

Assessment Schedule – 2012**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.

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

Performance Descriptor 1	8 marks	<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 as above but: contains minor factual inaccuracies (when this affects a statement or opinion)</p> <p>or</p> <p>has an essential point inadequately dealt with</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	<p>The essay fulfils most of the requirements of Descriptor 2 as above but: has some unsupported generalisations</p> <p>or</p> <p>some major point neglected or part of the question not answered fully</p> <p>or</p>

		some inadequacy in the critical evaluation or ideas 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 as 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 3 questions is used for Classical Studies.

In 2012, candidates who achieve 20–24 marks have been awarded Scholarship with Outstanding Performance, and candidates who achieve 15–19 marks have been awarded Scholarship.

TOPIC A: ALEXANDER THE GREAT

Question One

“Cleitus had long made it clear that he was upset at Alexander’s shift to more barbaric habits and at his flattery by others.” (Arrian, on the murder of Cleitus at Maracanda in 328 BCE)

What explanations might be given for Alexander’s “shift to more barbaric habits” and to what extent, if at all, did this “shift” undermine the effectiveness of his leadership?

Candidates must discuss possible reasons for Alexander’s “orientalism” – despite opposition from traditionally minded Macedonians like Cleitus – not simply provide a narrative account of the eastern practices he adopted. Was he becoming increasingly despotic, corrupted by the luxury of Persia, or did his adoption of “barbaric habits” form part of a wider and long-term ‘policy of fusion’, including the appointment of Persian satraps? Did he wish his Companions to perform *proskynesis* to consolidate his position as Great King of a unified Empire, or was he seeking recognition as son of Zeus Ammon? In the second part of the essay, the candidate should discuss the consequences of this ‘orientalism’ in the context of Alexander’s role as army commander. The conspiracies and mutinies are an obvious starting point, but the best candidates might also consider Alexander’s restructuring of the high command and the impact of the changing composition of Alexander’s army.

Question Two

Military historian J. F. C. Fuller identifies Alexander’s understanding of the principle of surprise as one of the defining features of his military genius: “Whether the approach was direct and visible, or indirect and invisible, Alexander paralysed the will of his enemy by shattering his plan.”

To what extent was the principle of surprise a defining feature of Alexander’s military genius? Discuss, with examples, battles and/or sieges where Alexander’s opponents were unprepared to prevent or did not even suspect his plan of action.

This essay requires focus on **one** aspect of Alexander’s military genius, his ability to surprise his enemy. It is neither necessary nor possible to discuss every move of major set battles, nor every strategic decision; the candidate should select examples of episodes of warfare that shed light on Alexander’s ability to secure victory by striking, unpredictably, at a decisive point, or by leading his army by unexpected routes or with extraordinary speed. Examples might include the charges of the Companion cavalry at Granicus or Issus, ‘neutralising’ Darius’ scythed chariots at Gaugamela and Porus’ elephants in India, the crossing of the Hydaspes at night and the taking of the Sogdian rock by ‘birdmen’. While Alexander’s campaigns in Asia provide numerous examples of surprise, candidates might also discuss the crushing of resistance in Greece immediately after accession. The candidate should draw conclusions about the significance of Alexander’s surprise moves, for example their impact on raising the spirit of his troops and demoralising the enemy, rather than simply recount military episodes.

Question Three

In his account of the life of Alexander, Plutarch explains that his intention is to reveal the character of well-known historical figures, rather than recount their famous achievements:

“I am writing biography, not history, and the truth is that the most brilliant exploits often tell us nothing of the virtues or vices of the men who performed them, while on the other hand a chance remark or a joke may reveal far more of a man’s character than the mere feat of winning battles in which thousands fall ...”

With specific reference to the passages on the following page, discuss the credibility of Plutarch’s portrait of Alexander.

The candidate should first analyse in detail each of the passages provided. In passage one, for example, Plutarch emphasises the fundamental nobility of Alexander’s character, portraying the king as chivalrous and temperate. Passages two and three reveal other traits of Alexander’s personality, including ruthlessness and psychological instability. The candidate must then discuss whether other sources confirm Plutarch’s portrait. To what extent was Alexander chivalrous in his treatment of those he captured? How typical was this “chastity and self-control”? Under what circumstances did he show a capacity for murderous cruelty or give in to extravagant emotionalism? Did his personality change as the invasion continued or did he react pragmatically as the occasion demanded? The best candidates may comment on the challenge in revealing the ‘real’ Alexander posed by fragmentary and contradictory ancient source material.

TOPIC B: AUGUSTUS

Question One

“Indeed, it is said that he took the disaster so deeply to heart that he left his hair and beard untrimmed for months; he would often beat his head on a door, shouting: ‘Quinctilius Varus, give me back my legions!’ and always kept the anniversary as a day of deep mourning.” (Suetonius)

The loss of Varus’ legions was one of several major crises faced by Augustus in the second half of his principate. Discuss the extent to which military and political emergencies and/or setbacks affected the stability of his regime between 12 BCE and 14 CE.

The key military areas to cover are the revolt in Pannonia, which was put down after four years of hard fighting by Tiberius, and the annihilation of three legions in Germany under the command of Varus. Both of these events are significant because of their link to Augustus’ northern border policy and the push to establish a new frontier, based on the Elbe and Danube rivers. The key political setbacks relate to Augustus’ attempts to secure a successor. Candidates might discuss the use of Tiberius as a guardian for Julia’s sons in the aftermath of the death of Agrippa, and the possible reasons for Tiberius’ subsequent retirement to Rhodes. They should also consider, in the context of ensuring continuity and stability of government, the impact of the deaths of the heirs apparent (first Lucius and then Gaius), as well as Augustus’ decision to adopt Tiberius as his son and grant him *tribunicia potestas* and *imperium maius*. The fall from grace of Julia in a lurid scandal with hints of a conspiracy might also feature as an embarrassment to the laws on adultery passed by Augustus.

Question Two

Once Augustus assumed sole power after Actium, he sought to maintain his hold over the Roman State.

To what extent did the public image he cultivated as princeps play a role in disguising what was in effect a military dictatorship?

Once Octavian had eliminated his rivals the question of how to present his control of the state became paramount. Candidates should consider the political theatre involved in his apparent resignation of all his offices of state in 27 BCE and the importance of the various honours accorded him, not least the implications of the titles of Augustus. As *princeps*, he appears to have taken great care to ensure that his powers were in keeping with precedent. It should be noted how he promoted the civilian power of *tribunicia potestas* but carefully downplayed his *imperium* and the extent of his control of the Roman military. The revised ‘settlement’ of 23 BCE indicates that some senatorial elements were not easily appeased, as did the conspiracy of Caepio and Murena. Consideration should also be given to Augustus’ appeal to the masses as saviour of Rome and the various ways in which he cultivated their support. Candidates might discuss, for example, his monopolisation of the organisation of public games, as well as the attention he gave to the grain supply. Augustus’ religious programme, and the way in which he chose to present himself in statues/monumental relief sculpture and on coins would also be directly relevant to any analysis of his success in becoming *pater patriae*, rather than *generalissimo*.

Question Three

In late 43 BCE, Antony, Octavian and Lepidus agreed to assume supreme power as triumvirs for setting the state in order (Triumviri Reipublicae Constituendae).

Discuss, with specific reference to the passages on the following page, how valid it is to see Octavian’s actions as triumvir (43 BCE to 33 BCE) as a serious attempt to re-establish political and social order after the assassination of Julius Caesar.

Octavian has been portrayed as a revolutionary reformer and a personally ambitious successor to the legacy of Julius Caesar, and sometimes as a complex mixture of both. From the start, Octavian clearly wanted to take up his political inheritance, but these early years were as much about political survival as they were about the future direction of the governance of the Roman State. Given the rivalry Caesar’s son had with Antony, who also saw himself as the political heir to Caesar, there was no assurance that Octavian would attain Caesar’s position in the state. The reconstitution of the Republic was a political slogan used by both Caesarians and republicans, but healing breaches between factions was in the early days passed over for a crusade of vengeance and addressing political realities to ensure the support of both the military and the masses. Candidates might well see the triumvirate not as reform of the state but simply a measure in response to competing demands for power. After Philippi it might be argued that Octavian’s actions in the west were both a methodical consolidation of his position and the development of a meritocracy and his subsequent actions after the elimination of Sextus Pompeius and Lepidus seen as an attempt to address public expectations of peace and an end to war.

TOPIC C: GREEK VASE PAINTING

Question One

The Kleophrades Painter hydria is famous for its depiction of mood. Discuss the ways in which the Kleophrades Painter depicts emotions and elicits a response from the viewer. Then, compare this hydria to at least two other vases depicting mythical scenes. What sort of mood do the painters create on these vases, and how do they achieve it?

Candidates should discuss the hydria in detail, and may include such features as the gestures of mourning; the hidden and frontal faces of Priam and Astyanax; the changes in mood across episodes (despair, resistance, hope); the use of inanimate objects (tree, statue, etc). They may also note the limitations of the medium and the Kleophrades Painter's success in overcoming them. There are a number of vases candidates might use for comparison purposes, but whichever they choose, they must analyse both the mood evoked and the stylistic techniques used to create it. Outstanding candidates may also note the historical or social context of their chosen pieces, and how these influence the mood the painter chooses to create.

Question Two

'Concentration on the subject matter should not distract attention from the whole effect of the decorated cup.' (Brian Sparkes)

How did vase-painters integrate their figured scenes with the shape of the vase and its ornamental decoration, and how effectively did they do this? How important are shape and ornamental decoration when considering the effect of the vase as a whole? Discuss with reference to the work of at least three vase-painters.

Candidates may choose to begin with the François Vase, comparing its comprehensive coverage of the vase's surface and its miniaturist approach with later pieces, which allow more empty space. They should note the care and attention paid to the ornamental borders, and may note the interaction of convention and artistic licence in placing them, and the ways in which the figured scenes may be closed in by them or may break into them. Candidates might also note the aesthetic effect in balancing the figured scenes, and in drawing attention to the shape of the piece.

Question Three

Reproductions A(i) – A(iii) show a red-figure kylix. Imagine you are cataloguing the piece for a museum.

- *Identify and describe the scene and figures on both the interior and exterior of the kylix.*
- *Evaluate the painter's skill in composition and his expertise in depicting drapery and the human form. Use comparisons with painters you have studied to support your points.*
- *Finally, based on your preceding arguments, suggest a painter and a date for the kylix.*

Candidates should be able to identify Dionysus and maenads (on the exterior) and satyr (tondo). Candidates may notice that the Dionysus on the exterior is a post with robes and mask; the round objects may be offering-cakes. The maenads play a range of instruments and dance ecstatically; the pot spans the border between mythical and daily life scenes, for while maenads may feature in either (and the flute-player seems very prosaic), the satyr in the tondo belongs to the world of myth. The composition is complex and assured, with Dionysus providing the only true vertical. Astute candidates may recognise that the kylix is by Makron, noting the similarity of the drapery and anatomy on this cup and the one showing the abduction and return of Helen, dating to the beginning of the 5th century BCE/late archaic red figure period.

TOPIC D: ART OF THE ROMAN EMPIRE

Question One

The style of Roman portraiture shifted between verism and idealism. Discuss the portrayal of character in the Patrician carrying Busts, and compare it with the way Commodus (in the guise of Hercules) and Philip the Arabian are depicted in their portrait busts, with specific reference to their verism, or lack of it. What reasons may have been behind the subjects' desire to be portrayed in this way?

Candidates should define verism and idealism. The Patrician's head is substituted and reworked, and candidates may therefore focus more on the busts that he holds, noting the family resemblance and their veristic character. They might point out the lack of individuality in the two (or three) faces, and the overall characteristics of severity, duty, and dignity of the ensemble, which, along with the toga and the busts themselves, serve as reminders of the patrician status and traditional Roman values of the family. Candidates must then compare the depiction of the Patrician with the extravagantly ornate bust of Commodus, dressed up as Hercules and the sober portrayal of Philip the Arabian. They should discuss not only the face but also clothing and other attributes as applicable. They should make the point that the portraits show the subjects as they wish to be seen, and discuss how veristic and idealistic portraits work differently to achieve their effects.

Question Two

Most Greek public architecture was built out of stone, held together by metal clamps. With detailed reference to a range of examples, discuss Roman innovations in building materials and building techniques, explaining the effects these had in both functional and decorative aspects of Roman architecture.

Candidates should discuss brickwork and cement, and also the arch, in terms of their usefulness, simplicity, their lack of expense and use of readily available materials. Examples must be provided to illustrate points. Candidates might also comment on structure-specific innovations such as the dome of the Pantheon and the wedge-shaped pier-heads of the Pont du Gard. In their discussion of decoration, they might, for example, analyse the remarkable impact of the Pantheon, but could also point out that even primarily functional buildings such as the Pont du Gard can be aesthetically pleasing.

Question Three

The Stabian Baths at Pompeii were built in the 2nd century BCE. They included cold, warm, and hot bathing rooms, as well as areas for sport and for socialising. Men and women had separate sections. Using Reproductions B(i) – B(iv), discuss the architectural features and functions of these baths and compare them with the Hadrianic baths at Lepcis Magna, identifying and giving reasons for significant similarities and differences.

Candidates should note the differences in layout and size (especially the symmetry of imperial baths, and the lack of a separate area for women) and the different elements that could be included in bathing establishment (eg *laconica* and toilets in the Hadrianic baths; the *palaestra* and the separation of the *natatio* from the other bathing rooms in the Stabian Baths). Candidates should comment on individual features of the Stabian Baths visible in the reproductions such as the niches for leaving personal effects in the *apodyterium*, the lavish decoration and the hypocaust. Finally, they might note the baths' social/community function (and how the layout of the baths contributed to this), and their role as propaganda in the Imperial period.

TOPIC E: ARISTOPHANES

Question One

Aristophanes' Frogs won first place in the dramatic competition at the festival of the Lenaia in 405 BCE, and the exceptional honour of a second production. What qualities might have earned the play this prize?

This essay requires the candidate to identify and examine the reasons for the success of Aristophanes' *Frogs*. While discussion of the 'constants' of Aristophanic comedy is expected and appropriate, including analysis of the playwright's extensive range of comic techniques, the conflict of ideas and character at the heart of the drama, the visual and musical spectacle of the choral interludes, the fun and inventiveness of the plot-lines, there should also be specific reference to the particular historical circumstances driving so much of the political subtext of this play. Dionysus, for example, is an entertaining and original protagonist, but also a reflection of the dark historical realities of 405 BCE; the debate in the *agon* between Aeschylus and Euripides is a clever pastiche of differing tragic styles, but also a metaphor for the social and intellectual crisis facing Athens at the end of the Peloponnesian War. Finally, in Attic Old Comedy, much importance was attached to the message of the *parabasis*; candidates should not omit some discussion of Aristophanes' celebrated advice about the "phoney silver-plated coppers" which replaced "the noble silver drachma of old".

Question Two

"Politicians ... fall into the category of the enemy and are therefore to be routed by the hero." (C. W. Dearden)

Discuss the depiction of politicians and of political life in Athens in the 5th century BCE Athens in one or more of Aristophanes' comedies. What explanations might be given for the playwright's generally hostile attitude to powerful public figures?

Politicians in ancient Athens, as today, were favoured targets for political satire, figures of authority and influence to be 'taken down a peg or two'. *Wasps* and *Knights* both feature sustained and vicious attacks on Cleon, Aristophanes' comic arch-enemy, who is portrayed as devious, greedy and self-seeking. *Frogs* too, first performed in dying days of the Peloponnesian War, finds the cause of Athens' demise in inept populist rule. Candidates may choose to focus on one play, or discuss examples of political themes from two or more; Aristophanes is consistently hostile, in particular to the demagogic politicians in power at the end of the 5th century BCE. In responding to the second part of the question, the candidate might consider the idea that the festival at which the plays were staged offered a moment of comic 'release', an opportunity for the ordinary citizen to kick (without consequence) against authority. Equally, it might be argued that Aristophanes had a serious message to communicate. The failings of politicians might be exaggerated and misrepresented – they are all corrupt, mostly perverted and often of foreign birth – but they also threaten the *demos*: in *Wasps* Cleon is "the greatest monster in the land".

Question Three

"Where tragedy tried to keep magic and the supernatural at arm's length, ... Aristophanes' plots are founded on deliberately bizarre and impossible premises. ... Characterisation, too, is uninterested in ... intense psychological realism ; Aristophanes' characters are larger-than-life cartoon figures." (N. J. Lowe)

*With reference to Lowe's comment, discuss how fantasy – in the form of incredible ideas and unrealistic characters – features in the extract from *Clouds* on the following page. Then, discuss the importance and appeal of fantasy in either *Wasps* and / or *Frogs*.*

In the passage provided from *Clouds*, Aristophanes draws heavily on elements of fantasy for comic effect and thematic purpose. The candidate might discuss the ludicrous behaviour of Socrates' acolytes who use "their third eye" to multi-task in their research, on the absurd idea that "too much fresh air is very bad for the brain" or on Socrates' extraordinary entry – via the *mechane* – "walking upon air and attacking the mystery of the sun". Candidates should then analyse the use of fantasy in either *Frogs* or *Wasps*, drawing conclusions about how and why Aristophanes gives prominence to imaginary or impossible situations outside the realm of everyday cause and effect. They might discuss the way in which Philocleon's litigious mania is manifested in *Wasps*, or the fantastic mission that Dionysus (assisted by his slave) undertakes to retrieve a dead playwright to save the city in *Frogs*. The best candidates might also comment on the appeal of wish-fulfilment – the achievement of "a grandiose ambition by a character with whom the average member of the audience can identify himself" (Dover).

TOPIC F: VIRGIL**Question One**

“Therefore I plan to forestall her by a trick of my own and enclose the queen in such a girdle of flames that no act of divine power may divert her from submitting, as I intend, to a fierce love for Aeneas.” (Virgil, Aeneid 1). To what extent was the relationship between Aeneas and Dido based on deceit?

In the *Aeneid*, deceit is practised by gods and men alike. Candidates should discuss both: the deceitfulness of the goddesses Venus and Juno in promoting the relationship between Aeneas and Dido, as well as the conduct of the two lovers. Venus uses Cupid disguised as Ascanius to enflame Dido (as the quotation suggests) but also connives with Juno over the ‘marriage’ in the cave, knowing that Jupiter will not agree to a union which will keep Aeneas in Africa, forfeit of his destiny. For her part, Juno harries Venus to agree to a marriage (with much double talk) and then misleads her protégé Dido by providing a supernatural ‘wedding ceremony’ during a hunting expedition. Both Aeneas and Dido appear to be deceiving themselves and each other in their relationship. Aeneas allows himself to forget his destiny to the extent that he actively works to promote Carthage, and when he is reminded of his mission, he says nothing to Dido of his plans for departure. Dido is willing to be persuaded by Anna to seek divine approval for the relationship, despite her oath to Sychaeus, and believes what occurred in the cave to be a true marriage.

Question Two

How does Virgil justify the cost in human suffering of the establishment of Rome and its empire in the Aeneid?

Candidates might first establish the scale of suffering in the *Aeneid* by identifying some of the major conflicts that result in loss, pain and death, both for nations and for individuals. Troy and Carthage are both destroyed so that Rome will become a mighty Empire; Aeneas suffers the loss of his wife Creusa in order that he might marry Lavinia and found his settlement in Italy; Dido appears to be sacrificed on the altar of Roman patriotism as her curse creates an epic setting for the 2nd Punic War against Hannibal. Candidates should then turn to the central focus of the question: was so much suffering in the end worthwhile. Two perspectives are possible: it could be argued that Virgil’s graphic depictions of violence in Books 2 and 10 and the pity he evokes for Dido and for Turnus (in the final lines of the poem) suggest that the cost paid is too high. The best candidates might also allude to the civil wars that Virgil lived through. Alternatively, the golden age of peace offered by Augustus could also be viewed as a justification for human suffering, even on this epic scale. In-depth discussion of the themes of the key prophetic passages should be included in support of this viewpoint.

Question Three

In the passage below Juno summons Juturna, the divine sister of Turnus, leader of the Rutulians, to inform her that Turnus’ fate is close at hand.

Compare the characterisation of Juno in this passage with her characterisation elsewhere in the Aeneid. To what extent is Juno a cruel goddess, insensitive to human suffering, who merely uses agents, human and divine, to pursue her hatred of the Trojans?

In the passage, Juno, even though the day of fate is at hand, is unyielding and manipulative. Juturna is summoned to do Juno’s bidding, but once given her instructions is seemingly abandoned by the goddess. Candidates should discuss the reasons why Juno acts so implacably against the Trojans. Examples, such as the storm scene in Book 1, the marriage of Dido in Book 4 or the incitement of the Trojan women to burn the ships in Book 5, demonstrate Juno actively interfering in the workings of fate in an attempt to delay the inevitable foundation of Rome with all its implications for Greece and Carthage, both places where Juno had seats of worship. Juno’s agents (Aeolus, Dido, Iris, Allecto and Juturna) are mustered to do her bidding with little or no thought to the consequences for them. Juno’s key concerns are basically private issues that relate to personal slights and her ambitions for her own spheres such as Carthage. Consideration should also be given to Juno as a force, ‘*furor*’, created by Virgil as a device to counter the workings of fate and rather more than just a two-dimensional figure of hatred.

TOPIC G: JUVENAL

Question One

To what extent does Juvenal adopt a position of moral outrage to disguise an obsession with money, sex and status in his early satires, and in particular, Satires 1, 3, and 5?

Candidates might begin by examining the first satire, which sets Juvenal's programme. The satirist answers his rhetorical question on 'why write satire?' by indicating that he lives in an age when notorious examples of vice pass by any corner of Rome. Many involve the three key themes of money, sex and status – *captatores* seek legacies in bed, matrons poison husbands for financial gain, patrons wage war at the gambling table, while their slaves shiver and their clients starve. Further points can be made from *Satire 3* and *Satire 5*. In *Satire 3*, Umbricius cannot get ahead in Rome because he is not corrupt enough. In *Satire 5*, the key theme is the status of the poor client, as exemplified in the meal given by a wealthy patron. Candidates should consider whether Juvenal is truly outraged by the decline in moral standards or whether the satirist is adopting a persona of anger and outrage, and simply writing on conventional themes (every age believes that it is tarnished in contrast to an earlier golden time).

Question Two

"And what is [the satirist's] principal message? It is that pretty much all politicians are corrupt, deluded, incompetent, second-rate and hypocritical." (Martin Kettle)

Discuss the validity of this statement with specific reference to Juvenal's message and the extent to which he was able to satirise the politics of his own day.

In *Satire 1* Juvenal makes it clear that unadulterated satire on contemporary issues (in the style of Lucilius) is unsafe and that he will use *exempla* from the past to illustrate his points. Consideration might be given to the view that Juvenal was only 'free' to publish his satires after the death of Domitian in the reigns of the 'good' emperors Trajan and Hadrian, both of whom Juvenal avoids satirising. *Satire 4* demonstrates the corruption of not only the Emperor Domitian but also of his councillors, the '*amici Caesaris*'. The councillors are a typical mixture of diplomats, military men and jurists, but are seen as weak, depraved and corrupt. Their relationship with Domitian is based on fear and flattery. Domitian is in essence the ultimate patron and, somewhat like Virro in *Satire 5*, terrorises his council for his own amusement. Juvenal makes the point that corruption can be found through all levels of society to the very top. Other examples such as the politician Crispinus in *Satires 1* and *4* and the Praetorian Prefect Sejanus from *Satire 10* could also be usefully included.

Question Three

Persius, a satirist writing a generation before Juvenal, was a wealthy young contemporary of the Emperor Nero and died at the age of 27. In his second satire he suggested secret prayers are foolish and reveal an ignorant view of divinity.

Compare Persius' point of view in the passages on the following page with Juvenal's stance on the vanity of human desires in his Satire 10. To what extent do the two satirists appear to share similar views?

Prayers, and what one ought to pray for, feature as the central theme of both Juvenal's *Satire 10* and Persius' *Satire 2*. The excerpts from Persius on prayers for wealth and good looks reflect similar prayers in Juvenal, although Juvenal does not write at length on prayers for wealth. Instead, he expands on prayers for political power, eloquence, military glory and long life. Various *exempla* from myth and history demonstrate that these prayers are often futile (in keeping with his central theme that people do not know what to pray for and often pray for the wrong thing) and that for every prayer granted there is a negative outcome. With respect to prayers for good looks, Juvenal emphasises the suffering and destruction that comes to the subject of the prayers (eg Lucretia or Silius), while Persius appears to focus on the form of the prayer. Both express similar philosophical sentiments at the end of their respective satires. For Persius it is goodness and purity of soul that should be offered to the gods, not just expensive sacrifices, while Juvenal believes that the gods should decide what is best for us, but if we have to pray, then it is best to pray for good health, a pure heart and a peaceful life through virtuous conduct.

TOPIC H: SOCRATES

Question One

The judicial execution of Socrates is often seen as one of the greatest miscarriages of justice in history. Discuss this viewpoint, with particular reference to the charges that Socrates faced and Plato's account of the trial in the Apology.

In answering this question the candidate must analyse Plato's *Apology*, with particular focus on Socrates' defence against the two charges he faced: impiety and corrupting the young. However, in assessing whether or not the trial was a travesty, other issues should also be raised. Plato's portrait of Socrates as a heroic old man of great moral strength and intelligence, wrongly convicted by a prejudiced court, is by no means universally accepted. Candidates might discuss the possibility that Socrates was an innocent man, the victim of prominent politicians keen to use the courts to get rid of him and/or that he was made a scapegoat for the disasters of the Peloponnesian War. Equally, Socrates might be seen as guilty as charged, a subversive thinker whose unorthodox religious views threatened the communal good of Athens. Was Socrates victimised by ignorant citizens for his conscience or even just misunderstood, his mission as Athens' gadfly tragically misconstrued? Or is there evidence that he did in fact encourage unorthodox thinking among the young and discourage public worship of the gods as required by Athenian law of the time. The analytical quality of the discussion is more important than the argument the candidate chooses to pursue.

Question Two

"The execution of the Socrates was the protest of the spirit of the old order against the growth of individualism." (J. B. Bury)

In what ways did Socrates encourage "individualism", at the expense of established laws and traditional values?

Candidates might first discuss the life of "the true philosopher" that Socrates has led and the implications of his famous assertion that "the unexamined life is not worth living". They should consider in what ways and to what extent Socrates' commitment to the well-being of *his own* soul (reiterated in *the Apology*, *Crito* and *Phaedo*) involved an abrogation of his responsibilities as a citizen of Athens and threatened the values that had made the city great. A range of themes might be analysed: the importance Socrates attached to his personal *daemonion*, as opposed to participation in public worship; the brutal honesty of his Delphic mission, regardless of the cost to his own family or to the reputation of prominent citizens; his avoidance of office on the grounds that the "true champion of justice" cannot survive in the murky world of politics; the challenge Socrates posed to conservative thinkers as Athens' "gadfly" in an era of socio-political upheaval and intellectual ferment. The best candidates will recognise the complexity of Socrates' personality and thinking, evaluating Plato's account of Socrates' philosophic life and his ideas about the duties of citizenship, in their historical context.

Question Three

In the extract from Plato's Laches on the following page, Socrates is debating the virtue of courage with one of Athens' leading generals, Laches.

Analyse the ways in which this passage illustrates the process and purpose of the Socratic method of enquiry. Then discuss the ways in which Socrates himself might be considered courageous in Plato's Apology, Crito, and/or Phaedo.

The extract from *Laches* illustrates a number of the standard features of the Socratic method. These should be identified and discussed: Socrates' demand for universal definitions (in this instance, courage); the process of question and answer; inductive argument and the use of analogy; the role of the interlocutor, and in particular the interlocutor's response to Socrates' leading questions. The absence of Socratic *eironeia* might also be noted. Having analysed key features of *elenchus* in this passage, the candidate should then turn to content of *Laches* and consider the ways in which Socrates exhibits courage. Plato's admiration of his mentor is explicit in the final lines of *Phaedo*: "[he] was... of all those whom we knew in our time the bravest and also the wisest and the most just". Not surprisingly, examples of Socrates' courage abound in his dialogues. Possibilities include his absolute devotion to the truth and a life examined; his uncompromising commitment to his divine mission, despite the opprobrium it earned him; his refusal to play the legal game at his trial or negotiate around his ideals; his rejection of escape from prison and, above all, his extraordinary bravery in the very final minutes of his life as he consumed the fatal dose of hemlock.

TOPIC I: GREEK SCIENCE

Question One

Discuss the theory of the four elements, and how different branches of Greek science (including both cosmology and medicine) made use of it. To what extent were the philosophers who proposed this theory influenced by ideas put forward by their predecessors, rather than developing their own observations and experiments? To what extent were they reacting against the atomists?

Candidates should discuss examples from cosmology (e.g. Empedocles, Aristotle) and from medicine (the Hippocratic corpus), noting the broad application of the four-element theory in different contexts and giving some concrete examples. Candidates might discuss the competitive spirit of Greek thinkers, or the spectrum between abstract thought and theory based on observation. They may also discuss areas in which the four-element theory was more or less successful in explaining the world than the theories put forward by the atomists. The outstanding scholar might also draw conclusions about the nature of Greek science based on the close connection between what we would consider to be different branches of the discipline.

Question Two

'The natural clock offered by the moon does not synchronise with the natural clock offered by the sun, and purely lunar calendars lose coherence with the seasons unless corrected.' (T. E. Rihll)

Discuss the problems the ancients had in measuring time and establishing a reliable calendar. What techniques did they develop to overcome these problems, and how successful were they? How important was it, and to whom, to have a reliable calendar?

Candidates might include a range of measures of time, such as the division of the day into hours, or measurements of months or seasons. Candidates might include the division of the sky into the zodiac and discuss the problem of the precession of the equinoxes. They might also comment on the problems that the extra fraction of a day posed in making a reliable calendar. In the second part of the essay, candidates should discuss who took an interest in measuring time with precision, and why, noting perhaps the lack of relevance of an exact calendar to most people's lives.

Question Three

To what extent did the Pythagoreans present a unified theory of the cosmos? Discuss with specific reference to the passages on the following page, considering the ways in which Pythagorean cosmology, number theories, respect for the gods, and precepts for living relate to each other.

Candidates should note that Pythagoreanism may be taken as a fundamentally coherent system, even if it is now difficult to reconstruct, and notwithstanding the disagreements among the later Pythagoreans as to its details. They may note the pre-eminence given to the gods as the centre of the cosmology, and also in the precepts for living, and the description of number as an expression of the divine. They should unpack some of the precepts, to show that many of them (though probably not all) are not arbitrary rules but are rooted in that same coherent system – even if some of them were unclear even to the ancients. Outstanding candidates may also discuss the nature of our sources, the secretive and schismatic nature of the Pythagoreans, and in particular the degree to which our connection of Pythagoras with mathematics is the result of Platonic revisionism.

TOPIC J: ROMAN RELIGION

Question One

The Roman elite arguably had a different view of Roman religion to the Roman masses. Discuss the extent to which the upper class did or did not comply with orthodox Roman religious practice and the degree to which their adoption of Stoicism and Epicureanism was compatible with state religion.

In considering the matter of religious compliance (practice, neglect, rejection), candidates should recognise, at least implicitly, the lack of dogma in Roman religion. They should discuss the political uses of priesthods and omens to gain status or put down one's opposition, and the (arguable) lack of importance of belief. They might also note that the traditional values, which were integral to the Roman senatorial persona were inseparable from religion. Finally, they should discuss the intellectual and educated culture that made Greek philosophies so appealing to the Roman elite and the extent to which Stoic and Epicurean beliefs and values precluded orthodox worship.

Question Two

Omens and divination were essential tools for interpreting the Roman world. Discuss the ways in which the gods made their wishes known and the degree to which the reception and interpretation of such signs was governed by religious belief, rather than expediency or pragmatism.

Candidates should briefly discuss at least some of the means by which divination occurred (both *impetrativa* and *oblative*: augury, haruspicy, dreams, Sibylline Books, prodigies, etc). They should then analyse in depth differing attitudes to communication with the gods, noting that ancient accounts include both genuine religious belief (eg the prevalence of prodigies in Roman historians) and strong religious scepticism (eg Bibulus' use of omens to put off convening the assembly) or even both (eg the general who threw the sacred chickens overboard – and was “punished” by losing the battle). Candidates might comment on the pragmatic nature of much orthodox practice, discuss the implications of a political priesthood and explore the grey area between proper religious belief and excessive credulity.

Question Three

Rome generally allowed considerable freedom of religious worship in her provinces.

With specific reference to the passages by Rives and Scheid on the following page, discuss

- *the reasons for this religious freedom in the provinces*
- *the ways in which religious tolerance, combined with the introduction of the imperial cult, assisted in integrating disparate people and cultures into the Roman empire.*

To what extent did this same freedom also compromise the cohesiveness of Roman religion, creating as Scheid suggests “a series of Roman religions” ?

Candidates should first suggest reasons for the freedom offered by Rome to its provinces to continue with their own religious systems, provided lip service was paid to Roman religious practice. They may comment on the requirement of provinces to adopt at least the forms of Roman religion, but should also mention the mixture of imposition from above and voluntary adoption from below, noted by Scheid. The social and political impact of this policy of religious tolerance should then be discussed and conclusions drawn about its role in establishing a sense of identity. In the second part of the essay, candidates might argue that this freedom made orthodox belief less appealing, examining the challenge posed by exclusive and vigorous Eastern religions; alternatively, candidates might point out that plurality and flexibility are sometimes vital parts of effectiveness, offering examples of religions that appealed to specific groups (eg Mithras for soldiers). Finally, candidates might discuss aspects of Roman religion that do not seem to fit Scheid's communal model, such as household worship and individual requests to the gods.