



# Coimisiún na Scrúduithe Stáit State Examinations Commission

Scéimeanna Marcála	Scrúduithe Ardteistiméireachta, 2007
<b>Léann Clasaiceach</b>	<b>Ardleibhéal</b>

Marking Scheme	Leaving Certificate Examination, 2007
<b>Classical Studies</b>	<b>Higher Level</b>



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State Examinations Commission**

**SCÉIMEANNA MARCÁIL**

**MARKING SCHEME**

**SCRÚDÚ ARDTEISTIMÉIREACHTA, 2007**

**LEAVING CERTIFICATE EXAMINATION, 2007**

**LÉANN CLASAICEACH**

***CLASSICAL STUDIES***

**ARDLEIBHÉAL**

**HIGHER LEVEL**

# Marking Scheme and Notes

**N.B. Answers may contain valid points other than those listed.**

**Topic 1 Athens at War.**

**(i) (a) 20 marks (7,7,6)**

Thucydides gives the speeches of both Nicias and Alcibiades (*History of the Peloponnesian War*, Penguin pp 414 – 422).

Candidates should be able to give at least **three** valid and significant points made by Nicias, in opposition to the expedition. The most telling include:

- We have enough problems here in Greece without adding to them by foreign ventures
- Sicilians are so distant and so numerous that, even if we were to defeat them, we would be unable to govern them
- We are still trying to recover from the effects of the war and of the plague. The Spartans are still desperate for revenge
- Sicily is no danger to us at present. The status quo there is to our advantage
- Do not trust the man promoting this expedition (Alcibiades). His lifestyle and his supporters show him to be untrustworthy.

**(b) 20 marks (7,7,6)**

Examiners will look for **three** (at least) valid and significant points. They could include the following:

- My record as a military leader and in bringing honour to Athens shows how eligible I am to lead this expedition
- Sicilians are a mongrel race; they lack military competence, patriotism; their leaders are corrupt and they are incapable of concerted action
- The situation in Greece is not a problem. The Peloponnesians have never been so bereft of confidence

- They have no navy whereas we have two
- We have sworn to help our friends and allies. We won our empire in this way
- Nicias and I would make a formidable combination

(c) **10 marks**

A good case can be made for finding either Nicias or Alcibiades more convincing. However, at least **one reason** based on the text must be given.

(ii) (a) **40 marks (10,10,10,10)**

(Thucydides pp 145 – 151) At least **four points** should be given from this long speech. The main points include:

- Our city is a model to others. It does not copy any other. Power is in the hands of the people not of a minority
- Everyone is equal before the law. Appointments and promotions are made on ability not on class or connections
- We are free and tolerant of one another in our daily lives
- We respect and obey the law
- We know how to enjoy ourselves and appreciate beauty and good taste
- We are open to the world; we do not resort to deportations to protect our secrets
- We willingly face the dangers of warfare
- We have a healthy attitude to wealth and poverty and a deep interest in and knowledge of political affairs
- We are unique in the way we do kindnesses to others.

(b) **10 marks**

While candidates are free to agree or disagree that Pericles' words would have comforted the bereaved, the weight of the evidence says that they would have comforted them in their loss. He praises the willing sacrifice of those who died and

their courage. “In the fighting, they thought it more honourable to stand their ground and suffer death than to give in and save their lives.” Pericles points out that although this is a difficult time, the fame of their lost ones will live on. The younger relatives may have more children to replace those who died; the older ones have the reputation of the dead to help them.

**(iii) (a) 40 marks. Impression mark.**

(Thucydides, pp 390 – 395)

What is required is a coherent account of the line-up of the forces on either side, and the progress of the battle from beginning to end. One essential item is the phenomenon that “the right wing tends to get unduly extended and each side overlaps the enemy’s left with its own right.”

**(b) 10 marks**

**One valid point** will be sufficient. The main changes as a result of the battle were: The alliance of Argos and Athens and the threat which it posed to Spartan hegemony in the Peloponnese was removed. Also Sparta’s standing amongst all her allies rose dramatically.

**(iv) (a) 15 marks. Impression mark.**

Delium was a part of the Athenian plan to regain control of Boeotia. It was a sanctuary inside Boeotian territory where the Athenians placed their forces ready for action against Thebes in particular.

**(b) 25 marks**

(Thucydides, pp 321 - 323)

Candidates need to give a clear narrative of the course and outcome of the battle. The key factor is the move by Pagondas of sending two squadrons round the hill out of sight of the Athenians.

(c) **10 marks. Impression mark.**

(Thucydides, p325)

The essential piece of information is the use of the unusual engine which set fire to the wall at Delium.

**Topic 2. Alexander the Great.**

(i) **50 marks. Impression mark.**

The texts, and Arrian in particular, bear out the truth of this statement. From boyhood, he was not only involved in warfare but was the first into action and in the place of greatest danger. There is no doubt that he loved the excitement of danger. “Battle gave him the kind of thrill that other men sought from ... sexual adventures or conquests.” (Cartledge)

In their discussion, candidates should be able to base their comments on a range of evidence from the text(s). In general, Alexander always led the battle charge and was always conspicuous by his position and dress. The best specific example is probably his behaviour at the town of the Mallians which was almost suicidal. Other relevant examples include the sieges of Tyre and Gaza, the Rock of Aornos and the four major battles of Granicus, Issus, Gaugamela and Hydaspes. Reference might also be made to his conscious imitation of Achilles.

He had a lack of interest in sleep and sex; sex reminded him he was mortal and was unimpressed by the wealth and food he saw in Darius’ tent.

(ii) (a) **35 marks (12,12,11)**

(Arrian, *Campaigns of Alexander*, Penguin pp 295 – 297)

Examiners will look for at least **three relevant points**, adequately developed.

Coenus stresses that he is speaking for the common soldier. He points to the small number of men left from the army which had set out from Greece and enumerates the

reasons for the loss of so many men. He goes on to speak of the longing of the men to return to their homeland and families with honour and wealth. Their hearts are no longer in the campaign. Alexander should return himself in triumph to Macedonia and, if he wishes, recruit a new army there for fresh conquests.

**(b) 15 marks (8,7)**

The best answers will show knowledge of how Alexander reacted and give a considered opinion on his behaviour. He tried blackmail and sulking and then used the gods to give himself a face-saving way out. (He later reconvened the meeting.)

**(iii) (a) 15 marks (8,7)**

A clear, coherent account taking in Alexander's decoy activities and his hiding of boats prior to his night crossing.

**(b) 25 marks. Impression**

(Arrian, *Campaigns of Alexander*, Penguin pp 276 – 279)

A clear narrative is required (without having to include every detail, as this is quite a complex battle). It should however show knowledge of the main moves and also the role of the elephants.

**(c) 10 marks (5,5)**

There could be **two** reasons: Alexander's admiration for Porus and his shrewd decision to use him to control his newly-found territory. Candidates may recount the meeting between the two men but must draw conclusions.

**(iv) (a) 35 marks. Impression mark.**

Candidates should show a knowledge of the general attitude to women by Alexander informed by a more detailed knowledge of individual examples.

Although he was married three times, it is clear that for Alexander sex with women was not a priority. Plutarch records his feelings about sex and sleep. There is also his harsh treatment of those soldiers who had raped women.

Candidates can instance his treatment of Darius' female relations and draw conclusions from that as well, of course, as his intriguing relationship with and his treatment of his mother, Olympias.

**(b) 15 marks. Impression mark.**

This part of the question looks for well-founded opinion(s) drawn from some of the evidence mentioned above. Generally he had a respectful attitude to women.

**Topic 3. Life and Thought in the Late Roman Republic.**

**(i) (a) 25 marks (13,12)**

Candidates must be able to identify the main themes as love and friendship (all the prescribed poems except the *Attis* poem and *To Cicero* echo these themes). They should be familiar with most (though not necessarily all) the poems and be able to use a range of the material to support their answer.

**(b) 15 marks (8,7)**

The *Lesbia* poems reveal a man of very strong and passionate feelings. When he loves, there are no half measures, and when he hates, the same is true. He has a good sense of humour too as we see in *Evening with Licinius* and a generosity of spirit in *To Cicero*. His poems *Consolation*, *The Same* and *At a Brother's Grave* are moving evidence of his gift of sympathy for those who mourn.

**(c) 10 marks. Impression mark.**

Candidates may take either side in this question and get the marks if they can support their answer by reference to the prescribed material. They can instance the strongly personal nature of his poems and their apparent spontaneity.

**(ii) (a) 30 marks (10,10,10)**

Cicero's basic principle is that of the Stoics based on the brotherhood of man. He believes that natural law and international practice combine to show that one must never injure anyone else for one's own advantage. How else can society function? Behaving justly towards others conforms to the rational principle in nature. To do otherwise is to take away from man all that makes him man. He goes on to dismiss the notion that it is acceptable to harm those outside one's family and friends or those of a different nationality.

**(b) 20 marks (10,10)**

Candidates need to base their opinion on a good knowledge of each of the two situations mentioned. The argument can be made that Cicero is setting the standard of behaviour too high in one or both cases. Cicero himself does give the two sides of the argument in the form of a dialogue. One side would claim that one should never harm another to benefit oneself while the other insists that not revealing certain information is not the same as lying and is therefore acceptable. Candidates must engage with the arguments.

**(iii) 50 marks (17,17,16)**

Good answers will show familiarity with the office of tribune and its importance in the Roman system and will draw on the prescribed material to show how holders of the office played key roles in the events of the Late Republic. The primary sources are Plutarch's *Lives of Caesar, Pompey* and *Cicero* as well as *Lactor 7*.

Pompey's restoration of the rights of the tribunes (*in tandem* with Crassus) was a key factor in his election as consul in 70BC as this was something which the people ardently desired. It was the tribunes Gabinius and Manilius who proposed special commands for Pompey against the pirates and also against Mithridates since they used their office to propose these commands to the people.

The career of Clodius provides the most striking evidence of the power of the office of tribune especially in the hands of an unscrupulous politician. He humiliated Pompey and forced Cicero into exile (58BC).

The powers of the tribunes (veto and the right to put laws before the popular assembly) made it vital for ambitious men such as Caesar and Pompey to have tribunes supporting them. For example, when Caesar was in Gaul, his interests were looked after by tribunes such as Curio and Mark Antony.

**(iv) (a) 35 marks (11,12,12)**

The source here is Caesar's own account in his *Gallic Wars*.

Candidates should cover both invasions but not necessarily at equal length. It will not be necessary for candidates to distinguish which events occurred in which invasion.

A knowledge of the difficulties encountered will be sufficient.

The most significant problems include:

- The attempt to land in deep water in the face of British opposition (including the courage of the standard-bearer of the 10<sup>th</sup> Legion)
- The storm which wrecked the eighteen transport ships
- The high tides which damaged the warships
- The attack on the soldiers gathering corn
- The second storm (at the beginning of his second invasion) which disabled almost all the ships (about forty completely destroyed)
- Fierce British attacks on the column of Roman soldiers followed by another attack on those fortifying the camp
- The skill of the Britons in fighting from chariots.

**(b) 15 marks (8,7)**

**Two insights** based on the events covered above, such as daring (Caesar was always a gambler), decisiveness. He was a great military commander who showed concern for and appreciation of his men and an ability to react quickly and intelligently to crises.

#### **Topic 4. Roman Historians**

**(i) (a) 30 marks. Impression mark.**

A clear account with the main elements included is called for here.

Suetonius' account is brief and based on popular belief ("he brazenly set fire to the city", and "he sang the *Sack of Ilium*").

Tacitus gives a connected account of the origin, cause and results of the great fire (chapter 14 of the *Annals*). It began in the Circus, swept over the level surfaces before climbing the hills. Rome's narrow winding streets helped it spread.

Tacitus goes on to describe its effect on people and he also examines Nero's behaviour. Candidates can be given credit for describing Nero's behaviour but, for high marks, they must show knowledge of the actual fire as well as the damage it caused.

**(b) 20 marks (10,10)**

Candidates may base their opinions on either or both sources.

Nero was initially slow to react but then showed great energy in bringing relief to those rendered homeless and suffering from hunger. His playing and singing while Rome burned, whether true or not, is very much in keeping with his character (love of performing in public, love of drama, self-absorption). His turning on the Christians shows his combination of fear and sadism.

**(ii) 50 marks. Impression mark.**

The evidence for Tiberius' behaviour is mainly to be found in Tacitus' *Annals*, Chapter 8, *The Reign of Terror*.

The best answers will show a good general understanding of the whole treason trial phenomenon combined with some knowledge of a number of cases. They may not condemn Tiberius out of hand and may take into account Tacitus' unbalanced treatment of the emperor.

The worst traits of the emperor came out in his treatment of former friends and associates of Sejanus. These traits include a grim and frightening approach to the accused as well as a tendency to allow prosecutions which were brought out of personal spite by informers (*delatores*).

The most instructive cases might be those of Sextus Vistilius, the old woman Vitia, Considius Proculus and Sextus Marius.

According to Tacitus, Tiberius “frenzied with bloodshed” ordered the execution of all those arrested for complicity with Sejanus. Many also committed suicide out of fear of execution. The fact that Tiberius was not in Rome during these horrific events only lent more terror.

**(iii) 50 marks. Impression mark.**

This question calls for a well-informed treatment of the two historians in question. The best answers, while accepting the broad thrust of the statement, will be aware that it is a generalisation which fails to take sufficient account of Suetonius’ objectivity or of Tacitus’ bias.

Suetonius gives us a great deal of information about emperors, presented without judgement or moralising. We know that he had access to imperial records, at least for some of his subjects. It must be admitted, however, that he includes many stories, rumours and unusual bits of information – all introduced indiscriminately. Much of this information is highly entertaining.

It is to Suetonius that we owe the many personal details of the different emperors’ characters. His approach is not chronological but tends to consider the emperors under a number of headings. We do not look to Suetonius for an in-depth treatment of senatorial debates, campaigns or legislation. He is firmly anchored in Rome and in the emperors’ household.

Certainly Tacitus takes a much wider ranging approach and makes far more judgements of his subjects. He is mostly objective (he claimed to be without rancour or partisanship) though his treatment of Tiberius falls short in that regard. He is

detailed in his treatment of events (particularly of senatorial activities) and, to some degree, takes in provincial matters.

**(iv) 50 marks. Impression mark.**

The best answers will draw on material from the texts and will also distinguish the later from the earlier part of Claudius' reign.

The literary tradition paints him as “the victim of unscrupulous exploitation by his ambitious freedmen and scheming wives” (Scullard) and candidates should be able to give details of the activities of people such as Messalina, Agrippina, Pallas and Narcissus. However, they should also give weight to the evidence that Claudius ruled well in many areas up to his last few years (e.g. his judgment in the dispute between the Jews and Christians of Alexandria). He was anxious that the State be run well and took various measures to improve the efficiency of the Senate and at the same time built up a civil service of competent freedmen. His infrastructural projects were also important (Ostia, aqueducts and others). He also sanctioned the invasion of Britain and was the first emperor to extend Roman citizenship to whole tribes in provinces such as Gaul (he even appointed some provincials to the Senate).

**Topic 5. Greek Drama**

**(i) 50 marks. Impression mark.**

Prometheus has indeed all the characteristics of the tragic hero. Candidates may well compare him to Medea and/or Oedipus (although this is not necessary for high marks). Like them, he dominates the action of the play from start to finish. In his case, in fact, he is a permanent fixture on stage. Indeed, for us he is even more a hero as his sufferings are due to his successful intervention to save our race from extinction.

Aeschylus builds Prometheus in opposition to Zeus. One is brutal and tyrannical, surrounded by vicious thugs and fawning sycophants. The other has courage, firmness of purpose, compassion.

However, there is one crucial respect in which Prometheus differs: he is immortal. Only the fact of death can make the actions of the hero truly heroic, though his sufferings are almost unbearable. On the other hand, he suffers also through fore-knowledge.

**(ii) 50 marks. Impression**

In a general sense, Oedipus is a man of great intelligence and he has the ability to think quickly and arrive at sound conclusions. The scenes where these qualities are particularly evident include the following:

- His interrogation of Creon on the latter's return from Delphi is quick and clinical.
- He seizes on the importance of the survivor and immediately realises the possibility of conspirators in Thebes being behind Laius' murder
- He not only knows how to interrogate but also how to put pressure on a guilty party (his curse on the killer)
- Although Oedipus is wrong to accuse Tiresias and Creon, he is basing his accusation on evidence (it was Creon who brought the message from Delphi; it was Creon who suggested that Tiresias be consulted; it was Creon who was in charge after Laius' death when no proper investigation took place). Here again, Oedipus' powers of interrogation actually reveal more than he had intended. And the king wants to know why the prophet said nothing over the years.
- In the confrontation with Creon (line 626) he shows the same quick-fire technique in getting to the core of the matter.
- When Jocasta says "where three roads meet", Oedipus again moves into a series of short questions getting straight to the key point but he also immediately seizes on the one possible loophole i.e. the number of

people who attacked Laius, and he wants to interview the survivor – at once.

- Finally, his interrogation of the messenger from Corinth (and even more tellingly of the old shepherd) are master classes in the use of detective skills. The shepherd is a reluctant witness but the king puts unrelenting pressure on him to reveal the truth.
- He does solve the case!

Examiners will also credit answer which argue that he is not a great detective; he is quick tempered, makes rash judgements and comes to irrational conclusions.

**(iii) 50 marks. Impression mark.**

The female sex is represented by Medea, the nurse, the chorus and Glauce, daughter of Creon. Candidates must, of course, deal adequately with Medea but should also use at least two others from the above list to illustrate their essay.

Although Medea shows many of the characteristics of the typical male hero of Greek tragedy (determination, an unbending conviction of being right, refusal to bend to appeals, etc.), Euripides shows extraordinary understanding of female psychology in his portrayal. As a woman, she must conceal her purpose, she must use deceit and manipulation, she must use her ‘weakness’ as a weapon to gain the victory she craves. She plays the ‘weak, wronged woman’ card in her dealings with Creon and Aegeus but most of all in her second interview with Jason where she plays on all the male clichés about women. Her treatment of those whom she hates and blames most (Jason, Creon and Glauce) conforms to the old saying “hell hath no fury like a woman scorned.”

Euripides also manages to handle her killing of her sons with insight into the female psyche (see her debate with herself in lines 1020 – 1080). Her first speech to the Chorus is another example of the playwright’s understanding of women’s feelings and of the injustices they endure.

In his contributions from the Chorus, Euripides again gets across an understanding (and sympathy) of the female view. Note particularly their ode beginning “Streams of

the sacred rivers flow uphill” with their realisation that it is men who write the stories portraying women as treacherous.

Glauce, for all that she never appears on stage, is a very sensitively observed picture of a young, impressionable, slightly spoiled ‘Daddy’s girl.’ The description of her death (and the events just before) is full of telling details such as the way she sulks a little before yielding to Jason’s wishes and the way she tries on the dress.

The portrayal of the Nurse too shows understanding of a particular type of older woman, without illusions about a woman’s place and full of worries for her mistress and the children.

**(iv) (a) 30 marks. Impression mark.**

The evidence of Aristophanes’ attitude to Euripides is all in Act 2 of Frogs (apart from one line in Act 1 where Dionysus says of him “he was always a much more slippery customer”). Throughout Act 2, the author presents Euripides in a negative light and we are not really surprised when Aeschylus is chosen to save Athens.

Euripides is popular with all the low life in Hades and uses them to unseat Aeschylus; Sophocles will not stand against Aeschylus but will do anything to prevent Euripides getting the chair. In the contest, while Aeschylus is full of manly rage, Euripides is petulant and adopts a pose of intellectual superiority.

His plays are criticised as a corrupting force on Athenian society; he puts criminals and mean, low characters on stage; his characters and stories damage love of country and willingness to fight and encourage constant questioning. His answers to the two questions are useless.

**(b) 20 marks. Impression mark.**

For Aristophanes, Aeschylus represents all that is noble and good and the virtues which Athens needs in her hour of crisis. He has all the old-fashioned qualities of

patriotism, honesty and respect for the gods. Euripides is shifty, and without moral values; Aeschylus inspires loyalty and trustworthiness. His answers to the two questions put by Dionysus encapsulate his value to the state.

**Topic 6. Ancient Epic.**

**(i) 50 marks. Impression mark.**

The two women would seem to have very little in common. Candidates should be able to point out that Penelope's life is lived in a domestic setting whereas Medb's is lived on the march and in battle situations. Penelope's concerns are with her absent husband and her desire to wait for him and also with her son and his attempts to assert himself. Medb is a powerful woman, leading armies and dominating almost all the men she deals with. Penelope resists all the advances of the Suitors, Medb dispenses sexual favours freely and quite matter-of-factly. Penelope is a strong character in her own right but in a totally different way to the Irish queen who is imperious.

**(ii) 50 marks. Impression mark.**

Candidates must, of course, consider both love and justice in their answers, but not necessarily at equal length. The best answers will draw evidence from different parts of the *Odyssey*. There should also be some attempt to show the centrality of love and justice.

As far as love is concerned, candidates must give pride of place to the enduring love between Penelope and Odysseus and show its centrality in the epic. It is the force which sustains them both in all their trials and sufferings and brings them together in mutual happiness at the end. Yes, Odysseus did live with Calypso and Circe but they were goddesses and he could reasonably claim that he had no choice! Love of other kinds may be mentioned (Penelope's maternal love, Calypso's use of Odysseus to overcome loneliness, the lust of Ares and Aphrodite, are examples).

Justice is an even more pervasive theme. The *Odyssey* is a very moral poem in which the good is always rewarded and the bad is always punished ... and this goes for gods as well as men. (the only exception is possibly the Phaeacians). Most important instances include the Suitors whose many misdeeds deserve death (but note that the few good Suitors are spared), the Cyclops, Aegisthus and Clytemnestra, Ares and Aphrodite, the disloyal maids, Melanthius, Irus. The end of the poem sees Athena intervene between Odysseus' family and the relatives of the Suitors to restore peace and justice (missing during the absence of Odysseus) to Ithaca.

**(iii) 50 marks. Impression mark.**

Candidates must not only show *where* the greatness and destiny of Rome can be found in the *Aeneid* but must also show an awareness of the techniques Virgil uses to bring Rome's history, essence and mission to his readers' minds.

Examples can include the attitudes and behaviour of Aeneas and other characters; in the attitude to the gods; in the references to the great events and personalities of Roman history as well as to typical Roman customs and institutions.

Greatness and destiny must also be addressed (v. Bk 1, Bk 6, Bk 8) but need not be treated separately. Leaving Dido, Punic Wars are evidence.

The presence of Rome, in one sense, pervades the poem and candidates can show awareness of this but they should be able to point to some of the references to Rome's greatness. These include: Book 1, Jupiter's answer to Venus; Book 6, Anchises' revelations to Aeneas; Book 8, the site of Rome and the shield of Aeneas; Book 12, Juno's surrender to destiny.

Presence and personality of Rome can be interwoven and use the same examples. The devices used by Virgil in his writing will answer the 'how' aspect of the question.

**(iv) 50 marks. Impression mark.**

Candidates should show good knowledge of both of these books and be able to make comparisons. It will not be enough to give an account of one and then of the other without making connections between them.

Examiners will look for knowledge of a number of the following categories of similarity and difference:

- Geography – Virgil’s underworld has many parts with rivers, fields, etc. Odysseus does not enter the Underworld; the dead come to him.
- Access – each hero has to undertake a task to gain entry or access
- Philosophy – Virgil has a developed philosophy of the transmigration of souls/ Achilles on death in the *Odyssey*
- History – Virgil uses Aeneas’ visit to focus on Rome’s past, present and mission. Odysseus also meets some of the heroes from the Siege of Troy
- Personal – Odysseus’ encounter with Ajax compared with Aeneas’ with Dido
- General – There seems no joy in Homer’s Underworld unlike the Elysian Fields.

**Topic 7. Writers of the Augustan Age.**

**(i) 50 marks. Impression mark.**

The relevant extracts are *The Journey to Brundisium*, the *Town Mouse and the Country Mouse* and *The Bore* and candidates should be able to refer to all of them, though not necessarily at equal length.

In *Brundisium* and *The Bore*, much of Horace’s humour lies in his ability to laugh at himself and at his reactions to setbacks and difficulties. For example, in *The Bore*, the humour is in Horace’s picture of himself as he is pursued relentlessly through the street- “I dropped my ears like a sullen donkey when he feels too heavy a load on his back.” In the fable about the mice, it is the way he depicts the mice as human types

with all the amusing details: the food, the furnishings, etc. as well as the story itself. The *Brundisium* poem again shows Horace at his rueful best showing himself as the long-suffering but good humoured victim of events: the unending cacophony which will not let him sleep; the fire that destroyed his supper; the brawling bargemen. There is also his gently humorous outlook on friends and on those he encounters.

**(ii) 50 marks. Impression mark.**

Candidates can and should range over a number of the prescribed extracts (*Sabine Women, Horatius on the Bridge, Class Warfare, Cannae*). They may also use Livy's *Preface* as a sort of benchmark of Livy's view of the decline of Rome from the 'good old days.'

Of the extracts, Horatius obviously is the best example of selfless heroism of early Romans. Answers could also cite the way the plebs and patricians were able to settle their differences without violence in the interests of Rome, the behaviour of Paullus at Cannae and even the eventual treatment of the Sabine women by the young Romans.

**(iii) (a) 15 marks.**

A very brief account of the event is all that is required including how the satyrs bound his hands while he was in a drunken sleep and how he agrees with good humour to give them a song if they will release him.

**(b) 20 marks.**

The 'gentle humour' is evident in Virgil's description of Silenus – "dosed with his fumes", "snoring in his dark abode", "he stares around with stupid eyes". His reaction to being tied up is also a humorous one.

**(c) 15 marks.**

Virgil begins with the various elements of the universe, “fell through the mighty void, and, in their fall, were blindly gathered in this goodly ball.” He continues with the separation of sea and earth; the creation of the sun, clouds, rain, mountains and trees followed by the birth of man.

**(iv) 50 marks. Impression mark.**

Candidates should base their answers mainly on the prescribed poems which relate directly to Cynthia (*Gone, Gone to Clitumnus, Cynthia is Dead, Cynthia*). However, they may also draw on his poems about love in general (*Susceptibility, Love and Peace, The God of Love*) to provide additional supporting material.

A good analysis will focus on sexual passion (*Cynthia*); the need to love “while the fates still grant us leave, Let’s feast our eyes on love; For the darkness of night is coming.” (*Cynthia*); jealousy and despair (*Gone*); good-humored longing when they are apart (*Gone to Clitumnus*) and the strange, almost morbid grief after her death (*Cynthia is Dead*).

**Topic 8. Art and Architecture in Greek Society.**

- (i) (a)** 5 marks. Volute Krater. (Krater 4 marks)
- (b)** 5 marks. Ergotimos.
- (c)** 25 marks (15 subject matter; 10 marks decoration)

Subject matter: there are six superimposed rows (including one on the foot). The subjects are: The Kalydonian boar hunt, dance of those rescued from the Minotaur, the chariot race at the funeral games of Patroclus, the arrival of the gods at the wedding of Peleus and Thetis, the pursuit of Troilus by Achilles, the return of Hephaistos to Olympos, animals and monsters, pygmies and cranes.

Candidates should be able to identify any three items for full marks.

Decoration: Any two decorative features such as bands, sun-rays, and handle decoration and palmettes.

**(d) 15 marks (8,7)**

The detail in Richter need not be reproduced.

**(ii) (a) 5 marks. Epidauros**

**(b) 20 marks. (7,7,6)**

**a. 7 marks:** 3 for naming correctly, 4 for the function

**b. 7 marks:** 3 for naming correctly, 4 for the function

**c. 6 marks:** 3 for naming correctly, 3 for the function

**(c) 5 marks. Tragedies such as *Medea*, comedies, etc.**

**(e) 20 marks. (7,7,6)**

Candidates should address both parts of the comment and relate their answers to the photograph. The acoustics, the ease of access and exit, the perfect lines of sight, the size of the seats, the space in front of each seat, the extra comfort of the seats of honour are all relevant.

**(iii) (a) 5 marks. Late Archaic. (Early/Middle/Archaic 3 marks)**

**(b) 10 marks. They were used as grave markers.**

**(c) 35 marks. (12,12,11)**

Examiners will look for at least **three clear points** showing the changes from earlier examples of archaic sculpture. Hair, facial features, displacement of weight, portrayal of muscles can all be adduced as evidence.

(iv) (a) **5 marks.** The Dying Gaul (and his wife.)

(b) **30 marks. (10,10,10)**

Candidates should identify at least **three features** typical of Hellenistic sculpture. These could include the extreme realism, the dramatic element, the heightened emotions of pain and suffering, a new range of subject-matter, the use of non-Greek subjects.

(c) **15 marks. (8,7)**

Examiners will look for at least **two points** of difference which show a good knowledge of the nature of Classical sculpture e.g. its serenity, sense of proportion, lack of extreme emotions, a limited range of subject matter (gods, heroes, athletes), idealistic style.

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

(i) (a) **20 marks.**

Cephalus rejects the view of some of his contemporaries that old age is a time of regret for lost powers and pleasures. He sees it as a blessing to be free of “feelings of this sort” when your desires lose their intensity. He claims that if men are sensible, old age is easy enough to bear.

(b) **15 marks (8,7)**

Cephalus is a very wealthy man but he says that the main point to be made about old age and wealth is that your character is crucial. “A good man may not find old age easy to bear if he is poor, but a bad man won’t be at peace with himself even if he is rich.”

When Socrates presses him, he claims that riches enable you to right the wrongs you may have committed in the course of your life. “For wealth contributes ... to one’s ability to avoid both unintentional cheating or lying and the fear that one has left some sacrifice to god unmade or some debt to man unpaid before one dies.”

**(c) 15 marks.**

It seems a strange view of morality that one can buy peace of mind if you are rich whereas the poor man is left with his debts unpaid and his wrongs unrighted. For Cephalus, religion is performing a number of duties for fear of punishment in the next life. Candidates need to engage with the question and show a capacity to appreciate the superficiality of Cephalus’ argument.

**(ii) (a) 30 marks.**

A full and clear account of the simile is what is required for high marks.

**(b) 20 marks.**

Again, a clear understanding should be shown of the meaning of the simile. Who are the chained people? What is the explanation of the shadows? What is the meaning of the man who frees himself, etc.?

**(iii) (a) 20 marks.**

Plato’s (or Socrates’) key point is that physical education is important primarily in the development of character. If the mind is properly trained, it will ensure that an adequate physical training is followed. This training will exclude drunkenness, certain types of music and food and girl-friends.

It is also clear that he sees physical training very much as a training for war. He wants the physical education not just to make men fitter and stronger but also more alert and energetic.

**(b) 20 marks.**

Candidates must be aware of the basic idea that, as Plato puts it, “the main aim of both (mental and physical) is to train the mind.”

Plato sees the intellectual and moral development of the individual as paramount and physical education must contribute to it. He is keenly aware of the dangers of an education which is devoted exclusively to sports – it produces people who are dull and philistine, uncivilized and rough. Likewise, he warns against a purely literary training because it makes men soft, over-sensitive and ineffective. There must be a balance, “the perfect blend of the physical and intellectual sides of education.”

**(c) 10 marks.**

Candidates may agree or disagree but must engage with Plato’s argument.

**(iv) 50 marks. Impression mark.**

The sources for this question are Plutarch’s *Life of Dion* and Plato’s *Seventh Letter*. However, candidates do not have to make specific references to both texts.

Firstly, candidates need to show an understanding of the extraordinary devotion of the young Dion to Plato and to his philosophical ideas and of his ardent desire to put them into practice in his native Syracuse.

In fact, Dion did try to live up to Plato’s philosophy in many respects:

- He made every effort to persuade both Dionysius I and Dionysius II to rule according to Plato’s principles
- On his successful return as leader to Syracuse, he avoided any hint of tyranny and tried to rule wisely despite the appalling fickleness of the Syracusans
- He invoked his philosophical training “to overcome anger, envy and the spirit of rivalry,” and forgave Heraclides

- He maintained a modest, frugal lifestyle (rather as Plato prescribed in *The Republic*). The one thing for which Plato (and Plutarch) criticize Dion is his spirit of unbending superiority. He lived a sober life but made no secret of his disapproval of the less strict behaviour of others.

**Topic 10. Roman Art and Architecture.**

**(i) (a) 15 marks. (5 x 3)**

C = forum

D = Constantinian Baths

E = amphitheatre

G = Constantinian Palace

L = Circus (or race-track)

**(b) 25 marks. (9,8,8)**

Examiners will look for at least **three pieces of evidence** to show the wealth and importance of Trier. Naming them will not be enough on its own. Candidates need to expand a little. Most significant features include the Porta Nigra, a very large and imposing structure; the quote in Wheeler from Pomponius Mela (p 71); the large, well-laid out baths; the impressive forum; the amphitheatre with a capacity of 7,000.

**(c) 10 marks. (5,5)**

Any **two** relevant points. Mosaics, nave, no side aisle, etc.

**(ii) (a) 30 marks. (10,10,10)**

Examiners will look in particular for the candidates' appreciation of the symmetrical and ordered construction of Hadrian's Baths in contrast to the "untidy, immature" plan of the Stabian Baths. This is an essential point. Hadrian's Baths are also more

advance architecturally with its vaults and colonnades; it also had a greater range of services (super-heated rooms, plunge baths and possible a library and exercise rooms).

**(b) 10 marks.**

Accurate but brief description of the heating system.

**(c) 10 marks.**

A knowledge of how the large bath-buildings favoured the development of the cross-vault and of the dome is needed.

**(iii) (a) 40 marks. (14,13,13)**

Candidates should provide at least **three points**, adequately developed. They should include the realistic nature of the portraits with their revealing images of individuals. Other points could be the elaborate carving of the toga, the importance of the ancestors.

**(b) 10 marks. (5,5)**

There are **two points** here. Firstly, the display of busts of the male ancestors on important family occasions and secondly, the use of death masks to provide a realistic picture of the dead person.

**(iv) (a) 5 marks.** Fourth style.

**(b) 35 marks. (12,12,11)**

At least **three** valid points are needed for good marks. Relevant features include the architectural nature of the style, the striking reds and gold, the theatrical elements, the receding vistas, the fantastical animal and other decorative elaboration.

**(c) 10 marks. (5,5)**

Theatrical elements include the masks, the arch and curtain.



