

**ANGLO-SAXON, NORSE AND CELTIC
ADMISSIONS ASSESSMENT****SPECIMEN PAPER****SECTION 1: Text booklet****INSTRUCTIONS TO CANDIDATES**

Some words and phrases are shaded in the texts as they are referred to in some questions.

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Task 1

Read the two abstracts below, which give summaries of two academic articles relating to e-democracy.

ABSTRACT ONE**Understanding E-Democracy**
Julie Freeman and Sharna Quirke

Information and communication technologies (ICTs) offer opportunities for greater civic participation in democratic reform. Government ICT use has, however, predominantly been associated with e-government applications that focus on one-way information provision and service delivery. This article distinguishes between e-government and processes of actual e-democracy, which facilitate active civic engagement through two-way, ongoing dialogue. It draws from participation initiatives undertaken in two case studies. The first highlights efforts to increase youth political engagement in the local government area of Milton Keynes in the United Kingdom. The second is Iceland's constitutional crowdsourcing, an initiative intended to increase civic input into constitutional reform. These examples illustrate that, in order to maintain legitimacy in the networked environment, a shift in governmental culture is required to enable open and responsive e-democracy practices. When coupled with traditional participation methods, processes of e-democracy facilitate widespread opportunities for civic involvement and indicate that digital practices should not be separated from the everyday operations of government. While online democratic engagement is a slowly evolving process, initial steps are being undertaken by governments that enable e-participation to shape democratic reform.

ABSTRACT TWO**Models of E-Democracy**
Tero Päävärinta and Øystein Sæbø

Several theories of E-Democracy have been presented, and implementations of and experiments in E-Democracy have emerged. However, existing literature on the subject appears rather non-comprehensive, lacking an integrated basis, and therefore unlikely to provide a suitable framework for securing knowledge in the future. After an analysis of theories of E-Democracy versus implementations reported in related literature, we address the need for a model generally absent from contemporary theoretical literature: the Partisan model of E-Democracy. We aim to simplify the current "jungle" of E-Democracy models into four idealised models: the Liberal, the Deliberative, the Partisan, and the Direct. We aim to illustrate how current theories of E-Democracy, in addition to reported implementations, may be covered by these models. We also suggest, in light of this analysis, that E-Democracy researchers could be more specific about their standard of democracy, in order to avoid artificial comparisons or criticisms of contemporary E-Democracy which offer an assessment as to how democratic it really is without an explicit framework of criteria. Finally, we discuss the possible effects of unifying the ideals from different models of E-Democracy. We suggest that any context of E-Democracy may in fact require elements from all four models to stay dynamic over time.

Task 2

Read the four texts below, which give the views of four academic writers on animal morality.

A Mark Rowlands

The scepticism of philosophers towards the idea that animals can behave morally is subtly different from that of scientists. Scientists question whether there is enough evidence to support the claim that animals can be motivated by emotions such as kindness or compassion, or by negative counterparts such as malice or cruelty. Philosophers argue that, even if animals were to be motivated by these sorts of states, this is still not moral motivation. When they occur in animals, these states are not moral ones. If an animal acts through compassion, it is still not acting morally.

In a nutshell, this is the philosopher's worry: moral action seems to imply moral responsibility. If I act morally, then I am, it seems, morally responsible for what I do. But do we really want to hold animals responsible for what they do? During the medieval era, it was not uncommon for courts of law to try (and often execute) animals for perceived indiscretions. Clearly no one wants to go back to those days, and underlying this reluctance is the thought that, whatever else is true of animals, they are not really responsible for what they do.

B Helene Guldberg

If one reduces everything to its simplest form then one can find parallels between humans and the rest of the animal kingdom. But this kind of philistinism does not deepen our understanding of human beings and human society or indeed of animal behaviour.

In his new book *The Moral Lives of Animals*, Dale Petersen describes empathy as having two different but related forms, contagious and cognitive. Contagious empathy is 'the process in which a single bird, startled by some sudden movement, takes off in alarm and is instantly joined by the entire flock'. Cognitive empathy 'is contagious empathy pressed through a cognitive filter: a brain or mind'. In other words, these two types of empathy are just different forms of the same thing.

But there is a world of difference between an instinctual connection between organisms – including some of our instinctual responses, such as yawning when others yawn – and human empathy involving a Theory of Mind, that is, the ability to recognise that one's own perspectives and beliefs can be different from someone else's. Human beings, unlike other animals, are able to reflect on and make judgements about our own and others' actions, and as a result we are able to make considered moral choices.

C Paul J. Overburg

What is distinctive about humanity such that humans are thought to have moral status and non-humans do not? Providing an answer to this question has become increasingly important among philosophers. Some argue that there is an answer that can distinguish humans from the rest of the natural world. Many of those who accept this are interested in justifying certain human practices towards non-humans – practices that cause pain, discomfort, and death.

This group expect that in answering the question in a particular way, humans will be justified in granting moral consideration to other humans that is neither required nor justified when considering non-human animals. In contrast to this view, many philosophers have argued that while humans are different in a variety of ways from each other and other animals, these differences do not provide a philosophical defence for denying non-human animals moral consideration. What the basis of moral consideration is and what it amounts to has been the source of much disagreement.

D Frans de Waal

We live in an age that celebrates the cerebral. Strangely enough, this also applies to my field of study, animal behaviour, where just a couple of decades ago, the words 'animal' and 'cognition' couldn't be mentioned in the same sentence. With this fight behind us – at least on most days – emotions have become the new taboo. Anyone suggesting that a dog can be 'jealous', 'loving' or 'mean' had better watch out: this kind of language doesn't belong in science.

This is unfortunate, because emotions nudge an organism towards rapid decisions based on millions of years of development, and so provide a window on adaptation. This even holds for human morality, the domain that Kant tried to give an exclusively rational twist to. If it is true that morality is reasoned from abstract principles, why do our judgements often come instantly? In one study, psychologist Jonathan Haidt from the University of Virginia presented people with stories of odd behaviour, which they immediately disapproved of. He challenged every last argument they came up with until they ran out and reached a state of 'moral dumbfounding', stubbornly insisting that this behaviour was wrong yet unable to articulate why. Clearly, we often make snap moral judgements that seem to come from the 'gut'.

Task 3

Read the text below, which is an adapted extract from the first chapter of a book by the philosopher Bernard Williams.

Chapter One

The Liberation of Antiquity

- 1 We are now used to thinking of the ancient Greeks as an exotic people. In 1951, in the preface to *The Greeks and the Irrational*, E.R. Dodds apologised, or rather declined to apologise, for using anthropological material in interpreting an “aspect of the mental world of ancient Greece.” Since then, we have become familiar with the activity of applying to the societies of ancient Greece methods similar to those of cultural anthropology. Much has been achieved in these ways, and efforts, in particular, to uncover structures of myth and ritual in such terms have yielded some of the most illuminating work of recent times.
- 2 These methods define certain differences between ourselves and the Greeks. Cultural anthropologists, in their well-known role of observers living in a traditional society, may come very close to the people with whom they are living, but they are committed to thinking of that life as different; the point of their visit is to understand and describe another form of human life. The kind of work I have mentioned helps us to understand the Greeks by first making them seem strange – more strange, that is to say, than they seem when their life is too benignly assimilated to modern conceptions. We cannot live with the ancient Greeks or to any substantial degree imagine ourselves doing so. Much of their life is hidden from us, and just because of that, it is important for us to keep a sense of their otherness, a sense which the methods of cultural anthropology help us to sustain.
- 3 This study does not use those methods. I want to ask a different sort of question about the ancient world, one that places it in a different relation to our own. I do not want to deny the otherness of the Greek world, but I shall stress some unacknowledged similarities between Greek conceptions and our own. Cultural anthropology of course also invokes similarities, or it could not make the societies it studies intelligible to us. Some of the similarities are very obvious: human beings everywhere need a cultural framework to deal with reproduction, eating, death, violence. Some of the similarities may be unobvious, because unconscious; theorists have claimed to make sense of Greek myths and rituals and their reflections in literature by appeal to structures of imagery that at some level we share. Nothing I say will be in conflict with such inquiries, but the similarities I shall stress are at a different level and concern the concepts that we use in interpreting our own and other people’s feelings and actions. If these similarities between our own ways of thought and those of the ancient Greeks are, in some cases, unobvious, this is not because they arise from a

structure hidden in the unconscious, but because they are, for cultural and historical reasons, unacknowledged.

4 Cultural anthropologists in the field are not committed to any particular evaluation of the life they are studying, compared with the life back home – what might be called the life of modernity. They have many reasons for not feeling superior to the people they study, but those reasons circle a little warily, perhaps, round the basic asymmetry between the parties, created by the fact that one of them does indeed study the other and brings to their relations a theoretical apparatus that has studied others before. With our relations to the ancient Greeks, **the situation is different**. They are among our cultural ancestors, and our view of them is intimately connected with our view of ourselves. That has always been the particular point of studying their world. It is not just a matter, as it may be in studying other societies, of our getting to know about human diversity, other social or cultural achievements, or, again, what has been spoiled or set aside by the history of European domination. To learn those things is itself an important aid to self-understanding, but to learn about the Greeks is more immediately part of self-understanding. It will continue to be so even though the modern world stretches round the earth and draws into itself other traditions as well. Those other traditions will give it new and different configurations, but they will not cancel the fact that the Greek past is specially the past of modernity.

5 The process by which modernity takes in other traditions will not undo the fact that the modern world was a European creation presided over by the Greek past. It might, however, make that fact no longer interesting. Perhaps it might prove more helpful, more productive of a new life to forget about that fact, at least at any level that claims to be history. It is too late to assume that the Greek past must be interesting just because it is “ours”. We need a reason, not so much for saying that the historical study of the Greeks bears a special relation to the ways in which modern societies can understand themselves – so much is obvious enough – but rather that this dimension of self-understanding should be important. I believe that there is such a reason, one that was compactly expressed by Nietzsche: “I cannot imagine what would be the meaning of classical philology¹ in our own age, if it is not to be **untimely** – that is, to act against the age, and by so doing, to have an effect on the age, and, let us hope, to the benefit of a future age.” We, now, should try to understand how our ideas are related to the Greeks because, if we do so, this can specially help us to see ways in which our ideas may be wrong.

¹ the study of languages and classical texts

Task 4

Read the text below, which is the first part of a chapter from the Cambridge Companion to American Crime Fiction about the genre of fiction writing known as the 'hard-boiled' novel.

The hard-boiled novel

Sean McCann

- 1 'Hard-boiled' is the style most people think of when they refer to the American crime story: tough-talking, streetwise men; beautiful, treacherous women; a mysterious city, dark, in Raymond Chandler's famous phrase, 'with something more than night'; a disenchanted hero who strives, usually without resounding success, to bring a small measure of justice to his (or, more recently, her) world. The main elements of the style are so widely known that they have achieved something close to mythic stature. Merely invoking a few of its hallmarks is enough to plunge us into a deeply familiar world whose features seem to well up out of the dark recesses of the collective imagination.
- 2 That resonance at once illuminates and conceals the writing it surrounds. On the one hand, the sheer familiarity of its conventions points to the genuinely central place of the hard-boiled crime story in the popular culture of the United States. Along with a handful of comparable popular narratives, it is one in the repertoire of mass cultural codes whose rules are instantly recognizable and endlessly available for variation. On the other hand, the very familiarity of the hard-boiled style tends to over-inflate its prominence and to tie it too closely to a narrow idea of national character, while also obscuring the richness of the fiction itself. The once commonplace assumption that the American crime story simply *is* the hard-boiled story downplays the variety in the history of American crime narrative. It also threatens to reduce hard-boiled fiction to a kind of unauthored mythos, making it too easy to forget that the style emerged out of a distinct time and place and that it has been put to use by a number of talented artists who found in its elements the means to pursue quite varied ambitions.
- 3 The hard-boiled crime story first appeared in the 1920s, when pulp magazines (named for the low-cost paper on which they were printed) were a thriving industry, providing entertainment for millions of readers. Intense competition and constant demand for innovation made them highly responsive to shifting popular tastes. When the wave of crime that accompanied Prohibition leapt to attention, pulp writers and editors responded by producing what they called 'a newer type of detective story' emphasizing the corruption and violence that seemed to characterize the rapidly growing metropolis.
- 4 In the minds of its creators and fans, the new hard-boiled style was distinguished above all by its grimly realistic depictions of crime and urban life. 'The characters you read about are real human people,' the influential pulp editor Joseph Shaw told his readers. 'When they are wounded they bleed; when they are hurt, they feel it ... That is vastly different from reading stories of dummies stuffed into the clothes of the parts they are supposed to act.' His comment was meant to rebuke the 'classic' detective story, which was in the midst of a great vogue during the twenties. Following the example of Sherlock Holmes, classic detective fiction put a premium on the specialized knowledge and brilliant ratiocination of an eccentric detective. In the most extreme versions of the form the detective was arch and refined, the story took place in the isolated world of the sybaritic leisure class, and the plot was built around the detective's effort to solve the puzzle of the murderer's elaborate schemes. The hard-boiled writers who, championed by Shaw, began to take over the pulp magazines during the twenties set out to challenge that

classic style by displacing its **pleasing artificiality** with a stark emphasis on ‘the seamy side of things’. As Raymond Chandler remarked in praise of his predecessor Dashiell Hammett, hard-boiled fiction ‘took murder out of **the Venetian vase** and dropped it in the alley’.

- 5 Along with Chandler and Shaw, most of the hard-boiled writers liked to think of their fiction as representing merely a ‘realistic style’ of crime writing. Hard-boiled fiction ‘gave murder back to the kind of people who commit it for reasons,’ Chandler proclaimed, ‘and ... made them talk and think in the language they customarily used for these purposes’. But, despite its often vivid depictions of the contemporary city, the hard-boiled story at its core was no less a popular fantasy than the old cut-and-dried type of detective story it sought to displace. Before beginning his career as a writer, Hammett had been a Pinkerton detective, and he colored his fiction with details that he had learned on the job. But most of the hard-boiled writers actually had little experience of the worlds they described; one of the most influential among them tried never to leave his home in suburban Yonkers. Like the secluded mansions of **the golden-age detective story**, their urban landscape was a dreamworld, an exaggerated image of the metropolis as a battlefield of crime lords and corrupt officials that drew as much from the traditions of pop imagery and urban folklore as it did from direct observation.
- 6 Indeed, the hard-boiled style bore the hallmarks of two traditions of popular narrative that had been prominent in the **late-nineteenth-century dime novels** from which the twentieth-century pulp magazine descended. Against the artificiality of the classic detective story, the hard-boiled writers reached back to the example of once widely popular dime-novel detectives who were distinguished not by their learning or ratiocination but for their ability to call on cunning and disguise to navigate the **farthest reaches of the city**. Less directly, hard-boiled fiction invoked **the closely-related tradition of the western**, importing the conventions of frontier adventure to the territory of the industrial metropolis. Combining those two narrative strands, **hard-boiled crime fiction** imagined the city as a labyrinthine world of dark and mysterious powers and, at the same time, as an urban frontier, where the rule of law came into confrontation with disorder. The detective's often overwhelming task was to lay the hidden places open to light and, ultimately, through mortal combat, to bring a savage world under control.
- 7 Rather than viewing the hard-boiled detective story as simply more realistic than other forms of crime fiction, then, it would be more accurate to say that the hard-boiled writers displaced **one popular fantasy** (emphasizing status competition and what was then called ‘brain work’) with another, combining two themes that had assumed increasing resonance in the US in the years following World War I: the tension between bureaucratic organization and personal autonomy, and the violent struggle, as Shaw put it, between ‘civilization’ and ‘barbarity.’ Alongside the sudden prominence of organized crime, which transfixed popular attention in the twenties, the recent growth of corporate enterprise and of the federal government each appeared to portend fundamental transformations in American society during the twenties. So, too, did the expansion of the nation's cities, the personal liberties and cultural and ethnic diversity of which had become the central grievance in a wave of xenophobic suspicion that coursed through every corner of public life in the years after the war. The hard-boiled crime story took these concerns and made them into the materials of a resonant account of the detective's struggle with the enemies of civilization.

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