theories with the facts as we know them to-day.

Performance Descriptor 1

Top candidates might provide greater information about the Pythagoreans generally, and discuss the heliocentric theory in the light of Pythagorean thinking. They might evaluate the validity of the objections to these theories.

QUESTION TWO

Discuss the contributions made to the development of science at Alexandria, especially during the third century BC. What was so special about the facilities and conditions that existed there?

Performance Descriptor 3

Candidates should display a general knowledge of the scientific developments that took place at Alexandria, and of the major contributors and the advantages the Alexandrians received from the facilities provided.

Performance Descriptor 2

It would be important to list the main developments, probably under different headings. Candidates should be able to name the major scientists involved and give a good account of their work. They should refer to the encouragement they received, especially from Ptolemy II, to the absence of restrictions on dissection and vivisection, to the museum that they had at their disposal, and possibly to the stimulation they received from their contact with other innovative thinkers. They need to refer to their main sources of information.

Performance Descriptor 1

Top scholars could well attempt some evaluation of the work of the Alexandrian school, placing this in the context of its time and contemporary thinking, and perhaps considering its impact on future generations of scientists.

QUESTION THREE

In the passage below Aristotle summarises some of the theories of the early atomist Democritus. Analyse the points made in the passage and compare them with the theories of Epicurus. Why did Epicurus adopt and adapt the atomic theory?

Performance Descriptor 3

Candidates could begin by studying the given passage and perhaps making a précis of the main points. In particular they should summarise Democritus' atomic theory, looking at how and why Epicurus adopted this theory and developed it.

Performance Descriptor 2

Candidates should go on to a more detailed exegesis of Democritus' theories before proceeding to Epicurus' philosophy. While emphasising differences they should mention the debt owed by Epicurus to Democritus and the earlier atomists. They should also consider the background to Epicurus' philosophy. They could for example refer to the disillusionment of the age, with the breakdown of the city states and the old religion and the loss of a sense of security, as Epicurus sought to free men from the fear of the gods and of punishment after death.

Performance Descriptor 1

Top scholars might give a general review of atomic theories in the Classical period, comparing the main philosophies, perhaps going as far as Lucretius, and elaborating on the main backgrounds and motivations of these philosophies. They might also point out the lack of any fixed terminology to Democritus.

TOPIC TEN: ROMAN RELIGION

QUESTION ONE

Describe and account for the development of Roman religion from the invisible spirit forces of primitive times to the highly developed anthropomorphic religion of later years.

Performance Descriptor 3

Candidates could start by describing primitive worship, with its largely agricultural emphasis, and briefly trace development from there. They could also show how rituals became more sophisticated – probably under Etruscan influence – but also as a result of increased urbanisation and a growing element of trade. They could then go on to Greek ideas and the gods now shown in human form.

Performance Descriptor 2

Development of these ideas could start with descriptions of *numina* – the spirits of streams, groves etc, and mention their retention in later times (Horace and the Spring of Bandusia) – but should go on to more detailed reference to the Etruscans, referring to divination, (*haruspices*) and a preoccupation with death. They should also mention the widening of horizons as a peasant culture grew into a more sophisticated society and, as Rome itself became a city, trade and travel increased. A next step would be the perception of gods with human characteristics and, under Greek influence, the concept of anthropomorphic deities.

Performance Descriptor 1

Candidates might look for common patterns throughout this whole sequence of developments, such as the effect of fear and the importance of the *pax deorum*. They might also point out how the state religion became increasingly anthropomorphic while domestic religion remained closer to the primitive spirit worship.

QUESTION TWO

Discuss the whole question of Roman prayer. In what ways was it important to the well-being of the people, both mentally and emotionally, and to what extent was it linked with other religious practices?

Performance Descriptor 3

Candidates could begin by describing the main features of Roman prayer, with some examples. They should differentiate between public and private prayer, and discuss the extent to which prayer was or was not an integral feature of religious practice and a significant part of peoples' lives.

Performance Descriptor 2

These ideas should be amplified by describing prayer in its overall religious context, and considering the level of emotional involvement of the person or persons involved. Candidates might feel that the formality of religious ceremonies, particularly public ones, may have detracted from this. On the other hand, they could consider the psychological impact of fear, and perhaps envisage a real outpouring of emotion from people under stress.

Performance Descriptor 1

Top scholars might look at the reality of Roman prayer. Was it just a formalised and fairly cynical procedure, or did it arise from genuine human need? They might also consider, perhaps with examples, whether at times Romans felt some personal relationship with their chosen god or goddess.

QUESTION THREE

The two passages quoted are separated by four centuries. What points are made in both passages, and how far do they express similar areas of concern? To what extent are the views of Horace and Symmachus representative of Roman attitudes to religion and the gods?

Performance Descriptor 3

Candidates should look for common themes in the two passages. Both show a sincere concern for Rome and make urgent pleas on behalf of its religion. Both seem to indicate that religion is a living reality. Horace, however, sees hope for Rome if the temples are restored, whereas Symmachus fears that "modification (may be) too late".

Performance Descriptor 2

Looking in more detail at the passages and their background, Horace pictures a city and its people damaged in both morals and morale, needing to revive both, and to restore the *pax deorum*. He seems confident that this can be done. Symmachus, on the other hand, is less hopeful. He is fighting to preserve that religion which has stood by Rome over the centuries, but he is apprehensive and even pessimistic.

Performance Descriptor 1

Top scholars could point to the emphasis placed by both authors on the relationship between the Romans and their gods, and the extent of their dependence on that relationship. They might also suggest that Symmachus would have agreed with Horace's insistence, in his second stanza, on proper humility towards the gods and the avoidance of *hubris*. Perhaps this is one thought which underlies both passages.

Each essay is marked to Performance Descriptors 1, 2, and 3 as exemplified in the schedule and summarised below, and is awarded 8, 6, or 4 marks accordingly. Where the essay does not fully meet the requirements of Descriptor 1, 2, or 3 it will be awarded 7, 5, 3, or 2 marks, or 1 mark as indicated below.

<p>Performance Descriptor 1 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 develops a cogent argument with insight and/or originality based on depth of knowledge about classical studies</p> <p>and synthesises particular examples into general principles within the various topics and, where appropriate, about the classical world</p> <p>and communicates ideas effectively with precision and an element of expressiveness that focuses the reader's attention on salient points.</p>	8 marks
<p>The essay fulfils most of the requirements of Descriptor 1 as above but:</p> <p>contains minor factual inaccuracy (when this affects a statement or opinion)</p> <p>or has an essential point inadequately dealt with</p> <p>or lacks sustained quotation or reference to source material</p> <p>or has some minor failure in the critical evaluation.</p> <p>or is fluent and coherent but not of outstanding quality.</p>	7 marks
<p>Performance Descriptor 2 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 develops a cogent argument, based on depth of knowledge about classical subjects</p> <p>and synthesises particular examples into general principles within the various topics and, where appropriate, about the classical world</p> <p>and communicates ideas effectively in essay format.</p>	6 marks
<p>The essay fulfils most of the requirements of Descriptor 2 as above but:</p> <p>has some unsupported generalisations</p> <p>or some major point neglected or part of the question not answered fully</p> <p>or some inadequacy in the critical evaluation</p> <p>or ideas not communicated fully effectively in essay format.</p>	5 marks

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