

Assessment Schedule – 2007

Scholarship: Classical Studies (93404)

Candidates answer THREE questions in essay format.

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

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

TOPIC ONE: ALEXANDER THE GREAT

Question 1

Alexander's second and final great set battle against Darius, at Gaugamela in September 331 BC, took place almost two years after the first, at Issus in November 333 BC. What did Alexander achieve in the interim, and what explanations might be given for his delayed pursuit of the Persian king?

Candidates must show that they have detailed knowledge of Alexander's actions between Issus and Gaugamela. They should discuss in some detail the very protracted siege of Tyre, and might also refer to the briefer, but bitter, siege of Gaza later the same year. They need then to look at the bloodless occupation of Egypt, followed by Alexander's enthronement as pharaoh and the founding of Alexandria. In-depth analysis of the visit to Siwah is essential, given the profound impact the words of the oracle had on Alexander.

Having established the key events of the period, candidates should consider why Alexander did not pursue Darius immediately, and the consequences of such a policy. Particular attention should be given to his stated strategy – according to Arrian – of securing the west and in particular the Phoenician coast, before invading the Persian heartland. Reference might be made to the threat posed by the strong Persian navy, as well as the hostility of some Greek states ready for any chance for freedom from Macedonian hegemony. With respect to Egypt, there should be some discussion of non-military activity, such as the visit to the oracle of Zeus Ammon, and of Alexander's preoccupation with his legendary past and his own superhuman nature/divinity.

Outstanding candidates could discuss whether such a long delay before Gaugamela was necessary, and look at the opportunity it gave to Darius to draw on eastern resources. They might also attempt some evaluation of the extent to which Alexander's private impulses influenced military policy and the importance such psychological factors had on both the ambition and vision of the king and the morale of his army.

Question 2

To what extent is it fair to see Alexander as an autocratic terrorist in the years after the battle of Gaugamela? Were his achievements tarnished by a marked tendency to violence, paranoia, and megalomania?

Candidates must identify and discuss episodes in Alexander's career, post-Gaugamela, characterised by a tendency towards unrestrained violence or brutality. Plutarch, Curtius Rufus, and to a lesser extent Arrian, recount a number of appropriate incidents. These include Alexander's ruthless suppression of criticism, dissidence and conspiracy – Philotas, Parmenio, Cleitus the Black, the Royal Pages, Callisthenes, the massacre of civilians (especially in India) and even, perhaps, summary executions at the mutiny at Opis.

Candidates should also examine Alexander's possible motives, maintaining a balanced approach and a sense of historical perspective. They must make some attempt to analyse the way in which the character of the young king of Macedonia changed once he became Lord of Asia. Actions that reveal an increasingly autocratic model of kingship, even a degree of megalomania, should be referred to. *Proskynesis* is obviously relevant, but mention might also be made of the adoption of other "oriental" customs, the massed weddings at Susa and the possible request for worship as a living god.

Outstanding candidates might show that they are aware of a range of historical interpretations of Alexander's behaviour – ancient and modern – and that his achievements have been recounted not only with sentimental focus on his civilising and visionary leadership, but also with disdain for his cruelty, sadism and paranoia. The crossing of the Gedrosian desert – saga of heroic triumph or ill-informed act of obsessive bravado – might be usefully discussed in this context.

Question 3

What conclusions might be drawn about the relationship between Alexander and his father, Philip II, from the passages from Plutarch? What else might be said about this father-son relationship?

Candidates must analyse Plutarch's portrayal of the young Alexander in the passages provided, explaining the historian's take on the relationship Alexander had with his father, Philip. They should note Alexander's competitive nature and the rivalry engendered by Philip's military success in Greece. Although there is no real indication of patricidal jealousy in these brief excerpts, Plutarch does identify a dysfunctional relationship, strained by Philip's energetic and complicated love-life. The role of Olympias – "a woman of a jealous and vindictive temper" – should also be examined and consideration given to the ways in which she may have influenced the relationship between the proud father and his precocious son.

Candidates must then consider other episodes that shed light on the relationship of Alexander and his father. These might include Philip's choice of Aristotle as Alexander's tutor and the years at Mieza (away from his mother), Alexander's appointment as regent at 16, his command at Chaeronea, the Pixodarus affair and, of course, his possible involvement in his father's assassination.

Outstanding candidates might have detailed knowledge of Plutarch's biography and be able to recount, with commentary, the outcome of the quarrel at the wedding of Cleopatra – the drunken brawl and exile. Alternatively, they might analyse the influence of Philip on Alexander *after* Philip's assassination. Above all, they should recognise that sources about this relationship are limited, that Plutarch acknowledges his selective and moralistic approach, and that it is particularly difficult to separate the legendary and historical Alexander before the assassination of Philip.

TOPIC TWO: AUGUSTUS

Question 1

Outline the career of Augustus – Octavian as he was called then – from the time when he received the news of Caesar's murder up to the establishment of the Triumvirate. Explain the reasons for what he did and discuss the motivation behind his actions, their legality – or otherwise, and the light they throw on his character.

Candidates must first show that they have an accurate knowledge of the main events of the period referred to, particularly as they affect Octavian and his relationships with the Senate, with Antony, and with Caesar's killers.

They then need to consider Octavian's position in more detail: the risks he ran; his need for popular and senatorial support (eg Cicero's role); his personal faction (in particular, Maecenas, Agrippa, Salvidienus); and his personal army, raised largely by the use of Caesar's name and money.

Outstanding candidates might acknowledge that it was to the credit of Antony that Rome did not degenerate into anarchy after Caesar's murder. They should say that Octavian was determined to exact revenge for Caesar's murder, and probably to make himself master of Rome in succession to Caesar, allowing no scruple or illegality to stand in his way.

Question 2

Outline and describe the various restorations, developments, and innovations in Roman religion that took place under Augustus. What were Augustus' motivations, and what did he hope to achieve?

Candidates must discuss the importance that Augustus attached to the traditional Roman religion. They should refer to his membership of the main orders of priests, his position as *Pontifex Maximus* after 12 BC, and his renewal of old forms such as the Arval Brethren and Fetiales, whose ceremony he used to declare war on Cleopatra. They should also mention the work of temple restoration, the building of new temples such as that to Mars Ultor, the holding of the Secular Games in 17 BC, and the construction of the Ara Pacis Augustae. Innovations, such as the cults of Divus Julius and of the Genius of Augustus, should also be covered.

Candidates should then discuss Augustus' motives and expectations, including political gains such as greater national unity and the improvement of public morale, the enhancement of his own persona and *auctoritas*, and, most of the importance of *pax deorum*.

Outstanding candidates might discuss the influence of Augustus' own upbringing and the significance of the name "Augustus". They might also consider his moral legislation, and its links with religion, and reflect on how meaningful, and ultimately how successful, these developments were for the Roman people.

Question 3

In the passage, Buchan gives an account of the Settlement of 27 BC that differs in some ways from the view of early historians such as Tacitus and Cassius Dio. Analyse and comment on the main points in the passage, discussing their validity or otherwise.

Candidates must analyse the passage provided and make it clear that they understand what Buchan is saying. They might well focus on two statements: that the Republic had been "conserved", and that there was nothing revolutionary in this state of affairs. They should, with reference to the passage, elaborate and comment on the statement that the Princeps had colleagues in the magistracies of equal power. They should also draw attention to the importance of Augustus' *auctoritas*, alluded to in the reference to "fame and moral ascendancy".

The question points out that the viewpoint expressed by Buchan differs in some ways from those of other historians. Candidates should show their awareness of other viewpoints, identify key points of difference, and look for a balance between differing historical viewpoints. They should not hesitate to disagree with some of the points made by Buchan, for example, the sharing of *imperium proconsulare* with the Senate, but must back up their comments.

Outstanding candidates might comment further on Augustus' motives in offering to return power to the people, and on the people's reaction to that offer. They might also consider the meaning of Buchan's final statement that a successful revolution must involve a return to "inbred modes of thought".

TOPIC THREE: GREEK VASE PAINTING

Question 1

The Kleophrades Painter is a transitional figure between late Archaic and Classical vase painters. Discuss the stylistic features of his work and indicate which features are reflections of earlier styles and which prefigure later developments.

Candidates must first show that they have an accurate knowledge of the two set works, the pointed amphora and the hydria, and that they can draw out features of the artist's style from those two vases. In the case of the pointed amphora, they might note the grand monumentality of the figures and the elaborate layering and patterning of the drapery. In the case of the hydria, they might comment on the choice of subject matter, that of the Trojan War.

They will then need to consider features in great detail. They might choose to look at the oft-quoted suggestion that the Kleophrades Painter was "the master of mood". To do this, they might examine elements of tragedy on the hydria. They might also look at more intricate details of style, such as how the painter portrays elements of anatomy such as hair, ankles, and eyes. Candidates should at least mention that the Kleophrades Painter is likely to have been a pupil of Euthymides and that choice of subject matter, monumentality of figures, and spaciousness of composition are features of the Kleophrades Painter's early work.

Outstanding candidates might note a development within the style of the Kleophrades Painter and suggest that the pointed amphora is possibly from the earlier period of his work and the hydria from a later period. Candidates might notice the large black section on the lower belly of the vase and suggest that this both prefigures the work of the Berlin Painter and the spot-lit technique, and reflects the influence of Euthymides (who composed a small number of vases with a similar compositional device).

Question 2

Compare and contrast the mood, style and composition of the return home of Kastor and Polydeukes (the Dioskouroi) on the Exekias belly amphora, with the portrayal of Hektor and his parents on the Euthymides belly amphora.

Candidates must first show that they have an accurate knowledge of the two vases and what is depicted on the relevant side of each vase. In particular, they should note the presence of the dog, the horse, and the slave as well as the main characters on the Exekias vase; whereas the Euthymides vase has in total only three figures (Priam, Hektor, and Hekuba).

They will then need to consider both similarities and differences in more detail. Candidates should cover features of mood, style, and composition on the two vases. They should note that in the case of the Exekias vase, Kastor and Polydeukes are returning home and the gesture by Leda is one of welcome; whereas on the Euthymides vase, Hektor is about to leave, so the gesture of his father is one of advice, concern or warning. Candidates should notice that compositionally the vases share a great deal, for example that the figures are all on a single groundline and that the flanking figures serve to frame the main action by their pose and gesture.

Outstanding candidates will have a greater appreciation of subtle distinctions between the vases. They might note, for instance, that on the Exekias vase there are some touches of humanity such as the gesture of patting the dog that give a greater sense of ordinary domesticity to that vase (despite the heroic nature of the participants), whereas the Euthymides vase focuses on a more heroic depiction: despite the gesture of Priam, Hekuba actively assists her son without, apparently, any concern for his fate in the battle he is about to face. An outstanding candidate might then note the incongruity in the size of the horse on the Exekias vase, which works against the simple domestic welcome home of children.

Question 3

Reproductions A, B, and C are all of the same side of an amphora painted by Psiax, showing Herakles wrestling the Nemean lion. Discuss the subject matter and stylistic features of the vase. What features does this vase share with the work of Exekias, and in what ways does it look forward to early red-figure vase painting?

Candidates must first show that they can accurately describe the subject matter of the vase and the typical features of the black-figure style and technique. They might be able to provide additional detail about Herakles' encounter with the Nemean lion and should identify the figure on the right as Athena, with reasons for her identification. Candidates should also note typical features of the black-figure technique such as white paint used to indicate women.

Candidates will then need to consider features in more detail, such as the very fine incision work on the face of the lion and the use of red slip to indicate the hair on the lion's body. They should note the way that red slip has been used for interest and to give a sense of texture, such as in the cloak on the tree. They might also notice the tight curls of the hair.

Outstanding candidates might acknowledge that although there are some instances where the painter has not quite completed the incised outline with black slip, such as on the forelegs of the lion, that this is a superior example of black figure. They might note the realism of the individually drawn teeth and details such as finger nails and knuckles on Herakles. Candidates might also be able to see similarities with works of Exekias, such as the depiction of the eyes on Herakles, which are mirrored by the eyes of Ajax and Achilles on the Exekias belly amphora; or they might observe that the intertwining of bodies looks forward to the work of the Pioneers, and compare this wrestling match with the Euphronios vase showing Herakles and Antaios.

TOPIC FOUR: ART OF THE ROMAN EMPIRE

Question 1

Analyse the structural and decorative features that made the Pantheon such an impressive building in antiquity. Then compare the interior design of the Pantheon with the interior design of the temple of Bacchus at Baalbeck, and explain how and why the interior design of each temple reflects a different relationship between gods and humans.

Candidates must first show that they have an accurate knowledge of the impressive features of the Pantheon including such things as its sheer size, the uninterrupted view of the dome and *oculus* without supporting beams, the use of marble and marble veneer, the first-level encircling walkway, the coffering on the dome and the impressive approach that would have existed in antiquity.

Candidates will then need to consider the differences between the Pantheon and the temple of Bacchus, detailing interior design features such as the internal shrine in the temple of Bacchus (which is not replicated in the Pantheon). They should also comment on any similarities that do exist, such as the coffering on the ceiling and spaces available for the display of statues. There should be some comment about the eastern influence present in the temple of Bacchus compared with the Pantheon, and a suggestion that this was part of a wider acculturation process in the Roman empire.

Outstanding candidates might acknowledge that the Pantheon itself is hardly a typical Roman temple, and they might examine how the unimpeded view through the *oculus* provides a view to the universe beyond Rome. They might also discuss the fact that the *adyton* in the temple of Bacchus is a specifically Syrian feature that only the priests could enter, reflecting the close relationship between the priests and the gods.

Question 2

Evaluate the extent to which relief sculpture depicting Roman military activity was accurate or apocryphal. You must discuss a range of relief panels from different structures.

Candidates must first choose appropriate military relief sculptures and cover the main works that are covered in Level 3, the Arch of Titus (displaying a triumphal procession), Trajan's column (depicting a wide range of military activities), and the Arch of Constantine (depicting preparation scenes, battles, and triumphal scenes).

Candidates will then need to consider specific scenes in detail to determine whether they were accurate or not. For instance, they might observe that in the triumphal procession on the Arch of Titus, the actual number of participants is clearly inaccurate, but details such as the soldiers wearing only tunics do, in fact, accurately present a tradition of triumphal parades. Candidates might also note that the northern relief is more apocryphal – it presents Titus in the presence of various divinities and personifications of virtues. By contrast, they might note that the presentation of military life on Trajan's column seems to be accurate, and they could give details such as examples of armour, weaponry, standards, and pontoon bridges. Candidates might be able to comment on the precisely accurate setting of the *oratio* scene on the Arch of Constantine, with the presence of the monuments to the Tetrarch, the arched portals of the Basilica Julia, and the Arch of Tiberius.

Outstanding candidates might acknowledge that even though Trajan's column gives a generally accurate picture, almost no Romans die on the column – a highly unlikely state of affairs in two significant campaigns. They might further explain that there may have been propaganda reasons for such an apocryphal presentation. In the case of the reliefs from the Arch of Constantine, candidates might consider both the original context of the sculpture and / or its placement on the Arch of Constantine, especially where the head of the original has been re-carved to resemble Constantine.

Question 3

Reproduction D shows a section of a larger Roman mosaic from North Africa, made in the 3rd–4th century AD. Imagine that this mosaic has come up for sale at a prestigious auction house and that you have been commissioned to write a scholarly commentary for the catalogue. Describe this section of the mosaic in detail, discuss its artistic features, and evaluate its quality compared with other Roman mosaics that you know.

Candidates must first give an accurate and detailed description of the two lions attacking a boar in unison in a country setting. They should note the presence of blood from both ends of the boar and the position of its legs in the air, giving a clear indication of death.

They will then need to consider the stylistic features in greater detail. They should particularly note the way in which the mosaicist has shown the interplay of light and shadow on the bodies of the animals, the skilful way in which he has overlapped the hind leg of the boar over the shoulder of the lion on the left, and the particularly impressive way in which the eyes of the lion on the left focus on the prey. Comment should also be made on the use of *opus vermiculatum*, particularly around the eyes of the lions. Candidates should compare this mosaic with the other Roman mosaics, such as the lion attacking the bull from Hadrian's villa (one of the Level 3 set works). They might observe that in this mosaic, there are two lions against just one prey, whereas in the other mosaic there is a single lion. More than this, they should also observe that the portrayal of blood dripping from the prey puts the outcome of the encounter beyond doubt.

Outstanding candidates might observe that in this mosaic, the body of the boar (and that of the lion on the left) is entirely off the ground, something which is at odds with the otherwise naturalistic portrayal of the scenes. They might also observe that the animals here cast no shadows, whereas the animals in the Hadrianic mosaic certainly do. Candidates might go on to make a comment about the nature of art in the provinces (in this instance, North Africa) compared with art for the imperial market.

TOPIC FIVE: ARISTOPHANES

Question 1

Discuss the concept of the “generation gap” in the plays of Aristophanes.

Most candidates will look particularly at *The Wasps*, and the relationship between Procleon and Anticleon. They should refer to a basic – and rather dirty – old man, with ideas firmly rooted in the past, and his somewhat more up-market son, trying to “improve” his ageing father by bringing him up to date. They might refer to the role-reversal between the two, to the rather pathetic grief of Procleon at the end of the *agon*, and to the change in his character as the play goes on, until Procleon emerges triumphant, knocking down his son and dominating the final scene, in which Anticleon does not even appear.

This may lead to some discussion of the playwright's suggested preference for the “good old days”, although this should not be pressed too far: there should be some acknowledgement that Aristophanes is not uncritical of aspects of the past, and that Anticleon wins the *agon*.

Outstanding candidates should also discuss the *agon* of *The Frogs*, where Aeschylus and Euripides represent two sides of a similar argument. They might also mention Strepsiades and Pheidippides in *The Clouds*.

Question 2

“Discerning folk will murmur (let us hope):

‘She’s hanged herself – but what a splendid rope!’”

To what extent is there a feeling of pessimism, and even of despair, in The Frogs?

Candidates should be able to assign these lines to their context, and have sufficient knowledge of the *parabasis* to evaluate its mood. However, they should also mention the light-hearted, and even cheerful, moments elsewhere in the play – this is, after all, a comedy – and perhaps point out that these moments help to reinforce more serious ideas.

Candidates might note that Dionysus is a figure of fun, but recognise that this aspect of his characterisation also (perhaps) contributes to a sense of disillusionment. They should discuss the *agon* in detail, especially its conclusion and the way in which it emphasises the feeling of dissatisfaction with the current state of affairs.

Outstanding candidates have the opportunity to analyse the impact of the historical background of the play and to comment on references to Alcibiades and Athens’ military, political and economic status at the end of the Peloponnesian War.

Question 3

The following passage is part of the episode of the Dung Beetle from Aristophanes’ comedy Peace.

Explain how this scene might have been staged and performed in Aristophanes’ time, and how it might be produced in a modern theatre.

This question requires candidates to envisage a piece of live theatre. They need to show that they know the main conventions of the Athenian stage and also give a description of the set as it might have appeared to the ancient audience. There would have to be a “machine”, and the operator and Trygaeus would need to make it behave in an eccentric fashion. The movements and actions of the other actors must also be described.

For the modern production, the possibilities of present-day theatre should be explored and barriers to understanding discussed.

Outstanding candidates should be able to show some creative imagination and describe a production that would appeal to a contemporary audience.

TOPIC SIX: VIRGIL

Question 1

Discuss the topic of revenge as a significant theme in the Aeneid.

The two characters particularly concerned with revenge are Juno and Dido. Candidates should say why these two both want revenge and how Virgil describes their actions, reactions and the intensity of their feelings. In Dido's case, candidates could refer to the famous curse on Aeneas' descendants and perhaps supply a quote. For Juno there could also be textual detail, as well as discussion of the storm in Book 1, and encouragement of the love affair of Dido and Aeneas.

Top scholars will have some acquaintance with the later books of the poem and therefore might also discuss the enmity that exists between Aeneas and Turnus, with special focus on the latter's death. They might also mention Juno's unleashing of Allecto and, in particular, the final abatement of the goddesses' anger at Jupiter's command.

Question 2

"He met many tribulations on his way both by land and on the ocean; ... And he had also to endure great suffering in warfare. But at last he succeeded in founding his city, and installing the gods of his race in the Latin land."

Aeneid, Book I

How well, both at the start of the poem and later, does Virgil convey the sense of struggle in the task that confronts Aeneas?

Candidates should be able to cite any number of instances of struggle throughout the poem, and should reinforce those chosen with appropriate quotations. Candidates should analyse Virgil's vivid use of imagery and symbolism and show how the poet reinforces this sense of struggle by judicious placement of incidents, setting the pattern in the opening lines and hammering the point home at regular intervals.

Outstanding candidates should note that the physical struggle mirrors Aeneas' inner struggle, in particular the conflict between the forces of *furor* and *pietas*. They might also examine the way in which Virgil uses lighter moments, such as the feast at the end of Book I, to heighten the drama at other times; and they could mention that the overall tension between conflicting forces is resolved (at one level) at the end of the poem.

Question 3

Compare Virgil's portrayal of Aeneas in the Aeneid with Homer's portrayal of the character of Achilles in the passage below.

In this passage from the Iliad, Achilles, the great Homeric hero, is sulking in his tent after Agamemnon, the High King, has taken from him the girl Briseis. The Greeks are being defeated and Patroclus, Achilles' great friend, has asked to take Achilles' distinctive armour and go out and fight the Trojans. Achilles agrees but lays down his terms.

Candidates must study the passage carefully and record the impressions that it gives of Achilles' character. They should notice how much his concern is with himself and with his petty resentments; the smug magnanimity with which he consents not to go and fight in person but allow his friend to do so; the boasting about his prowess and the egotism with which he insists that Patroclus does just enough to win back the girl but not so much as to diminish Achilles' own reputation.

They should then compare these attitudes with those with which Virgil characterises Aeneas: his unselfishness, his self-denial, his concern for others, and his awareness of a destiny greater than his own. They should not, of course, ignore some failings, such as his lapses into *furor* and the excuses that he tries to make to Dido. They must, in fact, make a fair and valid comparison.

Outstanding candidates may know more about the background to the passage and should be able to discuss in more general terms the concept of the Homeric as compared to the Virgilian hero, perhaps with reference to the Augustan age.

TOPIC SEVEN: JUVENAL

Question 1

What elements of philosophy and philosophical thinking appear in Juvenal's satires?

Candidates should give a brief account of Cynicism, Epicureanism, and Stoicism – the three main philosophies of Juvenal's time. Stoicism in particular was probably the most widely accepted philosophy among the Romans, whose (adapted) version of it places emphasis on the pursuit of right and justice, and the endurance of misfortune.

There is in fact little specific reference to these philosophies in Juvenal, but candidates should observe that many of the satirist's theories, in however vague a form, follow orthodox Stoic thinking. They should also point to the reference in Satire 10 to Democritus and Heraclitus – the one laughing at the follies of mankind and the other bemoaning them. Following on from them, Satire 10, with its emphasis on "the vanity of human wishes", can also be seen to contain elements of Epicureanism, although the ending – "a healthy mind in a healthy body" – is more specifically Stoic. In other words, Juvenal, as far as he expresses philosophical ideas, is eclectic.

Outstanding candidates might point out that eclecticism tended to be typical of Romans. They might also be able to mention Satire 13, where at one point Juvenal largely rejects the three philosophical schools mentioned above. Finally, candidates could point out that the difference between Democritus and Heraclitus is really the difference between Juvenal and Umbricius in Satire 3, the one staying to criticise and the other withdrawing sadly.

Question 2

Notwithstanding his reservations about the patron–client relationship, is Juvenal still wedded to a hierarchical view of Roman society?

Because the question concerns the patron–client relationship, candidates must give an account of this relationship – firstly as Juvenal believes it was in the "good old days" and secondly as the degraded system that Juvenal believes it has become.

The main thrust of the essay must, however, be that Juvenal does not envisage any change in the overall structure of society. More than that, he is repeatedly concerned to emphasise the evils resulting from social and financial mobility.

Outstanding candidates could develop this line of thought and perhaps consider Green's quote from Orwell: "Given the fact of servitude, the feudal relationship is the only tolerable one."

Question 3

In the passages below, Horace comments on the satires of Lucilius. To what extent might these comments also be applied to the satires of Juvenal?

Candidates should summarise the points Horace is making about Lucilius. He speaks of his directness, his wit, his prolixity and his humour, but also suggests the need for variation of style and mood, and greater restraint.

Juvenal admits that he lacks Lucilius' fearless approach, attacking only "the famous dead". He cannot, perhaps, be accused of mindless scribbling, although his satires seem often to be just a montage of random images. Wit of a brutal kind is certainly there (and should be illustrated with examples), but humour seems reluctant.

Outstanding candidates could develop these ideas and add further comments on Juvenal's style, including reference to his variety, his oratorical skill, and his ability to produce a phrase or image that has resonated down the centuries.

TOPIC EIGHT: SOCRATES

Question 1

Discuss the concepts of freedom and responsibility as aspects of Socratic philosophy.

Candidates should define what they understand by these terms, first generally and secondly historically, as they were understood in Athens at the time of Socrates. They should then go on to discuss these concepts as Socrates saw them. Briefly, they might say that freedom is the right to live and speak as one would wish and as one believes is right, but without impinging on the rights of others to do the same. Also, responsibility is the debt one owes to a society that allows such freedoms to exist.

Clearly, Socrates had no doubts about paying his debts to Athenian society, as well as to his god: firstly, by military service; secondly, by participating at times in city affairs, such as the trial of the admirals; thirdly, by trying to make people face up to their own ignorance; and fourthly, by accepting the verdict of an Athenian court and not escaping from prison. On top of that, he also insisted on the freedom, indeed the compulsion, to do what his god expected of him, and to accept the consequences of his actions. Candidates should outline the course of events that resulted.

Outstanding candidates should emphasise that Socrates believed that the concepts of freedom and responsibility were of necessity interrelated. They might also underline the universality of Socrates' ideals and even relate them to the present day.

Question 2

To what extent did Socrates seem to make a mockery of the Athenian court system at his trial? Was this attitude in any way typical of him?

Candidates should outline Socrates' conduct at his trial, with particular emphasis on his insistence that he should tell the unvarnished truth, his refusal to submit to the jurors' expectations of oratory or pleas for mercy, the *elenchus* to which he subjected Meletus, and his apparently contemptuous response when asked to suggest an appropriate penalty.

They should then consider whether his emphasis on the truth was an important principle for him, whether his attitude at his trial was typical of him and whether it was perhaps one reason for the resentment that some Athenians felt towards him.

Outstanding candidates might refer in this regard to other writers, such as Xenophon, and go on to discuss whether Socrates really minded what the jury thought of him, given his ideas about death, as elaborated in the *Phaedo*.

Question 3

Analyse the following passage from the Theaetetus. What point is Socrates making here, and how does it relate to other Socratic dialogues that you have studied?

Candidates must first explain what Socrates is saying here, emphasising in particular that he does not claim either to teach or to preach. He is charged, in fact, with having no original ideas of his own, and he seems to agree that this is the case. Candidates should make reference to Socrates' use of *eironeia*, and might stress that by asking questions Socrates is seeking to elicit thoughts and facts that will bring some fresh truth or concept "to birth" – in this way he acts as a "midwife" for new ideas.

They must then describe how this "midwifery" happens, referring to *the Euthyphro* and, if possible, other dialogues as well.

Outstanding candidates must develop examples in depth and examine how Socrates uses *elenchus* to refine his own thinking, but also to improve the understanding of his interlocutors, who comprehend more thoroughly because they have examined ideas for themselves. They might also be able to discuss the Socratic (Platonic) concept that knowledge is innate and needs only to be brought to life.

TOPIC NINE: GREEK SCIENCE

Question 1

To what extent did the Greek preference for speculative thinking over research hinder the development of science, and mathematics in particular, in the Classical Period?

Candidates should comment on the Greek preference for speculative thinking, discussing what it entailed and naming some of the earlier scientists, who were in many ways philosophers rather than researchers. They should then look at the Platonists in this respect. Turning to the field of mathematics, they could point out that even with the resources provided at Alexandria and under the Ptolemies there was still only a limited practical application of their work, and a tendency to theorise rather than experiment. Even Archimedes, despite his screw and military inventions, is said to have expressed reluctance to turn away from pure mathematics.

Candidates might consider what greater progress might have been made on the practical and experimental side, and outstanding scholars could develop this and perhaps look at the advances made by the more pragmatic Romans.

Question 2

During the Classical period, how much emphasis did doctors place on concepts such as hygiene, nutrition, anaesthesia, and the importance of mental and emotional healing?

Candidates should make detailed reference to relevant parts of the Hippocratic Corpus. It contains explicit advice on diet and the importance of an ordered regimen, not only for the sick but also for everyone. There is also regular emphasis on cleanliness, for example the use of dilute wine as an antiseptic in the treatment of wounds. Greater importance is placed on the doctor's demeanour when treating and reassuring a patient, and the need for quiet, careful observation prior to diagnosis. Anaesthesia may or may not have been used at times, probably with some type of poppy extract, which was certainly employed also as a sedative.

All candidates, and particularly outstanding scholars, should look at the importance attached to preventive medicine and the interest in "holistic" methods of treatment. They might point out that the Greek word *hugies* really implies general health.

Question 3

The Milesians – Thales, Anaximander, and Anaximenes – were among the earliest Greek scientists. They seemed to search for some general hypothesis or a single natural law to make the world comprehensible, rather than attributing natural phenomena to an array of gods and goddesses. Using the passages below and your own knowledge, comment on some of the ways in which they tried to do this, and explain how later developments in this area by other classical scientists differed in their approach.

The candidates' first task is to express in their own words what these early philosophers are trying to say, explaining the reasoning behind their theories, expanding their ideas, and summarising the conclusions reached by each of the philosophers in the passages quoted.

Candidates should then go on to look at the work of later scientists, such as Heraclitus and of course Aristotle, showing how they changed and developed the ideas and/or presented theories of their own.

Outstanding candidates should go further still, looking perhaps at Aristotle's successor Theophrastus, and possibly progressing to the atomists and others in the late Classical period, synthesising their ideas and establishing a progression from the earliest philosophers to those who came later, perhaps even up to Roman times.

TOPIC TEN: ROMAN RELIGION

Question 1

“The Romans’ religious tradition prescribed rituals, not what they should believe. So each individual remained free to understand and think of the gods ... just as he or she pleased.”

John Scheid, An Introduction to Roman Religion

What typical picture emerges, from Roman sources, of the nature and form of their immortals?

Candidates should be aware that Roman religion did not have holy books that documented the nature of the gods and that priests (for the main) were not religious experts intent on imposing orthodox spirituality. However, candidates should also recognise that prescribed rituals, as well as sculpture and literary texts, did effectively capture and disseminate a typical picture. Candidates must explain its key “components”, supporting points with evidence. They might discuss the fundamental principles of polytheism and the concept of portfolio responsibility, personal appearances and prodigies, the importance of *pax deorum* and the ritual processes that ensured its achievement, the power of the gods to ensure earthly well-being, their disregard for personal morality, as well as representations of the gods in sculpture and the descriptions of their appearances in verse.

Outstanding candidates could show a more developed understanding of the range of beliefs about the gods that existed – comparing the irrational fears and superstitions of the “common people” with the philosophical ideas expressed by Cicero in *The Nature of the Gods*. They might also discuss the gods’ lack of concern about the salvation of the individual soul and their community or civic role as patrons of the Roman people, including the power and prestige that this provided for the Roman aristocracy.

Question 2

“Unlike modern governments, the government of Rome rarely intervened in anything unless it had to. Nowhere is this more true than in religion.” – Ken Dowden, Religion and the Romans

To what extent is this a valid assessment of the state’s attitude to religion in ancient Rome?

Candidates must discuss a range of areas in which the Roman government participated in the religious life of its citizens, including developments that occurred under the Empire. They should recognise that throughout Rome’s history, the state was accepting of new gods and religious practices, provided they were vetted and deemed no threat to the political and social status quo – the suppression of Bacchic worship might be considered in this regard.

Direct intervention in established worship was also rare, discouraged by the tenuous link between personal beliefs and the correct practice of ritual. The state’s role was to ensure that the gods received the homage their awesome superiority demanded, that priests were appointed from the ruling class with responsibility for “conversing” with them, and, above all, that the religious calendar, with its designated festivals and sacrifices, was not ignored. Its role was not to intervene in the religious thinking of citizens. That said, candidates might argue that a heavily politicised priesthood, the exploitation of oracles and omens for political purposes, and the promotion of the imperial cult post-Augustus are all evidence of state interference.

Outstanding candidates might explore the idea that traditional Roman religion was essentially public or communal, rather than private, and that, in this sense, was essentially a political religion, the two inextricably entwined. Candidates might then consider the challenges posed by new-wave religions, such as Christianity, with their independent priesthoods and focus on the individual soul in the after-life.

Question 3

Referring to the passages opposite and those illustrated in Reproductions E and F of the Resource Booklet, discuss the worship of Isis in the Roman world. In what ways was she a more attractive proposition to her adherents than Juno, Vesta, or Venus?

Candidates must analyse the sources provided and record, with explanation, the insights they provide into Isis worship. Many of the attractions of the cult are alluded to in the extracts by Apuleius: its glamorous mysticism and emotional appeal; the intense, ecstatic communion of individual worshippers with their deity; secret and elaborate initiation ceremonies; the participation of men and women, regardless of class; ceremonial focus on light, music and celebration; and, above all, a protective, omnipotent deity who stretches out “a saving right hand” and triumphs over Tartarus – the threat of hell-fire in the afterlife.

Candidates should also include references to the cult statue and fresco shown in the Resource Booklet. They might note the dignified, maternal presence of Isis, her garment ritually knotted (in *ankh* shape), holding aloft the sacred *sistrum*. With respect to the painting, they might comment on the distinctive appearance of the priests with their shaven heads and the special pure white garments (also referred to by Apuleius) and the presence of birds (ibises), not for sacrifice, but alluringly exotic.

Outstanding candidates might have a more extensive knowledge of the foundation myths of the cult of Isis, and their appeal, or of the daily ritual at her temples. They might also compare the all-encompassing powers of Isis and the interest she took in the salvation of the individual soul to the more precisely defined – and therefore limited – areas of power of Roman goddesses, with their less personalised support for the well-being of Rome.