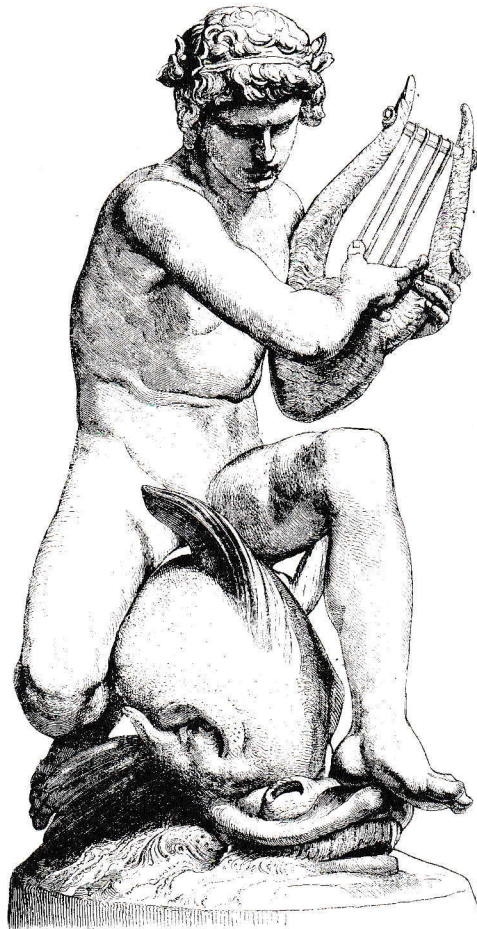


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THE JOURNAL OF CLASSICS TEACHING

THE JOURNAL OF THE JOINT ASSOCIATION OF CLASSICAL TEACHERS (JACT)
AND THE ASSOCIATION FOR LATIN TEACHING (ARLT)



Contents:

Exam Reform Survey / Classical Features & Teacher Articles
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The Future of JCT

David Tristram

THE JOURNAL OF Classics Teaching has been with us now for six issues. The journal in its present format came about as a result of 'rationalisation' of the association's former publications. JCT replaced the JACT Bulletin and the JACT Review and was designed to produce a more streamlined, more readable, magazine of interest and of use to teachers of classics.

In theory, to assist with its production there has been in existence an editorial committee – though this seems to have met only rarely, if at all. In reality, the first four issues were produced almost single-handedly by Russell Shone – to whom we owe an enormous debt of gratitude. Like many subject organisations, JACT relies on the good will of its members and JACT relied on Russell's hard work and endeavours to a huge extent in order to achieve the publication of the Journal of Classics Teaching.

The most recent issue has been produced with the help of a professional editor in our aim to provide continuity. However, the time has come to question how JCT is produced, whether it is actually achieving what it set out to, and whether we should be looking to make some changes.

To begin the process of looking at the future of JCT, at the start of July, we convened a meeting of an 'editorial board'. The membership of that 'board' is not necessarily the committee which will manage JCT long term, merely a group of people suggested as having an interest at present. Those invited were: Bob Bass, Alan Beale, Alan Clague, Bob Lister, James Morwood, David Taylor, and Hilary Walters. Sadly, because of the short notice, not all were able to attend. Nevertheless, it was felt prudent to make a start in terms of discussions about the future of JCT. Those discussions centred on the nature of our 'target audience', the nature of the content, the frequency and timing of its publication and its usefulness to members.

In terms of content, we discussed whether the articles published in JCT are aimed at the right 'audience'. Is the magazine catering for its readership – practising teachers in preparatory, independent and maintained schools, retired members? Are there, for example, sufficient articles focused on pedagogy and classroom practice? Is the content sufficiently useful in keeping teachers up to date with current educational issues? Is the content too narrowly focused, or too 'academic'? Are the book reviews useful – or do they tend to concentrate on academic or specialist books?

One issue discussed was whether JACT should be establishing a more efficient 'communications strategy'. Should we, for example, make greater use of the website and have the majority of the notices of forthcoming events posted there? Should we set up a 'Website Working Group', as part of an improved communications strategy?

One area which was also the centre of much discussion was something which had been another aim of the 'rationalisation' mentioned above – namely the intention to reduce printing and production costs. Sadly, that has not proved possible. The four earlier issues cost more than anticipated. Issues five and six have entailed considerable additional expense and clearly revealed the extent to which JACT has relied on good will in the past. This raised the question of frequency: should we reconsider the current policy of three issues per year and move to two more affordable issues perhaps at March and September?

We did not come to any final conclusions at July's meeting. However, one outcome was this article. The article is intended to initiate a debate about the future of the magazine amongst members – and we hope that you will complete the accompanying questionnaire and return it to us so that we can draft some proposals for the next JACT Council meeting in November.

*Please return the JCT questionnaire enclosed with this mailing in an envelope marked
FREEPOST RLXJ - EZSB - YZLE, JOINT ASSOCIATION OF CLASSICAL TEACHERS,
SENATE HOUSE MALET STREET, LONDON WC1E 7HU There is no need to affix a postage stamp.
N.B. If you are returning both this questionnaire and the exam reform survey, please use one envelope.*

Exam Reform - a survey for the revision of the subject criteria in classical subjects

Will Griffiths

THE QUALIFICATIONS AND Curriculum Authority (QCA) will soon be embarking on a process to amend the subject criteria for all subjects. QCA's subject criteria are very important because they define what examiners must examine and consequently the way in which courses for public examination are taught. They form the core of all GCSE, AS and A Level examinations – to quote QCA, the criteria "set out the knowledge, understanding, skills and assessment objectives common to all specifications in a given subject. They provide the framework within which the awarding body [e.g. OCR or AQA] creates the detail of the specification."

The subject criteria for classical subjects define both specific details and broad levels of the relative importance of different areas within each subject. For example, the current subject criteria for AS and A Level examinations in Greek and Latin state that examinations must include assessment of at least 550 lines of original literature at AS (section 3.2) and at least 1100 lines at A Level (section 3.3) and that language and literature are to be weighted equally, each with between 45–55% of the marks (section 5). Examination bodies such as OCR or AQA must ensure that their specifications adhere to these

rules. At GCSE level, the criteria specify that examinations may only be offered under the titles Classical Greek, Latin or Classical Civilisation (section 1.3) – it would not be possible, therefore, to create an overarching "Classics" GCSE, or Latin with Roman Civilisation (as used to exist), unless this statement were changed.

JACT has established an Examinations Working Group to develop a pro-active stance on examination reform based on the views of members. In order to allow us to advise QCA of the changes that you would like to see made to the subject criteria, we ask that you complete and return a short survey. Included in the survey are possible amendments put forward by members of the Examinations Working Group and these amendments may serve as starting points for your comments. However, please do not feel obliged to restrict yourself to these – the survey aims to be a genuine consultation of your own thoughts and ideas. Recent articles about examination reform in earlier issues of the Journal have helped to spark ideas and members may find it useful to revisit those articles before approaching the subject criteria survey.

Following this article are the three current subject criteria

documents for Classical Subjects in full, together with the subject criteria for History, which define the Ancient History examinations:

- Subject criteria for all GCSE Classical Subjects
- Subject criteria for AS and A Level Classical Civilisation
- Subject criteria for AS and A Level Latin and Greek
- Subject criteria for AS and A Level History

It is extremely important that you make your views known. QCA does not have a Classics subject officer and OCR does not have a Classics panel. The JACT consultation provides a vital opportunity for Classics teachers to influence changes in our own subjects.

JACT Examinations Working Group

*Please return the survey enclosed with this mailing in an envelope marked
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SENATE HOUSE MALET STREET, LONDON WC1E 7HU There is no need to affix a postage stamp.
N.B. If you are returning both this survey and the JCT questionnaire, please use one envelope.*

GCSE CRITERIA FOR CLASSICAL SUBJECTS

1. INTRODUCTION

1.1 These criteria define the subject-specific essentials for GCSE in classical subjects. Specifications must also meet the regulatory authorities' general requirements, including common and GCSE criteria.

1.2 Classical subjects concern elements of classical civilisation, language and literature, many of which have had a great influence on the culture and language of our own time.

1.3 Specifications may be offered under the titles Classical Greek, Latin or Classical Civilisation. Classical Civilisation specifications can cover Greek civilisation, Roman civilisation or a combination of the two.

1.4 Any GCSE specification which contains significant elements of the subjects Greek, Latin or classical civilisation must be consistent with relevant parts of these criteria.

2. AIMS

2.1 All specifications in Classical Greek and Latin must give students opportunities to:

- develop an appropriate level of competence in the language studied;
- develop a sensitive and analytical approach to language generally;
- read, understand and make a personal response to literature in the original language, in the context of the civilisation;
- develop an awareness of the influence of classical Greek/Latin on the languages of today.

2.2 All specifications in Classical Civilisation must give students opportunities to:

- acquire an understanding of the civilisation or civilisations studied in their historical context;
- read, understand and make a personal response to literature in translation, in the context of the civilisation;
- develop an awareness of the similarities and differences between the classical world and later times.

2.3 All specifications in Classical Greek, Latin and Classical Civilisation must give students opportunities to:

- make an informed response based on evidence within the material specified for study using written and, where appropriate, oral and other means of communication.

3. SPECIFICATION CONTENT

3.1 A specification entitled Classical Greek, Latin or Classical Civilisation must specify the content on which assessment will be based.

4. KEY SKILLS

4.1 GCSE specifications in classical subjects should provide opportunities for developing and generating evidence for assessing the key

skills listed below. Where appropriate, these opportunities should be directly cross referenced at specified level(s), to the criteria listed in part B of the Key Skills specifications.

- communication
- information technology
- improving own learning and performance
- problem solving
- working with others

5. ASSESSMENT OBJECTIVES

5.1 The specified objectives are the minimum requirement for a specification to merit the title concerned.

CLASSICAL GREEK AND LATIN

5.2 AO1 - All specifications must require candidates to demonstrate knowledge and understanding of:

- vocabulary, morphology and syntax in context;
- the differences between inflected and uninflected languages, including word order;
- the different ways in which ideas are expressed in English and in classical Greek/Latin;
- an unprepared passage of classical Greek/Latin.

5.3 AO2 – All specifications must require candidates to demonstrate understanding and appreciation of:

- classical Greek/Latin literature, normally including some verse, studied in the original language, with reference to content and literary quality;
- the customs, institutions, achievements and historical significance of the classical Greek/Roman civilisation in relation to the language and literature studied, including the ability to evaluate a range of evidence and to draw comparisons between the ancient world and later times.

CLASSICAL CIVILISATION

5.4 AO1 – All specifications must specify an appropriate range of literature in translation and, in relation to the specified works, require candidates to demonstrate:

- knowledge of content, literary form and contexts;
- understanding of literary social and historical significance;
- the ability to interpret, evaluate and respond to literature.

5.5 AO2 – All specifications must require candidates to make critical use of archaeological, historical and literary evidence to study classical institutions, achievements, events and customs in context. In relation to specified source material and topics, a specification must require candidates to demonstrate:

- knowledge of the society, politics and culture of the classical world;
- understanding of causes, consequences and relationships;
- the ability to interpret motives and attitudes, evaluate achievements and draw comparisons between classical and later times.

6. SCHEMES OF ASSESSMENT AND ASSESSMENT

TECHNIQUES

6.1 In Classical Greek/Latin specifications, which must be designed to include the objectives specified in paragraph 5.2 and paragraph 5.3, broadly equal weighting must be allocated to assessments relating to paragraphs 5.2 and 5.3.

6.2 In Classical Civilisation specifications, which must be designed to include the objectives specified in paragraph 5.4 and paragraph 5.5, broadly equal weighting must be allocated to assessments relating to paragraphs 5.4 and 5.5.

6.3 Each scheme of assessment must include a terminal examination. The weighting of this examination must be at least 80 % in end of course assessment schemes and at least 50% in staged assessment schemes.

6.4 The weighting allocated to internal assessment must be no more than 20% in any assessment scheme.

6.5 Question papers for Classical Civilisation and Latin must be targeted at two tiers of GCSE grades:

A* - D (A safety net for candidates entered for the higher tier in these specifications is provided. In these specifications, an allowed Grade E is awarded on the higher tier. Candidates failing to achieve Grade E are reported as Unclassified.) and C - G.

Question papers for Classical Greek must be targeted at the full range of grades A* - G.

6.6 In classical Greek/Latin schemes of assessment, the objectives in paragraph 5.2 must be assessed by a variety of means, which include the translation of an unprepared passage of Greek/Latin. Candidates may also be given the opportunity to translate into Greek/Latin. Internal assessment may be used to assess relationships between Greek/Latin and other languages and, where appropriate, to assess spoken Greek/Latin and the objectives set out in paragraph 5.3 and those for Classical Civilisation in paragraphs 5.4 and 5.5.

6.7 In classical civilisation schemes, internal assessment may be presented, as appropriate, in a variety of written, visual and oral forms. Where visual forms of response are included, they must be accompanied for purposes of assessment by a written or taped supporting commentary.

7. GRADE DESCRIPTIONS

7.1 Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified by the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performances in others.

CLASSICAL GREEK AND LATIN

7.2 Grade F

Candidates demonstrate some accuracy in knowledge of the meaning of vocabulary and of simple grammatical constructions. They demonstrate a basic knowledge and understanding of prescribed texts in the original language by identifying simple narrative aspects. They demonstrate some knowledge and understanding of the customs, institutions, events and achievements of the classical Greek/Roman world in the context of the literature studied.

7.3 Grade C

Candidates demonstrate general accuracy in knowledge of the meaning (and use where applicable) of vocabulary and grammatical constructions. They demonstrate a general knowledge and understanding of prescribed texts in the original language. They identify narrative aspects and appreciate simple points of style. Candidates demonstrate a sound knowledge and understanding of the customs, institutions, events and achievements of the classical Greek/Roman world in the context of the literature studied. They evaluate evidence and draw simple conclusions and, where appropriate, make comparisons between the classical world and later times.

7.4 Grade A

Candidates demonstrate a high level of accuracy in knowledge of the meaning (and use where applicable) of vocabulary and grammatical constructions; they demonstrate a detailed knowledge and understanding of prescribed texts in the original language. They make an informed personal response to the author's ideas, opinions, and literary techniques and demonstrate a good knowledge and understanding of the customs, institutions, events and achievements of the classical Greek/Roman world in the context of the literature studied. Candidates evaluate evidence in depth and draw informed conclusions. When appropriate, they make detailed comparisons between the classical world and later times.

CLASSICAL CIVILISATION

7.5 Grade F

In relation to specified works of literature candidates demonstrate a basic knowledge and understanding of the prescribed texts by identifying simple narrative aspects and by offering some personal response at a basic level. In relation to specified source material and topics candidates demonstrate some knowledge and understanding of the customs, institutions, events and/or achievements of the classical world. They show some awareness of evidence and draw simple conclusions and, where appropriate, make simple comparisons between classical and later times.

7.6 Grade C

In relation to specified works of literature candidates demonstrate a sound knowledge and understanding of the prescribed texts, with an awareness of their social and historical context. They identify narrative aspects, appreciate literary techniques and offer a personal response, evaluation or interpretation. In relation to specified source material and topics candidates demonstrate a sound knowledge and understanding of the customs, institutions, events and/or achievements of the classical world. They evaluate evidence and draw relevant conclusions and, where appropriate, make reasoned comparisons between the classical world and later times.

7.7 Grade A

In relation to specified works of literature candidates demonstrate a detailed knowledge and understanding of the prescribed texts within their social and historical context. They offer an informed evaluation and interpretation of the author's ideas, opinions and literary techniques. In relation to specified source material and topics candidates demonstrate a good knowledge and understanding of the customs, institutions, events and/or achievements of the classical world. They evaluate evidence in depth and draw informed conclusions and, where appropriate, make perceptive comparisons between the classical world and later times.

GCE ADVANCED SUBSIDIARY (AS) AND ADVANCED (A) LEVEL SPECIFICATIONS

SUBJECT CRITERIA FOR CLASSICAL CIVILISATION

1. Introduction

1.1 AS and A level subject criteria set out the knowledge, understanding, skills and assessment objectives common to all AS and A level specifications in a given subject. They provide the framework within which the awarding body creates the detail of the specification.

Subject criteria are intended to:

- help ensure consistent and comparable standards in the same subject across the awarding bodies;
- define the relationship between the AS and A level specifications, with the AS as a subset of the A level;
- ensure that the rigour of A level is maintained;
- help higher education institutions and employers know what has been studied and assessed.

Any specification which contains significant elements of the subject Classical Civilisation must be consistent with the relevant parts of these subject criteria.

2. Aims

2.1 AS and A level specifications in Classical Civilisation should encourage students to:

- acquire, through studying texts in translation, history and physical evidence, knowledge and understanding of selected aspects of Classical Greek and/or Roman civilisation;
- develop awareness of the similarities and differences between the classical world and later times;
- apply critical and evaluative skills at an appropriate level to evidence of different kinds from the materials studied.

2.2 In addition, A level specifications in Classical Civilisation should encourage students to:

- acquire, through studying texts in translation, history and physical evidence, knowledge and understanding of selected aspects of both Classical Greek and Roman civilisation.

3. Specification Content

3.1 AS and A level specifications in Classical Civilisation should build on the knowledge, understanding and skills specified for GCSE in this subject but also accommodate the needs of students who may not have studied a classical subject at this level.

Knowledge, Understanding and Skills

3.2 AS specifications should require candidates to demonstrate knowledge and understanding of the Greeks and/or Romans in two or more of the following areas:

- o architecture: to include aspects such as techniques of construction, different styles and types of buildings, functions, chronological development;
- o art: to include different media such as sculpture, vase painting, mosaic, wall painting; different styles, techniques, purposes; chronological development;
- o archaeology: to include aspects such as important Greek/Roman sites, archaeological techniques, the use of archaeological evidence;
- o history, politics and society: to include topics such as slavery, city states, economics and agriculture;
- o literature: to include specific authors, different genres such as epic, tragic and comic drama, satire, oratory, historical writing;
- o philosophy and values: to include ways of thought such as Stoicism, Epicureanism, Greek and Roman religions, modes of philosophic argument, concepts of society.

AS specifications should require candidates to:

- study the material through primary classical sources, including texts in translation;
- understand classical values and concepts including those which have been of fundamental importance for the subsequent development of European civilisation;
- understand, interpret, analyse, evaluate and use a range of evidence from primary classical sources, and set the material selected in its context;
- present relevant information in a clear, concise and logical manner.

3.3 A level specifications should require candidates to:

- study the Greeks and Romans in an overall total of three or more of the above areas (this may include those areas studied at AS level).

4. Key Skills

4.1 AS and A level specifications in Classical Civilisation should provide opportunities for developing and generating evidence for assessing the Key Skills listed below. Where appropriate, these opportunities should be directly cross-referenced, at specified level(s), to the criteria listed in Part B of the Key Skills Specifications.

- Communication
- Information Technology
- Improving Own Learning and Performance
- Working with Others
- Problem Solving.

5. Assessment Objectives

5.1 All candidates must be required to meet the following assessment objectives. The assessment objectives are to be weighted in all specifications as indicated.

AO1: Recall, select and understand primary classical sources and use relevant knowledge specified for the course of study.

AO2: Evaluate, analyse and respond to primary classical sources, including classical Greek/Latin authors in translation, in their Greek/Roman context.

AO3: Select, organise and present relevant information in a clear, logical and appropriate form, taking into account the use of specialist vocabulary, grammar, punctuation and spelling.

Assessment Objectives	AS	A2	A level
AO1	45-55%	35-45%	40-50%
AO2	35-45%	45-55%	40-50%
AO3	10%	10%	10%

At A level candidates will have studied a wider range of topics and should be able to answer broader and more complex questions and to demonstrate a higher level of critical awareness.

The assessment objectives apply to the whole specification.

6. Scheme of Assessment

Internal Assessment

6.1 A level specifications in Classical Civilisation may have a maximum internal assessment weighting of 30%.

Synoptic Assessment

6.2 All A level specifications should include a minimum of 20% synoptic assessment. All synoptic assessment units should be taken at the end of the course and be externally assessed. Synoptic assessment should draw on assessment objectives 1 and 2. Synoptic assessment in Classical Civilisation is an understanding, critical

analysis and evaluation of primary classical sources and of the links between them in their Classical contexts.

Examples of synoptic assessment in Classical Civilisation might be a study and evaluation of a Homeric epic poem or Roman town planning in their historical, religious, cultural and social contexts.

Key Skills Assessment

6.3 The Key Skill of Communication must contribute to the assessment of Classical Civilisation at A and AS level as stated in paragraph 13 of the Advanced Subsidiary and Advanced level qualification-specific criteria.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through assessment objective 3.

7. Grade Descriptions

7.1 The following grade descriptions indicate the level of attainment characteristic of the given grade at A level. They give a general indication of the required learning outcomes at each specified grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

7.2 Grade A

In relation to specified works of literature and other kinds of specified source material, candidates display an excellent range of accurate and relevant knowledge and understanding, enabling logical and sensitive evaluation and analysis.

Candidates construct persuasive and coherent arguments which focus on the tasks set in external or internal assessment. Prescribed primary materials are very well understood in their contemporary artistic, literary, social and historical contexts. Candidates offer informed comment and evaluation of prescribed authors and materials. They display excellent understanding of concepts specific to the classical world. They produce excellent personal responses which show clear insight into the author's meaning.

They write in a clear, concise and logical manner. Their spelling, punctuation and grammar are accurate. Classical names and technical terms are properly rendered.

7.3 Grade C

In relation to specified works of literature and other kinds of specified source material, candidates display a good range of accurate and relevant knowledge and understanding, enabling sensible and straightforward evaluation and analysis.

Candidates construct arguments which generally focus on the tasks set in external or internal assessment. Understanding of prescribed primary materials is on the whole rooted in their contemporary artistic, literary, social and historical contexts. Candidates are generally able to offer informed comment and evaluation of prescribed authors and materials. They display good understanding of concepts specific to the classical world. They produce personal responses which demonstrate understanding of the author's meaning. Their written work demonstrates some clarity and evidence of planning. Their spelling, punctuation and grammar are generally accurate. Classical names and technical terms are generally properly rendered.

7.4 Grade E

In relation to specified works of literature and other kinds of specified source material, candidates display a basic range of accurate and relevant knowledge and understanding, enabling basic evaluation and analysis.

Candidates deploy arguments which show some relevance to the tasks set in external or internal assessment. There is some attempt to set prescribed primary materials in their contemporary artistic, literary, social and historical contexts. Candidates offer relevant or generalised comment and evaluation of prescribed authors and materials. They display some understanding of concepts specific to the classical world. They produce some attempt at a personal response which demonstrates a basic understanding of the author's meaning.

Their written work demonstrates evidence of basic planning. Their spelling, punctuation and grammar are adequate to express basic arguments. Classical names and technical terms are recognisable.

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GCE ADVANCED SUBSIDIARY (AS) AND ADVANCED (A) LEVEL SPECIFICATIONS

SUBJECT CRITERIA FOR LATIN AND CLASSICAL GREEK

1. Introduction

1.1 AS and A level subject criteria set out the knowledge, understanding, skills and assessment objectives common to all AS and A level specifications in a given subject. They provide the framework within which the awarding body creates the detail of the specification.

Subject criteria are intended to:

- help ensure consistent and comparable standards in the same subject across the awarding bodies;
- define the relationship between the AS and A level specifications, with the AS as a subset of the A level;
- ensure that the rigour of A level is maintained;
- help higher education institutions and employers know what has been studied and assessed.

Any specification which contains significant elements of Latin/Classical Greek must be consistent with the relevant parts of these subject criteria.

2. Aims

2.1 AS and A level specifications in Latin/Classical Greek should encourage students to:

- develop an appropriate level of competence in the language studied and a sensitive and analytical approach to language generally;
- develop an awareness of the influence of classical languages on the languages of today and of their distinctive modes of expression;
- read, understand and make an informed personal response to literature in the original language and within its cultural context;
- make an informed response based on evidence from the material studied using written and, where appropriate, other means of communication.

3. Specification Content

3.1 AS and A level specifications in Latin/Classical Greek should build on the knowledge, understanding and skills specified for GCSE, but also accommodate the needs of students who may not have studied Latin/Classical Greek at this level.

Knowledge, Understanding and Skills

3.2 AS and A level specifications should require students to:

- extend their knowledge of vocabulary and linguistic structures and the study of literature and literary techniques beyond that specified for GCSE through reading and studying texts in the original language;
- understand the linguistic structures of material written by Latin/Classical Greek authors in the original language, the

differences between inflected and uninflected languages and the different ways in which ideas are expressed in English, Welsh or Irish as compared with Latin/Classical Greek. The linguistic structures will be those used by authors selected to be read as prescribed texts. For language study other than the prescribed texts, students will be expected to be familiar with the linguistic content specified in section 6.5 below;

- understand at least 550 lines of verse and/or prose literature from prescribed texts in Latin/Classical Greek (which may include selections from one or more authors);
- understand and appreciate Latin/Classical Greek literature in the original language and have a critical awareness of its meaning, the authors' purposes and literary techniques, and the literary, social and historical context(s) as appropriate.

3.3 In addition, A level specifications should require students to:

- understand at least 1100 lines (including the prescription in 3.2 above) of verse and/or prose from prescribed texts in Latin/Classical Greek (which may include selections from one or more authors);
- understand and translate unprepared material in the original language in both prose and verse.

4. Key skills

4.1 AS and A level specifications in Latin/Classical Greek should provide opportunities for developing and generating evidence for assessing the Key Skills listed below. Where appropriate, these opportunities should be directly cross-referenced, at specified level(s), to the criteria listed in Part B of the Key Skills Specifications.

- Communication
- Information Technology
- Improving Own Learning and Performance
- Working with Others
- Problem Solving.

5. Assessment objectives

The assessment objectives and the associated weightings for AS and A level are the same.

All candidates must be required to meet the following assessment objectives. The assessment objectives are to be weighted in all specifications as indicated.

Assessment Objectives	Weighting
	A level

AO1 Demonstrate through accurate translation into and/or from English/Welsh/Irish and comprehension an analytical understanding of the vocabulary, grammar and syntax of Latin/Classical Greek, of their distinctive modes of expression and of their relationship to English/Welsh/Irish. Weighting 45-55%

AO2 Demonstrate through analysis, evaluation and response an appreciation and understanding of the Latin/Classical Greek literature prescribed for AS and A level in the original language, including its context (literary, historical and social) and its literary and rhetorical features. Weighting 45-55%

The assessment objectives apply to the whole specification.

6. Scheme of Assessment

Internal Assessment

6.1 All A level specifications in Latin/Classical Greek may have a maximum internal assessment weighting of 30%.

Synoptic Assessment

6.2 All specifications should include a minimum of 20% synoptic

assessment. All synoptic assessment units should be taken at the end of the course and be externally assessed. Synoptic assessment in Latin/Classical Greek should therefore draw on both AO1 and AO2. Students will demonstrate knowledge, analytical understanding, personal response to and appreciation of the language and the style of prescribed literature in Latin/Classical Greek. This may be demonstrated through translation, comprehension, analytical essay writing (in English/Welsh/Irish) and/or literary appreciation.

Examples of synoptic assessment might include linguistic analysis, analytical study and/or literary appreciation of part of a prescribed Latin/Classical Greek set text, such as a section of a book of Virgil's Aeneid or Homer's Iliad in their historical, religious, cultural and social contexts.

Key Skills Assessment

6.3 The Key Skill of Communication must contribute to the assessment of Latin/Classical Greek at A and AS level as stated in paragraph 13 of the Advanced Subsidiary and Advanced level qualification-specific criteria.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through assessment objective 2.

6.4 At A level the translation of unseen material in both prose and verse should attract at least half the marks for assessment objective 1; the remaining marks should be allocated to prose composition, to comprehension, to translation from prescribed texts or to some other form of linguistic assessment.

A level linguistic content

6.5 Students will be expected to be familiar with the following: Classical Greek

The language of the 5th and 4th centuries BC, employing the following linguistic structures:

Accidence:

Note: knowledge of dual forms is not required.

- the definite article;
- declension of all nouns and adjectives of all standard types;
- formation of adverbs;
- comparison of adjectives and adverbs;
- pronouns and pronominal adjectives and related forms;
- verbs of all standard types, common irregular, impersonal and defective verbs, in all moods, voices and tenses;
- cardinal and ordinal numbers;
- the use of prepositions and common meanings of prepositional prefixes.

Syntax:

- standard patterns of case usage;
- negation, including compound negatives;
- direct statement, questions (including deliberative questions), commands, prohibitions, exhortations and wishes;
- subordinate clauses and other constructions of the following types:
 - indirect statement, question, command and prohibition;
 - description (relative clauses and participial constructions);
 - purpose;
 - result;
 - conditional;
 - causal;
 - temporal;
 - indefinite;
 - subordinate clauses within reported speech;*
 - fearing, prevention and precaution;
 - concessive;
 - other uses of the infinite: prolate; with the article;
 - other participial expressions: genitive and accusative absolute;

- comparison;
- impersonal verbs;
- verbal nouns and adjectives.*
- Classical Greek accentuation:

Students will not be expected to write accents but should be able to distinguish words of identical spelling but with differing accentuation.

Latin

The language of authors of the 1st century BC and the 1st century AD, employing the following linguistic structures:

Accidence:

- declension of all nouns and adjectives of all standard types, together with *domus*, *Iuppiter* and *vis*;
- formation of adverbs;
- comparison of adjectives and adverbs;
- pronouns and pronominal adjectives and related forms;
- verbs of all standard types, together with deponent and semi-deponent verbs, and common irregular, impersonal and defective verbs, in all moods, voices and tenses (knowledge of the imperative in *-to* and *-tote* will not be required except in the case of *memini* and *sum*);
- cardinal and ordinal numbers;
- the use of prepositions and common meanings of prepositional prefixes.

Syntax:

- standard patterns of case usage;
- negation;
- direct statement, questions (including deliberative questions), commands, prohibitions, exhortations and wishes;
- subordinate clauses and other constructions of the following types:
 - indirect statement, question, command and prohibition;
 - description (relative clauses, including common uses with the subjunctive);
 - purpose (including uses of the gerund/gerundive);
 - result (including the use of the comparative with *quam ut* *);
 - conditional;
 - causal;
 - temporal (definite and indefinite);
 - subordinate clauses within indirect speech;
 - fearing, prevention and precaution;
 - extended *oratio obliqua*; *
 - uses of the gerund and gerundive.

AS linguistic content

*In language assessments candidates will be expected to recognise syntactically uncomplicated uses of the above linguistic content specification. However, help may be given, in the form of glossing or otherwise, for less commonly occurring forms of accidence, including those asterisked above, and for more complex or uncommon syntactical structures, at the discretion of the examiners.

7. Grade Descriptions

7.1 The following grade descriptions indicate the level of attainment characteristic of the given grade at A level. They give a general indication of the required learning outcomes at each specified grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

7.2 Grade A

Language: candidates display an excellent level of accuracy in manipulating Latin/Classical Greek. They have an excellent grasp of vocabulary, inflexions, grammar and syntax. The meaning of a Latin/Classical Greek passage is transferred accurately and

coherently through translation/comprehension.

Literature: candidates show detailed knowledge, analytical understanding and appreciation of Latin/Classical Greek texts within their literary, social and historical contexts. They have an excellent grasp of Latin/Classical Greek literary techniques, are able to evaluate evidence in some depth and draw well argued conclusions with appropriate reference/quotation. They produce sensitive and perceptive personal responses which show clear insight into the author's meaning.

In their written work in English/Welsh/Irish they demonstrate the ability to organise and present information, ideas, descriptions and arguments in a clear, logical and appropriate form, making accurate use of grammar, punctuation, spelling and where appropriate, using specialist vocabulary.

7.3 Grade C

Language: candidates display a satisfactory level of accuracy in manipulating Latin/Classical Greek. They have a good grasp of vocabulary, inflexions, grammar and syntax, but with some gaps in knowledge and understanding. They transfer the meaning of a Latin/Classical Greek passage with some accuracy and coherence through translation/comprehension.

Literature: candidates show good knowledge, analytical understanding and appreciation of Latin/Classical Greek texts within their literary, social and historical contexts. They have a satisfactory grasp of Latin/Classical Greek literary techniques. They are able to make satisfactory evaluation of evidence and draw conclusions, with some appropriate reference/quotation. They produce personal responses which demonstrate an understanding of the author's meaning.

In their written work in English/Welsh/Irish they demonstrate the ability to organise and present information, ideas, descriptions and arguments in a satisfactorily clear and appropriate form, generally using accurate grammar, punctuation, spelling and often using specialist vocabulary.

7.4 Grade E

Language: candidates display some accuracy in manipulating Latin/Classical Greek. They have a basic grasp of vocabulary, inflexions, grammar and syntax. They transfer the outline meaning of a Latin/Classical Greek passage through translation/comprehension.

Literature: candidates show a basic knowledge, understanding and appreciation of Latin/Classical Greek texts within their literary, social and historical contexts with some grasp of Latin/Classical Greek literary techniques. They are able to give basic evaluation of evidence and draw conclusions in a generalised way, occasionally with appropriate reference/quotation. They produce some attempt at a personal response which shows a basic understanding of the author's meaning.

In their written work in English/Welsh/Irish they demonstrate some skill in organising and presenting information, ideas, descriptions and arguments, using grammar, punctuation and spelling with some accuracy and sometimes using appropriate specialist vocabulary.

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GCE ADVANCED SUBSIDIARY (AS) AND ADVANCED (A) LEVEL SPECIFICATIONS

SUBJECT CRITERIA FOR HISTORY

1. Introduction

1.1 AS and A level subject criteria set out the knowledge, understanding, skills and assessment objectives common to all AS and A level specifications in a given subject. They provide the framework within which the awarding body creates the detail of the specification.

Subject criteria are intended to:

- help ensure consistent and comparable standards in the same subject across the awarding bodies;
- define the relationship between the AS and A level specifications, with the AS as a subset of the A level;
- ensure that the rigour of A level is maintained;
- help higher education institutions and employers know what has been studied and assessed.

Any specification which contains significant elements of the subject History must be consistent with the relevant parts of these subject criteria.

2. Aims

2.1 AS and A level specifications in History should encourage students to:

- acquire and effectively communicate knowledge and understanding of selected periods of history;
- develop their understanding of historical terms and concepts;
- explore the significance of events, individuals, issues and societies in history;
- understand the nature of historical evidence and the methods used by historians in analysis and evaluation;
- develop their understanding of how the past has been interpreted and represented;
- develop their understanding of the nature of historical study, for example, that history is concerned with judgements based on available evidence and that historical judgements may be provisional;
- develop their interest in and enthusiasm for history.

AS and A level specifications in History should provide a coherent, satisfying and worthwhile course of study for all students whether they progress to further study in the subject or not.

3. Specification Content

3.1 AS and A level specifications in History should be of sufficient length, depth and breadth to allow students to develop the knowledge, understanding and skills specified below, and must include a rationale for the specification of periods and/or themes which indicate how the following criteria for content are addressed. There are no prior knowledge requirements for AS and A level specifications in History.

Knowledge, Understanding and Skills

3.2 AS and A level specifications should require students to study:

- significant events, individuals and issues;
- a range of historical perspectives, for example cultural, economic, political. The balance of these perspectives may vary between specifications;
- developments affecting different groups within the societies studied.

Knowledge and Understanding

AS and A level specifications should require students to:

- demonstrate knowledge and understanding of the historical themes,

topics and periods studied;

- assess the significance in their historical context of events, individuals, ideas, attitudes and beliefs and the ways in which they influenced behaviour and action;
- analyse historical interpretations of topics, individuals, issues or themes;
- analyse, evaluate and use historical sources in their historical context;
- demonstrate their understanding of key historical terms and concepts.

Skills

AS and A level specifications should require students to:

- analyse, evaluate, interpret and use historical sources of different kinds appropriate to the period(s) covered in the specification;
- use a range of historical concepts in appropriate ways, for example in presenting a case, argument or account;
- communicate clear, concise and logical arguments substantiated by relevant evidence.

Knowledge and Understanding

3.3 In addition, A level specifications should require students to:

- study the history of more than one country or state;
- study a substantial element of British history and/or the history of England, Scotland, Ireland or Wales. This requirement does not apply to specifications in Ancient History;
- study change over a period of time sufficient to demonstrate understanding of the process of change, its causes and consequences, both long-term (at least 100 years) and short term;
- demonstrate breadth of historical knowledge and understanding by making links and drawing comparisons between different aspects of the period, society, theme or topic studied.

Skills

3.4 In addition, A level specifications should require students to:

- investigate specific historical questions, problems or issues. This aspect of the work will be conducted via a personal study, or internal assessment or an examined equivalent;
- use historical sources, accounts, arguments and interpretations to explain, analyse and synthesise and to make judgements.

4. Key skills

4.1 AS and A level specifications in History should provide opportunities for developing and generating evidence for assessing the Key Skills listed below. Where appropriate, these opportunities should be directly cross-referenced, at specified level(s), to the criteria listed in Part B of the key skills specifications.

- Communication
- Information Technology
- Improving Own Learning and Performance
- Working with Others
- Problem Solving

5. Assessment Objectives

5.1 All candidates must be required to meet the following assessment objectives. The assessment objectives for AS and A level are the same. The assessment objectives are to be weighted in all specifications as indicated.

Assessment Objectives Weighting

AO1 a recall, select and deploy historical knowledge accurately, and communicate knowledge and understanding of history in a clear and effective manner; Weighting 60-70%

AO1 b present historical explanations showing understanding of appropriate concepts and arrive at substantiated judgements; Weighting 60-70%

AO2 in relation to historical context;

- interpret, evaluate and use a range of source material;
- explain and evaluate interpretations of historical events and topics studied. Weighting 30-40%

Within a specification covering both AS and A level, assessment objective 2 should have a higher weighting at A level than at AS.

The assessment objectives apply to the whole specification.

6. Scheme of Assessment

6.1 Internal Assessment

A level specifications in History may have a maximum internal assessment weighting of 30%.

6.2 Synoptic Assessment

All specifications should include a minimum of 20% synoptic assessment. All synoptic assessment units should be taken at the end of the course and be externally assessed. The synoptic element will be assessed through all assessment objectives and can be defined in the context of History as follows:

- the drawing together of knowledge and skills in order to demonstrate overall historical understanding. It involves the explicit assessment of understanding of the connections between the essential characteristics of historical study including at least two of the concepts and/or perspectives included in section 3.2 above.

Examples of synoptic assessment tasks might include:

- a personal study, individual assignment etc investigating a valid historical issue such as an assessment of the contribution a key historical figure has made to cultural, social, political or economic developments of the time, or an evaluation of the range of perspectives, or economic developments of the time or an evaluation of the range of perspectives in contemporary accounts of a key historical event;
- an internally or externally assessed assignment or essay question which focuses on the process of historical change across the full breadth of the period studied or on links between a range of historical perspectives (political, cultural, social, etc).

6.3 Key Skills Assessment

The Key Skill of Communication must contribute to the assessment of History at AS and A level as stated in paragraph 13 of the Advanced Subsidiary and Advanced level qualification-specific criteria.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through assessment objective 1.

7. Grade Descriptions

7.1 The following grade descriptions indicate the level of attainment characteristic of the given grade at A level. They give a general indication of the required learning outcomes at each specified grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

7.2 Grade A

Candidates recall, select and deploy relevant, detailed and comprehensive knowledge drawn from the study of the specification content. They respond critically to the main issues, presenting the discussion in a thorough and analytical style. Accurate and comprehensive understanding of key terms and concepts is demonstrated in the explanations and conclusions drawn and placed in their historical context.

Candidates demonstrate clear understanding of the complexities of the process of change, its causes and consequences, drawing comparisons, making links and reaching considered and reasoned

conclusions.

Candidates demonstrate awareness of a range of differing perspectives on the past, making connections, comparisons and contrasts and placing them in context.

Candidates extract, evaluate and synthesise information, ideas and attitudes from a range of source material, placing them in context and integrating them effectively into coherent arguments and explanations

Candidates demonstrate clear understanding of how historical events, topics and personalities have been interpreted, making well supported and balanced judgements about these interpretations which are communicated with clarity and precision.

7.3 Grade C

Candidates recall, select and organise relevant and detailed knowledge drawn from their study of the specification content to respond effectively to the main issues. Their response is presented in a largely analytical form. Understanding of key terms and concepts is well developed and used to support explanations and conclusions, placed in their historical context.

Candidates demonstrate clear awareness of causes and consequences in relation to the process of change, making some links and drawing conclusions.

Candidates demonstrate knowledge and clear understanding of a range of differing perspectives on the past, and make connections between them.

Candidates evaluate and synthesise information and ideas from a range of source material, placing them in context in order to construct clear explanations and substantiated arguments.

Candidates demonstrate understanding of how historical events, topics and individuals have been interpreted, making reasoned judgements about these interpretations which are communicated effectively.

7.4 Grade E

Candidates recall and select relevant information from the themes, topics and periods studied to provide a largely relevant but unfocussed response to the main issues, which may be in narrative or discursive form. Key terms and concepts are used and applied with some accuracy.

Candidates demonstrate understanding of historical change, for instance by showing awareness of causes and consequences relating to specific developments.

Candidates demonstrate awareness of a variety of factors which contribute to an understanding of the past and make some connections between them.

Candidates extract information from a range of source material and use it to construct an explanation.

Candidates demonstrate awareness that historical events, topics and individuals have been interpreted in different ways and can offer conclusions which may be underdeveloped or largely unsubstantiated.

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Value-Added and Classics: ALIS *per speculum*

John Weeds

ANYONE FAMILIAR WITH target-setting procedures in secondary schools will know of the central importance of A-level and GCSE (Year 11) value-added information systems in setting pupil targets and measuring the effectiveness of the teaching in particular subject areas. Often the data is employed by Heads of Year or Key Stage to discuss with pupils their relative 'chances' of achieving particular grades at A-level, given their GCSE performance. This process can also be applied at GCSE using results achieved in the SATs examinations at Year 9 to predict likely performance at GCSE. (Sometimes Y6 SATs data is used for the same purpose.)

As JACT now takes on the critical task of reviewing the subject criteria in Classics, I contend that value-added data can provide telling insights into the problems in the current type and level of provision. There are some key questions about classical subjects and examinations which value-added data can help us with:

- What are the chances of different types of learner succeeding in examination terms in classical subjects?
- How 'difficult' are classical subjects compared with other subjects students can choose from?
- Can the available data help us determine what kind of examinations in classical subjects in the future would yield increased take-up?

To put these questions into context: in 2004, only 17% of candidates entered for GCSE Latin were from comprehensives, whilst at A-level the figure was a mere 0.6%! We as teachers of Classics are all convinced of the virtues of the subject in all its guises, but we have to accept that in the vast majority of schools outside of the independent sector there is simply no opportunity for young people to access the classical world and be enriched by it, nor

has there been such an opportunity for a long time. With maintained schools having voted with their feet some time ago, it was really not surprising that a major examination board should bow to market demand, or lack of it, and discontinue classical languages. Were such a school to consider starting up a classical civilisation or languages course, having been persuaded of the academic benefits of such a programme, it would first examine the specifications on offer and then look at the value-added data for that subject matched against the ability range of its students. We have to be honest with ourselves about what the outcome of such debate would be. Would such a school be motivated and inspired to establish a classical studies department? If not, why not?

I set out below some findings I have produced from the ALIS² and YELLIS³ data available to all schools and colleges in their analysis of value-added performance indicators and in their discussions with students about GCSE and A-level choices. Whilst entries for classical subjects are notoriously small, ALIS data employed here is generated from approximately 50% of the total number of A-level entries in Latin and is therefore deemed statistically reliable. The Yellis data is based on a much smaller proportion of the total number of GCSE entries and should therefore be treated with caution.

1. A-level and GCSE 'chances' in classical subjects

Let us consider first the Chances graphs based on the regression data generated by the A-Level Information System (ALIS) based at CEM at Durham University.⁴ It is instructive to look first of all the chances of students with particular GCSE Average Points Scores of achieving grades A-U in classical subjects and compare the situation in other subject areas.

ALIS GCSE Chances Graphs 2004

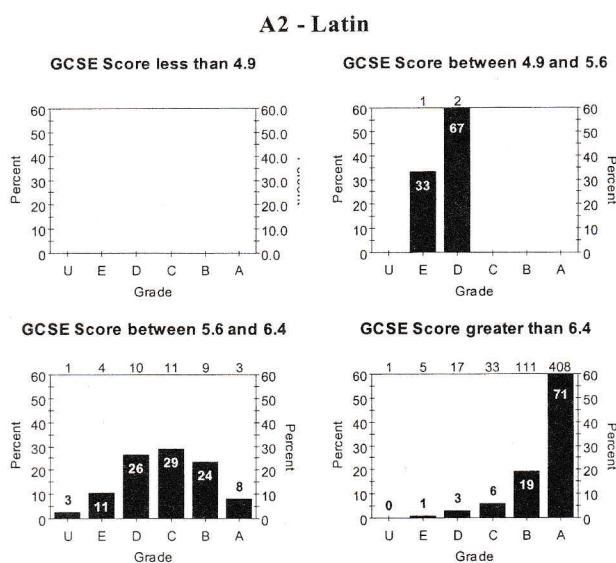


Figure 1

In each of the above bar charts, if we read round clockwise from the top left, we see the relative chances in A-level Latin of pupils firstly with GCSE Average Points Scores of: a) less than 4.9, i.e. GCSE grade C-; b) between 5.6, i.e. GCSE grade C+; c) between 5.6 and 6.4, i.e. B-/C+; d) greater than 6.4, i.e. B+/A. The key observations from Figure 1 are as follows:-

ALIS GCSE Chances Graphs 2004

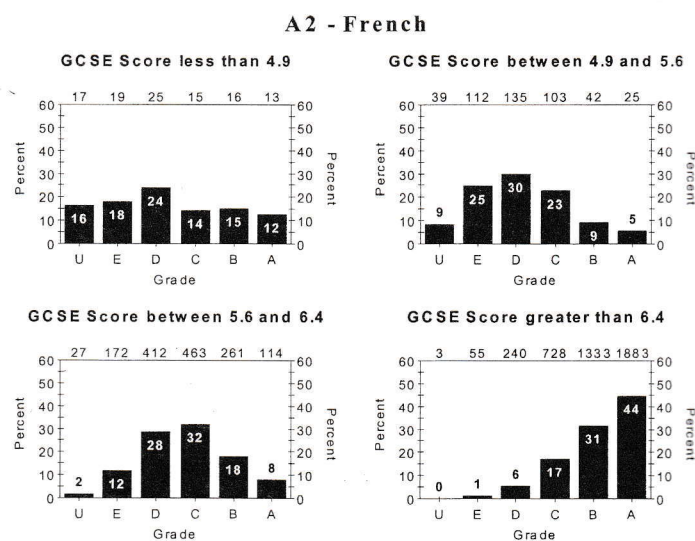


Figure 2

- no student in the sample with an average C- at GCSE was entered for Latin at all;
- only 3 students with an average C+ grade were recorded;
- a very high proportion (71%) of B+/A grade GCSE candidates achieved A grades at A-level - all candidates in this category achieved grades A-C.

It is interesting to compare this with the ALIS chances data for A-level French (Figure 2). Here there is a noticeably different profile for the subject, with a remarkably high number of students from the full range of GCSE APS backgrounds opting and achieving at least

a reasonable standard. Figure 3 illustrates how, almost uniquely for any subject at A2-level, the middle 50% of candidates all achieved Grades A-B at A-level. This indicates a very high average GCSE points score for A-level Latin candidates and correspondingly high success rate in the examination.

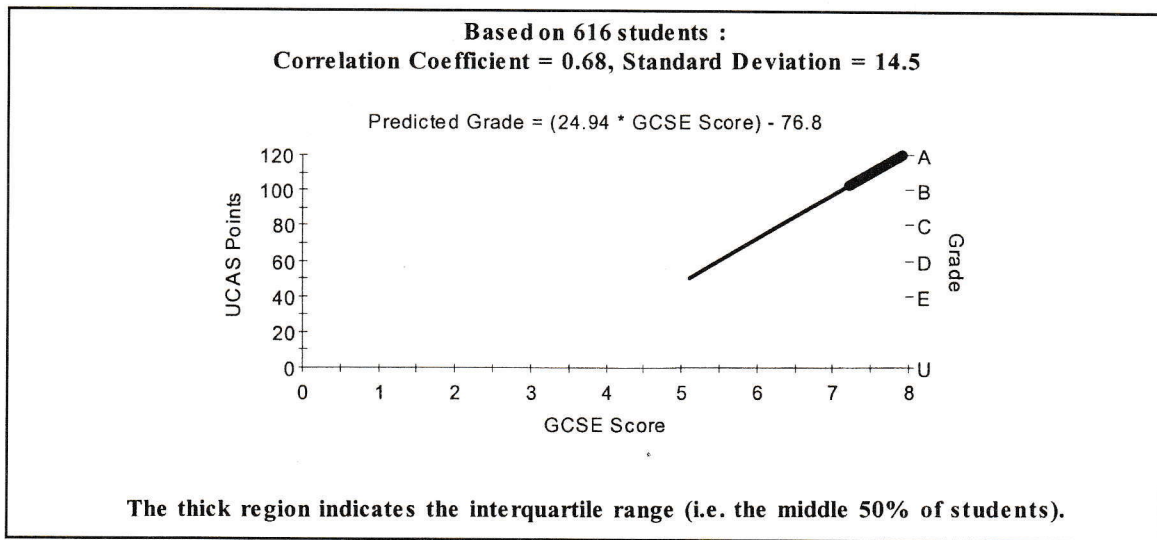


Figure 3
Regression line for Latin A2-level 2004 (the interquartile range is in bold). The sample consisted of 616 students out of a total entry of 1328

We can apply a similar approach to GCSE classical subjects, using Yellis data. I was interested to find out the relative performance of pupils from the four Bands of Yellis test scores. (The Yellis test is a

Year 10 benchmarking test which indicates the likely performance of pupils at the end of the Key Stage in their GCSEs.) Band D have the lowest Yellis scores and would therefore be less likely to achieve top

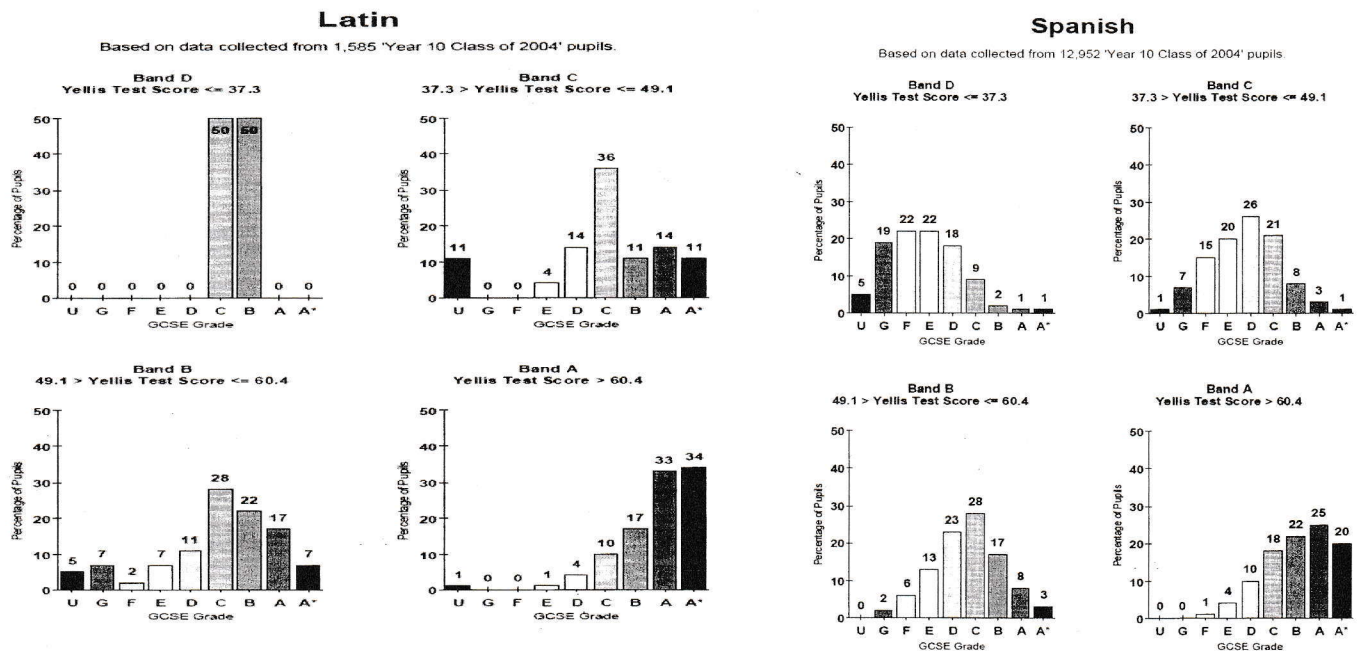


Figure 4 Chances Graphs for GCSE Latin and Spanish 2004

grades in GCSEs across the board. Conversely Band A have the top Yellis scores and would be predicted to achieve primarily A*/A/B grades at GCSE.

A similar pattern emerges to the one identified at A-level: negligible data for Band D – with apparently only 2 entries altogether out of 1585 pupils in the sample; a strikingly high success rate for Band A pupils.

Note how Spanish GCSE candidates tended to enjoy a reasonable success rate from a modest GCSE background, but were not as

successful as Latin candidates at the top end of the spectrum. The figure of 11% achieving grade U in Latin GCSE for Band C candidates, as opposed to 1% in Spanish, is also noteworthy. But note also how Latin achieves a much higher success rate at A*/A grade in the same Band. Could this be an example of the theoretical 'polarising' effect of some Classics syllabuses? The extent to which this polarisation is a by-product of the distortion in distribution of school type in the sample is the subject of interesting further research.

2. How difficult are classical subjects compared with other subjects in the curriculum?

This question is based on the often expressed but rarely tested theory that Classics, specifically Latin and Greek, are more difficult than other subjects. I have used ALIS Regression Graph data again, but this time taking into account a wider range of subjects. This kind of data would be of interest to curriculum managers rather than pupils.

The gradient on the graph represents the relative difficulty of the subject: the steeper the gradient the more difficult the subject and the less likely you are as an institution to achieve positive value-added data if you have a mixed to lower ability intake.

We can work out regression equations by multiplying Average Points Scores of 4 and 8 (top and bottom of the range) by ALIS generated 'multiplier' for this subject and then subtracting a figure

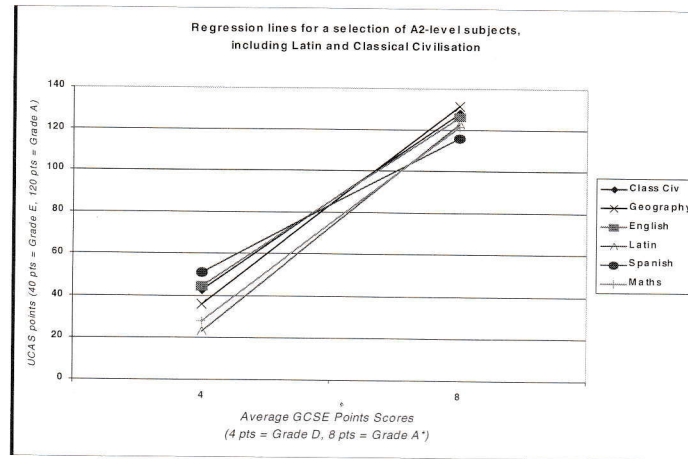


Figure 5
A2 level Regression data for A2 level, using 2003 multiplier and intercept data

known as the "intercept". We then connect the two resulting points on the graph or, better still, use MS Excel to work out the series values automatically. A number of pertinent observations can be made:

- the regression line for Latin A2 level is steeper than that of all the other subjects shown, including Mathematics. (This means that with an average grade D+ /C- you are unlikely to achieve even an A-level pass.)
- Classical Civilisation and English have a virtually identical regression characteristic;
- in Spanish A-level an Average Points Score equivalent at GCSE of

grade E might still yield an A-level pass, in Latin it would be projected to yield a points score 20 points shy of a grade E (40 points)

· a grade B average at GCSE (6 points) would be predicted to yield a grade C at A2-level in Spanish, English, Geography and Classical Civilisation. In Latin the predicted grade would be closer to grade D (D+).

I have focused primarily on Latin at GCSE and A-level because the findings for Classical Civilisation are less at variance with statistical patterns generated by analysis of other more mainstream subject areas. Indeed, in addition to the near-identical data for English and Classical Civilisation (see Figure 5 again), there is further striking evidence of

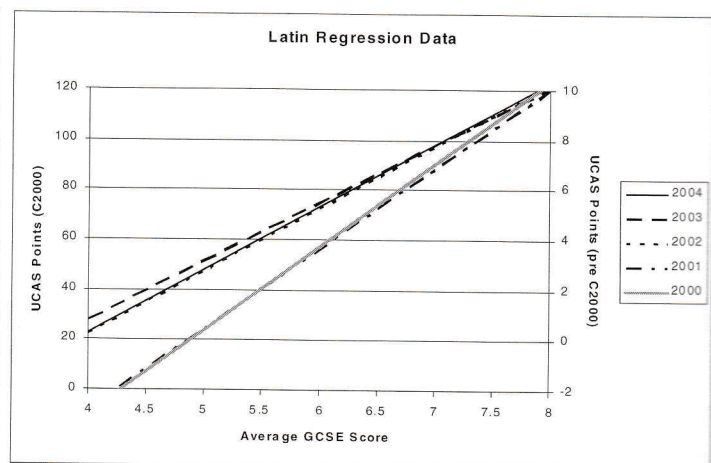
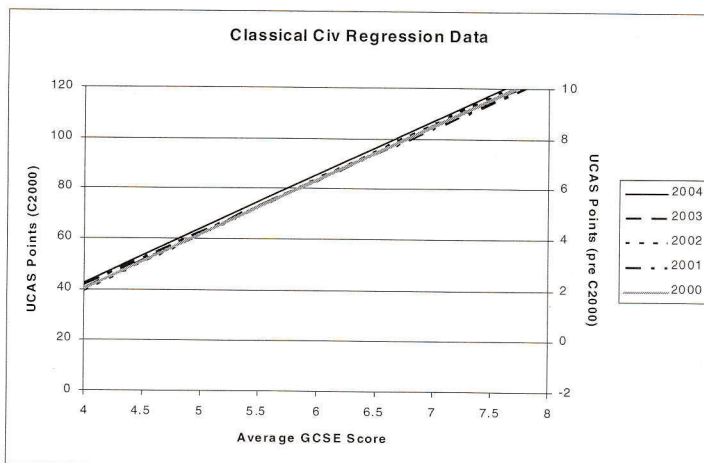


Figure 6 The effect of Curriculum 2000 on regression profiles of Latin and Classical Civilisation at A2-level

the inconsistency in the value-added generated by Latin. The latter seems to have become 'easier' since Curriculum 2000 to a statistically significant degree. Analysis conducted by my colleague Robert Clark of Durham University shows that in 2001 and 2001 an Average Points Score at GCSE of 6 (Grade B) would have been predicted to yield a grade D at level, since 2002 it has yielded precisely one grade up on that at Grade C. It would be interesting to investigate what was done to the Latin A-level specification for Curriculum 2000 to make it apparently 'easier' and why this was done.

3. How should we take account of value-added and examination entry analysis findings when we review subject criteria and begin piloting prototype specifications in classical subjects?

We as Classics teachers need to be aware that if we are to rebuild and expand the subject in any meaningful way in secondary schools we have to demonstrate its capacity to be inclusive and add value. These findings have emphasised the inconsistency with which classical subjects and in particular Latin are currently adding value to the overall curriculum provision of schools where they are taught.

This is a product of the extremely marginal nature of the subject and its concentration in a tiny proportion of schools overall. The data set itself is simply so small that telling critical observations can only be made with extreme caution. This in itself is a cause for concern however, since other subjects can use this data with confidence to become more effective in self-evaluation and more able to respond to market pressures. Classicists are simply in the dark because so few are doing the subject in the first place and even fewer are being sampled for value-added.

The data I have looked at do not illustrate the capacity for Classics to enrich the environment in which it is taught. And this area is one we can usefully look at as schools become more self-evaluative in response to the OFSTED 'light touch' regime and in the context of post-Tomlinson 'personalisation'. Schools will be listening much more acutely to what their students say about the curriculum and the

quality of enrichment they feel they are getting. Let us be sure that where this occurs in a school with provision for Classics, students not only achieve well in value-added terms, but also report that they enjoy the subject as learners and wish to continue at degree level. Let us also be sure therefore that we give the next generation of students the kind of flexible programme of combined classical studies that gives students and teachers a fighting chance of achieving this.

1 *University of Cambridge, Faculty of Education: Latin by Centre 1988-2000, Bob Lister*

2 *CEM: A Level Information System, Class of 2004*

3 *CEM: Year 11 Information System, Class of 2005*

4 *Monitoring Education: Indicators, Quality and Effectiveness by Carol Taylor Fitzgibbon, Cassell 1996*

5 *Email correspondence with Dr Robert Clark, Project Leader, CEM ALIS Value-added Systems, Durham University*

Classics and the International Baccalaureate

Simon Carr

THE INTERNATIONAL BACCALAUREATE is an exam system whose great strength it is to discourage the early over-specialisation and compartmentalisation of young minds which has led for too long in this country to the infamous Arts / Sciences divide which still bedevils British society even (or perhaps especially) at its highest levels. I am sure I am not unusual in lamenting that the inevitable consequence of my opting for Greek, Latin and Ancient History as my A levels in the early 70's is that I am woefully ignorant in all areas of the Sciences, and it is still all too easy for pupils making their options for their Sixth Form studies to abandon any consideration for breadth and instead concentrate on those subjects they feel they do best at.

All pupils studying for the diploma in the International Baccalaureate are obliged to study six subjects, three at Higher level and three at the less demanding Standard level. At the end of the two year course a pupil will receive a mark out of 7 for his / her work in the exams and coursework prescribed for each subject, thus making a maximum total of 42 points. Pupils are also required to study Theory of Knowledge (broadly similar to the AS Critical Thinking exam) and to write a 4000 word Extended Essay on a subject of their choice. For their work in these two areas a possible three bonus marks are available. In consequence the much-coveted 45 points becomes the ambition of many a pupil across the world, only achieved by about fifty. For UCAS purposes universities will make offers based on the total number of points they require from an applicant (usually 40+ for Oxbridge). Sometimes universities will make a specific requirement (normally 6 or 7 points) in the subject(s) the applicant has chosen to study at university.

All the subjects available for study in the IB system are divided into six groups: English, Languages, Humanities, Mathematics, Sciences and Creatives, from each of which a pupil must choose one subject. It is however possible for a pupil to decide not to study a Creative (Music, Art, etc.) and instead choose another subject from any of the other five groups. In this way it is possible for the committed and promising Classicist to study both Greek and Latin, both of which are allocated to the Languages grouping. The system thus requires even the most ardent Arts specialist to study Mathematics and a Science subject at some level (such a student would probably opt to study these at the Standard rather than the Higher level); similarly the most partisan Scientist will have to take some form of English and a Language. From a Classical point of view, a slight drawback to the system is that the committed

Classicist, choosing both Greek and Latin, will be unable to study a Modern Language.

Greek and Latin in the IB

Both Greek and Latin are available as IB subjects, both at either Higher or Standard level. The difference between Higher and Standard level, at least as far as Greek and Latin are concerned, is not so much one of difficulty as in the amount prescribed for study at the respective levels. For the literature components, the same texts are set at both levels; the difference is that longer sections are prescribed for the Higher level. The same style of questions can be expected in the exam at both levels for the literature component. For the translation paper at both levels a set author is specified, although for Latin the set author at Higher level is Livy, whilst at Standard level it is Ovid. For Greek at both levels the author is Xenophon. At Higher level a piece of coursework is required which can take the form either of a 1000 word Research Dossier, which comprises a commentary on a selection of primary source material on a chosen topic, a Prose or Verse Composition exercise, or an Oral Presentation, consisting of a reading aloud of one or more passages in Latin.

In the final exam, the translation paper is two hours in length at Higher level and one hour at Standard level. The big difference from A level is that candidates are allowed to take a dictionary into the exam. To counterbalance this support, passages are set unabridged and generally without any glossing; passages are introduced by the preceding sentence or two in Latin, for which a translation is provided. The same occurs at the end of the passage where the following one or two sentences are dealt with in a similar fashion. At Higher level, in addition to the translation per se, two questions are set on the style of the passage. At both levels the language paper is worth 40% of the total marks.

The literature paper at both levels is two hours in length. Candidates are required to study two set texts in Latin or Greek, with additional material in English by the same author or in the same genre. The paper will offer from each set text two commentary-style questions on selected passages; the candidate must answer three of these in total. The candidate must also write a more general essay on one of the two set texts. At Standard level this paper is worth 60% of the total, at Higher level 40%, with the remaining 20% coming from the coursework discussed above.

Classical Civilisation

A drawback of the IB system, as far as its provision for Classics is concerned, is that there is no centrally-administered syllabus for Classical Civilisation. It is however possible for schools or consortia of schools to devise their own syllabus; this requires schools or consortia to organise not only the initial drawing-up of the syllabus, but also the setting of the exam, the establishment of a mark-scheme and the marking of the papers each year. The IB authorities will only allow a subject with a so-called 'School-Based Syllabus' to be examined at Standard level. I know of three such systems for Classical Civilisation currently in operation in different areas of the world.

The syllabus I am most familiar with is that devised by Campion School in Athens, Dartford Grammar School and my own school, Sevenoaks School. It was decided to take the already-existing syllabus of a school in New Zealand as a model and adapt it to our purposes, and the first examination in our consortium took place in the Summer of 2003. Experience soon taught the schools that the syllabus drawn up was ambitious to say the least. There are a total of thirteen different topics (e.g. *The Odyssey* or The Art and Architecture of Pompeii), of which a candidate is expected to have studied at least eight. The candidate is required to produce coursework each term, to give two recorded Oral Presentations and to sit a final three-hour exam, in which he / she is required to answer five questions, each on a different topic.

This all equates to more than the requirement for the full A level and presents too much of a challenge for a student if one considers that as a rule of thumb a Standard level subject should be roughly the equivalent of an AS subject. It is also very onerous on teachers who are entirely responsible themselves for the administration of every aspect, apart from the final moderation after all the material for the coursework, the oral presentations and the exams has been marked and submitted to the IB. This year it was my turn to write the exam and to draw up the mark scheme – easy enough on topics such as *The Aeneid* and Greek Tragedy, which I have been teaching for the last twenty years, but very difficult and incredibly time-consuming for topics like Alexander the Great and Greek Vase Painting which I have never taught, never studied and which have never been offered at Sevenoaks.

Campion School in particular has been working very hard to draw up a revised version of the syllabus and we are currently in discussion with the IB about it. In an ideal world the decision would be made to adopt Classical Civilisation as a centrally-administered syllabus, but the general feeling is that this is unlikely to happen as Latin, to some extent, and certainly Greek are already 'minority' subjects which we are very fortunate to have as centrally-administered subjects.

A Personal View

With the benefit of now two years' experience of the IB system and a much longer experience of the A level system, I offer, for what they are worth, my thoughts on the relative strengths and weaknesses of the IB. I applaud the general philosophy of the IB which resists the historical urge towards specialization at too early an age in this country; I see as very healthy the international emphasis of the IB, where for example the student is encouraged to see English literature as part of a wider World Literature, rather than as a thing apart; it is good to see Classics encouraged to play its part in an international school examining system, a role for which it is uniquely well-fitted; a not inconsiderable advantage of the IB system is that there are no exams in the Lower Sixth year; Classics, within the IB scheme, has all the potential for offering a vibrant and enlightening challenge to young people of all cultures. However, there is, I believe, an urgent need for Classics to reform the way it presents itself within the IB in

order to make it both more attractive and more accessible to young people.

Most importantly and most urgently something needs to be done with the linguistic part of the syllabus and in particular with the language paper itself. Unlike with the current A2 syllabus where pupils are expected to be experienced in both verse and prose unseen translation, for the IB, with only one author prescribed for unseen translation at any level, pupils are limited in their experience to just one style of writing. Currently, as stated earlier, the prescribed author for Higher level Latin is Livy; it is surely unwise to confine any pupil's experience over two years to just one author, let alone to Livy, who, despite one's best efforts, most pupils find both uninteresting and very difficult. Marks on the language paper are very low; it is not unknown for pupils here at Sevenoaks to score as low as 2 out of 7 on this paper. The sitting of practice papers, particularly in a formal mock examination environment, is a very demoralising experience for many. In my view the thinking that, because pupils have the assistance of dictionaries, any piece from Livy can be set, no matter how complex, is misguided; in the tense atmosphere of the examination room a dictionary can in fact be a very dubious advantage. The practice of giving pupils little or no assistance with glossing needs to be thought through more carefully.

As currently constituted the language work expected under the IB system is seriously out of line with the expectations envisaged by Oxford and Cambridge universities for their applicants. The dictionary entitlement does not encourage pupils to learn vocabulary in the way required for A level and for Oxford and Cambridge entrance, and very often applicants to Oxbridge are required to be able to deal with both verse and prose unseen translation. When questioned about the dictionary ruling the standard IB reply has been that there are other national groupings (the Spanish?) that very strongly demand the availability of dictionaries in the exam room. If that is the case, would it not be possible to have two options to satisfy the two very different interest groups: one option where candidates are allowed to take dictionaries into the exam, and one where it is not allowed?

Conversely, the marks on the literature paper are high, and, in my view, the shrewd candidate can be unjustly rewarded for learning to an extent how to play the system. In the two-hour literature paper candidates have to answer four questions; it is possible for candidates to get away with only answering one commentary-style question on one of their two set texts. This seems insufficient on a text candidates will have been studying in depth over the course of two years. The commentary-style questions tend to be very formulaic: of the four tasks candidates are required to perform in relation to a passage, one will always be a translation exercise, usually another, if it is a verse text, will be a scansion exercise. The other two sometimes require knowledge and appreciation of the whole text, but too often do not invite the candidate to go beyond the parameters of the passage itself. They certainly do not invite candidates to draw on their knowledge of what was prescribed for them to read in English; their only opportunity to make use of this area of the syllabus is in the one essay they are required to write.

In my view one two-hour exam will never give candidates sufficient opportunity to show to full the knowledge and appreciation of the literary texts they will have gained over the course of two years' study. It would be good to have two papers somewhat along the lines of the two literary papers in the current OCR AS Latin examination, where one paper consists essentially of commentary-style questions, which are perhaps more wide-ranging than tends to be the case at the moment (some comparing and contrasting of passages à la A2 Classical Civilisation, some opportunity to draw on the whole of candidate's reading for a particular topic?), and the other an essay paper which requires candidates to write on both of their set texts.

One very telling statistic that came my way amongst the plethora of data schools have been inundated with after the recent Summer

exam results is that the international average for Higher level Latin in the IB this year is 4.70 out of a maximum 7. This compares with 5.70 in Spanish, 5.17 in Economics and 5.09 in Geography. This is in significant contrast with any graph I have ever seen about the performance of Latin candidates in GCSE, AS or A2 exams, where average performance in Latin and Greek far outstrips that of any other subject. Indeed, given one's knowledge of the average academic profile of a candidate in Latin and the perceived difficulty of Latin as a subject, one would expect this skewing in the case of Latin. Why is it not happening in the IB? Has it, dare I suggest, something to do with the excessive difficulty of the language paper?

To sum up, I remain a committed supporter of the IB system. The

days when Patrick Leigh Fermor and his wartime captive General Kreipe could enjoy reciting Horace's Soracte ode together are long gone, but it is very good to have an examining system that does bring people of very different cultures together to share in developing a love of Classics. There is, as I have suggested here, some work to do for Classics in the IB to put its house completely in order, but the problems are very definitely not insurmountable. It is important that Classicists in this country make the most of the opportunity afforded by the IB system.

I should be very happy to receive any questions or suggestions from readers of this article. My email address is sc@sevenoaksschool.org

Assessment for Learning and the Classics Teacher

David Taylor

WHAT IS ASSESSMENT for Learning?

'The process of seeking and interpreting evidence for use by learners and their teachers to decide where the learners are in their learning, where they need to go and how best to get there'.

'Assessment for Learning' is one of those phrases you either love (perhaps unlikely) or love to hate, seeing it as meaningless jargon and yet another government-imposed initiative. That is, if you have heard of it at all. By now, you are already almost certainly stifling a yawn and preparing to move on to the next, more relevant article.

Well, I certainly would not blame you. If you teach in the maintained sector, you may well feel that this, like much that emanates from Sanctuary Buildings, is all either blindingly obvious or boringly impenetrable. You may have watched your colleagues in other departments struggling to assimilate the Key Stage 3 training and materials, and have breathed a sigh of relief, for once, that classics is excluded from the list of subjects for which the Qualifications and Curriculum Authority (QCA) has produced materials. (See <http://www.qca.org.uk/7659.html> for references.) If you are in the independent sector you may conceivably feel a glow of self-satisfaction as you reflect that you are not so intensively bombarded with government bureaucracy.

But for once I would invite you to linger for a moment on the implications for teachers of this initiative – commonly abbreviated to A4L, incidentally, doubtless in deference to this text message generation. For what we are dealing with is neither more nor less than a set of essentially straightforward approaches which support good teaching.

By this, I mean teaching which produces good learning – and does so for all those in the teaching group, not just some. A4L is based on the principle that the central purpose of all teaching is to help students learn as well as possible.

The following summary tries to put the whole thing into reasonably intelligible language, while recognising that one person's intelligibility is another's impenetrability. Here goes, anyway:

- Assessment for Learning should be seen as an essential element in good teaching.
- Its focus is on using assessment within teaching and learning as a way of checking, and helping students to understand, that the intended learning is taking place (within lessons) and has taken place (at the end of a session or unit of work).
- A vital part of that process is to engage the learners in understanding how well they are doing and how they can improve, by a 'dialogue with the students'.
- Assessment for Learning therefore links closely with an approach

to teaching which has the following characteristics:

- a sharp focus on motivation for learning;
- methods through which students are active and involved participants in their learning;
- use of cooperative working by students, encouraging them to support and learn from each other;
- ways of making students more independent and responsible for their learning
- giving clear feedback, orally and in written marking, about the quality of students' work and the ways to make it better
- helping students to understand the assessment framework within which their work is evaluated;
- setting individual learning targets which are as specific and measurable as possible
- lesson planning which is:
 - shared with students at the start of lessons, for example through use of the interactive white board;
 - contains clear lesson objectives, including the intended learning outcomes;
 - provides evidence of scope for differentiation (eg extension or reinforcement activities);
 - shows how assessment will take place within and at the end of the lesson.

If Assessment for Learning is to be successful, there are some critical preconditions:

- an orderly, controlled atmosphere for learning;
- good relationships between teacher and class;
- a clear structure to lessons;
- an ability to pitch work at the right level – with challenge, but not beyond students' reach.

Readers will not take long to realise that neither is this any form of aeronautical science, nor is it in any sense radically new. These are features of good practice which are doubtless current in many a classics department, and many teachers will be able to claim that this is part of their established ways of working.

However, I believe it is worth thinking about how A4L might be applied more fully within, say, the teaching of Latin or Classical Civilisation, and asking ourselves what the content of guidance materials and teaching resources in classics, to parallel those now available for most other subjects, would look like – and even, perhaps, whether, if the QCA will not produce such materials for us (and probably, in the short term, they won't), JACT might think it worth having versions for Latin and Classical Civilisation.

What might such guidance look like? The first thing might well be to look through what has been produced, say, for English and history and consider whether, with the necessary changes made, this could

lead to something which teachers of the classics might actually find useful and which might improve the general quality of teaching. Indeed, it would not be surprising if some classics teachers have already started to produce such things, which they might feel willing to share more widely.

It may be worth reflecting on the kind of thing that might prove useful:

- approaches to encouraging students to undertake self-assessment and peer assessment. (These are, clearly, a potentially good way of helping students to become more responsible for their own learning and working collaboratively with others in the class.)
- linking such approaches to the assessment schemes for examination courses, or to the National Curriculum levels. (Again, it might be necessary to work initially from proxies in other subjects, including modern languages.)
- finding reliable ways of recording and enabling students to record their prior knowledge, eg at the start of a school year or when they

transfer from other schools, through 'subject audits';

- producing schemes of work for a year or Key Stage which include sharp focus on how the required learning at each stage will be assessed;
- devising plans for single lessons or sequences of lessons which provide clear, focused tasks for students to use in assessing their progress and which show how the teacher uses assessment in the course of the learning/lesson to diagnose learning needs and provide additional support/extension ('differentiated learning outcomes').

These are nothing more than 'starters for 10'. They may, indeed, sink without trace. Or this could just conceivably be the start of something practical and worthwhile. One way to test the water is initially to invite anyone with materials or ideas on the subject to send them in to a central email address (dwtaylor@fairadsl.co.uk). So that is what I am doing. All responses, even vituperative ones, welcome!

Angela Felgate 1949-2005

Lynda Goss

ON APRIL 9, tragically premature, Angela Felgate, an inspirational teacher and friend, died of cancer. She showed remarkable courage and cheerfulness during the four years of her illness, while maintaining a great interest in the wider world.

Angela Susan Felgate was born on May 6, 1949, at Dartford, the daughter of a Senior Inspector for the RSPCA. After early childhood in Kent and Yorkshire, she moved to Salisbury where she was educated at South Wilts Grammar School for Girls. Great promise shown in Latin (an A at A level a year early), Greek and Ancient History resulted in her winning the Beilby Scholarship for classics awarded by Somerville College. While at Oxford she had the distinction of representing the university on the television programme *University Challenge*.

Is it possible to be born a classicist, according to the nature versus nurture theory? Be that as it may, at five years old Angela was so entranced by a poster of a Roman legionary that she begged her mother to take her to see the film *Quo vadis?* Her request was granted and that afternoon in the cinema kindled the first spark of passion for the ancient world.

Angela taught classics at Cranborne Chase School, Dorset, from 1971-4 before returning to Oxford to do a PGCE in English, since she was always concerned that classics teaching might grind to a halt. For the same reason, other strings were added to her bow in the course of full-time teaching between 1974 and 1986 – German and Italian O level, German and French A level. The crowning achievement in 2000 was a Grade I German Diploma from the Goethe Institute, London, to which Angela travelled every Saturday for a year, leaving her home at 5.30 a.m. A truly amazing feat of determination and diligence.

Angela's stepmother (her natural mother had died when Angela was only 10), who was of Teutonic origin, encouraged her to spend what would now be called two gap years perfecting her language skills in Germany. Sadly, her stepmother died of a sudden heart attack in 1976 and Angela's father who had contracted Parkinson's disease was in a nursing home in London when she returned to the UK. To be near at hand, Angela took a job as a civil servant in the Foreign Office. After her father's death in 1978 she taught classics, at Westcliff High School for Girls, Southend and St Anthony's, Sherborne, before joining the staff of Talbot Heath, Bournemouth in 1990.

Angela made a great contribution to the ARLT, serving on its committee and on JACT Council in the capacity of JACT Review editor, an office which she undertook with her customary attention to

detail. She attended ten Summer Schools where she will be remembered for her amusing dramatisation of Pliny's letters, *Pliny: some alternative views*, which she both wrote and produced in 1999. She also put her creativity to use by making some very authentic-looking boars' tails and ears out of a sheet of candyfloss pink foam for the *tres apri*. At other Summer Schools she acted in *Nuticulus* (1994) and *Winnie ille Pu* (1996) and led a stimulating option group on *Medea and the men* (1998).

All aspects of theatre were of great interest to Angela. At Talbot Heath she regularly made the costumes for school plays, often spending hours on the premises each day of the autumn half-term so that she could work undisturbed and without having to pack up after a sewing session. The Christmas holidays, even in her last year of teaching, involved the enormous task of taking all the costumes home to be laundered and ironed. For many years Angela was a member of the Dorset Opera Company where she sang in earlier performances, but latterly worked on costume and make-up.

Angela had a towering intellect and a phenomenal memory. To venture a remark to her in Latin would elicit a paragraph of Ciceronian periods in response. Greek was even worse: a rapid repartee from Angela was followed by a dozen lines from the *Iliad* quoted verbatim! At the Summer School quiz, Angela in the team meant that the prize was a *fait accompli*, with her contributing at least 80% of the answers. If she wished to speak confidentially in the school staffroom, she would address her Head of Department in Greek – a safer choice than Latin. I had the privilege of visiting her in Poole a few days before she moved into a Nursing Home in February this year. After expressing concern that her mind was losing some acuity, she began to question her present physical state – in Latin. It was awesome to sit beside this Castalian spring under cascades of anaphora, a tricolon crescendo and goodness knows what else, all emanating from someone so ill, and yet not one whit diminished intellectually. It is more than likely that Angela thought as fluently in Latin as in English.

Angela had a gift for making literary connections, often classical, with the more mundane aspects of life. Like many classicists, she was an Archers fan and enjoyed discussing a character's equivalent in Greek drama (Jennifer Aldridge was Clytemnestra) and how the various strands of the plot would develop. Angela's practical nature led her to tackle jobs for which many people would call a professional – painting and decorating, mending fences and overhauling what she alliteratively called 'the grotty grouting' around the tiles. When she had a new pink bathroom suite quite

recently, she wrote a song in French to the tune of Edith Piaf's *La vie en rose* to commemorate the occasion.

Having to take early retirement was a hard blow, yet one which Angela bore without a trace of complaint. She was glad to have the time to fulfil a longstanding desire to teach herself to compose Latin verse, and created a fair number of hexameters and elegiac couplets. She maintained a high level of correspondence with friends, often writing prolific letters in the early hours, even in a hospital ward, if it were too noisy to sleep. She also continued to entertain, knit and sew, as well as reading copiously in a variety of languages.

Angela fostered a great interest in the welfare, both personal and academic, of her students. She kept in touch by meeting them regularly when they were at home from university. It is no small tribute that so many girls, present and former, from Talbot Heath, attended her funeral. She was delighted to be able to do some private tuition after she had retired, both in Latin and Greek, up until early February 2005.

Apart from mainstream authors, Homer, Virgil, Cicero, Angela was strongly drawn to Juvenal and Martial. She had discovered Juvenal at the age of 18, perceiving that here at last was someone who expressed much of what she felt. Her own razor-sharp wit reflected the satirists' responses to life. Once when a rail fare offer of £10 return between specified cities was being enthusiastically put to her,

she replied sardonically: 'Yes, if you're over 90 and travelling with a parrot and a harpsichord.'

But her greatest love was Horace and it was armed with a copy of the Odes that she entered hospital for major surgery in 2001. Her enthusiasm for the poet is apparent in her JACT Review editorial: *A tale of two Odes?* (1998). Here she neatly weaves the anecdote of a section of pine tree that had recently crashed into her garden, illustrated by lines from Odes 2.13 and 3.8 – 'once again Horace's mood was a perfect match', she says – into a balanced appraisal of the good and the gloom currently facing classics teachers. She used to quote Odes 4.7 animatedly, and as if believing its philosophy. After rediscovering her Christian faith in a deeper way than before, she firmly replaced *nos ubi decidimus...pulvis et umbra sumus* (ll 13–15) with a quiet assurance of her own eternal life. She turned to Horace for her obituary notice – *non omnis moriar* Odes 3.30.6. Angela does indeed live on in the memories of her many friends and the legacy of her written words; however, invariably humble, she was not thinking of her achievements as immortal, but her spirit.

All men are born unique, but some are unique than others, an apt summary of Angela who gave so much to so many – and a solecism that she might just forgive. We extend our sympathy to her cousin Joy for whom Angela had great affection and whose many visits to Poole from Ipswich in recent months Angela appreciated so much.

Heroism in *Medea* The Heroic Elements of *Medea* Deborah Dicks

WHAT DOES IT take to be a hero?

The Greek notion of a hero was somewhat different from our own modern conception. The magnanimous spirit of selflessly helping others and fighting for a common cause was not a prerequisite – on the contrary, heroes were often self-serving, arrogant and selfish. Consider Achilles who jeopardises the well-being of the Greeks when his sense of honour is affronted, or Odysseus who arrives home in Ithaca with not a single member of his original crew still surviving, yet he seems to deal with this tragedy with no long-lasting feelings of regret or mourning; his goal has been achieved and that is what counts.

So Greek heroes were different from modern heroes. What, then, were the requirements and traits of a Greek hero?

Firstly, they were endowed with some attribute that set them apart from the average man. This was usually physical strength – we can look once again to Achilles as an example of this; but it could be some other attribute as well – Odysseus is known for his cunning and his ability to deal with tricky situations, as well as his verbal dexterity.

Secondly, and linked to the first point, they have a wide-spread reputation for their abilities and achievements, and their foremost consideration is usually the maintaining and nurturing of this fame. Any slight to their honour will provoke an extreme reaction – once again, we can think of Achilles and his refusal to fight after Agamemnon had dishonoured him by appropriating his war-prize, or Odysseus' harsh obliteration of the suitors and his torturous punishment of Melanthius. Honour, fame, reputation – all these are of paramount importance to our Greek hero. They lead to a certain amount of arrogance and self-assertion with which the modern reader might feel slightly uncomfortable, as society encourages us to be rather more modest and unassuming, but they are fundamental to Greek heroes. The idea of Herakles introducing himself in a self-

effacing tone is preposterous and even the modern reader can see such modesty would not have been appropriate to Greek heroes. Greek heroes have a deep-seated sense of honourable behaviour. Again, this differs considerably from the modern understanding of the term. Heroes do not flinch from killing, nor do they usually feel any lingering regret or trauma after they have killed.

We do not see Herakles or Achilles suffering from post-traumatic stress after they have killed, as a modern war-hero might. Even Oedipus regretted the killing of Laius only after he understood that he had killed his father and a king, but he seems not to have given it a second thought prior to this when Laius' identity was unknown. A Greek hero's understanding of honourable behaviour can be summarized in the often-quoted maxim 'do good to your friends and harm your enemies.' This is the simplistic code by which the hero lives and determines his behaviour and actions. 'Friends' too are different from the modern understanding. *φίλοι* are those to whom a bond of loyalty is owed and this bond exists between heroes. This bond of loyalty might arise from a blood relationship, a favour owed, a vow sworn, or indeed, any special connection whereby one *φίλος* is obligated towards the other. Heroes are often further blessed by some divine lineage or connection: Achilles and Thetis, Herakles and Zeus provide easily-accessible examples. This could also take the form of a god's special favour or patronage (Odysseus and Athene) rather than a genetic relationship. It is probably this special connection with the gods that helps to set heroes apart from the ordinary man and that helps imbue them with special abilities.

In addition to this divine connection, heroes are usually of royal blood as well; Odysseus, Theseus, Oedipus, Jason – they all have royal blood running through their veins.

So, in brief, a hero is set apart by some remarkable attribute, concerned with fame and honour, governed by the precepts of the *φίλοι* relationship and connected in some way to the divine and to royalty.

Medea the Hero

Now that we know what makes up a hero, we can analyse whether Medea is heroic or not. Naturally she fails to meet one of the criteria so obvious that I omitted to mention it above, namely that she is not a man. However, if we overlook this and focus instead on the characteristics that she exhibits, we can see that in many ways she is indeed heroic.

Medea is endowed with a remarkable attribute that sets her apart from other mortals, and this is not just her penchant for killing, although it is the thing that allows her to achieve successful results in this. Medea is highly intelligent. Skilled in the arts of magic and witchcraft, able to manipulate others to do her will (most notably the usually strong-willed sector of the population – men), a devotee of Hecate – Medea is certainly different from the greater populace out there. In Euripides' play, Medea seems to be more intelligent than any other character, outwitting them all and emerging triumphant at the end, having used her magic arts to kill Glauce and Creon and her skills at persuasion to secure what she needs from each of the men in the play. It is interesting to reflect on the fact that persuasive skills were the trademark of men, and that boys were trained in these, yet Medea shows herself to be a far more talented practitioner of them than any of the men in the play. Medea is famous, or perhaps, notorious. We are told in Euripides' play by Jason that her 'gifts are widely recognized'¹ and that she is 'famous'². This is the aspiration of all Greek heroes and Medea's intelligence has brought her to it.

Throughout Euripides' play, Medea's concern with honour is clearly evident. She wishes to take revenge on Jason not only because of the hurt he has caused, but also (and perhaps more so) in order to reclaim her honour and to prevent her enemies from thinking that they have defeated her and from laughing at her. An enemy's laughter is one of the most painful wounds a Greek hero can suffer, and Medea will force herself to endure the agony of killing her own children in order to spare herself this suffering. By the end of the play, Medea emerges victorious, her status reclaimed and manifested by her physical superior height as she speaks from the *mechane*. She ends the play in a role similar to that of a *deus ex machina* and is clearly of higher heroic status than Jason and than herself in the beginning of the play. She clearly relishes telling Jason of the unheroic death that will be his fate, not a noble death in battle at the hands of a worthy opponent, but hit on the head by a stray beam of timber that will fall from the aging *Argo* that remains as

little more than a symbol of his former glory. Medea enjoys foretelling this to Jason because, as a hero herself, she recognises the importance of glory, and knows that this foreknowledge will hurt Jason as he comprehends the degradation that he will suffer.

I mentioned earlier that a slight to a hero's sense of honour will result in disastrous consequences. This is the reason for Medea's actions which seem completely out of all proportion to the modern reader. She embarks on a killing spree, murdering Glauce, Creon and her sons, all because her honour has been insulted by Jason's refusal to acknowledge the role she played in helping *him* to acquire *his* heroic status as well as by his public rejection of her for another woman. Jason also refuses to acknowledge Medea as a *φίλος* and this too is tantamount to denying her heroic status. Heroes had *φίλοι* and Medea has shown herself to be Jason's. She helped him to acquire the Golden Fleece, she secured his escape from Colchis, she arranged Pelias' murder and has helped him in many ways to establish himself as a hero in Corinth. Jason is obligated to her for this - she is his *φίλος* as well as, and perhaps to her more importantly than, his wife. In an earlier recognition of this, Jason has, at some time in the past, sworn oaths to Medea. Oaths were binding in Greece, and a hero would certainly honour oaths sworn to a *φίλος*. Medea repeatedly mentions Jason's oaths in Euripides' play, reminding Jason of his obligations towards her ('respect for oaths has gone'³; 'this man's broken vows'⁴) – she is aware that she is his '*φίλος*' and, as such, is owed a certain level of commitment and reciprocity. Jason fails to honour these vows and, in doing so, denies Medea her status as a *φίλος*. This means that Jason does not consider Medea to be heroic and deserving of the bonds of the *φίλοι* relationship. But, regardless of what Jason thinks, Medea's past deeds mark her as Jason's *φίλος* and therefore, she displays this heroic attribute too.

Lastly, Medea has both divine and royal lineage; her grandfather is the Sun and her father is the king of Colchis. She benefits from the help of the gods, having been imbued with the arts of Hecate and granted the Sun's chariot to facilitate her escape from Corinth. Furthermore, as mentioned earlier, she almost takes on the role of a deity, when she ends the play elevated above the level of mortals and foretells the future as the gods so often do in Greek tragedy.

Medea *is* a hero, satisfying the criteria of heroic status despite being a woman. If there is anyone in this play who fails to measure up to the requirements of a hero it is Jason, but that is a topic for another study.

1 Unless otherwise specified, quotes are taken from Vellacott's translation. (Penguin 1963). Page. 33.

2 *ibid.*

3 Page 31.

4 Page 32.



Attention All Users of *MINIMUS!*

The first JOWETT/*MINIMUS* MYTHOLOGY COMPETITION
will be held in Spring 2006.



There will be different categories to ensure that all pupils studying *Minimus* have a chance to enter, whatever their strengths and skills. Schools and Clubs will be able to choose from various aspects of Art work, Creative Writing or Drama (to be submitted on DVD). Teachers will be asked to submit the best (in their opinion) 10 entries, maximum, from their school/club. It is hoped that schools will hold internal competitions to make this selection.

Entrants will choose between the myth of MEDUSA from *Minimus I* and ODYSSEUS at SEA (the Sirens) from *Minimus II*.

Prizes will be awarded to individual entrants.

There will be a separate prize awarded to the school/club which, in the judges' opinions, submits the best group of entries.

It is hoped to have the winners' work on display at Senate House, London for two weeks following the awarding of the prizes.

Further details and an entry form can be obtained from the competition organiser Pam Macklin, e-mail pammacklin@ukonline.co.uk