

Cambridge Pre-U Teacher Guide

Cambridge International Level 3
Pre-U Certificate in
CLASSICAL HERITAGE

Cambridge
Pre-U

Available for teaching from September 2008



UNIVERSITY of CAMBRIDGE
International Examinations

Teacher Guide

Classical Heritage (9786)

Cambridge International Level 3
Pre-U Certificate in Classical Heritage (Principal)

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Cambridge International Level 3 Pre-U Certificate

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Introduction

The Teacher Guide for Cambridge Pre-U Classical Heritage is intended to offer useful additional material to that provided in the syllabus.

At a later date, annotated exemplar candidate work will be available, together with standards exemplification.

Cambridge Pre-U is a qualification designed to:

- Inspire, challenge and reward candidates.
- Allow teachers to play to their strengths and share their passion for the subject.

Cambridge Pre-U aims to offer a coherent qualification framework with a clear focus on candidates' preparation for entry into higher education. It is underpinned by a clear set of educational aims:

- Encouraging the development of well-informed, open- and independent-minded individuals.
- Promoting deep understanding through subject specialisation, with a depth and rigour appropriate to progression to higher education.
- Helping learners to acquire skills of problem-solving, critical thinking, creativity, independent learning and effective communication.
- Recognising the wide range of individual talents and interests.
- Promoting an international outlook and cross-cultural awareness.

Cambridge Pre-U syllabuses are not modular. Their linear approach provides coherence and makes full use of teaching and study time, thus offering stretch and challenge for all. They offer schools the opportunity to reclaim, a term currently lost in the UK to revision and examination. It is estimated that 15 – 20 percent of the total course time can be 'reclaimed' in this way.

In addition, by seeking to resist fragmentation, the syllabuses also aim to provide intellectual coherence and conceptual progression, promoting the identification and exploration of connections between aspects of a subject.

Cambridge Pre-U is not aimed solely at the very top of the ability range, but rather provides a platform for all candidates who aim to progress to Higher Education to develop and realise their potential. Cambridge Pre-U will stretch candidates of the highest ability, while ensuring that those of lower ability are not disadvantaged.

Linear courses are, of their very nature, more challenging because they

- Allow more teaching and learning time, which itself provides room to go further or deeper in a subject.
- Allow a subject to be taught in a more integrated and coherent way.
- Break out of a 'retake culture'.

The experience of schools that require GCE candidates to take all modular exams at the end of two years is that the greater room for teaching more than offsets any apparent advantage gained through retaking modules.

Cambridge Pre-U Diploma

Not all Centres will be aiming for the Pre-U Diploma at the outset. However, two of its core elements – the Global Perspectives course and Independent Research Report – are intended to be taught as successive one-year courses and can be pursued independently of the full Diploma. Global Perspectives demands a 1500-word essay and a 15-minute presentation as well as assessing critical analysis skills through a short examination. The Independent Research Report is a 4500–5000 word written report. Both of these Pre-U core elements will help to develop the research and presentation skills so useful for subject-based Personal Investigations in year two of the subject course. The Independent Research Report could focus upon an area of interest generated by one of the Principal subjects taken by the candidate. The two core components can be certified as Cambridge Pre-U Certificate in Global Perspectives and Independent Research (GPR). This can be a stand-alone certificate and when combined with three Cambridge Pre-U Principal subjects, it completes the requirement to be awarded the full Cambridge Pre-U Diploma.

Therefore, by the time candidates come to prepare and present their Personal Investigation in Classical Heritage they could already have had the experience of developing the skills required through the Global Perspectives course to prepare them for writing a lengthy, structured project essay suitable for internal or external assessment. They will take this competence and a confidence in their own abilities into the next stage of their subject work.

Teaching this Course

Classical Heritage has been based on the premise that it should be a teacher friendly syllabus and that professional judgement will be a key element in plotting a successful route for candidates through the varied options available. To this end, the topics in the syllabus have been prescribed in some detail, particularly in the foundations papers to empower teachers to produce individualised courses which, nonetheless, cover the topic lines indicated in the syllabus description.

Teachers and Examiners

Examiners should be drawn primarily from the teachers of the course – the national pool is tiny for Classics and examining serves as a significant factor in a teacher's professional development.

Use of the Internet

Teachers and candidates are encouraged to use the internet during this course because, when used discriminatingly, it offers a wealth of high quality resources available for Classical archaeology, culture, history and literature.

Teachers will need to instruct their candidates in how to use websites critically. To that end, they may find useful any of the following free, interactive tutorials to improve internet research skills:

<http://www.vts.intute.ac.uk/he/tutorial/archaeology> - designed for Archaeology;

<http://www.vts.intute.ac.uk/he/tutorial/architecture> - designed for Architecture;

<http://www.vts.intute.ac.uk/he/tutorial/english> - designed for English;

<http://www.vts.intute.ac.uk/he/tutorial/history> - designed for History.

There may not be a tutorial designed specifically for Classicists, but that is not too significant because methodologies are shared with similar disciplines while the general principles of any of these tutorials are applicable across the arts and humanities. In particular, part 2 'Discover how to search the internet effectively' and part 3 'Judge which websites are worth using' would be beneficial tutorials for any candidate studying any subject.

The website was created by 'The Intute: Virtual Training Suite' which is run by the Institute for Learning and Research Technology at the University of Bristol and funded by the Higher and Further Education Funding Councils of England, Scotland and Wales.

Assessment Objectives

Rough ratios of Assessment Objectives (AO) weightings per paper:

| | AO1 | AO2 | AO3 |
|----------------|------------|------------|------------|
| Paper 1 | 2 | 1 | 0 |
| Paper 2 | 2 | 1 | 0 |
| Paper 3 | 1 | 1 | 0 |
| Paper 4 | 1 | 1 | 2 |

Paper 1

Raw mark = 50 Weighted mark = 50

General

Teachers are encouraged to follow through the detail of the topic as prescribed in the syllabus. This detail should provide enough material to enable a suitable course to be constructed. The resources lists in this Teacher Guide detail further materials that are readily available (paperbacks in print and online resources).

In every topic, cross-reference to relevant evidence needs to be integral to teaching, while incorporation of the study of pertinent material culture is always to be encouraged.

Set texts

There is no narrow prescription or precisely defined prescription of text or other materials relevant to the topic. In the more open life of a linear course (especially the non-examined Year 12), teachers will have the flexibility to choose how and where to offer a range of evidence that will provide for a more rounded appreciation of context.

Learning passages by heart may be popular with some candidates but it will not serve any valid purpose, particularly as there are no context-style questions for which such learning might be perceived to be useful. What is expected is a display of thorough knowledge and understanding of texts/materials as prescribed in the context as set.

Guide points on question papers

Each question contains several guide points. These are intended to offer an initial nudge to productive thinking and keep Classical Heritage accessible to the full ability range. The guide points are not an exclusive list of all that might be covered in an essay, let alone a minimum that must be discussed. Candidates are neither to be constrained nor managed so their use is optional.

Essay answers

Since each topic addresses a particular view of Greek or Roman culture or society, it is important that essay answers address that particular viewpoint in answering the question set. It would be impractical to deploy an overly wide range of historical material when the topic is required to be seen from a literary or artistic viewpoint.

The papers encourage topics to be addressed in a way that will allow a broad view of history and culture (Papers 1 and 2) and literature (Paper 3). It is important, then, in Papers 1 and 2 that:

- Answers should display a broad range of knowledge relevant to the question.
- Serious consideration should be given to putting together a convincing argument; that assertions made should be justified.
- Reference should be made, as appropriate, to the socio-cultural context.
- Relevant evidence must be used to support arguments being made.

Individual options

Most require no introduction, but teachers may appreciate some pointers on the use of visual material in 'Foundations of comedy' and guidance on the incorporation of archaeological techniques in 'The archaeology of Minoan Crete':

Foundations of comedy: Aristophanes and Menander

The idea behind the inclusion of artistic and archaeological material in this topic is to encourage a better understanding of the comedy which candidates are studying by visualising it rather than just experiencing it as a piece of literature. Plays are written to be seen not read and it is less productive to ask candidates to discuss visual comedy without giving them some assistance towards developing their understanding of what it might have looked like in its original context.

Ideal source books for illustrations include:

- Green J R *Theatre in Ancient Greek Society* (2nd ed Routledge 1996) 0 415 14359
- Taplin O *Comic Angels and Other Approaches to Greek Drama through Vase Painting* (Clarendon Paperbacks, Clarendon Press 1994) 0 198 15000 8
and, despite its title,
- Taplin O *Pots and Plays. Interactions between Tragedy and Greek Vase-Painting of the Fourth Century BC* (J Paul Getty Museum 2007) 0 892 36807 1.
Also, although out of print,
- Trendall A D and Webster T B L *Illustrations of Greek Drama* (Phaedon 1972)
0 7148 1492 X. The last two chapters deal with Old, Middle and New Comedy. Pages 117–147 are full of illustrations with detailed comments.

A brief illustrated introduction using pottery will be found in the Metropolitan Museum of Art, New York's online introductory essay 'Theatre in Ancient Greece' at:

http://www.metmuseum.org/toah/hd/thtr/hd_thtr.htm

There are some relevant illustrations in 'Early Greek Comedy and Satyr Plays':

<http://www.usu.edu/markdamen/ClasDram/chapters/081earlygkcom.htm>

and rather fewer in 'Later Greek Comedy':

<http://www.usu.edu/markdamen/ClasDram/chapters/101latergkcomedy.htm>

both of which are parts of the online course notes for an undergraduate option taught by Prof Mark Damen at Utah State University.

Many general books on Greek art or Greek vase painting contain useful material. For example, plate 182 of Boardman, J. *Greek Art* (4th ed World of Art, Thames and Hudson 1996) ISBN 0 500 20292 3 shows a scene in which a miser is robbed. From this one image it is possible to derive information about the stage, costumes, masks for different character-types, props, and knock-about comic situations. It may be the only illustration in the book which is relevant, but its proper use can lead to consideration of various elements and one needs only a small repertoire of images to sustain classroom discussions for this option.

The archaeology of Minoan Crete

This option encourages an analysis of the society and economy of Minoan Crete through the use of archaeological techniques. The course should be taught with two distinct objectives in mind: first, understanding a range of archaeological techniques and their application to understanding this society. Secondly, a series of case studies that becomes the evidential base for the analysis. Candidates should be adept at interweaving these two aspects of the course to write essays that present logical reconstructions of the world of Minoan Crete based on sound evidence. Candidates need to be aware of the limitations of the techniques and the evidence.

The syllabus points to a series of analytical techniques used by archaeologists in the third paragraph of the Minoan Crete topic. These techniques can be found explained in several mainstream textbooks. A good starting point for teachers is Renfrew and Bahn, *Archaeology: Theories, Methods and Practice*. The entire book is very useful for an understanding of archaeological technique. Candidates should be aware of the process of archaeology in general terms. This understanding should fall into three general areas. Firstly, the discovery of sites by reconnaissance techniques such as aerial surveying, field walking and geophysical surveying. The relative ease of conducting such surveys over large geographic areas and the use of these techniques to create surveys of large regions is important. Renfrew and Bahn apply this technique to the island of Melos (page 75). Secondly, excavation techniques need to be understood in order that candidates can understand the limitations of this critical part of the archaeological process on some of the case studies they may wish to deploy in support of argument in their essays. Finally, post-excavation analysis needs to be understood in two forms: (a) the interpretation of artefacts which are important as evidence for some types of questions in the examination; (b) to understand the specific methods of interpretation highlighted in the syllabus. Teachers would be best advised to give a brief overview of these three areas of understanding and then to attempt to return to the issues raised by each as they visit specific aspects of the syllabus. Candidates should have a very firm understanding of the specific techniques of archaeological interpretation highlighted.

Teaching and learning needs to be built around study of the sites at Hagia Triada, Knossos, Mallia and Phaestos, each being used as evidence primarily to assess various models for the role of Minoan palaces over time:

- as economic centres (e.g. as stores for produce? as redistributive economic centres? as co-ordinators of economic activity?)
- as political centres (e.g. what political structures do the palaces represent? do their lack of defences indicate the existence of higher political forms?)
- as boundary markers (e.g. territorial, political, social?)
- as ritual centres (e.g. the nature of Minoan religion, including the significance of priestesses and goddesses?, links to political power?).

Study of the named sites should relate archaeological evidence to archaeological models, e.g. the economic function of palaces as central storage facilities linked to the design of e.g. the lower areas of Knossos, the presence of large storage jars (*pithoi*) in abundance and Linear B which seems to have been an accounting system for storage facilities.

The form and function of the palaces can be discussed with reference to all of the sites highlighted in the syllabus. Knossos, Mallia and Phaestos might be considered 'typical' palaces. They all share certain common design features, courtyards, monumental entrances, complexes of rooms (often on several levels), ritual areas, magazines and sanitary arrangements. They lack obvious defensive fortifications. The site at Gournia is slightly different: it has a palace which shares similarities with the sites above, but it also has an associated settlement. Gournia is a good site to study the relationship of a palace to a settlement. Hagia Triada is also different; it is normally described as a villa. It too has a settlement in close association and is also in close proximity to the palace at Phaestos. The construction methods and building materials used on these structures should be understood in relation to function. Concepts such as status should be investigated. The effort of construction is an important idea and candidates should understand the design of these sites and the sites of origin of raw materials for building. The size of population needed to produce the agricultural surplus to build and maintain the palaces should be investigated. The architecture of the sites is an important aspect of the study and is useful for proving that a common archaeological culture existed on Crete in the period under study. Candidates should be aware of the development of different phases of occupation and the evolution of the buildings that compose the sites.

Artefacts found at the named sites should be interpreted to determine function (e.g. types of pottery and status items such as faience). Elaborate wall paintings provide pictorial evidence of not only ritual but day-to-day economic activity, e.g. fishing. The manufacture of artefacts is also a useful pointer to function. Candidates should question the origin of raw materials for the production of artefacts. Clear distinctions between locally produced artefacts and imported items should be made.

Evidence for ritual has already been cited, but added to this should be tombs. The tombs of the Mesara plain are good sources of information for funerary practice. A mass of small finds also support this part of the analysis.

The palace economy can be studied from several angles. It is clear that the palaces were centres of manufacturing, perhaps by high status members of the palace community. Further, the use of the palaces as storage facilities should be discussed. Knossos is a prime example of this with a mass of underground chambers and the existence of *pithoi* on the site. The relationship of the palaces to

the surrounding agricultural territory is an important aspect of this analysis. Candidates should also be aware of the theory that the palaces may have been redistributive centres which increased the efficiency of the agricultural economy and/or reinforced the high status of the owners of the palaces. Here distribution maps, central place theory, fall off analysis and special analysis will be important. Cretan hieroglyphics are important in our understanding of this aspect of the operation of the palaces. The existence of settlements in close proximity to Gournia and Hagia Triada makes these sites of especial interest. The relationship of individual palaces to Crete and the wider Mediterranean world need addressing with a firm emphasis on the existence of trade on a local, regional and continental level. Again, concepts of control and status should be linked to the operation of this aspect of the economy. Candidates should be able to discuss different types of economic exchange, a good source for this is Renfrew and Bahn, chapter 9. Transport systems form an integral part of this study, pack animals, wagons and ships are all found as terracotta models or depictions in art. Candidates should be able to draw evidence from several sites to build up a convincing picture of the economy of the palaces. Of course, differences and similarities between the different case sites are important.

Issues of government are related to the economy of the palaces. It is clear that the palaces acted as administrative centres for their territories. Candidates should be able to discuss the evidence for this in the form of status artefacts and the special relationship between the palaces and their surrounding territories. The nature of power in Minoan Crete should be discussed, whether the 'princes', who controlled the palaces, based their power on wealth, military power, ritual or a combination of factors. More difficult is the concept of a united Crete controlled from some central place – usually seen to be Knossos. Candidates should be aware of the archaeological concept of a culture and the problems of using archaeological techniques to reconstruct higher political organisations. Alongside the study of government should go a discussion of evidence for and against the existence of warfare. Naval and land warfare can form part of this study. The former is especially important for a discussion of the possible existence of a larger regional Cretan empire. Candidates should be able to link more distant sites that share Minoan material culture to this concept. Good examples might be Kythera, Thera, Keos, Melos or Rhodes. Focus here should be again on the difficulties of reconstructing larger political organisations from purely archaeological evidence.

The economy of palaces should be discussed as part of a wider Mediterranean trading network. A mass of evidence is available. Post-excavation analysis of artefacts can determine points of origin. This is especially the case with faience and pottery, but can also be used for stonework. Linked to this are the analytical techniques of fall off analysis and central place theory – see Renfrew and Bahn, chapter 3. Distribution maps will be critical in this study. Written evidence in the form of hieroglyphs is of direct relevance. Crete's trading partners Egypt, the Near East and Mycenaean Greece should all form part of this study. The motives for, methods and form of trade should be understood. Candidates should be able to link wider trade to Crete's wider political power and the use of naval power. The function of trade in the final collapse of the palaces in the form of piratical attacks of perceived sources of wealth is also important. Candidates should be able to model this aspect of Minoan Crete's economy using archaeological techniques as a core part of the analysis.

Modelling the social structure of Minoan Crete directly engages the strengths and limitations of the archaeological method. Proving the existence of 'princes' in control of the palace society and an attendant social elite is a fairly simple task considering the evidence of the structure of the palaces and the artefacts found within them. As the study progresses down the social scale the evidence becomes more difficult to use. Areas for study might be the existence of specialists – scribes,

metalworkers and the like – in the palace society. A class of ritual specialists associated with and supporting the leaders of the palace society are sometimes described as ‘priest-kings’ in the modern literature. The existence of peasants can be deduced from the settlements at Gournia and Hagia Triada, and from finds such as agricultural tools and draft animals. The relationship of this peasantry to the ruling elite is a good source of discussion. There were also craft specialists in the settlements outside the palaces; Gournia is a good example, showing a diverse social structure and economy. Some discussion of the lack of evidence for the existence of slavery is useful.

The role of women forms a specialist part of the discussion of social organisation. Evidence comes in wall paintings and mobile art (e.g. small statuettes). It is normally argued that Minoan females were not segregated from males and had important ritual roles to play in society. A few suggest that Minoan society was, to an extent, a matriarchal one. Candidates should be aware of the limitations of the evidence regarding members of society who were not members of the elite.

Evidence for Minoan religious practices and ritual can be found in the design of the palaces, mortuary sites, art and small finds. The role of the elite in religions needs study, especially the argument that the leaders of Minoan society were ritual specialists. The existence of a religious ‘caste’ in society which may have included women as an important part is important. Archaeological techniques can be used to speculate as to the form of Minoan ritual from the ritual use of parts of the palaces for the purification of ritual specialists to the existence of divinities. The existence of a mother-goddess cult forms part of this study. Here, art evidence in the form of statuettes and seals is valuable. The use of the double axe as a sacred symbol is common in the culture. Its ritual significance is open to much debate and is a good source of discussion. Places of worship in the form of rock shrines, the palaces themselves, household shrines and sacred caves are important parts of the study. It is important to note that structures like temples are hard to detect in the archaeological record. Rites and ceremonies like bull sports, rituals within the palaces and funerary rituals are useful points for discussion. With regard to the last, the existence of a cult of the dead should be investigated. A good source for an understanding of the archaeology of ritual and religion is Renfrew and Bahn, chapter 10.

Paper 2

Raw mark = 50

Weighted mark = 50

General

Teachers are encouraged to follow through the detail of the topic as prescribed in the syllabus. This detail should provide enough material to enable a suitable course to be constructed. The resources lists in this Teacher Guide detail further materials that are readily available (paperbacks in print and online resources).

In every topic, cross-reference to relevant evidence needs to be integral to teaching, while incorporation of the study of pertinent material culture is always to be encouraged.

The syllabus encourages breadth of study and the teaching of an interdisciplinary course, integrating different types of study. To equip candidates with breadth in their foundation study, teachers are encouraged to select options for Paper 2 that do not repeat the perspectives selected for Paper 1.

Set texts

There is no narrow prescription or precisely defined prescription of text or other materials relevant to the topic. In the more open life of a linear course (especially the non-examined Year 12), teachers will have the flexibility to choose how and where to offer a range of evidence that will provide for a more rounded appreciation of context.

Learning passages by heart may be popular with some candidates but it will not serve any valid purpose, particularly as there are no context-style questions for which such learning might be perceived to be useful. What is expected is a display of thorough knowledge and understanding of texts/materials as prescribed in the context as set.

Guide points on question papers

Each question contains several guide points. These are intended to offer an initial nudge to productive thinking and keep Classical Heritage accessible to the full ability range. The guide points are not an exclusive list of all that might be covered in an essay, let alone a minimum that must be discussed. Candidates are neither to be constrained nor managed so their use is optional.

Essay answers

Since each topic addresses a particular view of Greek or Roman culture or society, it is important that essay answers address that particular viewpoint in answering the question set. It would be impractical to deploy an overly wide range of historical material when the topic is required to be seen from a literary or artistic viewpoint.

The papers encourage topics to be addressed in a way that will allow a broad view of history and culture (Papers 1 and 2) and literature (Paper 3). It is important, then, in Papers 1 and 2 that:

- Answers should display a broad range of knowledge relevant to the question.
- Serious consideration should be given to putting together a convincing argument; that assertions made should be justified.
- Reference should be made, as appropriate, to the socio-cultural context.
- Relevant evidence must be used to support arguments being made.

Individual options

Most require no introduction, but teachers may appreciate some guidance on the choice of examples for 'Roman architecture and building' and for incorporation of archaeological techniques in the teaching of 'Urban archaeology of the Roman Near East':

Roman architecture and building

Study is required of amphitheatres, aqueducts, basilicas, public baths, temples, theatres and triumphal arches. Teachers are free to select whichever examples they wish – the only restriction on relevant examples for study is that they must come from outside the Roman Near East. The list here is only a suggestion of some possibilities and it has been put together using three criteria: (a) buildings of which significant remains survive so they can still be seen/visited; (b) they are located

outside the Roman Near East; (c) they form sequences that may be used to illustrate continuity and/or development over time:

- amphitheatres (e.g. Capua, El-Djem, Nîmes, Pozzuoli, Pula, the Colosseum [Rome], Verona)
- aqueducts (e.g. the network at Aluñécar, the Eifel Aqueduct [Germany], the Pont du Gard [Nîmes], the Aqua Claudia [Rome], the Aqua Julia [Rome], Segovia, Tarragona)
- basilicas (e.g. the Basilica of the Palace/*Aula Palatina* [Trier], the Basilica of Constantine and Maxentius [Rome])
- public baths (e.g. Hadrian's Baths [Leptis Magna], the Forum Baths [Ostia], the Central Thermal Baths [Pompeii], the Baths of Caracalla [Rome], the Baths of Diocletian [Rome], the Baths of Trajan [Rome], the Imperial Baths [Trier])
- temples (e.g. the Maison Carrée [Nîmes]; the Pantheon [Rome], the Temple of Vesta [Rome], the Temple of Augustus and Livia [Vienne])
- theatres (e.g. Leptis Magna, Mérida, Orange, the theatre of Marcellus [Rome])
- triumphal arches (e.g. the Arch of Trajan/*Porta Aurea* [Benevento], Orange, the Arch of the Sergii [Pula], the Arch of Augustus [Rimini], the Arch of Titus [Rome], the Arch of Septimius Severus [Rome], the Arch of Constantine [Rome])

Candidates might be encouraged to build up an illustrated portfolio of examples.

Urban archaeology in the Roman Near East

This option is an archaeological investigation of the Roman cities in the Near East from the Augustan period to the late empire. The course should be taught with two distinct objectives in mind: first, understanding a range of archaeological techniques and their application to understanding this society. Secondly, a series of case studies that becomes the evidential base for the analysis.

Candidates should be adept at interweaving these two aspects of the course to write essays that present logical reconstructions of the urban world of the Roman Near East based on sound evidence. Candidates need to be able to discuss the reasons for the development of Roman cities over time and their main features. They must also be able to use the archaeological evidence of the specified sites to reconstruct and explain:

- The demography of these urban centres, their social organisation (including gender) and their role in the landscape.
- The economy of these cities and the role of such urban centres in local, regional and imperial trade.
- The role of these urban centres as government and administrative centres.
- The religious functions of these urban centres.
- The impact of Roman culture on the development of these urban centres.
- The motives for and effectiveness of the military architecture of these cities.
- The place of these cities in the Roman world.

Candidates need to be aware of the limitations of the techniques and the evidence.

The syllabus points to a series of analytical techniques used by archaeologists in the interpretation of evidence. These techniques can be found explained in several mainstream textbooks, but a good starting point for teachers and candidates is Renfrew and Bahn, *Archaeology: Theories, Methods and Practice*. The entire book is very useful for an understanding of archaeological techniques.

Candidates should be aware of the process of archaeology in general terms. This understanding should fall into three general areas. Firstly, the discovery of sites by reconnaissance techniques such as aerial surveying, field walking and geophysical surveying. The relative ease of conducting such surveys over large geographic areas and the use of these techniques to create surveys of large regions is important. Secondly, excavation techniques need to be understood in order that candidates can understand the limitations of this critical part of the archaeological process on some of the case studies they may wish to deploy in support of argument in their essays. Finally, post-excavation analysis needs to be understood in two forms. Firstly, the interpretation of artefacts which are important as evidence for some types of questions encountered in the final assessment. Secondly, to understand the specific methods of interpretation highlighted in the syllabus. Teachers would be best advised to give a brief overview of these three areas of understanding and then to attempt to return to the issues raised by each as they consider specific aspects of the syllabus. Candidates should have a very firm understanding of the specific techniques of archaeological interpretation highlighted in the syllabus. Where appropriate, written sources such as ancient historians and inscriptions can be used as evidence alongside the archaeology to support debate. A good sourcebook for this type of evidence is Lewis and Rheinhold, *Roman Civilisation, Selected Readings* (2 vols). A good source for an understanding of the archaeology of ritual and religion is Renfrew and Bahn, chapter 10.

The specified sites are case studies for archaeological interpretation of function and place in the Empire. The issues laid out in the syllabus should be addressed with the named cities becoming the evidential base for analytical conclusions. Certain aspects of certain sites lend themselves better to specific parts of the syllabus (e.g. Pergamum is an outstanding example of the military architecture of the period) and, given the open nature of the exam essays, teachers might focus especially on comparisons between sites rather than in-depth study of individual sites, e.g.:

- town planning: Aphrodisias, Ephesus, Miletos, Palmyra
- defences: Aphrodisias, Miletos, Pergamum
- housing: Aphrodisias, Ephesus, Miletos
- forum: Aphrodisias, Palmyra, Pergamum
- markets: Aphrodisias, Miletos
- odeon: Aphrodisias, Ephesus
- temples: Aphrodisias, Ephesus, Miletos, Palmyra, Pergamum
- theatre: Aphrodisias, Ephesus, Palmyra, Pergamum
- water supply, baths and sanitation: Aphrodisias, Ephesus, Miletos, Palmyra, Pergamum

Study needs to include a survey of the place of the city in pre-Roman culture, and teaching might begin with this. The emphasis needs to be on the development of the city state in mainland Greece, its political institutions, economy, etc. The development of non-Greek city states such as Palmyra would offer a good introduction to the development of urban centres as trade centres. Further, the development of Hellenistic town planning as a precursor for the Roman period is important – see chapter 5 of Owens, *The City in the Greek and Roman World*.

Study of Greek, Roman and Oriental cultural influences on the development of cities should arise naturally within the course. Most of the influences that generated urban development in the eastern Roman Empire pre-date the arrival of the Romans. Cities were either long standing ‘native’ foundations or had been established by Greeks. Either way, the long domination of the region by

Greeks and Macedonians prior to the arrival of Rome had created very strong Greek and Hellenistic influences on these urban centres. There was a meeting of Eastern and Western cultural influences, but it tended to be limited to religious buildings – e.g. Palmyra and Ephesus.

For Aphrodisias, the best work is Erim, *Aphrodisias: City of Venus Aphrodite* (library inter-loan will find this and all other site-specific items mentioned) while a good website is <http://www.nyu.edu/projects/aphrodisias/>. Aphrodisias has many features central to the syllabus. Extensive geophysics has been conducted on the site that has allowed archaeologists to discover the street plan of the city. From this town planning and residential development can be studied. The town has extensive amenities typical of an urban centre of the period – a basilica, a bouleterion, a stadium, an Odeon, two market places, an extensive bath complex and a theatre. All of these, but especially the bouleterion, can be used to discuss state patronage of urban development. Religion and ritual can be studied through the famous temple of Aphrodite – a very important cult centre – and the ‘Sebastion’. The latter is a temple dedicated to Augustus, and sculptural evidence connecting the site to other emperors again shows the links between regional cities and the imperial regime. The former is similar to the temple of Artemis at Ephesus and was extensively developed under Augustus. The economy of the city can be studied through the agora which has inscriptions from the reign of Tiberius and the extensive textiles industry that surrounded the city. Large pots (*pitthoi*) exist in the city pointing to Aphrodisias being a storage or redistributive centre. The theatre was developed in the 2nd century AD to host gladiatorial combats. The site was occupied from the Bronze Age and underwent extensive development in the Hellenistic period. Thus, it can be used to show continuity of development as well as change as part of its membership of the Roman Empire. Culturally, the city was an important centre for philosophy and there is considerable epigraphic evidence supporting this. The city acquired military defences very late on in response to the threats posed by Goths, although the present walls are from the 4th century AD. Thus, the reasons for the development of fortified places from open cities can be discussed. Aphrodisias had a territory around it and fitted into the Empire’s economy as a whole. It was an administrative centre. It is an excellent example of a Hellenistic city with heavy Greek influence developing in reaction to the opportunities posed by incorporation into the Roman state.

For Ephesus, see Koester, *Ephesos. Metropolis of Asia: an interdisciplinary approach to its archaeology, religion, and culture* and the relevant parts of Jones, *The Cities of the Eastern Roman Empire*. There are numerous internet sites, some with excellent virtual tours. Ephesus is important as a large metropolis second only to Rome, key trade centre and administrative hub for all of Asia Minor. Archaeological techniques can be used to assess its impact and significance locally, regionally and imperially.

The Ephesus we see today is a Hellenistic foundation, the original city being run down due to the silting up of its harbour. In the Roman period, the city was one of the most important of the empire. It was a key regional administrative centre and at its height in the 1st and 2nd centuries BC its population may have been as large as half a million. The city was an important communications and trade centre sitting at the western end of the old Persian royal road. Commodities from the orient passed through the city to travel on to Greece, Italy and the Roman west. The city was a semi-autonomous self-governing unit within the empire with its own boule and currency. The amenities of the city are numerous and typical of a Hellenistic foundation that has undergone substantial development in the Roman period. Study should include the complex sanitation systems with aqueducts, public latrines and bath complexes. The Library of Celsus is of interest as one of the few

examples of such a building that still exists. The Great Theatre is an excellent example of its type. The smaller Odeon is also of interest as it was used for meetings of the boule. There are numerous temples, such as those of Hadrian and Domitian. The city was a cult centre for the worship of Artemis and the Anatolian goddess Cybele.

For Miletos, see the relevant parts of E J Owens, *The City in the Greek and Roman World*. Miletos is a classic Greek foundation under Roman control and there has been a great deal of archaeological work done here. On both counts, it thus makes for a better example than Petra because that was a Nabataean Arab foundation. The traditional view is that Miletos was subject to the first co-ordinated town planning by a native of that city, Hippodamos. It was here that the gridded street plan that became typical of urban planning in the Hellenistic and Roman world originated. This interpretation has been subject to extensive debate, but it is a good starting point for study of the city. The layout of Miletos, the location of civic amenities/buildings and residential areas could be studied in comparison with other sites. Miletos has typical Hellenistic/Roman features, theatres, agora, etc. Notable, however, are the very well preserved Baths of Faustina and the harbour facilities. For discussion of religion and ritual, a temple to the eastern god Serapis exists. About 15 per cent of the residential housing exists in city blocks (*insulae*) so there should be careful study of this. The city has extensive fortifications. Economically and culturally, the city was an important point of exchange from the earliest times.

For Palmyra, see I Browning, *Palmyra*. This site is different from the others as it is not located in Asia Minor – rather it is in the Syrian desert – and it is not wholly part of the Graeco-Roman world. As a caravan city standing astride the silk route that developed as a result of trade, Palmyra is a good example of a desert commercial centre (and is thus a better example than Petra). Its local population assimilated both Persian and Graeco-Roman influences to create a unique fusion of cultures. This can be seen in the town planning, architecture and art of the city. The influences also affected the development of ritual within the city. The city has features typical of those found in other urban centres of the period. Some aspects of the city, however, are worthy of special study: (a) the water systems that were fed from local oases, (b) the masses of mortuary evidence in the form of the tower tombs, (c) the large body of surviving funerary art. A study of religion and ritual is well served with the famous temple of Bel and many other structures, in this area an emphasis should be placed on the various cultural influences on the religious life of the city. The economic life of the city can be studied through the large body of textile evidence that has survived and has been subject to considerable scientific research and archaeological interpretation. Studies have also been made of amphora stamps associated with the city to develop theories of trade links with other parts of the Persian and Graeco-Roman worlds. The site has been subject to considerable geophysical research. A lot of epigraphic evidence also survives.

Pergamum is perhaps the most impressive example of monumental planning of the five specified sites. The location of the city on a high rocky outcrop posed the ancient planners and engineers many problems the solutions to which are often ingenious and spectacular. The site has many of the normal features of the city of the period but several aspects of the site deserve special study – the library, royal palaces and bath complex. The Acropolis complex should be studied in detail. Religious ritual is represented by a temple to Serapis and the most important complex around the Sanctuary of Asclepius which has a temple, a spa and numerous supporting structures. The spa has numerous small finds associated with it which gives great insight into the ritual practices of the inhabitants of the city. The town has extensive fortifications and is perhaps the best example of military architecture

of the five named sites. Alongside the walls is a barracks complex and evidence of the use of artillery. The economy of the city is well documented; it was based on agriculture, silver mining and the production of parchment which was invented in the city. The layout of the city is heavily influenced by the terrain with complex terracing supporting streets and buildings. Of especial interest is the highest point of the site above the theatre where buildings fan out in response to the demands of the building space. The water system is an excellent example of Roman hydraulic engineering (e.g. water passed under pressure to upper parts of the Acropolis to fill cisterns carved into the rock).

The specified sites in Asia Minor provide an obvious opportunity for a school trip. Miletos, Pergamum and Ephesus are within reach of each other and could be visited in a week. Adding Aphrodisias would be more challenging, but far from impossible.

Paper 3

Raw mark = 50 Weighted mark = 50

General

One of the aims of Paper 3 is to enable candidates to build on the skills acquired in handling relevant information in Papers 1 and 2. It is hoped that candidates will develop skills necessary to explore ideas and themes critically in the light of a range of material that they have studied. Rather than giving guidance in answering an essay question as in Papers 1 and 2, candidates will be expected to explore a theme critically in the light of, usually, a modern critical comment and then to develop their ideas and substantiated arguments using the passages from the ancient authors quoted. It is to be hoped that this will enable candidates to engender debate and to expand on the material cited with further evidence from their own reading of the prescriptions. Candidates are required to read widely for Paper 3 and questions will have a deliberately broad focus.

Set texts

There are no precisely defined prescriptions. In the more open life of a linear course (especially the non-examined Year 12), teachers will have the flexibility to choose how and where to offer a range of evidence that will provide for a more rounded appreciation of context. It is important to remember that candidates study a range of works, not a single text in isolation.

Candidates need to read the texts. The set parts of each must be read thoroughly, the other parts in overview. Learning the set passages off by heart may be popular with some candidates, but it will not serve any valid purpose. Rather, the prescribed books contain elements that tie in with the carefully described/prescribed topic defined in the syllabus. The examination is not a commentary-type paper, but will use extracts from the prescribed texts for candidates to initiate a debate in an essay. So, as long as candidates have studied along the lines of the topic and are able to read and understand the importance of the passages set in the light of the critical comment and the essay question (which is 'explore critically'), they should be fine. The number of lines prescribed is not a relevant issue. The importance lies with what the lines lead to in terms of debate.

The exam will use two extracts from the prescriptions, but these will be no more than a stimulus from which candidates then need to initiate a debate, exploring critically the given theme/idea. These two extracts will thus be 'seen', but the quotation that precedes the question (which may be primary or secondary) will be unseen.

Extracts from prescriptions used on question papers will not be adapted. This is one of the tested ways to differentiate between candidates.

Essay answers

Since candidates do not study a text in isolation, it is reasonable in their essay answers to expect them to:

- Make comparisons between the different texts.
- Consider ways in which they relate.
- Consider how the cited texts can be related to the opening critical statement.
- Consider how the themes expressed developed.
- Consider how they represent a particular form.
- Consider how they deal with a particular theme.
- Analyse texts, as appropriate, in the context of their own time, studying the cultural, political and linguistic significance of writing.

That will serve as strong preparation for undergraduate work.

Time allocation in the examination

The examination lasts for 1 hour 30 minutes. That allocation includes time sufficient for a candidate to read and assimilate the three extracts given for one option, and to plan their response. We suggest that candidates spend the first 15–20 minutes reading and thinking about the three extracts and then 10 minutes planning their answer. They need to dedicate one hour to writing and checking their essay.

The changing world of Athens: its friends and enemies

This paper focuses on the world of fifth century Athens, and, in particular, its interaction with other states. The set texts provide a range of examples that show how Athens interacted with other states, both friends and enemies. However, there is no expectation that all work should be focused on these texts and teachers should feel free to use different texts to illustrate the themes, such as the *Old Oligarch* or other plays by Aristophanes, which will in turn broaden the perspective of candidates when they consider particular issues.

The principal focus of this topic is the dynamism of Athens, reflected in her developing constitution, imperial dominance and cultural energy. Candidates should consider the interconnections between these strands in the fifth century, and the way other states reacted to them. The coherence of this option comes from the combination and interaction of three strands: (a) individuals within the state of Athens, (b) the impact of Athens on other Greek states and (c) the interaction of the Greek world with the outside world.

Candidates should be encouraged to see the changing relationships within the Greek world over the period as an essential background for the understanding of Athenian history. Although there is a focus on the Peloponnesian and Delian Leagues, teachers should use the texts studied to bring out the fluidity of the alliances made during this period and should encourage candidates to consider the range of factors that affected the decisions taken at a particular point in time.

One approach would be to take the sources (or particular parts of them) and subject them to very close scrutiny: one example from the set texts would be Thucydides, Book 2, pages 34–46 (Pericles' Funeral Speech). Candidates could consider the source from a variety of perspectives, and be alert to issues such as bias and corroboration. A similar approach could be taken to Thucydides' account of the Sicilian expedition (Books 6 and 7), or the *Old Oligarch*, or Herodotus' view of the significance of Athens' role in the Persian Wars.

The development of democracy in this period in Athens showed a marked divergence with the past and mirrored the development of Athenian ambitions after the Persian War. The wealth brought in by Athenian success was also important in the development of the more radical aspects of the democratic system, such as the widespread use of political pay, as well as underpinning the building programme on the Acropolis and elsewhere in Attica and the maintenance of the military strength (especially at sea) on which that income depended.

One important aspect to explore is the contrast between Athens and Sparta, as presented in the sources (which are predominantly Athenian). At one level, the ideological differences are great (as expressed in Pericles' Funeral Speech). It would also be worth getting candidates to analyse the factional nature of Greek politics, well-documented for Athens but much less so for other states. Those states which chose to be amongst Athens' friends had a variety of reasons for this choice, and the sources provide plenty of examples for study (e.g. Samos, Mytilene and Methone [Melos]). The role of local factions and their identification with the leading powers of the period should be analysed. In addition to the division between oligarchs and democrats, candidates should consider the divide between rich and poor and the tensions between Dorian and Ionian Greeks.

The impact of Persia was also an important factor which influenced many of the Greek states (in Asia Minor, in the Aegean and on the mainland) during this period. Persia's role as principal enemy and later as potential (financial) support should be analysed.

The Roman empire: civilisation or submission?

Relations between Romans and non-Romans along the frontiers were a significant, but complex factor in the expansion of the Roman Empire. Scholarship now sees 'barbarians' not as destructive savages but in the broader context of neighbours, (sometimes bitter) friends, and settlers. Rome's relations with a great variety of barbarians, and vice versa, slowly but inexorably evolved from general ignorance, hostility, and suspicion toward tolerance, synergy and integration. There was, thus, a drawn-out period of acculturation, characterized more by continuity than by change and conflict that led to the creation of a new Romano-barbarian hybrid society and culture.

It is intended that teachers should take an overview in preparing candidates for this topic rather than concentrate on minute details or minor classical references within each text. The outline in the syllabus already provides the detailed description of the major areas set for study within the topic.

The two examples given in the following notes are not intended to provide a comprehensive course for teaching the topic, but suggest alternative ways by which some of the syllabus might be approached and illustrate thereby possible approaches to teaching:

Thematic approach

Centres might start with invasions and study different examples, such as Caesar's account of the invasion of Britain. There might then follow a study of siege tactics citing Alesia (Caesar) and Jerusalem (Josephus). The thematic approach might then develop into the effects and consequences of Roman occupation, using Tacitus by way of example or Josephus 23. This method would allow a centre to supplement the prescriptions with further examples and commentary from wider reading.

'By the text' approach

Writers might be studied in order as set and each section might then be followed by discussion of how each supports different aspects of the syllabus. Important characters (Vercingetorix, Titus, Vespasian and Agricola) can be studied in detail. The texts can be drawn together in discussion of general themes where candidates have a firm foundation of knowledge. Further reading can develop from this.

Set texts may be used to cover a range of topics. The individual books prescribed for close study contain materials which highlight one or more of the main themes of the topic. Teachers are reminded that these have been specifically marked out as those that will provide the two extracts for the essay on exam papers. Questions will always be overarching and will never require textual analysis of the two extracts provided so any small differences between translations will not impede candidates in their answers. The following is intended as an overview guide and is neither comprehensive nor prescriptive:

Caesar, *The Gallic Wars*:

5: Method of expansion; Roman perceptions of other cultures;

6: Impact on indigenous religion;

7: Rebellion and its consequences; siege; Vercingetorix – character/opposition.

Tacitus, *Agricola*

Roman perceptions of other cultures (10-12);

Method of expansion (13-17);

Advantages of belonging to an empire;

Suppression of culture (21);

Romanisation.

Josephus, *Jewish War* (chapters refer to Penguin translation)

7: Provinces under Roman rule;

11: Titus and Vespasian – Roman characters;

19: Siege;

22: Destruction of culture;

23: Establishing rule.

In terms of the set books, centres should use any edition of any text in English translation which is felt appropriate or convenient. Centres should note, however, that the 'books' of Josephus referred to in the syllabus are those chapters set out in the Penguin translation because there are few common translations or texts available.

[Note: **Josephus *War of the Jews* – original Latin text**

Preface to the War of the Jews

Book I Capture of Jerusalem by Antiochus Epiphanes – the Death of Herod;

Book II Death of Herod – Vespasian is sent by Nero to subdue the Jews;

Book III Vespasian's arrival to subdue the Jews – the Taking of Gamala;

Book IV Siege of Gamala – the Arrival of Titus to besiege Jerusalem;

Book V Arrival of Titus to besiege Jerusalem – the Suffering of Jews ;

Book VI Suffering of the Jews – the Taking of Jerusalem;

Book VII Taking of Jerusalem by Titus – the Rebellion of the Jews at Cyrene.]

Drama: the idea of tragedy

It is intended that teachers take an overarching line in preparing candidates for this topic. The syllabus already provides a detailed description of the major areas for study. The plays specifically prescribed should not be studied in a way that might be necessary if context-style questions were to be set on them. These books contain material which highlights effectively the main themes of the topic.

The four prescribed plays, by four different playwrights, will provide ample material for any essay set. The two passages for comment, out of which the argument of the essay should develop, will come from two of these four plays, but will not be choral odes (for more on the chorus, see below). The question will be of a general nature and argument should extend not only to the rest of these plays, but to the other prescribed plays as well: a candidate who only answers on two plays is displaying familiarity with only half of the prescribed material. This does not mean all four plays will require equal treatment; candidates should play to their strengths, and their individual responses to the plays and to the question may lead them to focus more strongly on certain plays, but some effort should be made to relate all four tragedies to the question. The use of wider secondary reading is commented on below, but wider primary reading merits mention here: wider reading may sensibly include other tragedies and teachers may wish to examine more briefly other plays to give a fuller picture, or to provide examples of contrast within one playwright's oeuvre, as well as between different playwrights. The open-ended nature of the syllabus is designed in part to encourage such varied and individual approaches by teachers and candidates.

The purpose of Aristotle is to ensure that candidates begin to explore these plays from a classical perspective *as well as* a modern one; Seneca is included specifically to ensure that they study plays that precede and succeed Aristotle, and are required to evaluate tragedies formed on very different principles. Moreover, Aristotle provides plenty of material for debate as to how well his theories actually fit the evidence of the plays, and whether his criticisms are valid. This would very much be interpretation and evaluation through contemporary Classical evidence.

Aristotle will not appear on the question paper as a passage for comment, but a brief extract may be used as the opening quotation in the light of which the question is framed. This is because the

intention is to encourage candidates to develop an understanding of tragedy as a classical genre, not simply get to know four plays. Aristotle's ideas on tragedy ought to form a useful introduction to the main features of tragedy in the classical world; exploration then of how well (or badly) the plays conform to these ideas ought to maintain a focus on the plays as examples of a broader genre and tradition, as well as individual works. Aristotle's appreciation for *Oedipus the King*, for example, may help candidates in appreciating why this play is regarded as almost the essence of a Greek tragedy. Equally, they may wonder why he is so critical of *Medea* when it may be regarded as equally powerful and has been the most frequently performed of Euripides' plays in almost any part of the modern age. It should be clear, then, that Aristotle is not to be regarded as an orthodox view to which candidates should show due deference, but as a common starting and reference point for their studies which helps both in acquiring a classical perspective (if only one) on the genre and defining its essential characteristics (it may be helpful to compare *Poetics* to Aristotle's work on botany) and then, in trying to understand why plays may not altogether fit with Aristotle's views, how they function individually and why they have been constructed as they have.

While Aristotle provides a retrospective view on Greek tragedy that allows for exploration of similarities and differences between examples of this genre, Seneca's tragedies provide an opportunity for studying what may appear to be a very different idea of what constitutes 'tragedy'. His *Oedipus* provides a very different take on this story from Sophocles'; an understanding of horror that may be compared with *Medea*; a vision of the ruin of a king that may be compared with *Agamemnon*. To give a further idea of how he might allow a fresh perspective on the tragic, as opposed to simply Greek tragedy, if time or inclination allows, *Thyestes* might be read alongside *Agamemnon* and his *Phaedra* may be read alongside Euripides' *Hippolytus*. In building on study in Papers 1 and 2, the inclusion of Seneca also invites comment on the difference between Roman and Greek attitudes and tastes.

Issues of performance are included, but in a limited way because the staging of Seneca's dramas is an extraordinarily vexed scholarly question with no reliable evidence. While these ideas might be explored in class, answers should offer only a very light discussion of Seneca where issues of staging are examined. It is expected that his plays will be studied more as literary than as performed works.

Teachers are free to use any translations. Given the lack of a prescribed edition, they might invite candidates, perhaps as an extension exercise, to compare different translations, at least in excerpt, as a complementary activity to comparison of different plays, and as a reminder that each translation offers its own perspective on a work. Penguin has at least one available translation for each prescribed play and it offers a readily available option for Seneca. The University of Chicago Press offers the Greene and Lattimore series for the Greek tragedies, while the relatively new Cambridge Translations from Greek Drama series offers editions with close modern translations and useful comment and study suggestions. [N.B. These are not recommendations, but indications of what is currently available.]

It is important that candidates develop an awareness of tragedy as a genre for performance, even though the primary focus is likely to be on study of the plays as literature. They should be familiar with the layout of a Greek theatre and the conventions of performance, if not the wider context of the great Dionysia. They may even be familiar with the development of theatres in the Roman age (but see the section above on Seneca for the difficulties concerning the staging of his dramas). Still photographs or recordings of performances would be useful, even where live performances have

not proved accessible. Modern stagings, or even comparison with modern theatrical convention, and discussion of how the plays might be staged now, will then all contribute to a more developed understanding of the workings of the dramas in their original context, as well as how drama has developed through the ages from its roots in the classical world. Awareness of performance should include the role of the chorus and discussion might include how the chorus is/may be incorporated into modern productions, as a way of reinforcing the contribution to the drama made by the chorus, rather than seeing them as a conventional adornment detached from the real business of the drama.

Judgement on the effectiveness of these plays as tragedies should, though, be rooted in what the candidates have learned about the ancient idea of what constituted a tragedy, so far as we are able to judge that. Ideas on this will vary, but candidates should maintain a focus on these as classical works rooted in their own culture.

Gods and heroes

It is intended that teachers should take an overarching line in preparing candidates for this topic. The syllabus outline already provides a detailed description of the major areas for study within the topic. The books of the texts specifically marked out as those that will provide quotations for the essay should not be studied in a way that might be necessary if context-style questions were to be set on them. These books contain materials which highlight effectively one or more of the main themes of the topic.

The examples given in the following notes are not intended to provide a comprehensive course for teaching the topic, but exemplification of a way that some of the syllabus points may be approached.

In terms of the 'set' books, one might see, for example, part of *Iliad 12* as a statement on the nature of heroism by Sarpedon: in *Odyssey 5* and *Odyssey 9* examples may be found of what could be seen as important to Odysseus; there are many examples in *The Aeneid* of courage and hard work, most notably in Book 12. It should be clear therefore, when looking at the books selected, that examples for the lines of investigation of the topic outline can easily be found.

The development of the notion of 'being a hero' rather than 'heroism' in modern terms is a key element to this topic. Alongside this may be explored profitably the role the gods play in aiding and abetting or even punishing a hero as well as, in the case of Zeus/Jupiter in particular, maintaining the dictates of fate. With all three texts it is easy to see which gods support the hero which remain neutral or uninvolved and which do their best to hinder the hero in completing his journey/mission.

The search for immortality as part of the *modus vivendi* of a hero is another area worthy of exploration. In *The Odyssey* for example this line may be pursued through Odysseus being offered various forms of immortality; actual (Calypso), athletic fame (Phaeacians). One may consider whether these are enough in their own right or subsidiary to his own motivation to return home?

The development of the nature of the hero in a Roman way being shown more in terms of duty to the past (father), the future (son) and his descendants than, say, athletic prowess or defeating monsters provides further material for class debate.

The question of which sort of ‘immortality’ is the most valid may also be explored as may the consequences of gaining it. Is Aeneas dehumanised by the mission which will bring him everlasting renown? Is Achilles happy to have gained an immortal reputation through his death?

Teachers may wish to consider other, less central issues with their candidates, e.g.:

- Whether Epic is a mirror for the individual or whether it promotes standards that may be unattainable by ordinary mortals however much they may aspire to them?
- Whether the concepts within Epic develop from a selfish hero through a self-centred hero to a hero of self sacrifice for a greater ideal and a mission statement for the Roman race?
- Whether, in the war books, any purpose is served by the bloodshed? Is there a better way? One might compare the death of Hector with the death of Turnus.
- Are there messages implicit or explicit in *The Aeneid* intended to encourage peace and restoration of sound government following long periods of civil strife and proscriptions?
- How similar episodes are dealt with in different ways by Homer and Virgil, such as: the death of Hector and the death of Turnus; the council of the gods; facing monsters; the underworld.

Paper 4: The Classical heritage – Personal Investigation

Reception

Reception is taken to mean the processes of interpretation, appropriation, representation, revision or rejection of the past. Classical reception examines the profusion of ways in which the arts, culture and thought of Greece and Rome have been transmitted, interpreted, adapted and used. Since antiquity, Classical literature, drama, myths, ideas and art have influenced many aspects of human achievement. Societies have constantly negotiated a relationship to ancient Greece and Rome.

These negotiations with antiquity (appropriation, transformation and sometimes rejection) form the subject of one of the most rapidly expanding fields in classical studies. How the literature, art, archaeology and thought of the ancient world have affected (and still affect) later cultures constitutes a varied, fascinating and in many cases still relatively unexplored area of investigation.

Working on reception means thinking about the ways in which the objects of our study – which might be works of art, cultural artefacts, musical compositions, literary texts, performances, spaces, identities, or historical events – are shaped by the different ways in which they are read, viewed, heard, used, re-used, appropriated and transformed in different historical and cultural contexts. The term ‘reception’ itself, associated in particular with the work of Hans-Robert Jauss and Wolfgang Iser, has been taken up enthusiastically in recent decades by scholars working on the ‘afterlives’ or ‘reception histories’ of ancient literary texts.

However, the issues which the term engages have also been central to post-structuralist theories of textuality and deconstruction, mass/popular culture criticism, literary theory, narrative historiography, post-colonial theory, feminism, gender studies and queer theory. The term ‘reception’ invites us to think and work in inter-disciplinary ways to address timely questions about the relationship between knowledge, culture, and power; between identity and interpretation; between past and present; between art and history and between subjectivity and ideology.

“Reception has helped to challenge the traditional idea of what ‘classics’ is (something most classicists, including myself, simply took for granted 30, or even 20 years ago), prompting reflection on how the discipline has been constituted, variously and often amid disputes, over past centuries. It is not merely a matter of looking at what happened to classics after what we now like to call ‘late antiquity’, but of contesting the idea that classics is something fixed, whose boundaries can be shown, and whose essential nature we can understand on its own terms. Many classicists (though by no means necessarily the majority) are in consequence reasonably happy, if only to keep the discipline alive in some form, to work with an enlarged sense of what classics might be, no longer confined to the study of classical antiquity ‘in itself’ - so that classics can include writing about *Paradise Lost*, or the mythological *poesie* of Titian, or the film *Gladiator*, or the iconography of fascism. However, most Anglophone classicists (whatever they may claim) remain largely committed to fairly positivistic forms of historical enquiry, the attempt through the accumulation of supposedly factual data to establish the-past-as-it-really-was, of the kind I criticised in *Redeeming the Text*. To my thinking this commitment is mistaken, partly because such positivism is conceptually flawed, partly for pragmatic reasons because, given the over-whelmingly ‘presentist’ character of the contemporary scene, a classics which over-invests in such historicist approaches risks failing to attract tomorrow’s candidates, or achieve any wider cultural significance. Above all such positivism misses the opportunities for much fascinating work, including work that is ‘historical’ in a broad sense.” [Prof Charles Martindale, 2005]

Two perhaps less obvious areas of focus are film and Public History:

Film

Film can be used to study both history and historical understanding (e.g. myth, the role of the individual, gender, group identity, narrative and truth). The cinema is modern Western culture’s major window onto the past. Film is an important way in which people form and retain images of historical events. A good number of films, moreover, are set in the past by film-makers who believe that they are engaged in a serious-minded historiographical project. This is as true of fictional stories set in the past as it is of what purport to be representations of historical events and characters.

Is seeing history on screen different from encountering it in other ways? Does the cinema help us to understand why modern culture needs history? What do films tell us about historical truth and about ways in which people make stories? What do historians bring to an understanding of film and what can they gain from it?

Reference to the following university courses might be helpful in shaping a suitable investigation using film for study of reception:

Edinburgh University

<http://www.drps.ed.ac.uk/07-08/course.php?code=U03384>

King’s College, London

<http://www.kcl.ac.uk/kis/schools/hums/classics/fma/courses0708/maromeonfilm.html>

Liverpool University

http://cis1.liv.ac.uk/pls/portal/tulwwwmerge.mergepage?p_template=m_sa&p_tulipproc=moddets&p_params=%3Fp_module_id%3D20418

Public History

One area of reception is ways in which the Classical past (cultural, literary and historical) are and/or have been presented to the public. In some countries, this tends to be called 'Heritage Studies'. A better term (used in North America) is 'Public History'. Both specifically refer to the work of historians and archivists active outside the university context in, for example, museums and galleries.

'Public History' is an umbrella term meaning much more than museums. It includes historical fiction and drama, film documentaries, non-specialist magazines and memorials/anniversary celebrations. In all of these, the past has been processed for presentation, and that involves judgements. Public history not only meets curiosity about the past but shapes the very forms of the public's curiosity, sometimes by deploying crude models of causation and agency that can be irresponsibly value-laden since they tend to operate within an idiom of heroes and villains. Yet rarely are principles of selection, management and interpretation explained.

One significant dimension within this can be the centrality of the role of state. The interest of dictatorships in culture is well known. Less thought about, but of great significance in some countries, is the role of the democratic state in Public History as a funder of galleries, museums and archives. In the USA for example, commitment to social inclusion and the widest possible intellectual access means that deliberately all-embracing definitions of 'heritage' have been adopted as the point of departure. How has that affected ways in which the Classical past is presented and represented?

Paper 4 Practical issues

Raw mark = 50 Weighted mark = 50

Introduction

The syllabus (including Appendix 1) sets out the basic parameters of this paper. It offers the opportunity for personal research and requires a synoptic approach, bringing together knowledge, skills and insights acquired throughout the course.

The Personal Investigation provides an experience of 'real life' in preparation for university-style work and the sort of forensic analysis that many graduates will meet in their working life thereafter. Its 'individuality' also stresses that quality of independence of mind and judgement that ought to be the hallmark of a good education.

The role of the teacher

The essential role of the teacher as 'supervisor' is detailed in the syllabus.

Stage 1: choice of topic

Every investigation must be rooted in reception, articulating the candidate's own substantiated critical evaluation of ways in which an aspect of the Classical world has been interpreted in and/or seen as relevant by/to a later time or times (including the present).

Stage 2: choice of question

In consultation with their teachers, each candidate will first select a topic and then, after preliminary reading and research, refine it into a specific draft question. Candidates must devise a specific question, not a general topic: e.g. "Marcus Aurelius in History" will inevitably score low marks because it will not enable the candidate to address the various assessment objectives.

The question chosen must investigate a clear problem in heritage and/or reception. It needs to be well defined and capable of generating genuine argument; so the wording of the question needs to signal that such an argument is possible, or that more than one case can reasonably be made. If there is nothing to argue about, the question will not work and must be abandoned.

Further, the generic mark scheme makes clear that "Essays must have a particular focus on heritage and/or reception and, therefore, address the particular requirements of AO3. It will be very unlikely that an answer to a Board-approved essay that ignores AO3 will attain a mark above Level 1."

The choice of an effective problem-centred question and the finding of a range of suitable resources to make it work are matters for careful consideration by each candidate and his/her teacher/tutor/lecturer, who needs to be very pro-active in guiding each candidate at this stage for detailed help is needed.

Teachers and candidates are reminded that the focus of this paper is independent (not teacher-led) study and research. The Personal Investigation is rooted in the presumption that candidates will investigate a problem of their choice. It is essential that each candidate devises and submits his/her own question so that s/he has ownership of their investigation and a personal commitment to it. For that reason, it will be expected that the candidates from the same Centre will be submitting a range of questions on a range of topics, and that no two candidates will submit identical proposals.

A question may link to a subject studied in Papers 1 to 3 or may relate to a subject falling outside the syllabus. The former approach will aid synoptic understanding while the latter will add breadth of understanding.

Stage 3: preparing the Proposal Forms

Every draft question must then be submitted to a CIE moderator for comment and approval. Submission must be made not later than 31st October and CIE will respond within five weeks. Moderators will be experienced examiners acting as friendly critics. Proposed questions may be referred back for further clarification or may be rejected if they fail to meet the criteria. Where candidates are required to resubmit, CIE will seek to provide approval as soon as possible, but in such circumstances the timescale will be determined primarily by the response that has been made by the individual candidate to the moderator's guidance. Centres are thus advised to use their own preliminary internal verification process and to submit forms early, allowing time for possible resubmissions. Deadline extensions will be granted neither for submissions nor resubmissions.

Each candidate must fill in his/her own Outline Proposal Form (see syllabus Appendix 1) and these cannot be filled in effectively until the candidate has some initial familiarity with his/her chosen subject. The Proposal Form must give the moderator a clear idea of the student's intentions. If limited

information/explanation is provided, the advice that the moderator will be able to offer must also be limited. The moderator can only comment on the suitability of the ideas as presented.

Reading and on-going research will almost certainly generate changes to the plan/structure of an investigation as set out on the Outline Proposal Form. Such changes may be quite significant. That is fine, and in most cases is likely to be inevitable because research is an interactive process. No re-submission will be necessary because approval is for the question.

Stage 4: candidate preparation (the research phase)

Approved questions will be researched using academic resources (primary, secondary, printed, visual, material and/or on the web) as appropriate. Teachers should act as supervisors, but must not offer or provide detailed subject guidance – Paper 4 provides an important opportunity for individual work.

Good practice would suggest that centres set up monitoring and tutorial mechanisms to ensure that investigations are allowed to ‘simmer’ for quite a while, alongside study of the examined units.

Stage 4 (a): preparation of candidates (study skills)

Candidates need to be taught study skills, such as how to plan a systematic process and how to manage time. Equally, they need to understand what an extended research process involves and how/why their role in it must be active. In particular, candidates must understand that research is an interactive process, in which:

- They need to reflect critically on what they are discovering, as they are uncovering it.
- They must be prepared (and willing) to adapt their objectives and modify their plan in the light of their research.

The path of research is unpredictable. The chances of research throwing up no unexpected issues and/or generating no new/unexpected questions are very slim.

In addition, candidates need direct support to help them to develop study and research skills and to understand research methodologies. This support should be provided through formal generic teaching and significant time should be allocated to this important part of preparation for Paper 4.

Stage 4 (b): preparation of candidates (essay skills)

Teachers are advised to analyse extracts of well-written scholarly work with their students, focusing on e.g. paragraphing, writing style, use of evidence, footnoting, etc.

Various core issues are summarised here:

Quality of argument

An argument has to be made, the evidence has to be collected and deployed and a relevant judgement arrived at – all focussed on answering the question that the candidate has set for themselves. This may usefully be likened to the process of building a dry stone wall:

- Choosing the question [What kind of wall is it to be? What will it contain? Where will it run? Where will it stop?]

- Planning the argument [What kind of stone is available to build the wall? Are certain shapes of stone better than others? How can the stones be fitted together?]
- Making and evaluating the argument [Do the stones fit together as you thought they would? What about the gaps? Does one section of the wall hang together better than another? Will it fall down with the first bit of bad weather?]
- Coming to a judgement [Is the finished wall as you envisioned it? If so, why? If not, why not? Does the wall fulfil the purpose for which it was built? Are the sheep happy with it?]

Describing and explaining will not do – they are no substitute for analysis, for argument and for the drawing of conclusions. Cross-reference will strengthen (by agreement) or call into question (by disagreement) a particular line of argument, particularly if it is accompanied by a commentary on its effect or perhaps an adjudication/evaluation of the views expressed based on contextual knowledge or provenance.

Candidates must be very careful with narrative. There are two broad types of narrative: that which is purely descriptive and adds nothing to the argument; and that which is ‘critical’, typically employing a narrative or chronological context to identify factors in a longer argument [a ‘causal narrative’]. Candidates need to distinguish between the two and, in the latter case, make their intentions very clear to the examiner.

Causal factors need to be identified and their importance considered in the context of the question as a whole. Equally, assertion of the relative importance of a chosen factor without actual comparison of its impact with that of any of the other factors (or establishing any kind of dependent relationship between causal factors) does not take an argument anywhere.

With care, more able candidates might employ counter-factual evaluation in which they consider critically whether any other outcome might have been possible.

All of these generic issues should be covered in class. Further matters for group preparation would include:

- The different modes of explanation (empathetic, intentional and causal) and the use to which each can be put.
- How to construct and evaluate an historical explanation.
- How to determine the role of explanatory factors (critical analysis), their relative importance (critical evaluation) and their interdependence (integrated explanation).
- How to interpret, evaluate and use historical sources as evidence in context.
- How historical significance can be measured both over time and across time, and that significance is a provisional and negotiable value.

A valid conclusion

The conclusion is part of the investigation – the part where the candidate should make their judgement clear, show how it has emerged from the preceding argument and justify it in these terms. A bolted-on summary of what has gone before will not impress.

Stage 5: writing the essay in the examination

The investigation must be an essay which is hand written in an examination answer booklet. The front page must bear the student's name and centre details, as for any other examination. No length is prescribed, but it has to be written in a two-hour examination.

Introduction

No more than half a page is recommended.

Clearly defined component sections

The work needs to be clearly structured, with each paragraph related to the question, or an argument and counter argument set out. Useful words like 'however', 'moreover', or 'in contrast' can simply and usefully be employed.

Evidence

Candidates are reminded that AO1 demands relevant knowledge: assertions should always be supported by detailed evidence. Where direct comparisons are being made between Classical and later periods, approximately equal amounts of evidence from each period should be used. Where the essay concerns material culture, candidates might wish to draw their own sketches, diagrams, etc.

Footnotes

All quotations must be footnoted. A footnote should contain the name of the author, the title of the printed work, the date of publication and the page number for each reference made. Where a quoted extract is from another source (e.g. a tertiary source), the reference should acknowledge this by the use of 'in' or 'quoted in', followed by the name of this other source. Footnotes should include the page reference and the author's name as well as the work referred to.

Candidates should work out in advance of the examination any quotations they wish to use and copy them (plus reference details) onto the A4 sheet they are permitted to take into the examination – this is one of its primary functions.

Taking items into the exam room

Candidates **may only** take the following three items into the examination. Centres will be required to police this regulation. At the end of the examination, these documents must be attached to the answer booklet.

- (a) **One** A4 sheet with notes (not continuous prose) on **one side only**. The core purposes of the sheet are: first, to plan in advance of the examination the structure that the answer needs to take; second, to work out in advance of the examination any quotations that are to be used, together with their bibliographical references.

The A4 sheet of notes will not be assessed, but will be checked to see that it does not include blocks of text copied into the essay (N.B. the notes should contain the quotations and their bibliographical references that a candidate wishes to use). The sheet may be word-processed or hand written.

- (b) A pre-prepared bibliography. This must detail all of the material used in the production of the investigation. Merely assembling other people's material, extracted from books or downloaded from websites would miss the point and could constitute plagiarism. Candidates must therefore acknowledge where specific ideas and information come from. Copied chunks from any source will not be marked.

It may be divided into sections containing secondary and primary material (if both have been used). Items should be listed alphabetically, by surname of author, title of book, edition (if appropriate), date and place of publication. Reference to internet sites, CDs, DVDs, etc. should be as detailed as possible and listings should be grouped together. Where possible, the bibliography should be word-processed.

There is no single standard way to write a bibliography. Two common formats are:

Pedley, J. *Sanctuaries and the sacred in ancient Greek world* (Cambridge University Press 2005).

Pedley, John. (2005). Sanctuaries and the sacred in ancient Greek world. Cambridge: Cambridge University Press.

However written, each item must contain the name of the author, the title of the printed work and the date and place of publication.

- (c) The Outline Proposal Form, showing approval of the question.

Resources Lists

These lists do not define the syllabus. No item is prescribed and none have been verified or approved by CIE. It is not necessary to use all or any of these books or other sources. Rather, these lists are offered in the hope that some items on them may be of assistance to teachers as they read around their subject and/or candidates as they study the course. School textbooks are not listed. Candidates are expected to read widely and teachers will need to use their professional judgement in assessing the suitability of any item. These lists are not exhaustive and can only be works in progress. To keep them useful, CIE will be pleased to receive suggestions of additional items, notification of errors and information about works out of print.

Wherever possible, the most up-to-date details have been included. In order to maximise accessibility, all items are paperbacks (unless marked +) and only books currently in print are listed; not that teachers with access to hardbacks and out-of-print works should be put off their use. Websites such as www.amazon.com and www.abebooks.com as well as specialist book dealers can be used to track them down while the British Library Lending Division, accessible via county library services, will lend almost any twentieth century work.

Teachers might also wish to use and refer candidates to readily-available periodicals, such as *Omnibus* (JACT) and *Greece and Rome* (Oxford University Press, but Cambridge University Press from vol. 53, 2006) pISSN 0017 3835; eISSN 1477 4550. An index to the articles in *Omnibus* volumes 1 to 52 is to be found in *Omnibus* vol. 54 (Sept 2007) ISSN 0 261 507 X.

Some books are listed as 'LACTORS'. This stands for 'London Association of Classical Teachers - Original Records'. Their books offer Greek and Roman literary texts, documents and inscriptions in translation illuminating the history and civilisation of many areas and periods of the ancient Greek and Roman worlds. For their website, see <http://www.lactor.kcl.ac.uk/index.htm>

The *Bryn Mawr Classical Review* is available online by signing-up to a free subscription. This might be of especial interest to teachers – see <http://ccat.sas.upenn.edu/bmcr/>

Teachers and candidates of Classical Heritage might find Neville Morley's *Writing Ancient History* (paperback, Bristol Classical Press 1999; 0 715 62880 1) valuable because he discusses key debates in the theory and philosophy of History in relation to the practice of Ancient History.

This syllabus places no premium on candidates being aware of the very latest scholarship or the particular views of specific scholars.

Paper 1: Foundations of history and culture: Greek

Alexander the Great

Austin M M *The Hellenistic World from Alexander to the Roman Conquest. A Selection of Ancient Sources in Translation* (2nd ed Cambridge University Press 2006) 0 521 53561 8 [for ch.1 'The Reign of Alexander']

Bosworth A B *Alexander the Great. Selections from Arrian* (Cambridge University Press 1988) 0 521 28195 4

Bosworth A B *Conquest and Empire. The Reign of Alexander the Great* (Canto, Cambridge University Press 1993) 0 521 40079 6

Briant P *Alexander the Great: the Heroic Ideal* (New Horizons, Thames & Hudson 1996) 0 500 30070 4

Bugh G R (ed) *The Cambridge Companion to the Hellenistic World* (Cambridge University Press 2006) 0 521 53570 0 [for ch.1 'Alexander the Great & the creation of the Hellenistic age']

Cartledge P *Alexander the Great* (Vintage 2005) 1 400 07919 5

Cartledge P *Alexander the Great. The Hunt for a New Past* (2nd ed Pan 2005) 0 330 41925 0

Cawthorne N *Alexander the Great* (Haus 2004) 1 904341 56 X

Curtis J E *Ancient Persia, an Introductory Guide* (British Museum Press 1989) 0 7141 2180 0

Curtis J E & Tallis N (eds) *Forgotten Empire. The World of Ancient Persia* (exhibition catalogue, British Museum Press 2006) 0 7141 1157 0

Fides A & Fletcher J *Alexander the Great, Son of the Gods* (J Paul Getty Museum. Los Angeles 2004) 0 89236 783 0

Garland R *Celebrity in Antiquity. From Media Tarts to Tabloid Queens* (Duckworth 2006) 0 715 63448 8 [for the section on Alexander]

+ Grainger J D *Alexander the Great: Failure. The Collapse of the Macedonian Empire* (Hambledon Continuum 2008) 1 847 25188 9

Green P *Alexander of Macedon 356–323BC: a Historical Biography* (2nd ed University of California Press 1992) 0 520 07166 2

Green P *Alexander the Great & the Hellenistic Age: A Short History* (Universal History, Weidenfeld & Nicolson 2007) 0 297 85294 9

Hammond N *Alexander the Great. King, Commander & Statesman* (Bristol Classical Press 1980) 1 85399 068 X

- Hammond N *The Macedonian State: Origins, Institutions & History* (Clarendon Paperback, Oxford 1992) 0 19 814927 1
- Hammond N *Philip of Macedon* (2nd ed Duckworth 1998) 0 7156 2829 1
- Hammond N *The Genius of Alexander the Great* (Duckworth 2004) 0 7156 3341 4
- Hammond N *Sources for Alexander: An Analysis of Plutarch's 'Life' and Arrian's 'Anabasis Alexandrou'* (Cambridge Classical Studies, Cambridge University Press 2007) 0 521 71471 6
- Hammond N *Three Historians of Alexander the Great* (Cambridge Classical Studies, Cambridge University Press 2007) 0 521 03653 5
- Hanson V D *Wars of the Ancient Greeks* (Smithsonian History of Warfare, Collins 2006) 0 061 14208 5
- Heckel W *The Wars of Alexander the Great* (Essential Histories, Osprey 2002) 1841764736
- Heckel W *The Conquests of Alexander the Great* (Key Conflicts of Classical Antiquity, Cambridge University Press 2008) 0 521 84247 1
- Holt A *Into the Land of Bones. Alexander the Great in Afghanistan* (Hellenistic Culture & Society, University of California Press 2006) 0 520 24993 3
- Kuhrt A *The Ancient Near East c. 3000–330 BC* (History of the Ancient World, Routledge 1995) 0 415 16762 0
- LACTOR 9: Rhodes P J (ed) *Greek Historical Inscriptions 359–323BC* (2nd ed 1986) 0 903625 11 3
- Lane Fox R *Alexander the Great* (Penguin 2005) 0 14 008878 4
- Lane Fox R *The Search for Alexander* (New York Graphic Society 1986) 0 821 21117 X
- Mossé C (trs Lloyd J) *Alexander: the Destiny of a Myth* (Edinburgh University Press 2004) 0 748 61765 5
- [Olbrycht M J *Alexander the Great & the Iranian World* (University of Rzeszow Press, Poland 2004) – review of, in the *Bryn Mawr Classical Review*, 2006: <http://ccat.sas.upenn.edu/bmcr/2006/2006-03-41.html>]
- Romm J S (ed), Mensch P (trs) *Alexander the Great: Selections from Diodorous, Plutarch, Quintius Curtius and Arrian* (Hackett 2005) 0 87 220728 5
- Sekunda N *Alexander the Great* (Osprey Military Publishers, London 2004) 1 841 76893 6
- Souza P, Heckel W & Llewellyn-Jones L *The Greeks at War: from Athens to Alexander* (Osprey Military Publishers 2004) 1 841 76856 1

Stoneman R *Alexander the Great* (Lancaster Pamphlet, Routledge 1997) 0 415 15050 7

van der Mieroop M *A History of the Ancient Near East c. 3000 BC – 323 BC* (2nd ed Blackwell 2006)
1 405 14911 2

Wiesehöfer J *Ancient Persia* (2nd ed I B Tauris 2001) 1 860 64675 1

Worthington I (ed) *Alexander the Great: a Reader* (Routledge 2002) 0 415 29187 9

GENERAL

http://www.bbc.co.uk/history/ancient/greeks/alexander_the_great_01.shtml

['Alexander the Great: Hunting for a New Past', essay by Prof Paul Cartledge, from the BBC]

<http://www.mpt.org/programsinterests/mpt/alexander/index.html>

['In the Footsteps of Alexander the Great', website accompanying Michael Wood's TV series, mostly text giving overviews of Alexander, but some illustrations & links, from Maryland Public Television & the BBC]

<http://proteus.brown.edu/alexander/541>

['Alexander the Great & the Alexander Tradition', power-point slides for a course taught by Professor John Cherry at Browne University, Rhode Island]

<http://www.livius.org/aj-al/alexander/alexander00.html>

['Alexander the Great', substantial collection of illustrated articles, complete with index that links also to the sources, from 'Livius. Articles on Ancient History', the private site of a Dutch academic]

<http://www.isidore-of-seville.com/alexander/>

['Alexander the Great on the Web', massive private site with myriad links, created by Tim Spalding]

ALEXANDER'S CAMPAIGNS

http://www.livius.org/aj-al/alexander/alexander_pic/alexander_maps.html

['Alexander the Great: maps', collection illustrating various elements and details of his campaigns, from 'Livius. Articles on Ancient History', the private site of a Dutch academic]

<http://www.dean.usma.edu/history/web03/atlases/ancient%20warfare/index.htm>

['Ancient Warfare', maps from the History Dept, US Military Academy West Point – see under 'Alexander the Great & the Macedonian Art of War']

<http://www.thebritishmuseum.ac.uk/forgottenempire/index.html>

['Forgotten Empire. The World of Ancient Persia', online exhibition from the British Museum – includes a map, text and objects (with explanations) about Alexander's invasion]

http://www.iranchamber.com/history/achaemenids/battle_of_gaugamela.php

[‘The Battle of Gaugamela’, short essay by Professor Ernst Badian, from the Iran Chamber Society]

<http://news.bbc.co.uk/1/hi/world/europe/6930285.stm>

[‘Alexander’s Gulf Outpost Uncovered’, news story of August 2007, from the BBC News]

SPECIFIC ASPECTS

<http://www.greece.org/alexandria/alexander/Pages/alexandros.html>

[‘In Search of Alexander’s Tomb’, short illustrated essays, from the Hellenic Electronic Centre]

http://www.livius.org/aj-al/alexander/alexander_z1.html#criticism

[‘Alexander the Great: sources’, survey article from ‘Livius. Articles on Ancient History’, the private site of a Dutch academic]

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<http://hum.ucalgary.ca/wheckel/alexande.htm>

[‘Alexander Bibliography’, compiled by Prof Waldemar Heckel, University of Calgary]

OBJECTS

http://www.metmuseum.org/toah/hd/alex/ho_52.1274.htm

[stater with the head of Alexander, from the Metropolitan Museum of Art, New York]

http://www.fitzmuseum.cam.ac.uk/gallery/eaglesoncoins/eagles_1.html

[see #7, a tetradrachm showing Alexander as Heracles on the obverse and Zeus with an eagle on the reverse, from the Fitzwilliam Museum, Cambridge]

<http://www.ashmolean.org/collections/?type=highlights&id=78&department=4>

[tetradrachm showing Alexander as Zeus Ammon on the obverse and Athena on the reverse, from the Ashmolean Museum, Oxford]

<http://gallica.bnf.fr/anthologie/page.asp?T2-2-8-MMA.htm>

[cameo of Alexander, from the Cabinet des Médailles, Bibliothèque Nationale, Paris]

http://www.livius.org/aj-al/alexander/alexander_pic/alexander_pics.html

[‘Alexander the Great: pictures’, substantial collection in colour from ‘Livius. Articles on Ancient History’, the private site of a Dutch academic]

Foundations of comedy: Aristophanes and Menander

Bowie A M *Aristophanes: myth, ritual, and comedy* (2nd ed Cambridge University Press 2005)
0 521 57575 3

Bugh G R (ed) *The Cambridge Companion to the Hellenistic World* (Cambridge University Press 2006) 0 521 53570 0 [for ch.9 'Language & Literature']

Cartledge P *Aristophanes and his Theatre of the Absurd* (Bristol Classical Press 1990) 1 85399 114 7

Csapo E & Slater W J *The Context of Ancient Drama* (University of Michigan Press 1995) 0 472 08275 2

Davidson J N *Courtesans & Fishcakes: the consuming passions of classical Athens* (Perennial Press 1999) 0 060 97766 3

Dobrov G W (ed) *The City as Comedy: Society & Representation in Athenian Drama* (University of North Carolina Press 1998) 0 807 84645 7

Dover K J *Aristophanic Comedy* (University of California Press 1972) 0 520 02211 4

Easterling P E & Knox B M W (eds) *Greek Drama*, vol. 1 part 2 of *The Cambridge History of Classical Literature* (Cambridge University Press 1989) 0 521 35982 5

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<http://www.leeds.ac.uk/classics/lics/2005/200503.pdf>

Green J R *Theatre in Ancient Greek Society* (2nd ed Routledge 1996) 0 415 14359

Handley E & Green R *Images of the Greek Theatre* (British Museum Press 1995) 0 7141 2207 6

+ Harvey D & Wilkins J (eds) *The Rivals of Aristophanes. Studies in Athenian Old Comedy* (Classical Press of Wales, Swansea 2001) 0 715 63045 8

Hunter R L *The New Comedy of Greece and Rome* (Cambridge University Press 1985) 0 521 31652 9

LACTOR 12: Sabben-Clare J P & Warman M S (eds) *The Culture of Athens* (2nd ed 1991) 0 903625 15 6

+ Lape S *Reproducing Athens. Menander's Comedy, Democratic Culture & the Hellenistic City* (Princeton University Press 2003) 0 691 11583 2

Ley G *A Short Introduction to the Ancient Greek Theatre* (2nd ed University of Chicago Press 2007)
0 226 47761 4

MacDowell D M *Aristophanes and Athens. An Introduction to the Plays* (Oxford University Press 1995) 0 19 872159 8

McDonald M & Walton M (eds) *The Cambridge Companion to Greek & Roman Theatre* (Cambridge Companions to Literature, Cambridge University Press 2007) 0 521 54234 0

McLeish K *A Guide to Greek Theatre & Drama* (Methuen 2003) 0 413 72030 6

+ Platter C *Aristophanes & the Carnival of Genres* (John Hopkins University Press 2006) 0 8018 8527 3

Russo C F *Aristophanes, an author for the stage* (Routledge 1997) 0 415 15404 9

Samons L J (ed) *The Cambridge Companion to the Age of Pericles* (Cambridge University Press 2007) 0 521 00389 6 [for ch.7 'Drama & Democracy']

Segal E (ed) *Oxford Readings in Menander, Plautus & Terrence* (Oxford Readings in Classical Studies, Oxford University Press 2002) 0 19 872193 5

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Silk M S *Aristophanes and the Definition of Comedy* (2nd ed Oxford University Press 2005) 0 19 925382 X

Strauss L *Socrates & Aristophanes* (2nd ed University of Chicago Press 1996) 0 226 77719 7

Taylor D *The Greek & Roman Stage* (Inside the Ancient World, Bristol Classical Press 1999) 1 853 99591 6

Wiles D *Greek Theatre Performance: an Introduction* (Cambridge University Press 2000) 0 521 64857 2

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['Theatre in Ancient Greece', an illustrated online introduction from the Metropolitan Museum of Art, New York]

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[marble bust of Menander, Roman c. 100 – 150AD, from the J Paul Getty Museum, California]

Socrates as seen through the eyes of Plato

- Annas J *Plato; a very short Introduction* (Oxford University Press 2003) 0 19 280216 X
- Benson H H (ed) *Essays on the Philosophy of Socrates* (Oxford University Press 1992) 0 19 506757 6
- Beverly J *Cross-Examining Socrates. A Defense of the Interlocutors in Plato's Early Dialogues* (Cambridge University Press 2004) 0-521 60759 9
- Brickhouse T C & Smith N D *Socrates on Trial* (Princeton University Press 1990) 0 691 01900 2
- Brickhouse T C & Smith N D (eds) *Plato's Socrates* (Oxford University Press 1995) 0 19 510111 1
- Brickhouse T C & Smith N D *The Philosophy of Socrates* (History of Ancient & Medieval Philosophy, Westview Press 2001) 0 813 32085 2
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- Colaiaco J *Socrates against Athens. Philosophy on Trial* (Routledge 2001) 0 415 92654 8
- Cornford F M *Before and after Socrates* (Cambridge University Press 1932) 0 521 09113 8
- Guthrie W K C *The Greek Philosophers from Thales to Aristotle* (Routledge 2001) 0 415 04025 6
- Irwin T *Classical Thought* (A History of Western Philosophy, Oxford 1988) 0 19 289177 4
- Khan C H *Plato & the Socratic Dialogue. The Philosophical Use of a Literary Form* (2nd ed Cambridge University Press 2004) 0 521 64830 0
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0 19 284237 4

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Bomgardner D L. *The Story of the Roman Amphitheatre* (Routledge 2002) 0 415 30185 8

Claridge A, Toms J & Cubberley A *Rome* (Oxford Archaeological Guide, Oxford University Press 1998)
0 19 288003 9

Coulston J C & Dodge H (eds) *Ancient Rome: the Archaeology of the Eternal City* (Oxford University School of Archaeology 2000) 0 94 781655 0

Cuomo S *Technology & Culture in Greek & Roman Antiquity* (Key Themes in Ancient History, Cambridge University Press 2007) 0 521 00903 4 [for ch.5 ‘Architects of Late Antiquity’]

Elsner J *Imperial Rome and Christian Triumph. The Art of the Roman Empire Ad 100–450* (Oxford History of Art 1998) 0 19 284201 3

Gabucci A *Ancient Rome. Art, Architecture & History* (British Museum Press 2007) 0 7141 2234 3

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- + Lancaster L *Concrete Vaulted Construction in Imperial Rome. Innovations in Context* (Cambridge University Press 2005) 0 521 84202 0
- MacDonald W L *The Architecture of the Roman Empire. Vol 1: An Introduction* (2nd ed Yale Publications in the History of Art, Yale University Press 1982) 0 300 02819 9
- MacDonald W L *The Architecture of the Roman Empire. Vol 2: An Urban Appraisal* (Architecture of the Roman Empire, Yale University Press 1988) 0 300 03470 9
- MacDonald W L *The Pantheon: Design, Meaning and Progeny* (Harvard University Press 1990) 0 674 01019 1
- + Nielsen I *Thermae et Balnea : the architecture and cultural history of Roman public baths* (Aarhus University Press 1993) 8 772 88512 2
- Owens E J *The City in the Greek and Roman World* (2nd ed Routledge 1992) 0 415 08224 2
- Ramage A & Ramage N H *Roman Art: Romulus to Constantine* (4th ed Prentice Hall, New York 2004) 0 131 50487 8
- Sear F *Roman Architecture* (2nd ed Routledge 1998) 0 415 20093 8
- Stambaugh J *The Ancient Roman City* (John Hopkins University Press 1988) 0 801 83692 1
- Stamper J W *The Architecture of Roman Temples. The Republic to the Middle East* (Cambridge University Press 2008) 0 521 72371 X
- Straccioli R A & Cecamore C *Ancient Rome* (2nd ed Monuments Past & Present, J Paul Getty Museum, Los Angeles 2000) 8 881 62030 8
- Taylor R *Roman Builders. A Study in Architectural Process* (Cambridge University Press 2003) 0 521 00583 3
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- Wallace-Hadrill A *Augustan Rome* (Bristol Classical Press 1998) 1 85399 138 4
- Ward-Perkins J B *Roman Imperial Architecture* (Pelican History of Art, Yale University Press 1992) 0 300 05292 8
- Warrior V M *Roman Religion* (Cambridge University Press 2007) 0 521 53212 9
- + Welch K E *The Roman Amphitheatre from its Origins to the Colosseum* (Cambridge University Press 2007) 0 521 80944 3

Wheeler M *Roman Art and Architecture* (World of Art, Thames & Hudson 1964) 0 500 20021 1

Wilson Jones M *Principles of Roman Architecture* (2nd ed Yale University Press 2003) 0 300 10202 X

Yegul F *Baths & Bathing in Classical Antiquity* (2nd ed Architectural History Foundation Books, MIT Press 1996) 0 262 74018 4

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<http://archserve.id.ucsb.edu/arthistory/152k/index.html>

['Roman Building Technology & Architecture', illustrated essays by Professor Fikret Yegul, University of California Santa Barbara]

http://www.vam.ac.uk/vastatic/microsites/architecture/style_level3.php?id=261&parent=257&area=0

['Architectural Style: Classical', illustrated online introduction, from the Victoria & Albert Museum, London]

<http://www.history.com/exhibits/rome/>

['Rome: Engineering an Empire', from the History Channel. Various computer-generated reconstructions can be found here under the various menu tabs. Click on 'Engineering an Empire' for a series of virtual tours (and mini essays) of Roman construction projects, including Claudius' Aqueduct, the Colosseum, the Pantheon and the Baths of Caracalla]

<http://www.thais.it/architettura/Romana/IndxSog/RomSog.htm>

<http://www.thais.it/architettura/Romana/IndxLoc/RomLoc.htm>

['Roman Architecture', a substantial collection of good mostly black & white pictures of buildings across the Roman world, from Thais, an Italian private site. The two URLs are, in order, to groupings by subject & by location]

http://www.bbc.co.uk/history/ancient/romans/pompeii_art_gallery.shtml

['Pompeii Art & Architecture Gallery', short illustrated essay from the BBC]

<http://www.ashmolean.org/collections/?type=highlights&id=89&department=4>

[sestertius of Tiberius of 35–36 AD illustrating the Roman preoccupation with building, from the Ashmolean Museum, Oxford]

SPECIFIC BUILDINGS & BUILDING TYPES

http://www.metmuseum.org/toah/hd/tmpl/hd_tmpl.htm

['Colossal Temples of the Roman Near East', an illustrated online introduction from the Metropolitan Museum of Art, New York]

http://www.bbc.co.uk/history/ancient/romans/roman_religion_gallery.shtml

['Roman Religion', illustrated essay by Dr Nigel Pollard, from the BBC]

http://www.metmuseum.org/toah/hd/tham/hd_tham.htm

['Theatre & Amphitheatre in the Roman World', an illustrated online introduction from the Metropolitan Museum of Art, New York]

<http://www.whitman.edu/theatre/theatretour/home.htm>

['The Ancient Theatre Archive. A Virtual Reality Tour of Greek & Roman Theatre Architecture', photographs, glossary, plans, some reconstructions and some details, from Professor Thomas Hines, Whitman College, Washington]

<http://www.clas.canterbury.ac.nz/nzact/lepcisth.htm>

['The Theatre at Lepcis Magna', short illustrated survey, from the New Zealand Association of Classical Teachers]

<http://www.theatron.co.uk/romeperm.htm>

['Roman Permanent Theatres', short illustrated guide to the Theatre of Pompey, from Theatron, a virtual reality company]

<http://artemis.austincollege.edu/acad/cml/rcape/comedy/images.html>

['Roman Drama: Plautus' Curculio. Images of Roman Theatres', short illustrated introduction from Austin College, Texas]

<http://www.ajaonline.org/index.php?ptype=content&aid=38>

['A New Look at Pompey's Theatre: History, Documentation, and Recent Excavation', image gallery from *The American Journal of Archaeology*, 2006]

<http://www.ajaonline.org/index.php?ptype=content&aid=278>

['Looking Again at Pompey's Theatre: The 2005 Excavation Season', image gallery from *The American Journal of Archaeology*, 2007]

http://www.bbc.co.uk/history/ancient/romans/colosseum_01.shtml

['The Colosseum: Emblem of Rome', essay by Prof Keith Hopkins, from the BBC]

http://www.bbc.co.uk/history/ancient/romans/launch_ani_colosseum.shtml

['The Colosseum: Building the Arena of Death', animated exploration of the building, from the BBC]

<http://www.clas.canterbury.ac.nz/nzact/colosseu.htm>

['The Colosseum, Rome', short illustrated survey, from the New Zealand Association of Classical Teachers]

<http://academic.bowdoin.edu/classics/research/moyer/html/intro.shtml>

['The Roman Aqueducts & Water Systems', illustrated essay by Professor Jason Moyer, Bowdoin University, Maine]

<http://archserve.id.ucsb.edu/arhistory/152k/water.html>

['Water Supply Systems: Cisterns, Reservoirs, Aqueducts', illustrated essay by Professor Fikret Yegul, University of California Santa Barbara]

<http://www.iath.virginia.edu/rome/>

['Aquaes Urbis Romae. The Waters of the City of Rome', an interactive cartographic study, from The Institute for Advanced Technology in the Humanities, University of Virginia]

<http://www.maquettes-historiques.net/P9.html>

['The Aqueducts', models of various aqueducts of Rome, from Maquettes Historique, a private Canadian site]

<http://www.clas.canterbury.ac.nz/nzact/titusarc.htm>

['Titus' Arch, Rome', a short illustrated survey, from the New Zealand Association of Classical Teachers]

<http://www.architecture.com/Whats%20on/Exhibitions/At%20the%20Victoria%20and%20Albert%20Museum/Architecture%20gallery/The%20art%20of%20architecture/The%20arch%20of%20constantine.aspx>

[short assessment of the Arch of Constantine, from the Royal Institute of British Architects, London]

<http://www.clas.canterbury.ac.nz/nzact/constant.htm>

['Arch of Constantine, Rome', a short illustrated survey, from the New Zealand Association of Classical Teachers]

Cicero and the fall of the republic

Editions of the following works by Cicero (Penguin editions are available):

Letters to his friends

Letters to Atticus

Selected Political Speeches

Selected Works

Beard M & Crawford M H *Rome in the Late Republic* (2nd ed Duckworth 2000) 0 7156 2928 X

Cawthorne N *Julius Caesar* (Life & Times, Haus 2005) 1 904950 11 6

Crawford M H *The Roman Republic* (2nd ed Fontana History of the Ancient World 1992) 0 006 86250 0

Everitt A *Cicero. A Triumphant Life* (2nd ed John Murray 2002) 0 719 55493 4

Everitt A *Cicero. The Life & Times of Rome's Greatest Politician* (Random House 2003) 0 375 75895 X

Flower H (ed) *The Cambridge Companion to the Roman Republic* (Cambridge Companions to the Ancient World, Cambridge University Press 2004) 0 521 00390 2

Goldsworthy A *Caesar's Civil War: 45BC – 44BC* (Essential Histories, Osprey 2002) 1 841 76392 6

Goldsworthy A *In the Name of Rome. The men who won the Roman Empire* (Phoenix 2004) 0 753 81789 6

Goldsworthy A *Caesar: Life of a Colossus* (2nd ed Phoenix 2007) 0 753 82158 3

Gruen E S *The Last Generation of the Roman Republic* (2nd ed University of California Press 1995)
0 520 20153 1

Harris R *Imperium* (Random House 2007) 9780091795429

[Although strictly a fictional account of Cicero's career to winning the Consulship, some of the descriptions of Roman institutional practices may be read to advantage]

Lacey & Wilson *Res Publica. Roman Politics & Society according to Cicero* (Bristol Classical Press 1991) 0906515092

LACTOR 3: Taylor DW & Murrell J (eds) *A Short Guide to Electioneering* (2nd ed 1994) 0 903625 22 9

LACTOR 14: Murrell J (ed) *Plutarch – Life of the Younger Cato* (1984) 0 903625 18 0

Lewis N & Rheinhold M *Roman Civilisation, Selected Readings – vol 1 The Republic & the Augustan Age* (3rd ed, Records of Civilisation, Sources & Study, Columbia University Press 1990) 0 231 07131 0

Mackay C S *Ancient Rome. A Military & Political History* (Cambridge University Press 2007)
0 521 71149 4

Morstein-Marx R *Oratory & Political Power in the late Roman Republic* (Cambridge University Press 2008) 0521066786

Osgood J *Caesar's Legacy. Civil War & the Emergence of the Roman Empire* (Cambridge University Press 2006) 0 521 67177 4

Rawson E *Cicero A Portrait* (2nd ed Bristol Classical Press 1994) 0 862 92051 5

Scullard *From the Gracchi to Nero. A History of Rome from 133 BC to AD 68* (new ed Routledge 1982)
0 415 02527 3

Shotter D *The Fall of the Roman Republic* (2nd ed Lancaster Pamphlets in Ancient History, Routledge 2005) 0415319404

Stockton D *Cicero, a Political Biography* (Oxford University Press 1970) 0 19 872033 5

Syme R *The Roman Revolution* (2nd ed Oxford Paperbacks 2002) 019 280320 4

Taylor D *Cicero & Rome* (Inside the Ancient World, Bristol Classical Press) 1 85399 506 1

Taylor *Roman Society* (2nd ed Inside the Ancient World, Bristol Classical Press 1998) 1 853 99553 3

Wiedemann T *Cicero & the End of the Roman Republic* (Bristol Classical Press 1998) 1 85399 193 7

http://www.bbc.co.uk/history/ancient/romans/empire_01.shtml

[‘Roman Empire: Paradox of Power’, essay by Prof Andrew Wallace-Hadrill, from the BBC]

Urban archaeology in the Roman Near East

For archaeological practice

Bowkett L et al *Classical Archaeology in the Field. Approaches* (Classical World, Bristol Classical Press 2001) 1 85399 617 3

Gamble C *Archaeology, the Basics* (Routledge 2004) 0 415 34659 2

Grant J, Gorin S & Fleming N *The Archaeological Coursebook: an introduction to Study Skills, Topics & Methods* (2nd ed Routledge 2005)

See also the book's supporting website, following the links:

<http://www.routledge.com/textbooks/0415360773/companion.html>

Renfrew C & Bahn P *Archaeology, Theories, Methods and Practice* (2nd ed Thames & Hudson 2004) 0 500 28441 5

For the Roman Near East

Alcock S E (ed) *The Early Roman Empire in the East* (Monographs in Archaeology, Oxbow Books 1998) 190018852X

Alouf M M *History of Balbeck* (BookTree 1999) 1 585 09063 8

Anderson J C *Roman Architecture and Society* (2nd ed Ancient Society & History, Johns Hopkins University Press 2002) 0 801 86981 1

Ball W *Rome in the East: the Transformation of an Empire* (2nd ed Routledge 2008) 0 415 24357 2

Barker G & Lloyd J (eds) *Roman Landscapes: Archaeological Survey in the Mediterranean Region* (Archaeological Monographs of the British School at Rome 1991) 0 904 15216 2

Boatwright MT *Hadrian and the Cities of the Roman Empire* (2nd ed Princeton University Press 2002) 0 691 09493 4

Bowersock G W *Roman Arabia* (2nd ed Harvard University Press 1995) 0 674 77756 5

+ Browning I *Palmyra* (Chatto & Windus 1979) 0 701 12266 8

Burns R *Monuments of Syria: An Historical Guide* (2nd ed I B Tauris 1999) 1 860 64244 6

+ Butcher R *Roman Syria & the Near East* (British Museum Press 2003) 0 7141 2235 9

Campbell J B *The Roman Army 31 BC – 337 AD: A Sourcebook* (Routledge 1994) 0 415 07173 9
[see ch 5 'The army in peacetime']

- + Edwell P *Between Rome & Persia. The Euphrates, Mesopotamia & Palmyra under Roman Control* (Routledge Monographs in Classical Studies, Routledge 2007) 0 415 42478 X
- Ellis S P *Roman Housing* (2nd ed Duckworth 2002) 0 715 63196 9
- + Erim K T *Aphrodisias, City of Venus Aphrodite* (Frederick Muller 1985) 0 584 11106 1
- Garnsey P D A & Saller R P *The Roman Empire. Economy, Society & Culture* (University of California Press 1992) 0 520 06067 9
- Greene K *The Archaeology of the Roman Economy* (2nd ed University of California Press 1992) 0 520 07401 7
- Jones A H M *The Cities of the Eastern Roman Provinces* (2nd ed Wipf & Stock Publishers 2004) 1 592 44748 1
- Koester H (ed) *Ephesos. Metropolis of Asia: an interdisciplinary approach to its archaeology, religion, and culture* (Harvard Theological Studies, Harvard university Press 2004) 0 674 01349 2
- + Koester H (ed) *Pergamon. Citadel of the Gods – Archaeological Record, Literary Description & Religious Development* (Harvard Theological Studies, Continuum International Publishing 1999) 1 563 38261 X
- Lewis N & Rheinhold M *Roman Civilisation, Selected Readings* (3rd ed, Records of Civilisation, Sources & Study, Columbia University Press 1990, 2 vols) 0 231 07131 0 & 0 231 07133 7
- MacDonald W L *The Architecture of the Roman Empire. Vol 1: An Introduction* (2nd ed Yale Publications in the History of Art, Yale University Press 1982) 0 300 02819 9
- MacDonald W L *The Architecture of the Roman Empire. Vol 2: An Urban Appraisal* (Architecture of the Roman Empire, Yale University Press 1988) 0 300 03470 9
- Macready S & Thompson F H (eds.) *Roman Architecture in the Greek World* (W W Norton 1987) 0 500 99047 6
- Manning J G & Morris I (eds) *The Ancient Economy. Evidence & Models* (2nd ed Social Science History, Stanford University Press 2007) 0 804 75755 0
- Millar F G B *The Roman Near East 31 BC – AD 337* (2nd ed Carl Newell Jackson Lectures, Harvard University Press 1995) 0 674 77886 3
- Mitchell S *Anatolia. Land, Men and Gods in Asia Minor* (2 vols, 2nd ed Clarendon paperback, Clarendon Press 1995) 0 19 815029 6 & 0 19 815030 X
- Owens E J *The City in the Greek and Roman World* (2nd ed Routledge 1992) 0 415 08224 2
- Ragette F *Baalbek* (Noyes Publishing 1981) 0 815 55059 6

Raja R 'Urban Development & Built Identities. The Case of Aphrodisias in the late Republican Period', online conference paper in *Digressus* Supplement 1 (2003)
<http://digressus.org/articles/romanization.pdf> [see pp.86–98]

Rykwert J *The Idea of a Town. The Anthropology of Urban Form in Rome & the Ancient World* (MIT Press 1988) 0 262 68056 4

Sartre M *The Middle East Under Rome* (Harvard University Press 2007) 0 0 674 02565 2

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Stoneman R *Palmyra and its Empire. Zenobia's Revolt against Rome* (2nd ed University of Michigan Press 1995) 0 472 08315 5

Tomlinson R *From Mycenae to Constantinople: Evolution of the Ancient City* (Routledge 1992) 0 415 05998 4

Ward-Perkins J B *Roman Imperial Architecture* (Pelican History of Art, Yale University Press 1992) 0 300 05292 8

Yegul F *Baths & Bathing in Classical Antiquity* (2nd ed Architectural History Foundation Books, MIT Press 1996) 0 262 74018 4

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<http://www.neasweb.org/html/links.html>
[a wide range of links relating to Near Eastern sites and monuments]

<http://www.metmuseum.org/toah/ht/05/wae/ht05wae.htm>
['The Eastern Mediterranean', an illustrated introduction from the Metropolitan Museum of Art, New York]

<http://www.metmuseum.org/toah/ht/05/waa/ht05waa.htm>
['Asia Minor', an illustrated introduction from the Metropolitan Museum of Art, New York]

http://www.metmuseum.org/toah/hd/silk/hd_silk.htm
['Trade between the Romans and the Empires of Asia', illustrated introduction from the Metropolitan Museum of Art, New York]

<http://www.whitman.edu/theatre/theatretour/home.htm>
['The Ancient Theatre Archive. A Virtual Reality Tour of Greek & Roman Theatre Architecture', photographs, glossary, plans, some reconstructions and some details, from Professor Thomas Hines, Whitman College, Washington]

<http://rpc.ashmus.ox.ac.uk/>

['Roman Provincial Coinage Online', a database of Roman provincial coinage used in the Antonine period across the Roman Near East, including integrated images and interactive maps, from the Ashmolean Museum, Oxford University. The database is based on 46725 surviving specimens from 386 different cities.]

SPECIFIC SITES

<http://www.nyu.edu/projects/aphrodisias/>

[illustrated guide to the archaeology & architecture of Aphrodisias, from the Institute of Fine Arts, New York University]

<http://www.sailturkey.com/panoramas/ephesus/>

[virtual tour of Ephesus, from a commercial travel company]

<http://www.chass.utoronto.ca/~prchrdsn/pergamon.htm>

['Pergamon', an illustrated guide from Professor Peter Richardson, University of Toronto]

<http://www.brown.edu/Departments/Anthropology/Petra/>

['Petra: The Great temple Excavation', a many-layered illustrated guide, from Brown University, Rhode Island]

Paper 3: Classical literature: sources and evidence

The changing world of Athens: its friends and enemies

Bugh G R (ed) *The Cambridge Companion to the Hellenistic World* (Cambridge University Press 2006) 0 521 53570 0

Cambridge Ancient History vol. 4, *Persia, Greece and the Western Mediterranean c. 525 – 479 BC* (2nd ed Cambridge 1988) 0-521 22804 6

Cartledge P *The Spartans: An Epic History* (2nd ed Pan 2003) 0 330 41325 2

Cartledge P *Spartan Reflections* (2nd ed University of California Press 2003) 0 520 23124 4

de Souza P *The Greek & Persian Wars 499 – 386 BC* (Essential Histories, Osprey 2003) 1 841 76358 6

Dewald C & Marincola J (eds) *The Cambridge Companion to Herodotus* (Cambridge Companions to Literature, Cambridge University Press 2006) 0 521 53683 7

Duff T *Greek & Roman Historians* (Classical World, Bristol Classical Press 2003) 1 85399 601 7

Easterling P E & Knox B M W (eds) *The Hellenistic Period & the Empire* vol. 1 part 4 of *The Cambridge History of Classical Literature* (Cambridge University Press 1989) 0 521 35984 9

Garnsey P D A & Whittaker C R (eds) *Imperialism in the Ancient World* (Cambridge University Research Seminar in Ancient History, Cambridge University Press 2007) 0 521 03390 9 [for ch.4 – A Andrewes, 'Spartan Imperialism' & ch.5 - M I Finley, 'The Fifth Century Athenian Empire: a balance sheet']

Gould J *Herodotus* (Weidenfeld, London 1989)

Green P *The Greco-Persian Wars* (2nd ed University of California Press 1998) 0 520 20313 5

Hall E *Inventing the Barbarian. Greek Self-Definition through Tragedy* (Oxford Classical Monographs, Clarendon Press 1991) 0 19 814780 5

Hanson V D *Wars of the Ancient Greeks* (Smithsonian History of Warfare, Collins 2006) 0 061 14208 5

Hornblower S *Thucydides* (Duckworth, London 1987) 0 7156 2227 7

Kagan D *The Peloponnesian War: Athens & Sparta in Savage Conflict 431–404BC* (Harper 2005) 0 007 11506 7

Kuhrt A *The Ancient Near East c. 3000 – 330 BC*, vols. 1 & 2 (London 1995)

LACTOR 1: Osborne R (ed) *The Athenian Empire* (4th ed 2000) 0 903625 17 2

Lewis D M (ed Rhodes P J) *Selected Papers in Greek and Near Eastern History* (Cambridge 2002)

Low P *Interstate Relations in Classical Greece: Morality & Power* (Cambridge Classical Studies, Cambridge University Press 2007) 0 521 87206 5

Rosenbloom D (ed) *Aeschlyus – Persians* (Companions to Greek & Roman Tragedy, Duckworth 2006) 0 7156 3286 8

Rhodes P J *The Greek City States, a sourcebook* (2nd ed Cambridge University Press 2007) 0 521 61556 3

Samons L J (ed) *The Cambridge Companion to the Age of Pericles* (Cambridge University Press 2007) 0 521 00389 6

Shapiro H A *The Cambridge Companion to Archaic Greece* (Cambridge University Press 2007) 0 521 52929 7

Sharwood Smith J *Greece & the Persians* (Classical World, Bristol Classical Press 1998) 1-85399-113-9

Ste Croix G E M de *The Origins of the Peloponnesian War* (2nd ed Duckworth 1989) 0-7156-1728-1

Usher S *Herodotus The Persian Wars: A Companion to the Penguin Translation of Books V – IX* (Bristol Classical Press 1988) 1 85399 030 2

Waters K H *Herodotus the Historian: his problems, methods and originality* (Routledge, London 1985)

Wiesehöfer J *Ancient Persia* (2nd ed I B Tauris 2001) 1 860 64675 1

<http://www.ncl.ac.uk/shefton-museum/arms/armsindex.html>

['Greek Arms & Armour', a series of linked illustrated essays, from the Shefton Museum of Greek Art & Archaeology, University of Newcastle]

<http://www.dean.usma.edu/history/web03/atlases/ancient%20warfare/index.htm>

['Ancient Warfare', maps from the History Dept, US Military Academy West Point – see under 'The Greek Hoplite in Classical Warfare']

http://www.bbc.co.uk/radio4/history/inourtime/inourtime_20040205.shtml

['The Battle of Thermopylae', discussion between Prof Edith Hall, Tom Holland, Prof Simon Goldhill, broadcast in the 'In our time' series, BBC Radio 4]

http://www.metmuseum.org/toah/hd/acha/hd_acha.htm

['The Achaemenid Persian Empire 550–330 BC', an illustrated online introduction from the Metropolitan Museum of Art, New York]

http://www.iranchamber.com/history/articles/persian_wars1.php

[‘The Persian Wars’, eight essays by Professor Livio Stecchini, from the Iran Chamber Society]

http://www.iranchamber.com/history/achaemenids/achaemenid_army.php

[‘The Archaemenid Army, short illustrated essay by Professor Shapur Shabazi, from the Iran Chamber Society]

The Roman empire: civilisation or submission?

Balsdon J P V D *Romans & Aliens* (University of North Carolina Press 1979) 0807813834

Beard M & Crawford M *Rome in the Late Republic* (London 1999) 071562928X

Beard M *The Roman Triumph* (Harvard University Press 2007) 0 67402613 1

Benario H W *An Introduction to Tacitus* (University of Georgia Press 1975) 0820303615

Brunt P A (ed) *Roman Imperial Themes* (Clarendon Press 1990) 0198144768

Braund D C *Ruling Roman Britain* (Routledge 1996) 0415008042

Burns T S *Rome & the Barbarians 100 BC – 400 AD* (John Hopkins University Press 2003)
0 8018 7306 5

Campbell J B *The Roman Army 31 BC – 337 AD: A Sourcebook* (Routledge 2004) 0 415 07173 9

Chadwick N K *The Celts* (2nd ed Penguin 1997) 0 140 25074 3

Champion C B (ed) *Roman Imperialism: Readings & Sources* (Interpreting Ancient History, Blackwell 2003) 0 631 23119 6

Cunliffe B *The Ancient Celts* (2nd ed Penguin 2000) 0 140 25422 6

Duff T *Greek & Roman Historians* (Bristol Classical Press 2003) 1 85399 601 7

Garnsey P D A & Whittaker C R (eds) *Imperialism in the Ancient World* (Cambridge University Research Seminar in Ancient History, Cambridge University Press 2007) 0 521 03390 9
[for ch.12 – N R M de Lange, ‘Jewish attitudes to the Roman Empire’]

Gilliver K *Caesar’s Gallic Wars: 58–45BC* (Essential Histories, Osprey 2002) 1841763055

Goldsworthy A K *The Roman Army at War 100 BC – 200 AD* (2nd ed Oxford Classical Monographs, Oxford University Press 1998) 0 198 15090 3

Goldsworthy A *The Complete Roman Army* (Thames & Hudson 2003) 0 500 05124 0

Goldsworthy A *In the Name of Rome. The men who won the Roman Empire* (Phoenix 2004)
0 753 81789 6

Goodman M *Rome & Jerusalem. The Clash of Ancient Civilisations* (Allen Lane 2007)
0 731 99447 9

Hall E *Inventing the Barbarian* (Clarendon Press 1989) 0198147805

Hingley R *Globalising Roman Culture* (2nd ed Routledge 2005) 0 415 35176 6

Isaac B H *The Invention of Racism in Classical Antiquity* (2nd ed Princeton University Press 2006) 0
691 12598 8

Keppie L *The Making of the Roman Army: From Republic to Empire* (2nd ed Routledge 1998) 0 415
15150 3

LACTOR 8: Warmington B H & Miller S J (eds) *Inscriptions of the Roman Empire 14–117AD* (2nd ed
1996) 0 903625 24 5

Mackay C S *Ancient Rome. A Military & Political History* (Cambridge University Press 2007)
0 521 71149 4

LACTOR 11: Mann J C & Penman R G (eds) *Literary Sources for Roman Britain* (3rd ed 1996)
0 903625 26 1

LACTOR 18: Levick B M (ed) *The High Tide of Empire – Emperors & Empire 14–117 AD* (2002)
0 903625 29 6

Jones T & Ereira A *Terry Jones' Barbarians* (BBC Books 2007) 0 563 53916 X

Martin R *Tacitus* (2nd ed Bristol Classical Paperbacks, Bristol Classical Press 1998) 1 85399 431 6

Mellor R *Tacitus* (Routledge, London 1993) 0415910021

Huskinson J (ed) *Experiencing Rome. Culture, Identity and Power in the Roman Empire* (Routledge/
The Open University 1999) 0 415 21284 7

Osgood J *Caesar's Legacy. Civil War & the Emergence of the Roman Republic* (Cambridge 2006)
0 521 67177 4

Price S R F *Rituals and Power: the Roman Imperial Cult in Asia Minor* (Cambridge University Press
1984) 052131268X

Rajak T *Josephus* (2nd ed Duckworth 2002) 0 7156 3170 5

Thompson L *Romans & Blacks* (1989)

Wallace-Hadrill A *Augustan Rome* (Bristol Classical Press 1993) 1 85399 138 4

Webster G *The Roman Imperial Army of the First & Second Centuries AD* (University of Oklahoma Press 1985) 0806130008

Wells P S *The Barbarians Speak. How the Conquered Peoples Shaped Roman Europe* (2nd ed Princeton University Press 2001) 0 691 08978 7

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Paper 4: The Classical heritage

General

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[homepage of the 'Classical Receptions in Late Twentieth-Century Drama and Poetry in English Project' at The Open University. "This project has been established to document and analyse the theatrical and literary surge of interest in Greek texts and drama which is a phenomenon of the late twentieth century." The site includes a series of online pdf works]

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[illustrated online introductions to the influence of ancient Greece on women's clothing in the 20th century West, from the Metropolitan Museum of Art, New York]

http://www.metmuseum.org/toah/hd/clang/hd_clan.htm

['The Rediscovery of Classical Antiquity', an illustrated online introduction from the Metropolitan Museum of Art, New York]

http://www.vam.ac.uk/vastatic/microsites/architecture/style_level3.php?id=262&parent=257&area=0

http://www.vam.ac.uk/vastatic/microsites/architecture/style_level4.php?id=256&parent=260&object=217&ext=.jpg&area=0

['Architectural Style: Modern, High-Tech & Post-Modern', extracts from an illustrated online introduction covering Classical reception in Post-Modernist architecture, from the Victoria & Albert Museum, London]

http://www.vam.ac.uk/vastatic/microsites/architecture/style_level4.php?id=256&parent=260&object=214&ext=.swf&area=0

['Architectural Style: Classical Revival', illustrated online introduction, from the Victoria & Albert Museum, London]

http://www.metmuseum.org/toah/hd/villa/hd_villa.htm

['The Idea & Invention of the Villa', an illustrated online introduction from the Metropolitan Museum of Art, New York]

<http://exhibits.slpl.org/steedman/data/Steedman240088258.asp?thread=240091116>

[online illustrated exhibition on Palladio's *I quattro libri dell'architettura* (published 1570), from the St Louis Public Library, St Louis, Missouri]

<http://panther.bsc.edu/~jtatter/stowe.html>

['Stowe Landscape Gardens', illustrated guide from Professor John Tatter, Birmingham-Southern College, Alabama]

<http://exhibits.slpl.org/steedman/data/Steedman240090072.asp?thread=240091116>

[online illustrated exhibition on Piranesi's *Antichita Romane* (published 1756), from the St Louis Public Library, St Louis, Missouri]

<http://exhibits.slpl.org/steedman/data/Steedman240088355.asp?thread=240093332>

[online illustrated exhibition on Stuart & Revett's *Antiquities of Athens* (published 1762+), from the St Louis Public Library, St Louis, Missouri]

http://www.getty.edu/art/exhibitions/grand_tour/

['Italy on the Grand Tour', online illustrated exhibition from the Getty Centre, Los Angeles]

<http://news.bbc.co.uk/1/hi/magazine/7098433.stm>

[Professor Lisa Jardine, Queen Mary College, London, on the value of historical film to "make that past meaningful for us in the present. They rediscover, in a way the documents generally cannot, the humanity of those who were agents of our history."]

Freestanding resources list: modern popular works in paperback (for the whole syllabus, not just Papers 3 and 4)

Attwood, Margaret *The Penelopiad*

Duffy, Carol Ann *The World's Wife*

Harris, Robert *Imperium*

Holland, Richard *Augustus*

Holland, Richard *Nero*

Holland, Tom *Persian Fire*

Holland, Tom *Rubicon. The Triumph & Tragedy of the Roman Republic* (Abacus 2004) 0 3149 11563 X

Hughes, Bettany *Helen of Troy*

Winterson, Jeanette *Weight*

Wishart, David *Ovid*

Wishart, David *Virgil*

Of late there has been a fecund and well-researched output of popular 'Classical' writing. Books such as these add to the study of the Classical world and its heritage. They are likely to be of direct assistance for Papers 3 and 4, but would be read with profit by all candidates throughout this course.

From an earlier era of popular writing, the novels of Mary Renault:

Fire from Heaven

Funeral Games

The Bull from the Sea

The King Must Die

The Last of the Wine

The Mask of Apollo

The Nature of Alexander

The Persian Boy

<http://www.ac.wvu.edu/~stephan/Renault/renault.html>

[‘The Greek World of Mary Renault’, a voluminous online illustrated companion to her books with copious links, from Western Washington University]

For anyone wishing to explore this field, the following should prove invaluable:

<http://www.rhul.ac.uk/Classics/NJL/novels.html>

[‘Ancient History in Fiction’, a listing of novels in English published from the 18th century, compiled by Dr Nick Lowe, Royal Holloway College, London]

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