

Teacher Resource Bank

GCSE Classical Civilisation

Controlled Assessment Exemplar



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Candidate 1 – Topic 4B: Athenian Comedy

To what extent does Aristophanes rely upon visual humour for comic effect and to what extent does he use other types of humour?

You may like to consider the following in your answer

- **Aristophanes' dramatic aims**
- **the type of society he depicts**
- **the different types of humour he uses**
 - **visual**
 - **verbal**
 - **situational**
- **which type of humour is most successful and why.**

'The Wasps' is a typical comedy written by Aristophanes, probably performed in 1442B.C Aristophanes was a well-known comic poet and won many prizes for his plays. The purpose of the Wasps was to mock the love of litigation common to the Athenians, whose delight it was to spend their time in the law-courts and to live on the judicial fees which Pericles had established, and which Cleon was pledged to maintain. 'The Wasps' is about the jury system, which had 500 or more jurors (called Dicasts) per trial. There were a pool of 3000 males aged over 30 and they were paid 3 obols a day. In 'The Wasps' the entire jury system is a target with comic effect in most cases.

In my investigation, I am going to depict the techniques Aristophanes uses to create a comical effect. From reading Wasps, it seemed as though Aristophanes' greatest implement to assemble his humour was visual humour; I will analyse this and conclude which humour that Aristophanes uses to greater effect to portray comical scenes.

Visual humour is derived from the way a character or characters look. Aristophanes puts this into action at the start of the play Sosias wakes up, pretends to have been awake all along and goes to blame Xanthias (the other slave) for sleeping on the job:

"Xanthias you old wretch, what do you think you are doing?" – This is funny because the audience have just seen Sosias wake up. The audience would not have needed to hear what Sosias is saying to Xanthias because it is clear from the visual humour what is happening.

Procleon, a retired juryman, is 'addicted' to sentencing people. He is attached to Cleon (a politician in the 'popular' party, hated by Aristophanes) and he wants to go back to the courtroom to hand out sentences. Procleon is at the heart of the visual humour in the Wasps and we see this as soon as he enters the play. Comically, Procleon climbs up to the chimney, pretending to be smoke when he is seen emerging from it, he then fights the slaves, trying to push open the door to escape:

Anticleon: *"who's there?"*

Procleon: *"Just a puff of smoke"*- this is funny because Procleon has been caught red handed and it is so obvious that he is not a puff of smoke. It is an unexpected response from someone trying to escape. A mixture of visual, verbal and situation humour are used to create comic affect for the audience.

Procleon is involved in arguably the funniest part of the play, when he clings to the underside of the donkey, mimicking Odysseus. This is also mock humour of Odysseus' meeting with Cyclops:

Antricleon: “*Anyone would think you’d got Odysseus hanging underneath*”- The audience would find this very funny because they would be able to relate to Odysseus from Homers “*Odyssey*”.

Aristophanes continues the visual humour in the courtroom. Procleon is in charge of a case trying to prosecute a dog for stealing cheese. He tries to get the dogs to give evidence, when real dogs obviously cannot talk:

First Dog: “*I put it to you, gentlemen, how can anyone claim to be serving your interests if I, the Dog, am not given my proper share?*”

This is funny because the dogs are humans, dressed in dog outfits. This would be the equivalent to ‘Little Britain’s Emily Howard, who is a man dressed as a woman. However the audience would need good verbal humour to make it funny. It is also mocking the jury system, with the use of dogs.

Procleon loves being a jurymen, but the thing he loves the most about being a jurymen is sentencing the defendant “*guilty*”. To sentence the defendant, mussel shells were used, or pebbles, for use as voting tokens in the courts. If the defendant was guilty, it would be a long line scratched by the jurymen and short if innocent. Procleon ends up fainting after the second dog is “*tongue-tied*” and is proved innocent:

Procleon: “*labes you are acquitted*” (*Procleon falls in a dead faint as second dog joyfully embraces his puppies...*) - This is humorous because it is so unrealistic for a dog to be prosecuted.

However, stage directions are not primary evidence; they are put in by the translator. It is quite possible that the translator is correct and that the stage directions actually happened.

In the second act, we see Procleon coming out of the house, followed by Anticleon who is trying to pull the tattered brown cloak from his father’s shoulders. Procleon is protesting :

Procleon: “*Nobody’s going to strip me of this, I tell you. Not while there’s a breath in my body*”- This is funny because they are fighting over this cloak and it is a mockery of the Athenian society. This is mainly slapstick humour though, as they are fighting each other in a comical way.

Procleon is an old man and we can clearly see he has ‘lost his marbles’. We see this with visual humour as Anticleon teaches Procleon to behave fashionably at a drinking party:

Procleon: “*Lie down? How am I supposed to lie?*”

Antricleon: “*Just recline, gracefully... No, no, not like that, for heavens sake!*”

Procleon maybe old, but he still tries very hard, showing that he is a determined man, but also adding to the visual humour. We see more when he tries to imitate Anticleon’s “*correct procedure and table manner*”:

(*...Procleon attempts to imitate his gestures*)- Again this is what the translator thinks happened on the stage, so this might not be accurate.

We see more visual humour after the party when we see a drunken Procleon with a torch and a flute girl, who he abducted:

Procleon: “Flute girl? What flute girl? Come with me one foot in the grave and babble about flute girls?”

Anticleon: “Yes, this girl you’ve got here – Dardanis” –This is mainly situation humour; because Procleon is so drunk he can’t remember what happened. His drunkenness is visual humour, but here it is the visual humour contributing to the situation humour.

The chorus were a group of old men who were Procleon’s friends. They are also ‘pro’ Cleon, and therefore want him back as a juryman, helping Cleon send down people who are against war:

Chorus: “*What has happened to our colleague over night?*”- This shows us that the chorus are very friendly, if not over, passionate about Procleon. They would be dressed in humorous clothes; probably in wasp clothing in this play to illustrate that they sting people by giving them harsh punishments. Aristophanes uses the chorus to show that the jury system is a complete joke; this is portrayed well and creates humour.

From looking at visual humour I can see that Aristophanes mainly uses visual humour as a catalyst, to magnify the comic affect from other types of humour, such as mocking humour. Mocking humour is where the humour is derived from poking fun at important figures in society. One of the main targets in Aristophanes’ plays is to mock people who he does not like. One character who appears in nearly all of his plays is Cleon, a corrupt politician, but a great leader in Athenian society.

Xanthias, a slave, says that Sosias’ dream “*stinks vilely of old leather*”. This is mocking Cleon for his father, called Cleanetus, who was associated with the tanning business, a profession that is low in society, especially when compared to being a politician. This is very funny because Aristophanes loves poking fun at Cleon. One of Cleon’s strengths is his job so Aristophanes pokes fun at Cleon for his father’s job. Aristophanes likes to fit small phrases such as this one to mock Cleon; they are very subtle, which makes it extremely funny when you spot them. He obviously writes lines to mock Cleon, such as when Sosias describes Cleon to Xanthias:

Sosias: “*these sheep were all listening to a harangue by a rapacious-looking creature with a figure like a whale and a voice like a scalded sow*”- this is harsh to Cleon in several ways. Aristophanes is saying that Cleon is an ugly monster with a voice of an uncontrollably angry man. He is also implying that his followers are “*sheep*”, people who follow the crowd are scared of him. This is very funny because the audience knows that this is what Aristophanes thinks of Cleon, but because he is saying it from one of his characters, it means he can say almost what ever he wants.

The mockery does not stop and it continues through to the end. When the second chorus say “*our young men thief today*”; Aristophanes is suggesting that all politicians (Aristophanes is mainly targeting Cleon) are thieves and that they are the reason of the Peloponnesian War (apparently a corrupt young Athenian stole an important member of society from Megara). In the parabasis, even more of Aristophanes’ thoughts come out, such as “*the stench of seal*”- meaning he doesn’t smell very nice. This is Aristophanes using quick fire phrases to finish off the play and it leaves the audience thinking about his views on Cleon.

Aristophanes uses his characters to mock Cleon by mocking each other. For example, Procleon calls his son, Anticleon, “*Demologocleon*”. This is very humorous because Procleon has replaced the word Bdely (from Bydelycleon, another name for Anticleon) with demologo, a pejorative word for politician. However, this name, Demologocleon, an insult to

Anticleon, could equally well be taken as insults to Cleon, for his followers are unintentionally abusing their political idols. These puns are hard to understand, because we do not know what the Greek words meant without looking up, so it is not instant humour for the modern day reader, but would have been for the local Athenian back when it was performed.

Aristophanes also mocks other figures in society such as Cleonymos, who was a warrior who dropped his shield in the Peloponnesian War (Began in 431 to 404 B.C.E). For example when Procleon and Anticleon refer Lycus with Cleonymos:

Anticleon: "Yes, he does look a bit like Cleonymos, doesn't he?"

Procleon: "Well, he's a hero without a shield certainly."

Acibiades (A successful politician, warrior and very talented) is mocked by Aristophanes for his lisp:

Sosias: "then I noticed Theorus was sitting on the ground at the creature's feet, only he had a head like a raven. And Alcibiades turned to me and said 'Look Thothiah, Theowuth ith twanthformed. He'th a waven!'" – this is very funny because they know exactly what Alcibiades is trying to say, but Sosias says it in an exaggerated form of Alcibiades' lisp.

Heracles is mocked by many poets and Aristophanes is no exception. Heracles is known for being a glutton. If you were "to be entertained like Heracles" would mean to be feasted on empty promises:

Xanthias: "You won't see Heracles being cheated for his dinner"- this is funny because he is often bullied in plays. This is also verbal humour as there is a pun; it is also saying that Heracles will eat a lot.

Play writers are the other type of people Aristophanes loves to mock, particularly the tragic ones. He manages to write in tragic style and he creates humour from it because he is mocking a tragic poet. His two favourites to mock are Euripides and Sophocles, both very successful playwrights.

He is mocking Euripides when Procleon says "What I love is down there, down there I want to be"- This is mimicking a line from one of Euripides' plays and Aristophanes has fitted it into his play. He also mocks Sophocles on many occasions, for example, when Procleon says "I put on odious slippers made by our foes!"- Anticleon is making him wear Spartan slippers and he is, again, mimicking a line from one of Sophocles' plays. This is a very clever way of mocking the famous tragic writers. He is saying that tragic writing is pathetic and easy to do (even a comic writer can do it). It is very funny because it is another strong opinion of Aristophanes.

One of Aristophanes' clever ideas was to create humour from mocking important figures in society. This was at the start of the play with Xanthias. He admits that he has mocked these people in previous plays and that he will not do it in this play (which in fact he does):

Xanthias: "... You won't see Heracles being cheated of his dinner; we're not going to sling and mud at Euripides; and we do not intend to make mincemeat of Cleon this time- even if he has covered himself with glory lately."- This is very funny because it was dangerous enough Aristophanes mocking them through his characters, but this is even more obvious that it is Aristophanes talking.

There is a lot of mocking humour used by Aristophanes in the Wasps and unlike visual humour; it doesn't require too much assistance from other types of humour to make it funny.

Aristophanes also uses Dialogue and Verbal humour. They are similar but verbal humour is derived from puns and word play, whereas dialogue humour is humour derived between the dialogue between two characters. Situation humour is similar also, it is the humour derived

from the situation that the characters find themselves in. It is possible that they can be linked to create humour. For example;

Procleon: *"I shall gnaw through the net."*

Anticleon: *"You haven't got any teeth"* – this is Dialogue humour and situation humour, because the humour is from them talking to each other and it is a funny situation with Anticleon block the Procleon's exit by covering him with a net. Another example of dialogue humour is at the beginning of Act Two, when Anticleon is trying to be loving towards his father who is still upset about the law court:

Anticleon: *"Take off that shabby old cloak and throw this gown over your shoulders."*

Procleon: *"Lot of good having sons and bringing them up, if all they can do is suffocate you!"* – This is funny because it is a typical father-son relationship. The son tries to be kind and the father finds it more irritating than helpful.

Most of the situation humour evolves around Procleon, because he is stubborn, old and doesn't always know what he is doing:

Anticleon: *"Take this pebble; screw up your courage and shut your eyes, rush straight over to that second urn."* – This is funny because if Procleon cannot see which urn he is voting in and therefore is not in control of the trial. Procleon is obsessed with voting guilty, so he would find this very hard to do. The situation humour continues when Procleon says *"then it's all over with me"*. He thinks he will lose his job when he realises that he sentenced the dog not guilty. Aristophanes is also showing here that the law courts are corrupt, because the jurors feel under pressure to make people guilty.

There is quite a lot of verbal humour in 'The Wasps', however it is hard for modern day people to spot these puns, because they refer to when it was written. The audience watching one of Aristophanes plays around 420BCE would have noticed most of them. An example of verbal humour is when Procleon prays to Lycus for help:

Procleon: *O Lycus, lord and hero, let me turn to you in prayer:
It is remarkable how many tastes we share.*

Have pity on your neighbour now, and lend your aid divine

And I'll promise not to piddle in the reeds around your shrine." – This

is funny because Lycus was a God, and there was a shrine to him outside every law court, which is Procleon's favourite place. Aristophanes is also mocking the tragic poets, with all his silly rhymes.

Slapstick humour is another type of humour; it is where the humour is derived from the characters actions with each other on stage. Aristophanes occasionally uses this humour and it adds depth to his comical writing. An example of this is at the beginning, when Procleon is trying to escape. Anticleon and the slaves are trying to stop him:

Xanthias: *"Look there he is, coming up through the tiles."*

Anticleon: *"Oh lord, he thinks he's a sparrow, he'll take wing at any moment. Where's that bird net? Shoo, shoo, get back inside."* – this is funny because Procleon is constantly trying to escape to get to court and whatever they do, he finds a way to escape.

The only other type of humour is sexual humour; it is derived from the reference to sex. Aristophanes rarely uses this, but it is extremely funny. An example is when Anticleon tries to persuade Procleon to work from the house. He tells him he can use one of the slave girls to help him:

Anticleon: *"You can bend her over, I mean bind her over."* – This is very funny, because it is out of the blue and unnecessary. It is also implying the unknown of what goes on in the household.

In conclusion, Aristophanes uses many types of humour in 'The Wasps', some more than others. The types he uses the most are visual, mocking and verbal humour. Visual humour is an adding humour to either verbal or situation humour, it is not the primary cause of comic

effect. Mocking humour is most used by Aristophanes and would have got the greatest laughter from the audience. Aristophanes use verbal a lot, mainly for the punchline of the comical situation.

Aristophanes doesn't rely upon visual humour, he relies on mocking and verbal humour. He uses visual humour to magnify the laughter in the scene. I thought it was the main type of humour when I first read it, because it was one of the most used by Aristophanes.

Word count: 2,431

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Aristophanes, The Frogs and other plays- by penguin classics

Wasps- by Alan Sommerstein

Assessment Objective	Level	Mark	Comment
AO1	Level 3	9	Demonstrates a range of accurate knowledge, but with a lack of precision. (NB this assignment is based on a piece of AS coursework. The set texts for GCSE are Aristophanes, <i>Acharnians</i> and <i>Peace</i> , and Menander, <i>Old Cantankerous</i> .)
AO2	Level 4	11	Demonstrates generally relevant and accurate understanding. Gives explanations based on the evidence, but not always fully supported or developed.
AO3	Level 4	20	Demonstrates the ability to evaluate and interpret most of the central issues, but the opinions, although the candidate's own, are sometimes unsupported or not clearly argued.
Total marks		40	

Candidate 2 – Topic 4B: Athenian Comedy

Write the script for a television interview featuring the immortal characters from Aristophanes' play *Peace*. You should include discussion of the political motives behind the play, but refer also to the comic element.

You may like to consider the following in your answer

- the political situation in Athens at the time
- the military situation at that stage of the Peloponnesian War
- the plot of the play
- the parts played by various gods and goddesses
- the character and purpose of Trygaeos.

An introduction is heard in the background and the interviews begin, with an anxious welcoming from the interviewer.

Interviewer: This is God FM! Welcoming all you mere mortals (laughs) and mighty Gods!

Thunderbolts can be heard and a trumpet showing that Zeus has arrived.

(looks up) And...de de derrrrrr! Zeus (clapping), yes he is here today folks, beard and all!

Zeus: (riled) Yes...well here I am (thinking), what a ghastly place – you must be poor.

Interviewer: Hello to you too! (scornful tone) Eaten any of your children lately?

Zeus looks up sharply and quickly reacts furiously, threatening to use his powers on the interviewer.

Zeus: How dare you – foolish mortal! Who do you think your Athenian brain is? A God? (laughs) Ha! I could crush you with my eyes closed and my hands tied behind my back.

Interviewer: (smiles cheekily) I am impressed...the violent imagery, tone! Very good...(aside) he thinks he is bloody Houdini.

Eventually atmosphere settles down and return to the subject.

Interviewer: Enough of all this! Aristophanes the famous writer has wrote a famous play, wich includes you...the mighty one.

Zeus begins to squirm in his chair and his posture suddenly changes.

Zeus: Really? Hmph...don't remember giving permission –

Interviewer: You were- err...unavailable. On Holiday?

Zeus: Holiday, which one?

Interviewer: (angrily) 4 – 3 – 7 – b – c!

Zeus thinks intently but still is confused, he calls upon his slave to confirm if the statement the interviewer had said was correct.

Zeus: (to slave) You may leave me now.

The slave bows low and goes back to the wall where he once stood.

(to the interviewer) ah yes, now I remember Mount Olympus the highest mountain in the world where we- gods can avoid any hassle from mere mortals. Oh how I miss it, you know I never wanted to be a god, leader but I thought it for the best...now I think my mistake in helping Greece was a mistake. Guess what though?

Interviewer: What?

**Zeus: I own it...all of it (cackles)
Its all mine, mine how I love it I can just BOOT people out if I please. Well its no surprise is it? I mean look at me, I am a god well god of the gods...**

Zeus suddenly stands on the table in front of him and poses.

The God!!!

Interviewer: Why though? Why all this, leaving Athens to the God of-

The interviewer turns sharply to check that he is not currently around, as fear consumes his face.

War.

**Zeus: Why what (sharply)
Can't a god have a holiday every week?**

Interviewer: Every week?

Zeus nods his head and smiles, however the interviewer hits the table in frustration and directly looks at the god in the face to be heard clearly.

EVERY WEEK! YOU NEARLY HAD US ALL KILLED, IMMORTAL BUFFOON!

Zeus just looks at the interviewer calmly, and waits for him to calm down, Zeus leans back and thinks deeply about his reasoning towards his actions.

**Zeus: True...true. But you don't understand – none of you do.
(leans forward and leans on the desk, simple hand gestures)
Imagine you're a god, who wants to help. But when you do – there is no thank you or we won't do it again, its always maybe next time, go away...leave us alone! Do you think I like that?
Do I deserve it? Yes I am a god, and sometimes, yes I can be obnoxious but just because I am immortal and have the power to do as I please...does not mean that I have a right to be treated like so.
(sigh) You are always at war...if it is not the Megarians its Sparta and vice versa. There is no winning situation that can avoid all this, I tried you may not of realised but I like Athens the city of the gods. I look upon you and prey one day I will be mortal, (tear**

from eye runs down cheek) it will never happen, I will not get that chance. I will not be able to fear for my life I am immortal.

I won't become courageous or brave because..I can do it at a blink of an eye.

I can't love because as they grow old and die I can only watch, I can never join them. I am alone, truly alone. You will...Athenians I mean, will eventually wipe yourselves out, it says in this book...that you dearly possess, Peace, is its morale- it is what it is all about, don't you realise?

(voice begins to raise)

Aristophanes possesses the gift to see what needs to happen in Greece, but you and Sparta are caught up in your hate. To believe such a miracle. Instead you follow the Peloponnesian War.

The interviewer begins to visualise Zeus' point however due to the mention of Sparta he begins to insult aside.

Interviewer: (aside) Vile creatures! Spartans I hate the lot of them!!! We will never make Peace...hmmm maybe the god is correct.

The interviewer looks at the watch hanging on the wall and realises that it is time to enjoy another god's company. Another introduction is heard to begin a new conversation.

This is God FM! Coming to you live, we currently have Zeus and boy phew... What a story. I am sure you have had enough...AS HAVE !!!! Well lets welcome Hermes.

Hermes comes in gingerly to ensure no anger, when spotting Zeus he bows low then goes to his seat.

Hermes: (to Zeus) I welcome thee.

Zeus: Indeed...(looks Hermes up and down) What are you doing here?

Hermes: Well this interviewer, well Bob wants me to express my actions in Peace and the gods who I live or serve with for example, you. (smiling)

Zeus: Well just you be careful Hermes... be- careful!

Hermes stands up and moves to another chair in the room, avoiding any physical contact from Zeus.

Bob: Well, Hermes – he we are... now lets talk about you. (smiling cheekily) You are a very gluttonous god aren't you? ... one of the seven deadly sins you know, well I suppose a God is imprinted on the small line for exceptions.

Hermes: No, I am not gluttonous in any way, no I would not even have a mouldy old sandwich out of a lunchbox. And Gold well don't even get me started –

Before Hermes has a chance to finish his white lie speech, Bob hold up the gold jug and begins to wave it in front of Hermes face, Zeus becomes suspicious and watched Hermes carefully viewing his actions.

Well... err- nfffh! I hate gold... yet find it very attracting to the eye... mmmmm, I lo-hate gold! (whispers) never... (confident)

Bob and Zeus did not hear his whisper and yet suspicious by his behaviour in Peace. Zeus becomes interested, in Hermes by edging closer in, however Hermes realises and starts to panic.

(laughs) you must believe I am a god, right Zeus? Zeus are you okay?

Zeus: I am fine just listening to your comments, I have suddenly gained interest.

Bob: I have just looked at this book recently and took a couple of notes about you... I have found out that you took a lunchbox bribe.

Hermes nods furiously but Zeus begin to rise slowly.

A mouldy old meat sandwich not even fit for a mortal, like myself.

Zeus: (angrily) You dare dishonour the gods! With your treachery – I should have the right mind to send you down into the underworld, right into a pit of fire, I cannot believe you portray such a feeble and weak god by taking a sandwich such as this.

Zeus approaches Hermes and grabs him violently.

What should I do with you! Hmmm let me think.

(smiling) yes that will do perfectly, we will deal with this later, my friend.

Hermes: Yes sire, (panicking) please do not hurt me master I beg of thee, I plead with thee, do not make me a tragedy so I may be included in great Euripides.

Bob: Well, now that commotion is over another topic concerning both of gods, Zeus and Hermes?

Both: Yes?

Bob: Hermes and Zeus, recently during Peace Trygaios recently visited heaven on a giant dung beetle, however only Hermes was there quite furious indeed.

Zeus speaks first, and quite abruptly.

Zeus: I was not available because of myself being on holiday- but as I explained before it was due to me and other gods being so sick and tired of The Peloponnesian War we decided that a vacation would be the ideal way to get away from all this Havoc-

Bob: (quickly) So you left your post, gave up?

Zeus: No not exactly just a time out, moment to think.

Bob: (suspiciously looks at Zeus) Indeed, so you left your position just to go for a holiday not very professional, however may be you feel that because you are the leader of the gods you do not feel inclined to stay.

Zeus tries to interrupt however Hermes walks up to the interviewer in the way of Zeus who angrily tries to get attention.

Hermes: I was not invited, but I did not want to go I know my responsibilities. (looks at Zeus) I remember Trygaios, such a wonderful man worthy to be in heaven, he was repeatedly knocking on my door so I felt that is some prophet who wanted to prove that we were not real, we get them a lot these days-

Zeus: Yes we do, just yesterday –

Hermes: AS I WAS saying prophets then were more inclined to prove we were just figure that was imagined by a crazy old fool and when they find us they deny it so... what is the world coming to. I was angry, (thinking) very angry but when I realised it was just a mortal and a very generous one at that.

(begins to smile and remember the libation jug)

Bob: Hermes?

Zeus: Can I speak?

Zeus is completely ignored and the conversation between Hermes and Bob continues.

Hermes: Sorry, all he wanted was Peace. (sighs) Peace, so long was it before it had finally arrived, finally came, I waited over 25 years for it to end and now it has... took long enough! Trygaios was very mocking not surprised... Zeus was the one he needed at the time-

Zeus is about to speak when Hermes abruptly speaks again to avoid confrontation.

Bob: On Page 162 you were mocked intentionally wasn't you?

Hermes: (laughs) I certainly was, scoundrel that is what I called him, how he mocked such a word, it was the only time in the 5th Century which helped me focus on the future... such a protagonist. It was a sad day when he died, 76 years old, only feels like Yesterday Harvest was so upset. However he did see Peace arrive.

Bob: Harvest?

Hermes: Yes, the goddess Harvest strong character free by her husband.

Bob: Well, we soon will be speaking to her but now, the God of War is now coming to visit us lets see how he reacts to this play.

Hermes suddenly goes behind Bob and shakes uncontrollably as war can be heard coming down the hall, and eventually enters the room.

Hermes: Wwar! – coming hhheerrree! Oh dear! Such a frightful man. RUN!!

Bob: (whispers) Bet this feels similar to the play, you hiding behind something to avoid War, why are you so scared of him?

Hermes avoids the question and sits as close Zeus as possible to ensure his safety and survival.

War: QUARRELLLLLLLLL! Bring my throne in here!! I wish to sit on something comfy.

Zeus: If that is the case... slave! BRING MINE!

Zeus and War start to struggle bringing their thrones in, crashing into objects as they try to make their way around the room. As Quarrel and the Slave watch the comical scene.

Bob: Everybody comfy... good, now lets begin, War how are you today. Been busy?

War: Yes! Very. We are in the 20th century now and I am preparing for WAR!!! It has been too quite, the Cuban Missile Crisis was just a bit of friendly fun, the Black Death... well that was a present for my mother! And the London Fires, I, er – accidentally (smiles) dropped a match.

Bob: Interesting. Now, War, (flicks to notes)

Ah yes, why were you excluding herms the only one left behind, did you not want to go to Mount Olympus?

War: Oh yes I did. But been how there was a slight misunderstanding with Zeus, he has hated me ever since. Child vendetta. Been like that for, oooo – over 300 years or more give or take a decade.

Zeus interrupts and begins to face War on his comments towards him.

Zeus: Actually, War! It was in the 5th Century, just before Aristophanes wrote the play. War and I were having disagreements.

War: (cheekily) as usual

Zeus: (looking at war) I invited war to come to my holiday with me, and leave the Greeks to do their own bidding, however War wanted to be on the action, he decided that he was no longer going to abide by my rules but instead his own. Good? No. He felt that Greece needed to be exterminated. I disagreed but ended up being attacked and kicked out of Heaven until his work was done.

War: ph please, pfff!, it was just a little push...

Zeus: I ended up stuck in a tree with golden apples for a month, till some one happened to walk by.

Zeus and War begin to calm down and listen to what Bob has to say regarding the story of Peace.

Bob: Now War... on Page 166 and 167 we discover a little bit about you, you are quite threatening to Trygaios and the city of Athens by making a pot of City Stew, now I disagree with that and your treacherous nature.

War: TREACHEROUS?? Oh, I like that, War (pause) the treacherous one! (looks at Bob) Why couldn't I make a stew of the cities that I wished to digest and destroy, Greece at the time was full of hatred and cruelty and all horrible thing which I adored, by making things worse enough, at 437 BC, I discovered that I could cause a war. The Peloponnesian War if I am not mistaken, it caused many deaths and for me I was a Steven Spielberg, directing such an event with pure accuracy and devastation... (sniffing) it was my best work! And anyway I wanted revenge after Cleon and Brasidas were killed, I liked them such passion for greed and violence and they helped cause the war... it was the only reason at the time, when I left Greece alone, but in my honour of these leaders I decided to buy the best equipment in torturing and exterminating Greece... For GOOD! Then Peace came along... yuk! How I despise such a saint.

Bob: Well you did bury her, not the best thing to do to a goddess that has the power in creating Peace, is it?

Zeus: That's War for ya! Never thinking properly.

Bob: We are going to have a little break now listeners while our magazine publisher finishes some of the quotes, in a few moments will be inviting Peace, Harvest and Holiday to this radio station, don't go away!!

During this break Zeus, War and Hermes have an argument about Trygaios, before the goddesses arrive.

Hermes: I miss Trygaios, such a gentleman.

Zeus: I suppose, (sighing) but there were times when he just caused inconvenience.

War: Your telling me, how I would like to of got my hands on him, mocking me behind while I destroy Athens, why did the audience not tell me?

Hermes and Zeus: Why should they? They were with the protagonist at the time, supporting peace, your just jealous because he had more followers than you and people listened to him with honour not fear!

War: So. I don't care.

War pulls a face at Hermes and Zeus which causes Hermes to begin mocking him.

Hermes: Your just jealous, (laughs) he beat you! A mortal beating War, War a feared god, beaten my a human. Ha, you should be ashamed of yourself.

Zeus begins to smile and starts laughing.

War: Hermes, I should grab your ne-

Bob interrupts as the three goddesses walk in and sit down. Peace spots War and move far away from him as possible.

Bob: Welcome listeners this God Fm, bringing to you live Peace, Harvest and Holiday, hello.

Peace, Harvest and Holiday acknowledge by nodding their heads and smiling.

Bob: No Peace, I am guessing you did not enjoy the 5th century and we all know why (stares at war) What was it like?

Peace: (talking very quietly) Horrible. Awful. I was stuck there for months no one could help me not even the mighty Zeus, then I was rescued by this mortal, Try.. Trygaios it was such courage after one of War's favourite generals tried to sabotage it. I was welcomed by a group of 15 people who came and chanted in our names.

Peace points to herself and the two other goddesses.

I eventually forgave Greece for trapping me due to their hatred, and will ensure that peace will remain in Trygaios' name, but I will never forgive War a vile creature like the description on Page 165.

War: Get over it, you were only there for a couple of months buried underneath rocks and... well it doesn't matter any more past I past.

Bob: Harvest you were freed weren't you by your husband Trygaios?

Harvest: yes.

Bob: What was he like?

Harvest: A good man, funny-

Hermes: Worthy

Zeus: Brave

War: Nuisance

Peace: Saviour of Greece.

Harvest begins again after the comments made.

Harvest: I agree with all of that apart from War, but I did not see him as that he was my husband, a fine man who knew right from wrong and had the power, will and determination to see it would happen a true protagonist like Dikaiopolis. The 5th century was the best day of my immortal life, and I would do it again if I had the chance.

Bob: Well this is all we have time for, thank you gods for taking your time to come here. Hopefully I will see you soon.

Hermes: But don't go on that rainbow it is still broken, I nearly broke my ankle coming down!

The gods leave, Zeus on his chariot, War in his carriage driven by Quarrel, Hermes and the goddesses leave on the broken rainbow.

Bob: Now we have uncovered the truth of the 5th Century, how the gods really felt at that time.

Assessment Objective	Level	Mark	Comment
AO1	Level 4	11	Manages to include most important scenes and good choice of the action/visual comedy sequences. Good choice also of support material: occasionally this becomes a little difficult to follow. However, generally clear
AO2	Level 4	12	Good understanding of the feelings aroused by this period of the fifth century BC
AO3	High Level 4	24	Good, high level of personal insight and use of own ideas. Covers most of the central issues. Nearly, but not quite, Level 5
Total marks		47	

Candidate 3 – Topic 4C: Athenian Pottery

Consider all the vases you have studied. Which is your favourite vase? Explain why you have chosen this one and compare it to at least three others that you have studied.

You may like to consider the following in your answer

- **choice of vases from different techniques**
- **the function and shape of each vase**
- **the technique used to paint each vase**
- **themes of decoration**
- **is the decoration appropriate for the intended purpose?**

The four vases that I have chosen are: the Amasis painter's "Dionysus and 2 maenads", Exekias' "Ajax and Achilles", the Andokides painter's "Herakles attempting to steal Apollo's tripod in the presence of Athena and Artemis" and the Berlin painter's "Ganymede".

Three of the artists have painted on amphoras and the Berlin painter used a bell krater. All four vases gives a reasonable amount of space for the artist to show their skill and technique. Also, two are black figure and two red figure in style. I have not chosen a bi-lingual vase or vase painter as many of the differences between the black and red figure styles would be repeated. As three of the vases are amphoras, comparison between them should be fairly simple.

The episodes pictured in each one are different – three have chosen a mythological theme and Exekias one from the Trojan War - and this could cause a problem as I won't be comparing like with like. The techniques used do show similarities at least between the black figure vases and also between the red figure ones.

I shall start with a description of the Amasis painter's "Dionysus and two maenads". This painted on an amphora in the black figure style. The picture is sandwiched between two borders of repeated patterns, rays and lotus bud chains around the base and a frieze of flowers around the neck. The main picture is made up of three figures, Dionysus and two of his devoted followers, the maenads. Dionysus is holding a kantharos in his right hand and with his left hand raised he is greeting the two women, who are holding a wild animal in one hand and branches of ivy in the other. The two maenads seem to be skipping along with their arms wrapped around each other and appear very happy. The artist has not painted the faces of the maenads white as was usual at the time, but has left them the colour of the baked clay.

He has chosen to balance the two close figures of the girls, who almost mirror each other, with the single figure of Dionysus, their favourite god, on the other side of the large space. This picture is framed top and bottom as already discussed, but also on either side, this time by a large geometric pattern. As is the rule in black figure vase painting all three figures are shown sideways on with the folds of their garments carefully incised to show the detail. Dionysus' hair and beard are not at all natural, but are incised in the style of the period, somewhere in the mid 6th century BC.

The Attic black figure amphora, painted by Exekias and known as "Ajax and Achilles", is again a magnificent example of the technique, especially because of the way in which the artist has created a feeling of balance which draws the picture together and fixes it into the space in which it's painted. The picture from a moment in the Trojan War is bordered above by a frieze of flowers and below by a broad black band which acts as the floor of the tent in which they are seated.

The two figures, Achilles on the left and Ajax on the right, are leaning in to the centre of the picture, which brings your eye directly to the game they are playing. The fact that their spears

are pointing diagonally towards the edge of the picture on both sides takes your eye further from the immediate focus of the picture, up towards the heads of the two figures. You notice immediately that Achilles is the more important as he still has his helmet on – purely a symbol I'm sure as you wouldn't want to play a board game toggled up for war. The spears cleverly have a second purpose as they point to where the handles join the neck of the vase. The men's shields, which appear to be cast aside carelessly mirror the base of the same handles. Once again, the details of their hair and clothing are incised with great care and attention.

The third vase painting that I have chosen was painted by the Andokides painter later on in the sixth century BC. We know that it is later as the painter has used the red figure technique which was then in its infancy. He paints the details and does not incise them as before, but the figures all appear sideways on as in earlier styles. "Herakles attempting to steal Apollo's tripod in the presence of Athena and Artemis" is taken from the myth already illustrated on a treasury at Delphi. Herakles arrived wanting purification and when he didn't get it, he tried to steal Apollo's sacred tripod. In this picture, bordered at the top by a frieze similar to that used by Exekias in the previous example, the two figures struggling over the tripod are in the middle of the picture. However, the artist has given Herakles a twist in his body as he attempts both to leave and also keep his eye on what he's trying to steal, unlike the first two examples in which the bodies are at the same angle.

The two goddesses are used as the side borders for the picture and are easily recognisable – Athena is holding an owl – her symbol, and Artemis a bow. The drapery is far more detailed and obvious than any of the incisions on the black figure pots above and the painting displays patterns of great delicacy. Part of the joy of red figure painting was that it would soon allow decent anatomical depiction and greater definition: this was difficult with black figure. Apart from anything else, there was little understanding of human anatomy and how to show it effectively in paintings.

The fourth and final picture is the "Ganymede" of the Berlin painter. This is the only figure on a red figure bell krater and it is surrounded by a black space and stands on a greek frieze. This displays a great step forward. The body is far more natural and twists around, with roughly the correct muscle definition, than anything before. This was painted in the early fifth century and definitely denotes a distinct improvement in painting technique. The head and the feet now point in opposite directions, effortlessly. The outstretched arms and legs give a certain balance to the picture, echoed by the hoop. Apparently the cockerel placed in his left hand is a lover's gift – presumably for (or from) Zeus, king of the gods, who is pursuing him across the other side of the vase.

The contrast between the colour of the picture and the blackness of the surround would have been impossible under the black figure style and again shows a distinct progress from earlier artists and their paintings.

As three of these vases are amphoras, it is fairly easy to compare the ways in which the paintings have been developed. They start with a definite border all the way round and finish with a much more subtle effect. Even though the shape of the vase defines the shape and size of the painting, the development of artistic skills and knowledge means that the artist approaches a similar space in a different way. Whereas the earlier artists felt it necessary to fill in all spaces, either with a picture or with friezes of rays, chains of lotus buds or flowers, the Berlin painter has achieved a far more free flowing image, avoiding such constraints. He no longer feels it necessary to fill in the space of the neck of the amphora – he is freed from the feeling that emptiness needs filling.

As far as the use of each vase is concerned, the picture does not get in the way. The amphora can still be used for its original purpose, storing wine or oil, and to that extent the

picture of “Dionysus and the two maenads” is quite appropriate as Dionysus is the god of wine, or was as far as the ancient Greeks were concerned.

I have mentioned how the painting technique improved over the century between these pots as the understanding of human anatomy and technical ability and skill improved with the changing techniques. This gives truth to the idea of progress, but why haven't I mentioned bi-lingual vase painting, except in passing. As I stated earlier, the problem is that there would be effectively repetition about the changes in techniques and final completed images that would not progress the argument, though the Andikodes painter, one of whose vases I have chosen, was a fair exponent of that art.

The themes chosen above are typical of the themes used by vase painters over this period. As the red figure technique gained in favour, the artists tended to move from mythological and warlike scenes to those of everyday life - this was certainly mirrored in the other arts, especially drama, with the change in emphasis from the morality of the earlier playwrights Aeschylus, Sophocles, Euripides and Aristophanes to the society based comedy of Menander.

It is very difficult to decide how to compare these vase paintings as each has to my mind much to recommend them – do I choose the most detailed, the most modern in appearance or just the one that pleases me the most, in whichever way.

I personally feel that the red figure technique wins out because of its remarkable detail and feel for the atmosphere of the painting, but I must say that the detail and balance of Exekias' “Achilles and Ajax” make the final decision extremely difficult. Its stark beauty and simplicity create an atmosphere that is difficult to beat, especially as this meeting takes place not long before the suicide of Ajax and the death of Achilles.

I have always been drawn to the simple in painting, preferring pencil drawing and pen and ink to vast swathes of watercolour or oils in modern pictures so I cast my vote in favour of Exekias and his painting of “Achilles and Ajax”. The lack of obvious complication on the one hand and the balances within the painting on the other combine to make it the winner in my view. I do like all the others and I think that the redfigure of the Berlin painter truly does seem to be the height of technique and skill, certainly of these four artists, but that Exekias, for sheer beauty and simplicity, crossed with a remarkable sense of balance, is my favourite. Other of his pictures, for example “Dionysus sailing” on a tondo, have a similar effect. Shape, balance and a simple complexity have a certain magical and hypnotic effect.

Assessment Objective	Level	Mark	Comment
AO1	Low Level 4	10	Material generally chosen to support discussion of most central issues
AO2	Low Level 4	10	Generally adequate, but some ideas left unsupported
AO3	Low Level 4	19	Not enough development of opinions or evidential backup though some personal insight. Overall a little short
Total marks		39	

Candidate 4 – Topic 4G: Nero

Write a performance management review of Nero's reign.

You may like to consider the following in your answer

- **Nero's accession and early government**
- **Nero's personality and love of the performing arts and chariot racing**
- **how and why his personality and behaviour change**
- **the various murders**
- **the fire and reasons subsequent persecution of the Christians**
- **conspiracies, revolts and death of Nero**
- **who were the sources of this information?**
- **how good are they as sources?**

Nero was not a good family man as he killed them. He didn't like his mum telling him what to do and when the ship didn't kill her he stabbed her. He has first tried to poison her but she eat poison every day to stop it working. The ship was good idea becos nero wouldn't get the blame but it went wrong and she swarm off. Nero was scared of his mum and knew she might come to get him so that was when he stabbed her.

He didn't like his wives and had one killed so he could marry someone else and then kicked her to death when she complained about him. She died and so did her baby. His first wife was his step sister and was a nice lady but he divorced her and killed her becos his new wife teased him and said he was a mummys boy.

He killed his brother because he was scarred he might take over instead of him and thought he was a better singer. He was Claudiuss real son and Nero was not. He used poison and had asked a witch to try it out on a pig and then hit the witch when the pig took a long time to die and told her to make it stronger. He gave it to his brother at dinner. His mother had killed her husband so that the Nero could be emperor. He should be nicer to his family and treat them better bcos they helped him and everyone should be nice to there family.

Nero liked chariot racing and won a lot but he didn't really win because once he fell off and still got the prize. He practiced in his garden. He also liked singing and went in for a lot of competitions. He won them all but was scared he wouldn't and gave the judges money to vote for him. This was cheating. He also put statues of good singers into toilets. He was a bad sport. He told other singers to sing bad so he would win. He should not do this. He went to Greece becos the Greeks liked him and he thought he would do better there. Nero was also nasty to people when he went out at night dressed up and jumped on people. He was cruel and killed a man and threw his body in a toilet. He did this bcos the man said he was touching his wife and he didn't like that. He stole things and sold them to make money. He should no better and look after people.

Nero set fire to Rome and sang a song about it. It started again in his friends garden. But then he helped people by giving them money to build houses and making wide streets. This was kind and clever. But people didn't like him becos they said it was him who had done it in the first place. He blamed the Christians and tortured them, he knailed some to a house and burnt it and used others as flood lights. He should not have done this I think because they hadn't done nothing wrong and it was his fault. People in rome knew it was nero and so his plan didn't work. If you are going to kill people in a horrible way you should make sure your plan works.

Nero also killed his old teacher who was wise. He said he was in a plot to make someone else emperor but he wasn't. Seneca tried to kill himself in different ways and Nero was cruel to do this. It was also nasty because Seneca had helped him rule Rome when he started and things were good then. Nero should have been grateful and thanked him and not told him to kill himself. His mum also helped him rule but he killed her as well. After the fire Nero built a big palace for himself which cost lots of money. It was big and had a massive statue of him. The roof of the dining room rolled round and sprayed perfume on people. I like this building and would like to have seen it but it did cost a lot. It had hills and fields in the garden and lots of animals.

When a lady was arrested Nero thought there was a plot but he couldn't prove it. He could have tried harder to get more proof. But then a man came and said his master had got bandages ready and wanted him to sharpen a dagger. The man's wife helped him say this. Nero had the master arrested and he told Nero about the plot. They wanted to make Piso emperor. Nero killed a lot of the plotters and had more body guards. This was good as he kept himself safe. Piso killed himself. Nero was good at hearing but he should not have done singing and chariot racing because this made people hate him and plot. Later a man called Vindex plotted against him and he had an army. Nero was very scared and said he could let animals out in Rome or go to Gaul and sing and make the soldiers sad for him. This was not a good plan and he should have made sure the soldiers liked him especially his own bodyguards the Praetorian guard. After Vindex a general called Galba thought he could do a better job than Nero and he marched to Rome with his army. Nero found himself alone and even his best friend who was head of the praetorian guard left him. This shows he was not a popular man and he should have tried harder to make people like him. I also think he should not have run off as this was not a brave thing to do. But really he couldn't stop an army on his own.

Nero was not nice to his family and the Christians. He burnt Rome down but did try to make it better when he built it again. His new house was good but it cost a lot and people didn't like this. He was quiet a good singer and chariot driver but not as good as he thought he was. He wasn't brave when Galba came and he just ran off.

Assessment Objective	Level	Mark	Comment
AO1	Level 2	5	Not much about Nero's early good management and 'professional' help. A lack of detail on many points. Well below word recommendation of 2000 words
AO2	Level 2	5	Some understanding of what is required, but uses an approach that is largely narrative.
AO3	Level 3	13	Some relevant response to stated evidence. Demonstrates some personal insight, but opinions are generally left unsupported.
Total marks		23	

Candidate 5 – Topic 4G: Nero

Write extracts from Emperor Nero's diary, describing events from before the Fire of Rome to his death.

You may like to consider the following in your answer

- Nero's personality, his likes and dislikes
- the changes in his character and behaviour
- how he treated his family, advisors and friends
- the fire, the rebuilding of Rome and the persecution of the Christians
- various revolts and conspiracies
- events leading up to his death.

The diary of Nero

Friday 20th January

I do get a thrill out of being mischievous. As soon as it was night I went out and caused trouble, Ha because I know no one can stop me! Some people had the cheek to put up a fight when I wanted to hit them or play tricks on them so I just stabbed them there and then, they should not have been so rude I say. I guess I couldn't just leave the bodies so I dropped them down the sewers instead, Gosh I am clever, I really don't know how I think of these things.

I stole things too! I auctioned them off afterwards, Oh the peoples faces when they see there valuables and can not afford to buy them back, well its just hilarious ,it really is.

Monday 23rd January

I went to the theatre today in disguise of course, I couldn't go as myself, people would fuss over me too much. There was a big fighting the theatre and I just couldn't help but join in, it gave me a real adrenalin rush throwing things at peoples heads. I even fractured a praetor's head.

Tuesday 24th January

I went down to the Tibia today, I made all the noble women dress up as prostitutes and try to tempt me into there brothel. I loved watching them feel so0 degraded and embarassed I felt so powerful just knowing I could belittle these women. Their body language was quite pitiful am sure they could have tried a little harder.

Wednesday 10th February

I travelled to Greece today to Cassiope. As usual I had to sing with my spectacular voice as soon as I got there, no rest for the talented. I mean I do have an amazing voice so its only right for me to sing all the time and I do need a good challenge., so I have travelled here to enter some competitions. I even added a music contest in to the Olympics, which to me seems a brilliant idea. The Greeks are worthy of my voice, as they send me expensive presents and praise me.

Thursday 11th February

Well I am rather annoyed today. Halius told me I was needed back in Rome obviously they can not manage with out me as I am the best ruler Rome as ever had, they seem to crumble as soon as I am not there! I would like to concentrate on my singing and win more competitions instead of going to Rome.

Friday 12th February

I think I am the best chariot race ever to be boring. Today I lost my balance and fell off my chariot yet I still got awarded first prize, that must show even with my mistakes I am better than everyone else.

Tuesday 17th February

I've just rushed home, Rome is burning down and it's impossible to stop! It has been burning for free days and it's dreadful. The whole city is just crumbling. I have opened my gardens and brought in food for my people, their devastated. Hopefully now they will see I am the best emperor and not someone they need to hate. I will gain popularity out of this I think.

My palace has been burnt down. So how can people say I did this fire purposely, am not stupid. People find any reason to hate me am sure of it but if it wasn't for me they would have no where to sleep and they will realise that am sure.

Thursday 19th February

Finally the fire has stopped! A fire break was made and the fire burnt out. Its going to cost so much to rebuild the city. Yet I cannot wait to rebuild it, with my architecture skills. I may just burn the rest down and start a whole new city, instead of half new half old.

Friday 20th February

I got Tigellinus to burn down the rest of Rome today .It was a great scandal for the people of Rome and surprise surprise they hate me even more and blame me for this fire. Yes it was me but who are they to accuse me and it's a good idea, they know nothing People say I am going to call the city Neronia, what a pathetic name, they could of thought of a better rumour to send around.

Sunday 22nd February

I believe I have outdone myself these past few days. I have been like a real architect .the houses have gaps between them now and are mostly made out of rocks, so we will not have such a problem with a fire again. I have even given each family who have a plot of land money to help them rebuild their houses, I am so generous. What more could my people want?

Monday 23rd February

My palace is simply perfection. Its huge, I am actually ecstatic about it. It's the biggest most extravagant palace I could ever imagine. I am so glad that the fire happened now. It has meadows, lakes, woods, it's like being in the countryside with the city on the other door. It's crazy! I could not have done it without Severus and Celer they have rebuilt what the fire took away and without them I would be in a load of trouble right now.

Wednesday 25th February

My people never give in complaining and hating me. I shall never understand them. They hate my palace, I mean are they insane? I gave them money for their houses, why should I not rebuild mine. Do they want me to live in a box or something? I am the emperor I deserve a palace surely. They are even complaining about the structure of the new city saying there is too much sunlight, I sometimes wish the sun would burn them all the stupid fools!

Monday 1st March

I took serious action today, very clever if I say so myself. I needed to suppress the rumours about me starting the fire and I have been racking my brain for an answer for ages now. Suddenly it came to me, I shall blame the Christians, they are the outcasts why would they not of done it. People will believe me as the Christians are crazy and peculiar people, I am sure if I kill a few it will be fine.

I fed two to the dogs today; it was amusing they were just ripped to pieces. At least I now know why Christians were put here, to blame things on and to brutally kill. I will burn a few a few at chariot races.

Tuesday 2nd April

I went to see Burrus today, I am extremely confused as he seemed so angry towards me. I know he has throat cancer but he made a very rude remark implying I was a bad man. He has been there for me since I was little and has basically made me who I am today so he has no right to say that. He is just jealous as I am independent now and need no one else to help me. I poisoned him in the end, he was going to die anyway. I rubbed this poison on his neck and he died instantly. I felt some remorse for Burrus and slightly guilty in what I had done to him but he was going to die anyway better now than later I guess.

Sunday 10th April

To my surprise I am being conspired against, well so I am told. Not sure whether it is true yet but knowing the people of Rome it is most probably true. Prochulus tells me that a woman was trying to get him on side, but why a woman be plotting against me? She will never get rid of me! I put her in prison just in case it is true.

Wednesday 17th April

The conspiracy is true! My gods the people want me dead, but I am invincible, they will not kill me. I shall double my guards! A worker at Scavenius' house had told me that he had been plotting against me so I called him and Natalis in who had both been involved apparently. Scavenius had fed me a pack of lies thinking I was some idiot. Anyway I soon caught him out, Natalis was called in and the thick men gave different stories. So immediately they were put in chains. I feel that they can't get to me now as I have the ring leaders, yet I am still scared I never saw this coming, what else could be going on with out my knowing. I will torture Natalis and Scavenius until they tell me every single name.

Thursday 18th April

Weaklings, pathetic men are Natalis and Scavenius, they gave in straight away as soon as the word torture was mentioned. I am happy I have the names yet those men are so pathetic and they were the ones plotting against me. I feel calmer that's for sure. I just hope this is the end of it, I really was quite worried. I did not sleep at all last night because of it.

Friday 19th April

Although this is a bad time, it is perfect timing to get rid of Seneca! I said he was involved in the conspiracy so now he has been committed suicide, good riddance he was a nuisance. His wife tried to kill her self too, how very loving of her, no one would do that for me am sure of it, but she would of got me in a lot more trouble so my guards made sure that they stopped her wrists from bleeding. I can't have her death hanging over me as well then I would look slightly cruel. I felt sorry for her though, I am the reason she is alive and her husband is dead, I guess she has the right to hate me.

Saturday 20th April

All the people have been tortured and most executed yet some were bribed so I could get the whole story. It was pleasurable letting them be executed, knowing that when one more died I would be that bit safer.

Monday 1st May

Oh no! There has been a rebellion in Spain by Galba. I thought this had all calmed down. Well I still have my palace. Maybe I should poison all the senators at a banquet or let wild animals loose in the streets, no maybe I should just cry and then sing and act pitiful. I can't do that I will have to fight these rebels with my army. Of course that is what I will do.

Tuesday 2nd May

I have no army no one will fight for me! Not even the people of Rome, they will not fight for me. What am I to do! Everyone is against me; I have never felt so alone and well frightened of what may happen to me. Maybe I could fight them with my slaves I have enough of them, Yes I shall do that! My slaves can fight for me that might work.

Thursday 4th May

I woke up tonight and the palace was deserted ,everyone had just gone. The palace is huge and it was silent, I thought about killing my self I knew I was being conspired against, but the evil evil people ,they had taken my poison. They want to kill me, I don't know what am going to do! I'll just run, as fast as I can and try and get out of here. There is no other way.

I found one of my slaves he took me to a deserted house, this is not how an emperor should be treated. They are coming to kill me now, those people I once saw as friends now want me dead. I will have to kill myself. I watched my own grave been dug. knowing I was going to die so soon sent shivers right up my back,I reminisced on all the things I had done in the past both good and bad, I have no regrets , people just do not understand me. I can hear them, they are coming down the path now, I can't stop my self from shaking I have never been so scared in my life.

Assessment Objective	Level	Mark	Comment
AO1	Level 5	13	Plenty of facts, well chosen as evidence to show Nero's personality
AO2	Level 4	11	Demonstrates accurate and adequate relevant understanding. Includes generally clear and reasoned explanations
AO3	Level 4	22	The candidate certainly responds to the task, but evaluation is a little thin for a higher level. Personal response and insight is often present
Total marks		46	

Candidate 6 – Topic 4H: Archaeology of Roman Britain

To what extent do recent archaeological finds at the site you have chosen change our understanding of the increasing Romanisation of Britain during the Occupation?

You may like to consider the following in your answer

- **your choice of site**
- **the nature of Romanisation**
- **the invasions of 55 BC, 54 BC and 43 AD**
- **the aftermath of these invasions**
- **the changes to:**
 - **language and way of life of the Britons**
 - **local politics**
 - **towns and housing**
 - **trade/industry/agriculture**
 - **transport and roads**
 - **religion**
- **archaeological evidence**
- **literary evidence**
- **limitations of the above evidence.**

History is always changing partly because of the discovery of new information and evidence. One example is the view of the earliest Roman occupation of Britain. People think that evidence indicates that the first Roman invasion of Britain occurred in 55 BC. This invasion, led by Julius Caesar meant to investigate the unknown lands of Britain. However, after the second invasion the Romans left Britain and did not return for almost one hundred years. Because of this time gap it has been argued that Rome did not start to influence Britain until 43 AD when the emperor Claudius had his general Aulus Plautius lead a 40,000 man assault on the island. Following this successful invasion of Britain, Romans remained in the country for over 400 years and it was during this time that Britain became 'Romanised'.

New archaeological discoveries have been made at Fishbourne Roman Palace in Sussex; suggesting that Britain may have been influenced by the Romans long before the arrival of the emperor Claudius. An example of the new evidence found at Fishbourne Roman Palace is a V-shaped Roman Style enclosure ditch containing Roman pottery and the remains of a Roman Scabbard, dating between 10 BC and 10 AD. There is also a lot of evidence suggesting that trade occurred between the two countries. These finds suggest that there may have been roman presence after Caesar had left and before Claudius had arrived. Therefore, any thoughts before this that Britain only started to experience Rome under Claudius may not have been entirely accurate.

A second example of evidence to support the argument of an earlier roman influence on Britain, comes from Arretine ware known as Arezzo ware, this fine Roman pottery is coated in red slip and dates back BC and up until 30 AD and was made in Arezzo, north Italy in the workshop of a man called Ateius. This evidence has been found in all excavations led at Fishbourne, from the 1960's dig up until the 2002 dig. But what worries archaeologists most is that the invasion led by Claudius in AD 43 happened 13 years after Arretine ware had stopped making pottery. This makes us ask why was Arretine ware (a formerly Italian produced pottery) already in Britain? Following this we should ask were the Romans being in Britain before the Claudian invasion.

However, the facts of how Arretine ware arrived in Britain are unknown. There are now two theories, one being that Arretine ware arrived in Britain via trade routes between Britain and

Gaul. It is known that Britain and Gaul had a friendly relationship and the south of Britain and north of Gaul did trade together. In Caesars notes from his book Gallic Wars he records the similarities between the two nations. He often saw Gaul's living in Britain too. It is also known that during Caesars reign as Governor of Cisalpine Gaul, Gaulish people would flee their country to Britain to escape in bad and dangerous times. This is one way in which these trade routes may have come about.

The second theory is that the Arretine ware reached Britain with the invading Claudian Army in AD 43. Unfortunately this theory lacks evidence as there are no records that the army were equipped with out of state stock, and as the Arretine ware was also considered to be of a high quality, it is doubtful that it would have been used as a military style of equipment during the invasion. Even if we consider the idea that the Army did use the Arretine ware as utensils, it does not explain why an excavation led by David Rudkin and John Manley revealed remains of a 19 inch bowl and other such fine ware, objects which would have been unusual for a Roman soldier to carry.

Excavations led by Rudkin and Manley from 1999 to 2002 uncovered a ditch on the outskirts of Fishbourne Roman Palace, which had in it, Arretine ware. The ditch however had been filled in an unusual way; with no layers implying the implements must have been thrown in and then quickly covered up with Red Clay. The ditch also seemed to have been sealed before 30 AD. This now makes us think that there were Romans living at least in the Fishbourne area, before 30 AD.

The ditch uncovered by Manley and Rudkin is a very straight ditch, and it is thought that the British did not use the sophisticated surveying methods used by Romans to produce straight lined features. Either the British had now learnt from the Romans how to design things in straight lines or that Romans had made the ditch themselves, either theory suggests the idea that Romans were present.

A second type of evidence found in the ditch was a Roman Scabbard, suggesting a military presence. This tie's in with findings from excavations in the 1960's where a series of timber buildings were revealed, with a suggestion that they were military granaries. The buildings did not seem to be Iron Age but they did have similarities to the designs used by Romans. However, stronger evidence than a single Roman Scabbard would be required to confirm the military theory.

A third type of evidence came in the form of food. Jars from the Loire Valley were found which would have been filled with pork delicacies which were not common in British cooking. The British tribes were accustomed to eating fish, cattle, sheep and some deer. But bones from chickens, pigs and hares were found which Caesar said the British did not consume. Another important find were shards of amphora which suggest the consumption of Garum, a very smelly and traditional southern Europe fish sauce, something the British were not accustomed to. That must have been imported. All these finds referring to food, implies that British cooking was changing and there were changes in their diet, food preparation, and recipes. It could also imply that there were changes in eating behaviours. The British may have had an interest in manners and diet. After all, the Romans were there and the British may have been interested and influenced by the Roman way of life.

Another example of Romanisation was found in the form of coins. These coins were made in 350 BC Greece and the Gaulish tribes later on copied them as did the British. On the British coins there were inscriptions, one including VERICA, REX, an inscription of the British GRAIN GODDESS. Verica was the king of the Atrebatas and used the Latin term Rex translated meaning 'King'. Suggesting a British understanding of at least basic Latin. Other British coin finds show that the earliest ruler in central southern Britain was Commius, a former friend of

Caesar. Barry Cunliffe states that Commius “...**narrowly escaped assassination by fleeing to Briton from Gaul, apparently to join his own people who had already settled here. The distribution of his coins suggests control over the area stretching from the middle of the Thames Valley south into Hampshire and West Sussex, the territory belonging to the tribe formerly known as the Atrebates.**” Commius reuled to 20 BC. Tincomarus succeeded him but due to unsettled differences in the Atrebatian Kingdom he fled to Rome in AD 7 leaving Epillus to succeed and had Rex printed on his coins as a possible sign of imperial acknowledgement from Rome. Although brief, his reign was very influential in the process of Britain becoming Romanised.

Epillus reign then passed to Verica and it is believed that Verica was in danger from the opposing tribe known as the Catuvellauni who appeared hostile to the Romans and pledged that they would oppose the later invading Roman armies. Verica is believed to have pleaded for help from Emperor Claudius. By this time it was known that Chichester and some of the area around and about was considered Pro-Roman and because of this threat they had become very influenced by the Roman way of Life.

By AD 43 Claudius began his invasion to conquer Britain. The new leader of the Atrebates was a young man called Tiberius Claudius Togidubnus the son of the former leader of the Atrebatian kingdom, Verica. The name Tiberius Claudius Togidubnus is clearly not a British name. But it is a Latin name, as held by the Roman emperor himself, Togidubnus was an Atrebatian name, suggesting a possibility that Togidubnus was loyal to both the Kingdom of the Atrebates and to Rome. Therefore at the time of the Roman invasion there was a part Roman, part British leader living and ruling in Britain. If this evidence is correct there may have been many more part Romans living in Britain before the invasion. It is also believed that Togidubnus may have assisted the Claudian invasion.

It is thought that Togidubnus was brought up and educated in Rome knowing full well that one day his father's kingdom might be passed on for him to control, govern and rule. It is also believed that it was Togidubnus who commissioned the palace to be built, and many archaeologists believe that the palace was built for him as a thank you for assisting Claudius during the invasion. No one knows what actually happened but the majority of archaeologists do argue that Togidubnus had a part in either building or being given Fishbourne Palace.

Fishbourne has also been considered as a port of entry due to its location at the end of the Fishbourne channel, and it is understandable that if Romans did come to England and arrived in Fishbourne then it would be a fine port for them to dock their ships. The fact that a Roman soldier's helmet (now at the British museum) was also found there in the shallow waters makes this a possibility.

The final indication of Roman presence is a Gold ring. The ring has on it the initials TV which suggests it could have belonged to a Roman Citizen, or it could be a Celtic name, but it is a Roman ring design. It may have belonged to a Merchant or someone of a military prowess. The ring suggests again of a Roman Britain individual who has an allegiance to Rome and Britain. Another indication of Britain being Romanised.

From the evidence discussed above, it does appear that there was a significant Roman presence before Claudius led the invasion which occurred in 43 AD. However, the evidence found so far is by no means conclusive and further excavations and analysis is required before further claims can be made. I feel that the excavations that were led, have revealed evidence to justify that Britain was Romanised but the question of just when is a different matter that needs further research, and discovery.

A key issue that still remains is the question of what is 'Romanisation'. By establishing exactly what influence Rome had on Britain and its people, it may be possible to establish the dates when this occurred.

Assessment Objective	Level	Mark	Comment
AO1	Level 4	11	A fair amount of evidence, but not always used as well as it could be; all rather circumstantial
AO2	Level 4	10	Some understanding shown, but not always fully used or expressed
AO3	Level 3	18	Not really enough solid information or evidence to allow for more than high Level 3
Total marks		39	