



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

LEAVING CERTIFICATE EXAMINATION 2007

CLASSICAL STUDIES

ORDINARY LEVEL CHIEF EXAMINER'S REPORT

HIGHER LEVEL CHIEF EXAMINER'S REPORT

CONTENTS

1. General Introduction	3
1.1 The examination	3
2. Ordinary Level	3
2.1 Introduction	3
2.2 Performance of Candidates	4
2.3 Analysis of Candidate Performance	5
2.4 Conclusions	7
2.5 Recommendations to Teachers and Students	8
3. Higher Level	9
3.1 Introduction	9
3.2 Performance of Candidates	10
3.3 Analysis of Candidate Performance	12
3.4 Conclusions	16
3.5 Recommendations to Teachers and Students	17
4. Exemplar Material	19
4.1 Ordinary Level	19
4.2 Higher Level	24

1. General Introduction

1.1 The examination

The Leaving Certificate Classical Studies examination at both Ordinary and Higher Level comprises four questions on each of ten topics. The topics are divided into three groups. Candidates are required to answer questions on four topics as follows: one topic must be chosen from each of the three groups and the fourth topic may be chosen from any one of the three groups. Candidates are required to answer two questions from each of their chosen topics. Each question carries fifty marks. The total number of marks for the paper is 400.

2. Ordinary Level

2.1 Introduction

A total of 106 candidates sat the 2007 Classical Studies Ordinary Level examination paper. The following table show the numbers taking the examination at this level in the past eight years:

2007	2000	2001	2002	2003	2004	2005	2006
106	92	85	111	85	86	80	75

While the slight increase in numbers this year is to be welcomed, the low numbers relative to the Higher Level indicate that the subject continues to be seen by most students as primarily one to be taken at Higher Level. The following table shows the numbers and percentages of those taking Classical Studies at Ordinary level compared with those taking the Higher Level paper in the past eight years:

	2000	2001	2002	2003	2004	2005	2006	2007
Ordinary Level (no.)	92	85	111	85	86	80	75	106
Ordinary Level (%)	11.2	10.5	10.8	9.8	12.5	10.8	10.4	15.2
Higher Level (no.)	727	722	920	783	685	737	721	695
Higher Level (%)	88.8	89.5	89.2	90.2	87.5	89.2	89.6	84.8

Table I: Number and percentage of candidates taking Leaving Certificate Classical Studies 2000-2007

It can be seen from these statistics that the numbers taking the Ordinary Level examination paper are a relatively small percentage of the entire cohort of Classical Studies candidates.

2.2 Performance of Candidates

The following table shows the percentage of candidates who achieved each grade in 2007:

Total	A1	A2	B1	B2	B3	C1	C2	C3	D1	D2	D3	E	F	NG
106	0.0	2.8	1.9	2.8	11.3	4.7	8.5	12.3	5.7	12.3	14.2	14.2	6.6	2.8

Table II: Grade outcomes Leaving Certificate Classical Studies (Ordinary Level) 2007

The following table shows the combined C+, D, and E- percentage rates in 2007:

Total	C+ (%)	D (%)	E- (%)
106	44.3	32.2	23.6

Table III: C+, D, and E- percentage rates Leaving Certificate Classical Studies (Ordinary Level) 2007

The following table shows the combined C+, D and E- percentage rates for the past eight years:

Year	Total	%C+	%D	%E-
2007	106	44.3	32.2	23.6
2006	75	41.3	32.0	27.7
2005	80	38.8	22.5	38.8
2004	86	31.4	29.1	39.5
2003	85	30.6	24.7	44.7
2002	111	22.5	34.2	43.2
2001	85	34.1	35.3	30.5
2000	92	34.8	27.2	39.0

Table IV: C+, D, and E- percentage rates Leaving Certificate Classical Studies (Ordinary Level) 2000-2007

The E- rate, which has been of great concern over the years, decreased to 23.6% this year. Although this is still high, it is an improvement on previous years. It is also encouraging to note that 44.3% of candidates gained a C grade or higher, with 2.8% achieving an A grade. Examiners noted an improvement in the overall level of performance of candidates this year.

Examiners reported that some candidates displayed little or no preparation or knowledge for this examination. As in previous years, Examiners reported no evidence of candidates experiencing difficulty in understanding the questions. The main reasons reported for the high E- rate were

- Lack of knowledge of the prescribed material. This is evident in the manner in which some candidates write something totally unrelated to the question.
- Failure to attempt four topics as required. As many as 55% of Ordinary Level candidates fell into this category.

- Very brief answers. A number of candidates answered the entire paper on two or three pages.
- Very poor writing skills.
- Blank answer books were submitted by 3% of candidates.

2.3 Analysis of Candidate Performance

The Ordinary Level examination paper in 2007 was received by candidates and teachers alike as a clear, straightforward paper.

The most popular topics were:

Topic 2 (Alexander the Great),
 Topic 5 (Greek Drama),
 Topic 6 (Ancient Epic),
 Topic 8 (Art and Architecture in Greek Society) and
 Topic 10 (Roman Art and Architecture).

Topic 7 (Augustan Literature) was not popular. Topics 1 (Athens at War) and Topic 9 (The Philosopher in Society) were answered by very few, while no candidates chose Topics 3 (Life and Thought in the Late Roman Republic) or Topic 4 (Roman Historians).

Topic 1. Athens at War.

Questions (i) and (ii) were the most popular and were quite well answered.

Topic 2. Alexander the Great

This remains the most popular topic. It is a dramatic topic, centred on the extraordinary figure of Alexander himself and captures the imagination of the candidates. All questions were attempted and some very good responses were in evidence. In question (iii) some candidates confused the mutiny at Opis with the earlier mutiny at the Hyphasis.

Topic 5. Greek Drama

All the drama questions were attempted and were answered well in general. An in-depth knowledge of both plays was shown by a number of candidates.

Topic 6. Ancient Epic

In general, candidates' responses to the questions on the *Odyssey* were of a higher standard than those on the *Aeneid*. This may be because of the strong narrative and characterisation elements of the *Odyssey*. A number of candidates answered the questions which referred to two of the more dramatic sections and personalities (Cyclops and Nausicaa) particularly well.

Topic 7. Writers of the Augustan Age.

The few candidates who opted for this topic preferred (i) and (iv) but Examiners noted that the level of answering, in general, was not high.

Topic 8. Art and Architecture in Greek Society.

A number of candidates displayed a good standard of answering in this topic and Examiners noted the correct use of terminology by candidates in describing buildings and sculpture.

Topic 9. The Philosopher in Society: A Study of Socrates and Plato.

Only a few candidates attempted this topic and the standard, in general, was not high. Answers were rather vague and there was a tendency to write irrelevant material.

Topic 10. Roman Art and Architecture

In question (i) parts (a) and (b), candidates' answers tended to overlap. Question (iii) was successfully attempted and candidates displayed a good knowledge of Roman temples and good use of architectural terms. Question (iv), part (c) elicited a poor response, while all other parts were well answered.

In general, Examiners reported that the answering on the two art and architecture topics (8 and 10) was quite good.

2.4 Conclusions

- The standard of answering at Ordinary Level has improved generally in recent years. Examiners have noted that candidates are making realistic choices with regard to the level chosen
- On the basis of candidates' responses, it would appear that a significant number of Ordinary Level candidates found their study of Classical Studies interesting, enjoyable and rewarding
- Examiners noted that a number of candidates seem to find the comprehensive volume of reading to be undertaken for some topics to be challenging. It is to be hoped that the proposed revision of the syllabus will go some way towards addressing this issue at Ordinary Level
- Examiners noted some weakness in writing skills displayed by a number of candidates
- There is evidence that some candidates did not prepare adequately for this examination and the results achieved by these candidates tended to skew the statistical profile of the subject. Examiners noted that the majority of candidates who received an E grade did not attempt eight questions, as is required. Some candidates attempted as few as four out of eight questions. Examiners also noted that some candidate responses were extremely brief.

2.5 Recommendations to Teachers and Students

Teachers are advised to:

- encourage students to be realistic about the level at which they take the Classical Studies examination
- encourage students to explore topics in some detail and to write at greater length
- encourage students to practise essay-writing techniques throughout the course. At Ordinary Level, the essay-type answers are not expected to be lengthy but need to be structured to cover the required points adequately
- focus most attention on the main characters and on the most dramatic events within topics
- encourage students to attempt all eight questions in the examination
- refer to the published Marking Scheme and Notes. These are designed to serve as a resource and a guide.

Students are advised to:

- be realistic with regard to the level chosen in the examination
- attempt all four topics, and all eight questions
- write at some length incorporating the main points which you wish to make
- use separate paragraphs for the various points required in the answer
- avoid repetition. For example, do not waste valuable time by writing an introductory paragraph telling the examiner what is going to be in the answer. Similarly, do not write a closing paragraph simply repeating what has already been written
- Ensure that all aspects of the question are addressed in the response
- practise time-management and the production of answers within the time allowed
- prepare thoroughly for the examination and ground your responses in your knowledge of the course.

3. Higher Level

3.1 Introduction

A total of 695 candidates sat the 2007 Classical Studies Higher Level examination paper. The following table show the numbers taking this examination paper in the past eight years:

2000	2001	2002	2003	2004	2005	2006	2007
727	722	920	783	685	737	721	695

Table V: Participation in Leaving Certificate Classical Studies (Higher Level) 2000-2007

The numbers taking Classical Studies at Higher Level have fluctuated since its inception in 1985. The numbers reached c. 1,500 candidates in 1994 before reducing to approximately 700 in recent years. This year, 695 candidates sat the Higher Level examination paper while 106 sat the Ordinary Level examination paper. The following table shows the numbers and percentages of those taking Classical Studies at Ordinary Level compared with those taking the Higher Level paper in the past eight years:

Year	2007	2006	2005	2004	2003	2002	2001	2000
Ordinary Level (no.)	106	75	80	86	85	111	85	92
Ordinary Level (%)	15.2	10.4	10.8	12.5	9.8	10.8	10.5	11.2
Higher Level (no.)	695	721	737	685	783	920	722	727
Higher Level (%)	84.8	89.6	89.2	87.5	90.2	89.2	89.5	88.8

Table VI: Numbers and percentages of candidates in Leaving Certificate Classical Studies (Higher and Ordinary Levels) 2000-2007

As can be seen, the numbers taking the Higher Level examination paper constitute a relatively large percentage of the total Classical Studies cohort. Previous Chief Examiner's Reports for Classical Studies have pointed to the number of candidates taking the Higher Level examination papers who, Examiners have noted, may be more suited to the Ordinary Level examination.

3.2 Performance of Candidates

The following table shows the percentage of candidates achieving each grade in 2007:

Total	A1	A2	B1	B2	B3	C1	C2	C3	D1	D2	D3	E	F	NG
695	1.6	6.5	4.9	8.2	12.5	7.8	9.4	13.8	7.5	9.4	7.5	6.3	3.6	1.0

Table VII: Percentage of candidates achieving each grade Leaving Certificate Classical Studies (Higher Level) 2007

The following table shows the percentage of candidates who achieved each grade in the years 2002 to 2007:

Year	Total	A	B	C	D	E	F	NG
2007	695	8.1	25.6	31.0	24.4	6.3	3.6	1.0
2006	721	8.2	24.5	33.1	21.4	8.2	3.2	1.4
2005	737	10.0	30.7	30.4	19.4	6.2	2.6	0.7
2004	685	7.7	28.0	29.3	21.3	9.3	3.9	0.3
2003	783	7.0	25.9	33.7	21.8	7.7	3.1	0.8
2002	920	6.3	20.4	30.3	25.4	11.5	4.5	1.5

Table VIII: Percentage of candidates achieving each grade in Leaving Certificate Classical Studies (Higher Level) 2002-2007.

The following table shows the combined C+, D and E- percentage rates for the year 2007:

Total	%C+	%D	%E-
695	64.5	24.3	11.2

Table IX: Percentage of candidates achieving C+, D and E- grades in Leaving Certificate Classical Studies (Higher Level) 2007.

The following table shows the combined C+, D and E-rate for the years 2002 to 2007:

Year	Total	C+ (%)	D (%)	E- (%)
2007	695	64.5	24.3	11.2
2006	721	65.9	21.4	12.8
2005	737	71.1	19.4	9.5
2004	685	65.0	21.3	13.5
2003	783	66.7	21.8	11.5
2002	920	57.0	25.4	17.5

Table IX: Percentage of candidates achieving C+, D and E- grades in Leaving Certificate Classical Studies (Higher Level) 2002-2007.

It can be seen from the above tables that the results for 2007 were broadly in line with those of recent years. This is particularly true of the A, B, C and D rates. One welcome difference was a slight reduction in the F and NG grades over the previous three years.

However, the E- rate remains high in this subject. The reasons for this have been cited in previous Chief Examiner Reports for Classical Studies. They include:

- Examiners have noted that a number of candidates who present for the Higher Level examination would appear to be better suited to the Ordinary Level examination
- Examiners have also noted that, based on the evidence from scripts, a number of candidates appear to be insufficiently prepared for either the Higher or the Ordinary examination papers
- Examiners have noted that in the most recent years, including 2007, candidates' reliance upon prepared notes would appear to have diminished. This is consistent with an improvement in the manner in which candidates personally engage with the questions
- In 2007, Examiners noted that the performance of candidates tended to be better in those questions which demanded good recall rather than analysis and which focussed on one particular incident rather than drawing on a range of material from a complete text. Topic 2 (Alexander the Great) provided examples of this trend: questions (i) and (iv) drew on material from the whole of Arrian and Plutarch and were not as well answered as questions (ii) and (iii) which were focused on one incident. Topic 5 (Greek Drama) showed the same reluctance of some otherwise good candidates to draw together a range of evidence from the plays to address the question. Many candidates often stopped short of engaging with these questions and confined themselves to retelling the story of the text
- This latter point has also been cited by examiners as the most notable feature which distinguishes an A2 candidate from an A1 candidate. Some excellent candidates fall short in one or two areas of the paper which demand full engagement with analysis and evaluation. This is particularly true in Topics 5 and 6
- It was noticeable in 2007, as in previous years, that a number of candidates fared less well towards the end of the examination. Having written excellent answers to the initial six questions, they presented very little relevant information in the last two questions even though these answers may have been quite long.

3.3 Analysis of Candidate Performance

The pattern of popularity of topics in 2007 remained relatively unchanged from previous years. Teachers and students continue to favour the same five or six topics. These are:

Topic 2 (Alexander the Great),
Topic 5 (Greek Drama),
Topic 6 (Ancient Epic),
Topic 8 (Art and Architecture in Greek Society), and
Topic 10 (Roman Art and Architecture).
Topic 7 (Augustan Literature) is also popular.

One notable feature has been the significant rise in the popularity of Topic 9 (The Philosopher in Society) in recent years and Examiners noted that this trend continued in 2007. A small number of candidates offered Topic 1 (Athens at War), even fewer took Topic 4 (Roman Historians), while almost no candidates took Topic 3 (Life and Thought in the Late Roman Republic).

In the forthcoming review of Classics Studies by the National Council for Curriculum and Assessment (NCCA), it is envisaged that the relative lack of popularity of large sections of the current syllabus is to be addressed.

Topic 1. Athens at War

The standard of answering was generally high. Candidates gained a significant percentage of the available marks for their knowledge of the course. Candidates were less successful where the skills of analysis or evaluation were required. The most popular questions were (i) and (ii) which were very well answered by most candidates.

Topic 2. Alexander the Great

This continues to be the most popular topic on the course. As mentioned above, the answers to this topic provided an example of where candidates do very well when displaying good recall of one particular incident while displaying a certain vulnerability when asked to draw on a range of material from a complete text. A similar vulnerability was also evident in the sub-questions which looked for analysis, opinion or evaluation. Examiners commented that candidates would benefit from focussing more carefully on these shorter questions. While the number of marks allocated may be relatively small, some otherwise very good candidates do not gain marks through a lack of engagement.

Questions (ii) and (iii) were the most popular and yielded high marks for many candidates. However, in (iii) (a), some candidates lost a small number of marks by not addressing that part of the questions which referred to “succeeded in crossing the river Hydaspes.” It is recommended that candidates look carefully at all parts of a question

and address them. While some excellent answers were in evidence in (i) and (iv), Examiners noted that some candidates were not sufficiently familiar with the topic. It is expected that candidates responses are rooted in knowledge of prescribed material.

Topic 3. Life and Thought in the Late Roman Republic

The decline in the popularity of this topic in recent years continued in 2007. The small number who chose the topic answered questions (i) on Catullus and (iv) on Caesar in Britain. The continued existence of the topic on the course and/or its content may be considered in any review of the syllabus.

Topic 4. Roman Historians

This topic is studied by only a handful of candidates. In general, the standard of answering by the few who chose it was disappointing. The better answers came from those who took question (i) on the fire in Rome and (iv) on Claudius' wives and freedmen. Where attempted, the other questions were not well answered.

Topic 5. Greek Drama.

Almost all candidates chose this topic. Of the four questions on the prescribed plays, the most popular continue to be those on *Medea* and *Oedipus*. Quite a number of candidates chose *Prometheus Bound* while only a handful answered on *Frogs*.

As in previous years, Examiners noted a rather disappointing standard of answering, particularly in (ii) *Oedipus* and (iii) *Medea*. It has been suggested by Examiners that when candidates (and their teachers) are disappointed with their results, they would be advised to look at their answers on this topic. Very often, it would appear that while candidates know the plays well and have enjoyed reading them, they have difficulty translating that knowledge and enjoyment into an analysis of character or structure. The tendency then is to tell the story in some detail. Another result of this is that narrating the details of the play is time-consuming. Examiners have observed that candidates would be better advised to resist 'telling the story' and to focus their answers on the question asked.

In 2007, some candidates had difficulties with the *Oedipus* question in particular. The question on *Medea* was more successfully answered, but some candidates did not address the full question and cover "a range of female characters."

As in previous years the question on *Prometheus* was generally very well answered.

Topic 6. Ancient Epic.

This was also a very popular topic and the standard of answering was consistently high. *The Táin* was once again almost universally ignored. The position of *The Táin* may be addressed in any review of the syllabus. The other questions were almost equally popular and candidate answers showed a very good knowledge and appreciation of Homer's *Odyssey* and Virgil's *Aeneid*. Questions (iii) and (iv) were particularly well answered. In question (ii), candidates knew the details, but found difficulty in establishing the centrality of love and justice. Overall, candidates engaged well with the questions.

Topic 7. Writers of the Augustan Age

This is another topic which elicits a high standard of answering. This year, the treatment of Horace's sense of humour and of Propertius' relationship with Cynthia were particularly well answered. Candidates displayed a familiarity with the material and the ability to analyse and apply that knowledge. The standard of answering in the question on Livy was also relatively high, while the question on Virgil's *Song of Silenus* remained unanswered.

Topic 8. Art and Architecture in Greek Society.

This continues to be among the most popular topics on the course with sculpture very much at the centre of candidates' choice. It would appear that structures and vase-painting are not being covered as thoroughly as the other aspects of the course. The fact that candidates also avoided the question on the famous theatre at Epidauros raises the issue of the manner in which some candidates may not be studying the entire prescribed syllabus. In such circumstances, apart from the significant educational loss in such a practice, candidates are taking a risk of not being able to answer the required number of questions in the examination.

The questions on sculpture, (iii) and (v), were well treated by most, though there is still evidence of notes having been learned and presented as answers without reference to the particular piece presented on the paper. Examiners noted that only a few candidates answered question (iii) (a).

Topic 9. The Philosopher in Society: A Study of Socrates and Plato.

Questions (ii) and (iii) were very popular, question (i) less so and the question on Dion, (iv), remained unanswered. Question (i) (a) was well answered but the rest of the question was not well treated by most candidates. In (b), candidates tended to miss the point that being wealthy helped one to appease the gods and pay debts in order to avoid punishment in the next life. This led to inadequate answers in part (c).

The *Simile of the Cave* was treated excellently by candidates. The question on physical education was also generally well answered, but in part (c), candidates displayed a lack of insight. Again, Examiners noted that many candidates had difficulties when asked to analyse, discuss or evaluate.

Topic 10. Roman Art and Architecture.

All four questions were equally popular in this topic. Answers to questions (i) indicated a good knowledge of the plan of Trier, but only a few candidates could describe the Aula Palatina. In question (ii), the standard of answering was disappointing and especially in part (c), where few candidates knew of the use of the vault and the dome in the Roman baths. Questions (iii) and (iv) were well answered.

3.4 Conclusions

Examiners noted some excellent work by candidates. The majority of candidates gained a C grade or higher in 2007. This shows a high level of achievement in what is a demanding course and an examination paper that is challenging because of the diversity of the skills and knowledge required.

However, some problems which have beset the subject for a number of years are still apparent. These include:

- The F rate has been higher than the E rate on this paper in a number of previous years. This statistic did not appear in 2007. However the E- rate remains disappointingly high. Some of the candidates in the E- range quite clearly had little acquaintance with the course. This is evidenced by the fact that some candidates attempted only one or two topics
- There are still some candidates who opt for the Higher Level examination paper instead of the Ordinary Level to which they may be more suited.

The course is demanding and is scheduled to be reviewed. Due to the very high degree of choice, the examination paper tends to be lengthy. Examiners noted that there is evidence from the candidates' scripts that large parts of the syllabus have not been studied. For example, Topics 3 and 4 are studied by only a handful of students. There is also clear evidence from candidates' scripts that within topics, important components are not being studied. Examples of this include Aristophanes' *Frogs*, Lactors 7 and 8, vase-painting, and *The Life of Dion*.

3.5 Recommendations to Teachers and Students

Teachers are advised to:

- refer to The Chief Examiner's Reports (1995, 1999, 2003 and to the current report), together with the Marking Scheme and Notes (published annually). These are intended to serve as an important resource for teachers of Classical Studies
- encourage students to be realistic about the level at which they take the Classical Studies examination
- encourage students to be more focused when dealing with sub-questions which look for analysis, opinion or evaluation
- ensure that candidates have sufficient practice in analysing, comparing, commenting, and expressing opinions. Examiners noted that candidates often have a good knowledge of the content of a particular topic, but the skills of analysis and comparison are less developed. In many cases, candidates give information but do not appear to be familiar with the application of that information
- encourage students to look carefully at all parts of a question and address them
- encourage students to develop time-management skills and to avoid writing over-long answers to the initial questions
- remind students to resist 'telling the story' and to focus their answers on the question asked
- Ensure that important parts of certain topics (e.g. Vases in Topic 8, *Prometheus Bound* and *Frogs* in Topic 5, *The Life of Dion* in Topic 9, etc.) are not neglected
- encourage students to practise essay-type writing techniques throughout the course. Answers need to be structured to cover relevant points adequately.

Students are advised to:

- be realistic with regard to the choice of Higher or Ordinary Level
- root your answers in knowledge of prescribed material and support your points with references to the text(s). Vague generalisations tend to indicate a lack of this knowledge
- ensure answers cover all aspects of the question asked

- resist the tendency to ‘tell the story,’ especially in Topic 5 (Greek Drama)
- take account of the command words in the question, such as ‘Describe’, ‘Outline’ ‘Discuss’ and ‘Analyse’
- pay close attention to the ‘shorter’ questions which ask for an opinion or an evaluation
- use paragraphs for the different points made in an answer.
- avoid repetition. For example, do not write a lengthy introductory paragraph telling the examiner what you are going to write in the answer. Similarly, do not write a lengthy closing paragraph repeating what has already been written
- practise essay-type writing techniques throughout the course. Most of the answers required are essay-type answers
- avoid spending too much time on any one question. Examiners have noted that there is some evidence that candidates occasionally do this at the beginning of the examination session.

4. Exemplars of Standard

4.1 Ordinary Level

The following is a selection of exemplar material from the scripts of candidates who sat the Ordinary level examination paper in Classical Studies in 2007. These exemplars should be read in conjunction with the Ordinary Level examination paper and the Ordinary Level Marking Scheme. The exemplars below are reproduced as they were written.

Topic 2. Alexander the Great

Question:

(ii) Write notes on two of the following:-

Cleitus; Callisthenes; Parmenio

Marking Scheme:

50 marks. (25 [13,12] + 25 [13,12])

Answer:

Cleitus

Military (Philip and Alexander)

Cleitus or 'Black Cleitus' was a very valuable and honourable general on the battlefield. He was a general serving under Philip and a general serving under Alexander. He participated in most of Alexander's battles before his death. His long years of experience gave him the reputation as a good soldier, general and Macedonian.

On the battlefield

Black Cleitus was a soldier showing great strength, endurance and agility and was the reason for saving Alexander's life at one point at the River Granicus. Alexander was fighting with a Persian on the battlefield until he was about to be struck from behind until Cleitus quickly intervened and struck the Persian with his spear. **(13)**

Relationship (Alexander) part one

Black Cleitus was considered as a best friend by Alexander. Cleitus knew Alexander since he was born and since he served under Philip the years Alexander grew up, he established a close relationship with Alexander.

Cleitus downfall

The Macedonian Generals had a habit of celebrating with wine after victories. The influence of wine was a factor of Cleitus' downfall.

The generals and Alexander were celebrating with wine until Alexander began boasting of his success. There were also flatterers who gave Alexander false compliments one even being that Alex saved Cleitus life.

Cleitus stood up in protest and began to speak his mind. He said the only reason Alexander achieved so much was because he inherited Philip's empire and army. It was thanks to his generals that Alexander achieved his success. Alexander ordered Cleitus to leave but Cleitus returned again resulting in Alexander grabbing a spear and running it through Cleitus. This killed Cleitus. (12)

Cleitus relationship part 2

Alexander stayed in his tent mourning for his best friend and over what he had done. He was in this state of depression for 3 days and drank heavily. This shows how Alexander loved Cleitus.

Result: 25 marks ex 25

Comment:

- *This candidate wrote at similar length on Parmenio and gained an overall 48 ex 50. However, the candidate began the next answer to Topic 2 with the comment: 'Unfortunately I have run out of time ...'*
- *This was an excellent answer on Cleitus, but the candidate included more information than was required (e.g. 'Cleitus relationship part 1 and 2).*
- *This is an example of poor time-management by a very good student.*

Topic 5. Greek Drama.

Question:

(iv) (a) In Euripides' play *Medea*, describe how Medea gets her revenge on Jason.

Marking Scheme:

(a) **40 marks (Impression)**

Answer:

(a) Medea gets her revenge on Jason in a number of ways.

Jason is an ambitious man who wishes for royalty a good career and an attractive wife.

Jason also loves his children very much. He plans to marry Glauce a princess and daughter of King Creon.

Medea gets her revenge on Jason in the most horrible way imaginable. First Medea plans an escape for herself before she gets revenge which leaves her the ability to flee the country as for King Aegius gives her sanctuary in his kingdom.

Medea acts sorry and grateful for arguing with Jason's idea to leave her and she falsely pleads for him to take the boys. Jason is in a false sense of security.

Medea poisons a crown and dress and gives it to the boys to take to Glauce. Glauce accepts the gifts and when she puts them on she bursts into fire and dies a horrible death. (Medea killed Jason's attractive wife). Creon runs to his daughter which leaves the poison

affecting him as well, killing Creon. (Medea destroys Jason's chance of receiving royalty and a career.) Medea then kills the boys when they return to her. (Medea kills Jason's family which he loves.) Jason then pleads for Medea to let him touch his children one more time as they lay beside her in a chariot led by dragons. Medea refuses his request and flees. Jason, his hopes, dreams and children are destroyed by Medea. **(36)**

Result: 36 ex 40

Comment:

In spite of presenting some irrelevant material initially, the candidate has made a very good attempt at describing how Medea got her revenge on Jason. To attain full marks, the candidate should have elaborated on how Medea contrived her revenge or on how she taunted Jason at the end.

Topic 6. Ancient Epic.

Question:

(ii) (a) Give an account of Odysseus' encounter with Polyphemus, the Cyclops, in Homer's *Odyssey*.

(b) Do you feel any sympathy of the Cyclops? Give reasons for your answer.

Marking Scheme:

(a) 40 marks (impression)

(b) 10 marks

Answer:

(a) Odysseus' encounter with Polyphemus wasn't a pleasant one, with the Cyclops capturing Odysseus and his men and planning to eat them. With this Odysseus had to come up with a plan to escape and get off the island. So while the Cyclops was asleep they got under the sheep to hide and held on for their lives until they were out of sight. As soon as they thought they escaped the Cyclops caught them. Odysseus picked up a torch and threw it towards the Cyclops' eye. They ran to their ship and sailed off with the Cyclops trying to put a curse on them. But Odysseus didn't give him his name, until he stupidly shouted his name and saying 'you will never beat me.' So now the Cyclops, who is the son of Poseidon, the God of the sea, put a curse on them and Odysseus then sailed off course and was lost. **(28)**

(b) No, because he was an evil monster who was going to kill and eat Odysseus' men when they didn't even do anything to him. And even when they escaped the Cyclops

put a curse on them just because they escaped from him. So I don't have any sympathy for the Cyclops. (10)

Result: 38 marks ex 50.

Comment:

- (a) *This answer is too slight. A more developed answer was required by examiners for higher marks.*
- (b) *The candidate gave the required response: an opinion supported by reasons.*

Topic 8. Art and Architecture in Greek Society.

Question:

- (i) (a) Where is this building situated? (10)
- (b) In which order of Greek architecture is it built? (10)
- (c) What were such buildings used for? (10)
- (d) Identify the features marked **a, b, c** and **d**. (20)

Answer:

- (a) Overlooking the market place in Athens. (0)
- (b) Doric. (10)
- (c) These buildings were used for storing money and valuables. (10)
- (d) A is the pediment (5); B is the Metops (5); C is the trygrips (5); D is the stylobate (5)

Result: 40 marks ex 50

Comment:

The candidate has answered all but one of the questions correctly. This is an example of the manner in which a candidate can gain high marks without having to write at length.

Topic 10. Roman Art and Architecture.

Question:

- (iii) (a) Identify the temple shown in Photograph G on Paper X. (10)
(b) In what order is this temple built? (10)
(c) Describe the main architectural features of this temple. (30)

Answer:

- (a) The Maison Carrée (10)
(b) Correntian style (10)
(c) i) Podium – raised feature at the base of the building
ii) The Columns – with Correntian style capitals on the top, with high relief sculpture and fluting down the cylinder of the columns. (10) 6 columns to the front, 3 to the side. (10)
iii) Pallasters – these are columns set in the wall – they are not fully round. There are eight pallasters in this view of the building.
iv) tempinum – this is the triangular shaped feature to the front top of the building which are sometimes styled with high relief or low relief carvings. (4)

Result: 44 marks ex 50

Comment:

This is another example of the manner in which a candidate can gain marks in the art and architecture topics. In the case where the candidate knows the facts, although they may not be spelled correctly, too much time need not be expended in answering many of the questions in Topics 8 and 10.

4.2 Higher Level

The following is a selection of exemplar material from the scripts of candidates who sat the Higher Level examination paper in Classical Studies in 2007. These exemplars should be read in conjunction with the Higher Level examination paper and the Higher Level Marking Scheme. The exemplars below are reproduced as they were written by candidates.

Topic 2. Alexander the Great

Question:

- (iii) (a) Describe how Alexander tricked the Indian leader Porus and succeeded in crossing the river Hydaspes.
(c) In your opinion, why did Alexander treat Porus so well after this battle?

Marking Scheme:

- (a) 15 marks (8,7)
(c) 10 marks (5,5)

Answer:

(a) Alexander's military flexibility is shown greatly in the battle of the Hydaspes. There were many obstacles to get around, such as the river separating the two camps. Alexander was able to trick Porus in many ways. First of all Porus probably expected Alexander to attack once the monsoon was over, so Alexander attacked during the monsoon. Alexander made his army make noises and bonfires in different parts along the river each night, so that it would keep Porus on his toes. Porus eventually got tired of having his army prepared constantly so he let them rest, ignoring the war cries from Alexander's army. (8)

Alexander's army found an island at one point in the river. They decided to cross at this point during the night quietly so as to surprise Porus's army, as they would be unprepared for this.

Alexander also left a huge part of his army, under Craterus, at their base, telling him to cross later. This would then also be a surprise for Porus.

Alexander discovered some difficulties while crossing the river as what had appeared to be one island was actually two. This delayed them slightly. There was also a storm that night which helped hide the noises Alexander's army was making while crossing, but meant that the crossing became more difficult. (7)

(c) I think Alexander admired Porus's bravery in battle. Unlike Darius, Porus left the battle field injured. When Alexander asked Porus how he thought he should be dealt with, he replied; the same as any other overthrown. I believe Alexander admired this greatly. (5)

Result: 20 marks ex 25

Comment:

This candidate knows the material and got full marks on (a). However, the candidate only gave one brief point in answer to (c). There was evidence from the candidate's knowledge of this question that he/she could have elaborated on the answer to (c) and gained more marks.

The following is a second exemplar of Topic 2 (iii) (c):

(c) I think Alexander was impressed by Porus courage and his asking to be treated as a king should after being defeated, so Alexander gave him back his territory and extended his domain. He also effected the reconciliation between Porus and his old enemy Taxiles.

(5) I think Alexander treated Porus this way because he knew kind treatment of the defeated would gain him an ally – which it did. Porus supplied Alexander with fresh troops and elephants to further benefit his army. (5) The dignified way in which Alexander treated Porus also allowed him to gain a loyal friend and he did not have to worry about attacking him. I think that Alexander's kind treatment of Porus ensured that he would not be opposed and it also ensured Porus acceptance of such a generous ruler.

Result: 10 marks ex 10

Comment:

This is a very good answer. If anything, it is longer than required.

Topic 5. Greek Drama.

Question:

(iii) In his play *Medea*, Euripides shows great understanding of the female psyche through his depiction of a range of female characters. Discuss this statement.

Marking Scheme:

50 marks (Impression)

Answer:

Euripides does show great understanding of the female psyche through his depiction of a range of female characters.

Firstly the nurse in the prologue outlines the character of Medea “She’ll not relax her rage until it has found its victim. Euripides shows her psyche that she thinks it is better to lead a normal life.

Secondly, the chorus of Corinthian women in the parados show that they agree with Medea about womens mistreatment at the hands of men. Euripides shows this through their psyche as Medea tells “them I would rather stand three times in the line of battle than bear none child”.

We are also told about Glauce in the 5th episode that she is not prepared initially to let Jasons children stay but when she sees the gifts she changes her mind this shows Euripides understanding of some females psyches that their minds can be changed by material gifts.

Now we deal with Medea. Euripides creates a very complex character she is ruthless, manipulative, cold and not really likeable but she has been made this way as she is a foriener from Colchis and a woman in Greek society and she is therefore discriminated against. She uses all her apparently evil female traits to deceive and manipulate the other characters like Creon and Aegeus. (shows great understanding ; portrayed through the females; nurse; Glauce; Chorus; Medea. mans opinions: eg “sex jealousy” “you don’t want more children do you”; “if only children could be got some other way without women”)

Result: 34 marks ex 50.

Comment:

- *The candidate makes no relevant point in the reference to the Nurse and Medea*
- *The reference to the Chorus’ agreement with Medea is not explored.*
- *The candidate makes a point in the reference to Glauce’s pleasure in the gifts.*
- *In general, the candidate knows the play well, but neither structures the answer nor makes a relevant point from incidents mentioned.*

The following is a second exemplar of Topic 5 (iii):

Answer:

In 'Medea', Euripides does show a great understanding of the female psyche. In a world that at the time was so male dominated, women were second class citizens, this is astonishing to see.

Through the female characters in the play questions are raised about women that around that time would have been very overwhelming to hear such as, when Medea says that it is unfair how first women have to buy a husband and put up with what person they may get and then allow them take possession of their bodies!

Medea is the ultimate female of men's (from that era) worst nightmare. She possesses so many qualities a man them would hate such as extreme intelligence which gives her the power to deceive and manipulate others.

Euripides shows his wide understanding of the female psyche by his huge contrast in the character of Medea and the Carthaginian princess Glauce. Glauce is typical teenaged spoilt girl. She sulks when Jason asks her to ask her father to let his children live with them. Her sulking quickly ends though at the sight of the beautiful gifts Medea had given her sons to give to her. She then proceeds to admire her reflection with the gifts.

The contrast here is that Medea could not be more of the opposite to Glauce. She is full of passion and intelligence, no gift can ease her passion as she is not a silly little spoilt girl, but a woman of intelligence.

Her intelligence is far more superior to Jasons, through Medea Euripides makes his points of the status of women, such as when she speaks of buying a husband or when she speaks of the pain of pregnancy and how she would rather stand three times in the front line of a battle than give birth to one child.

The other female characters in the play is the Nurse and the Chorus. Through the Nurse we see how the male tutor is not able to read and pick up on things as easily as she is. Such as Medea's grief, the Nurse sees that their grief has only just begun and fears for the children's sake while the tutor does not see this.

The chorus do not show much of the female psyche but in their agreement to keep Medea's plans quiet we see a female bonding and also their questionings of Medea's grief they say, your husband has left you 'the thing is common' why let it bother you.

Result: 42 marks ex 50

Comment:

This candidate clearly knows the play well and has all the ‘ingredients’ to address the question. However, the candidate fails to make relevant points from the material on a number of occasions. The candidate focuses on Medea’s qualities rather than on her psyche, and does not fully engage with ‘psyche’ per se.

The answer is a good example of the candidate occasionally lapsing into narrative without making a direct link to the question. This is also a long answer with a lot of unnecessary information. However, the candidate deserves 42 marks.

Topic 5. Greek Drama. (Contd.)

Question

(ii) Discuss the view that in Sophocles’ play, Oedipus the King, Oedipus displays all the qualities of a great detective.

Marking Scheme:

50 marks (Impression)

Answer:

It is true to say that in Sophocles’ ‘Oedipus the King’, Oedipus displays some of the qualities of a great detective. There are numerous examples that prove this. However, this statement is not entirely true, as the king does possess faults which hinder his detective skills.

Firstly, one must realise that Oedipus takes it upon himself to solve the mystery of the plague which has struck the city. By sending Creon to Delphi to consult the oracle, Oedipus instigates an investigation. Therefore, he quite clearly establishes himself as the detective, as he begins to seek the solution for this first problem. The same can be seen when he hears the oracle in its entirety. He puts it upon himself to root out the murderer whose presence is defiling the city, vowing never to stop until his people have been freed. It is clear therefore that Oedipus’ enthusiasm is a quality which sets him up to be a good detective.

However, we soon see that the king is not without his faults. His rash, bold nature is evident as he argues with both Creon and Tiresias, the blind prophet. These aspects of his nature lead him to jump to wild conclusions. He often acts without any evidence, or proof, accusing the innocent of committing crimes of conspiracy and treason. He must

eventually be reprimanded by both his wife Jocasta and the people of the city as represented by the Chorus. Oedipus also uses violence to persuade a messenger to speak. These rash actions prove that he is not a great detective, even though he may appear to have qualities that a detective would have.

It is clear that Oedipus' persistence is a trait which one could identify as belonging to a great detective. He forces the truth out of Tiresias, even though the prophet is extremely hesitant. So too with Jocasta, he ignores her maternal words of protection as he longs for an answer. This pursuit of the truth, regardless of the haunting consequences which he may have to face is a quality which depicts Oedipus as a great detective in the play.

A great detective will pursue a case until the mystery is solved. One cannot deny that Oedipus follows the prophecy through to the bitter end. His persistence breaks him and wracks him with guilt. Yet he accepts his undesirable fate for the good of the citizens of Thebes. He punishes himself for unwittingly committing his crimes, and departs from the city so as to restore peace to Thebes. Oedipus here plays the role of the detective in so far as he pursues the problem and finds a solution, even though it is detrimental to him.

It is clear that in the play 'Oedipus the King' by Sophocles, that the protagonist is a complex man. Although he may give every outward appearance of being a great detective, he still has a number of significant faults which prevent him from leading a successful investigation.

Result: 50 marks ex 50

Comment:

This is an excellent answer. The candidate develops each point fully and gives a balanced assessment of Oedipus. The candidate uses the 'story' to prove his/her points in a strategic, focused manner.

Topic 6. Ancient Epic

Question:

(iv) Compare and contrast the visit of Aeneas to the Underworld in Virgil's *Aeneid* Book 6 with the visit of Odysseus to the Underworld in Homer's *Odyssey* Book 11.

Marking Scheme:

50 marks (*Impression*)

Answer:

Virgil was commissioned to write the *Aeneid* to rival Homer's *Odyssey*. His paralleled way of unfolding this story is most obvious in the underworld scene as the two heroes encounter similar and very different aspects of the after-life.

In 'The Underworld' book of the *Aeneid*, Aeneas decides to visit the underworld because the ghost Anchises informs him to go to the prophetess Sybil who will guide him to the Underworld where Anchises can show his son the future of his achievements and thus encourage him on his journey. Similarly, Odysseus is told by Circe to go to the Underworld to talk to the prophet Tiresias who will tell the hero about his long and perilous journey home.

However, the location of the underworld in Homer's 'Book of the Dead' is very different to its location in Virgil's the *Aeneid*. Aeneas travels to the lake Avernus and is told the underworld can be accessed through a cave hidden in the forests, the place is called Aornos because of the toxic gas which rises from the ground and no birds can fly overhead. In contrast, Odysseus travels to the river Oceanus at the end of the world.

The two heroes also have to undertake very different tasks in order to enter the underworld. Aeneas is told he must first find the golden bough in the forest as a gift for Proserpina. He must also build a funeral pyre for Misenus and sacrifice a black sheep. In contrast, Odysseus must dig a trench as wide and long as his forearm and pour libations of milk and honey and then wine and water followed by the blood of a sheep's cut throat. While Aeneas must travel into the depths of Pluto to talk to Anchises, Odysseus can access the souls for this trench.

As Aeneas descends into the depths of the Underworld, he encounters many similarities to Odysseus, the souls await on the bank of the river Acheron for the ferryman Charon. Here Aeneas meets Palinurus who is lying unburied. Palinurus cannot enter the Underworld until he had had a proper burial. Similarly in the *Odyssey*, Odysseus meets Elpinor who lies unburied in Aea. However, while Odysseus can promise to bury Elpinor once he leaves the Underworld, Aeneas and the Sybil cannot. They only promise

Palinurus that the Italians who killed him repent for their actions and will eventually return and bury him.

As Aeneas enters the underworld he is also met by frightening personifications of anger and sorrow and also frightening mythical creatures such as the centaurs. Odysseus encounters no such visions.

Aeneas then enters the first room of Hades, dedicated to suicides and those who died young. Here Aeneas meets Dido. As the hero desperately attempts to embrace the Carthagian she turns her back on him and walks toward her husband Sychaeus. This is similar to the Odyssey when Odysseus encounters Ajax. The Trojan hero had fought for Achilles armour, which Odysseus was given. He subsequently committed suicide and also refuses to acknowledge Odysseus in the after life. It seems that both writers are saying that grudges are still bourn in the after life.

Next Aeneas meets Diophebus a mutilated war hero. Odysseus also meets Agamemnon who warns Odysseus of women who are not loyal. Agamemnon was killed by Aegisthus and Clytemnestra once he returned from the Trojan war and admires Odysseus loyal Penelope. This is a direct parallel with Aeneas' encounter with Diophebus who treacherously married Helen after Paris died, only for her to let the Greek on to kill him. As Aeneas meets Anchises he is introduced to the Roman them as he later describes reincarnation in the Elysian fields. Aeneas is also terrified when he hears the banging chains of these in Tartarus. As Odysseus meets Tiresias he too learns about his destiny as Tiresias informs him that he will get home safely if he leaves the cattle of Helios in Trinacie.

The Underworld and Book of the Dead both mark turning points for the heros. After Odysseus encounter with Anticleia he becomes more determined than ever to return to Ithaca and his wife. Similarly Aeneas stops looking to the past and instead focuses on the foundation of the great city of Rome.

The two books also highlight how important funerary customs were in ancient times as those without proper burial rituals suffer in the afterlife.

Result: 50 marks ex 50

Comment:

This answer deserves full marks. The candidate has engaged fully with the question and structured the comparison between the two epics in a clear and comprehensive fashion. However, this answer also contains some irrelevant detail and is too long. The candidate would have gained full marks if the answer had maintained the salient developed points and had been shorter. The concern here is the effect that such a long answer has on the time-management of the remainder of the paper.

Topic 7. Writers of the Augustan Age.

Question:

(i) Comment on Horace's sense of humour in the extracts from the Satires (*The Bore, Journey to Brundisium, The Town Mouse and the Country Mouse*).

Marking Scheme:

50 marks (Impression)

Answer:

Horace has a sarcastic and interesting humour in his extracts from the Satires. In *The Bore* Horace is very humorous. We see his sarcastic humour when he remarks "Good for you" to the bore. When he is told he is a man of great intellect. Horace's sense of humour is also portrayed in his desperation to escape the bore as he walks quickly and then stops and walks on. He even lies to the bore saying he is visiting a sick friend over by "Caesars Gardens". He humourously calls the Bore "Our Friend". One cannot help but be amused by Horace's critical remarks. The last line is very humorous after Horace is told that the bore has no next of kin and that he has buried them all Horace remarks to himself "good for them: now that leaves me. So finish me off."

In Horace's poem *Journey to Brundisium* we can see Horace's humour expressed through the trivial incidents on his trip. Firstly how himself and "honest Heliodorus" take two days to travel along the Appian Way as there is "temptation strong on either side". Then Horace is amused by the barge journey. He humourously describes how the "creatures of the lake" "conspired" to keep them awake. He then describes how a vexed passenger assailed the driver and the mules back in the morning when the "barge stood still". Horace's journey progresses he meets Maccaeanas and Cocieius the "messengers of peace from Rome" and Virgil and some other poets. He then describes the funny incident at Beneventum of how their host while roasting thrushes nearly turned himself into a funeral pyre it is a very humorous image. But Horace's humour at the trivial incidents of travel does not stop there. He describes how upon getting lost they are received at nightfall by Trivinius but upon entering his house each in turn is forced to "shed a tear" because his logs are so damp. Horace's account of his journey finally ends at the barbaric town of Canusium and he humourously states "For at Canusium one would be better to gnaw on a stone than to try and get a morsel down."

Horace's sense of humour can also be seen in *The Town Mouse and the Country Mouse*. Horace describes the funny image of the town mouse serving the country mouse in a "short jacket" just before the pair are disturbed and chased around the house by "mastiffs" before the country mouse flees home to his safe hole in the country. This anecdote is very humorous but it does not possess the same level of sarcasm and with that Horace displays when he slates the Bore and Canusium.

Horace's sense of humour makes for extremely entertaining reading of his extracts from the Satires.

Result: 45 marks ex 50

Comment:

The candidate is very familiar with the poems named and this familiarity is deserving of a high mark. There is also some attempt to analyse the nature of Horace's humour by identifying "funny incidents". However, there is a failure to go beyond the events in the poems to show the nature of Horace's humour, the essence of which is self-deprecation and a rueful laughing at the predicaments in which he finds himself. The characterisation of mice with human attributes is also missed. Quotations used without any real point or relevance to the question.

Topic 8. Greek Art and Architecture

Question:

- (ii) (a) Where is this theatre to be found? (5)
(b) Identify the areas marked **a**, **b** and **c**. Briefly state the function of each of those areas. (20)
(c) What type of performance took place in such theatres? (5)
(d) Would you agree with Richter when she concludes that 'the auditorium was both ... comfortable and practical in planning'? Give reasons for your answer. (20)

Answer:

- (a) Epidauros
- located in the sanctuary of Asclepios. (5)
- (b) a = orchestra: this is where the chorus performed. In the theatre of Epidauros there was an altar in the centre dedicated to Dionysios. (7)
b = skene: this was the stage building. The back stage area where actors changed outfits. (7)
c = parados: these paradoi were the entrances where the actors and spectators entered the theatre and left the theatre. (6)
- (c) Many plays by writers including Aeschylus, Sophocles and Euripides took place here. (5)

- (d) I would agree that the auditorium was both comfortable and practical in planning.
 The theatre was practically built so that as many people as possible could fit in it, while still being comfortable. There are 34 rows of seats in the first tier and 21 in the second tier. These two tiers were divided by a diazoma, a horizontal gangway. This made it easier and quicker to leave when the performance was finished. (7)
 The seats were designed to be comfortable. They sloped downwards slightly at the rear, this design is still used in designing modern day cinema seats. The underneath of the seats was hollowed out so that seated people could tuck their legs in as people walked by to get to their seats. (7)
 There were also V.I.P. seats for honoured guests. These seats were along the 1st and last rows of the first tier and the 1st row of the second tier. These seats had back and arm rails. These seats were in the aforementioned locations, so that these people wouldn't have to queue with everybody else to leave. (3)

Result: 47 marks ex 50

Comment:

This answer is very good on the practicalities of access and exit; seating, including that of VIPs, is treated in detail. However, the very important point of acoustics – being able to hear the actors wherever one sat – was omitted. Therefore, full marks could not be awarded.

Topic 8. Greek Art and Architecture (Contd.)

Question:

- (ii) **Photograph D** on **Paper X** shows a sculpture from the Hellenistic period.
- (a) What is the subject of this sculpture? (5)
- (b) Use **Photograph D** to show in what ways this sculpture is typical of Hellenistic sculpture. (30)
- (c) Explain how Classical sculpture differs from that of the Hellenistic period. (15)

Answer:

- (a) This sculpture is from Pergamon, it is showing a noble Gaul having killed his wife and now killing himself at the sight of his enemy approaching. (5)

(b) This is a typical Hellenistic sculpture as it shows life and drama in action. It is full of movement and rhythm as the Gaul is straining to hold the weight of his wife while watching the enemy approach and killing himself. It is typically Hellenistic as it wants to evoke in us emotion. Through its dramatic pose we feel for the courageous Gaul killing himself and his wife to that the enemy won't have their way with them. **(10)**

The sculpture is typically Hellenistic as the figures are at the height of observation of reality, every element of this sculpture is naturally and realistically rendered that now in this period attention is focused on the drama and meaning of the sculpture. **(10)**

In this period we now see characterisation as we see as we see racial differences employed these figures are Gallic not Athenian, the woman's drapery is Gallic and the man's hair is gelled which is typically Gallic.

There is so much life in this sculpture as we see the strain in each muscle, each muscle responds realistically to the next, as the man leans to hold on to his wife while turning to see the enemy. We can even see his veins in his right arm popping out. **(10)**

The lifeless expression in the woman's face compared to the determined face of the man is typically Hellenistic as before little was given or done to sculptures' expressions.

The contrast between the female's lifeless body to the male's strong determined body is very dramatic and typically Hellenistic.

Result: 35 marks ex 35

Comment:

(a) and (b) are very well answered. The answer to (b) is particularly notable for the full use of the photograph to illustrate observations. [This candidate also gained full marks on question (c).]

Topic 10. Roman Art and Architecture.

Question:

- (i) Photograph E on Paper X shows the plan of Trier (Augusta Treverorum) in Roman Gaul.
- (a)** Identify the features shown at **c, d, e, g** and **l**. **(15)**
- (b)** What evidence is there to suggest that Trier was a city of importance and wealth? **(25)**
- (c)** Briefly describe the building in Trier known as the Aula Palatina. **(10)**

Answer:

- (a) c = Forum (3)
d = Constantinian Baths (3)
e = amphitheatre (3)
g = palace of Emperor Constantine (3)
l = Circus (3)
- (b) There is a lot of evidence to suggest that Trier was a city of importance and wealth. It is a city based on a grid, according to the Hippodamean model. It is also a walled city. These factors suggest that much planning went into the creation of this town.

We see many forms of recreation and amusement that were available to the citizens of the city. The city had its own Circus at (L) (9) where chariot races could take place. It also has an amphitheatre at (e), which meant that the citizens could observe the blood sports such as gladiator fighting that they so enjoyed. These are large structures, which indicate the size and therefore importance and wealth of the city. (8)

The city is situated at the juncture of two rivers, the Moselle and the Altbach, which means that it is strategically placed. We are also told that Emperors have resided here. Both the Palace of Constantine and the house of the Emperor Victorinus are located at Trier, indicating its importance. The Emperors provided money to build up these cities, which indicates its wealth. The baths and the temple quarter located in the city also indicate that it is an important wealth city. The exquisite Porta Nigra at the North end of the city also suggest that much money has been put into making Trier a wealthy place, such was its importance. (8)

The beautiful Aula Palatina also indicates that this was a city which had lots of money.

The structure of the city and the amenities available to its citizens make it clear that Trier was a city of importance and wealth.

- (c) The Aula Palatina is a Basilica located at Trier. Commissioned by Constantine, it appears plain on the outside, but in Roman times the interior would have been lavishly decorated.

The outside was covered in pink stucco. It was a rectangular building with an apse. It had two rows of arched windows. The windows of the apse and the rest of the building were at a different level, to give the basilica the illusion of length. (5)

On the inside, it did not have a nave and side aisles, instead it was open plan, leading to an arch at the apse. The floor was covered in geometric patterns and the ceiling elaborately coffered. (5)

This building deviated from the usual style of basilicas.

Result: 50 marks ex 50

Comment:

This answer is fully deserving of full marks. All three parts to the answer show a detailed knowledge of Trier and, most importantly, displays the candidate's ability to bring that knowledge to bear in making a convincing case for Trier's importance and wealth.

Question:

- (iv) **Photograph I on Paper X** shows a wall-painting from Herculaneum.
- (a) To which style of Roman wall-painting does this picture belong? **(5)**
 - (b) What features of this painting are typical of this style? **(35)**
 - (c) What features of this painting show the influence of the theatre? **(10)**

Answer:

(a) The wall painting from Herculaneum belongs to the fourth style of Roman wall-paintings. The fourth style is also referred to as the theatrical style. **(5)**

(b) The fourth style is a combination of the Architectural (second style) and Ornamental (third style) style. It takes the trait of escaping the confines of the room from style two. As observed from the picture, the wall is painted to look as if there is receding space. There is clearly three dimensional aspects creating room. From style 3, the theatrical style of the painting has retained the frail, delicate and detailed decorations. The columns are thin and serve a function of decoration. **(12)** The two statues of Pegasus show great skill in detail. Also the head of Dionysus is detailed and decorative.

However, the fourth style also has its own characteristics. It uses vibrant colours and the painting appears grand and theatrical. Much like this painting where lively colours such as red, gold and white are used, **(12)** it also portrays a grand, theatrical sense. Great care is put into the detail of the curtains, as many folds are visible. This shows again, the splendour of the fourth style as the painting is portrayed as a stage. **(11)**

(c) The presence of a curtain at the top of the painting shows the influence of a stage. **(5)** The head of Dionysus, who was the God of wine and Gaiety, is placed in the centre of the stage. This suggests the joys of acting and performance which portrays influence of a theatre. There are two side wings flanked by fluted, Corinthian columns. This also suggests a theatrical feature. **(5)**

Result: 50 marks ex 50.

Comment:

This candidate clearly knows the styles of wall-painting. More importantly, the candidate applies the knowledge to a close scrutiny of the illustration.