



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**Leaving Certificate 2012**

**Marking Scheme**

**Classical Studies**

**Higher Level**



## Introduction

The Leaving Certificate course in Classical Studies is wide-ranging and varied. It presents a study of history, historiography, philosophy, literature of different genres (including drama, epic and lyric poetry) as well as art and architecture. The questions on the examination paper reflect this variety of approaches and skills; the marking scheme is therefore adapted to this differentiation between the individual topics and questions.

In discursive questions examiners look for developed points in candidates' answers and award marks to the degree in which these points are developed. These points must be individual and substantial. In general, a substantial and well-developed point is one which

- takes due cognisance of the command words in the question e.g. comment on, describe, analyse, discuss, evaluate, give an opinion, etc.
- addresses the question directly
- establishes a clear link between the question asked and the prescribed material
- clearly expresses either argument or information
- fulfils all of the above at some length. This length depends on the context of the question but would generally comprise a substantial paragraph.

It is important to note that at Higher Level, where questions call for analysis, evaluation, comment or discussion candidates are required to engage with that aspect of the question and not just present a narrative of the story. A display of knowledge which is not applied to answering the question directly, while garnering some marks, will not be rewarded with high marks.

As stated above, the variety inherent in the syllabus requires variety in the type of question asked and within the marking scheme. This is particularly apparent in the Art and Architecture questions (Topics 8 and 10) where occasionally a single word or brief point may suffice for full marks. In these topics correct technical terms are expected for full or high marks.

The allocation of marks for each question and sub-question is set out in the marking scheme below.

In marking a candidate's work, examiners will approach the marking of a candidate's work with an open mind in the understanding that a candidate may present material, argument or views which are not set out in the marking scheme but which are equally valid.

Examiners will make use of the full range of marks available for each question or sub-question.

**Topic 1. Athens at War**

**(i) (a) 40 marks ex 20 (10, 10)/20 (10, 10). Two developed points on each speech.**

Cleon, responsible for putting forward the original motion to kill the Mytilenians was very violent in his speech and very influential. His arguments include: democracy is incapable of ruling others; compassion is a form of weakness; leadership depends on strength, not goodwill; allies will try to get away with anything if you show weakness; you must be consistent in enforcing laws and reprisal must be immediate; stop listening to fancy speeches and conserve your fine feelings for friends, not your enemies; Mytilene committed an act of calculated aggression they became greedy and arrogant because we treated them too well; need to make an example of them so that other allies won't act up; if you are not prepared to make tough decisions, you should give up the empire.

Diodotus' arguments against include: discussion is crucial to big decisions, the whole point of debate is to find what is right; the death penalty is not the right decision for Athens as it is clearly not a deterrent; we may make potential rebels desperate and with nothing to lose, they won't listen to reason; the only way to prevent revolt is to treat people fairly; we should use force as sparingly as possible; by killing the Mytilenians you would be proving the Oligarchs right; try the guilty men, don't kill the innocent; the wise are always most feared by their enemies.

**(b) Impression out of 10 marks**

Diodotus' argument narrowly won the vote and a second ship was sent, arriving just in time to prevent a massacre of the Mytilenians.

**(ii) 50 marks. Four developed points: 13, 13, 12, 12. This question calls for a 'discussion'. Candidates must engage with that aspect of the question for full marks.**

The main point here is Pericles' strategy of fighting a land war by sea. The Athenians' main strength was their navy and they saw that they could contain the Spartans and even attack their territory very successfully from land. It also meant that they could not be deprived of supplies themselves. The Long Walls meant that they always had access to Piraeus. The Pylos/Sphacteria episode is a good example of how the navy gave Athens an advantage over Sparta (not a sea-going power), capturing the prisoners there gave them much leverage over the Spartans. The use of naval power by the Corinthians and Syracusans may be mentioned too. Finally, Sparta managed to defeat Athens only with the help of the Persians' naval strength – a measure of the significance of naval power in the war.

**(iii) 50 marks. Four developed points: 13, 13, 12, 12. This question calls for a 'discussion'. Candidates must engage with that aspect of the question for full marks.**

The main aspect which the candidate must deal with here is a discussion of the restlessness and undisciplined nature of Alcibiades' ambition, rather than just telling the story of Alcibiades. The main theme is the capricious and utterly undependable

nature of the man and how, at every turn, he pursues his own interests with no loyalty to anyone except his own self. Points which could be included are:

His reaching a position of inordinate power and influence at a very young age; his swift abandonment of his family's traditional attachment to Sparta over a perceived slight; his devious tricking of the Spartan deputies; Nicias' speech describing him as selfish, flamboyant and that he would "endanger the state to live a brilliant life of his own"; he began to scare people as he seemed not entirely normal and was thought to be aiming for dictatorship; he used his money to pursue glory through chariot teams at the Olympics and the sponsorship of choruses; he denied the smashing of the Hermae, but the wild nature of his private life caught up with him and he was sentenced to death in his absence; his brazen defection to Sparta where he tried to sell out his own city; his taking refuge with Tissaphernes where he then tried to harm Sparta and his later attempt, through using the army at Samos to overthrow the democracy and get back into Athens. He was obviously a very gifted speaker for so many people to have accepted his astonishing switches of allegiance. Key thing is this combination of brilliance and ambition with utter lack of consistency.

**(iv) (a) 30 marks. Three reasons: 10, 10, 10.**

The reasons given by Thucydides are as follows:

The previous greatest war was the Persian War, but its outcome was resolved by two naval and two land battles. But the Peloponnesian War lasted for much longer and brought with it unprecedented suffering for Hellas.

Never before had so many cities been captured and destroyed, never so many exiles or such loss of life.

Old stories which had seemed exaggerated now seemed possible. There were many earthquakes, more eclipses and droughts, famines and of course the plague which destroyed more life than almost any other factor.

**(b) 20 marks. Two developed points: 10, 10. Candidates must agree or disagree from the perspective of Thucydides or from their own perspective based on their knowledge of Thucydides.**

Candidates could agree using the parameters of Thucydides' argument and expanding on the greatness of the battles and other events of the War. It would also be acceptable to argue against the statement using modern examples of warfare.

**Topic 2: Alexander the Great**

**(i) (a) 20 marks. Three examples explained: 7, 7, 6.**

The two main aspects which would have to be described are his adoption of Persian dress and his attempt to introduce 'proskynesis' among the Macedonians. Other valid points would be his excessive punishments (eg. Bessus); the extravagant Persian marriages at Susa; ever increasing luxury and extravagance and the integration of Persian troops into the command structures of the army (especially the appointment of the 30,000 epigoni).

**(b) Three developed points: 10, 10, 10.**

Two main events are relevant here: the first is the story of Callisthenes' opposition to the introduction of 'proskynesis' and the connected Pages' Plot. The second is the mutiny at Opis where the Macedonians objected to being sent home and supplanted by Persians in Alexander's affections.

Cleitus makes reference to Alexander's new habits in the row with the King which led to the former's death.

Initially, although the Macedonians did not like it, they did not object.

**(ii) (a) 15 marks. Two reasons: 8, 7.**

Its geographical situation – an island half a mile from the coast with massive walls and a strong navy. Alexander had disbanded his fleet as he was pursuing his coastal policy. Also its inhabitants were very determined not to surrender and very resourceful.

**(b) 25 marks. Three developed points: 9, 8, 8.**

The building of the mole (twice) with siege tower; fetching ships from Cyprus and Sidon; replacing ships' ropes with chains; shifting boulders underwater; ships with siege ladders attached; many-sided attack.

**(c) 10 marks. Two aspects of Alexander's character: 5, 5.**

The siege and capture must be covered here. Superstition (dream of Heracles); determination; self-belief; resourcefulness and clever military strategist; quick response (eg. surprise attack on the harbour); stamina and ability to inspire his men (rebuilding of the mole); ruthlessness (treatment of the inhabitants). His leniency to some.

**(iii)(a) Impression out of 25 marks.**

Plutarch's account of this episode is the more colourful, tabloid version. It involves a drunken feast, the courtesan Thais persuading Alexander to burn down the palace. A brief outline of what she said in her speech; all the hardships of wandering through Asia had been rewarded by revelling luxuriously in the palace of the Persians. But it would be even sweeter a pleasure by ending the party by setting it on fire. Alexander was urged on by his companions. He picked up a firebrand and was followed by Macedonians who helped in setting fire to the palace. He quickly repented and ordered the fire to be put out.

**(b) 15 marks. Two developed points: 8, 7.**

Arrian's account is quite different. It is shorter. It says that (against the advice of Parmenio, who pointed out that he was burning down his own property), Alexander decided as a matter of strategy, to burn down the palace at Persepolis. His act was retribution for the destruction the destruction of Athens. Arrian condemns it as a bad policy. Plutarch describes it as an impulsive act.

**(c) 10 marks: 7, 3. The question calls for an opinion and ‘reasons’; there must also be reference to both texts for full marks.**

Candidates may find either way, as long as their opinion is backed up by some contextual information eg. other examples of Alexander’s behaviour or other examples from the writing style of Plutarch and Arrian which suggest their reliability (or otherwise).

**(iii) 50 marks. Four developed points: 13,13,12,12. This question asks candidates to refer to the ‘texts’ therefore this will be required for full marks. However, there is no need to refer to both texts at equal length. Candidates will be expected to engage with the aspect of the question which calls for ‘your view’ for full marks.**

This is a broad question and candidates may limit the number of examples they use for his military brilliance. Four qualities, developed and supported by examples, will suffice. However, candidates may also present a longer list with less development for high marks – still requiring support from examples. Examples include: strategy – his clever formation and tactics at Gaugamela or his use of cavalry at the Hydaspes; determination – his taking of Tyre; innovator - his tactics against the Thracians (getting his men to lie down under the carts) or his building of the scaffolding to reach the Rock of Aornos; personal bravery – the Mallian siege; rapport with and inspiration to his men – his speech before the Battle of Issus and their devastation when they think he is dead after the Mallian siege; ability to use geographical and weather conditions – using the current at the Granicus and crossing the Hydaspes. A good strategist; the coastal policy. Making the decision to secure potential trouble spots in Greece before embarking on his Asian campaign.

### **Topic 3: Life and Thought in The Late Roman Republic**

**(i) (a) 20 marks. Three qualities: 7, 7, 6.**

A preference for action rather than talk; cultivation of good morals at home and at war; respect for the gods; “boldness in warfare and justice when peace came.”

**(b) 30 marks. Three developed points: 10, 10, 10.**

He blames the nobility, especially Sulla and his part for looting and cruelty, greed and power-seeking. He says that lust for money and power led to insolence, deceit and neglect of the gods.

**(ii)(a) 25 marks. Three explained points: 9, 8, 8.**

The hard-line stance of the Senate encourages the three men to unite in search of power. They had refused Caesar the right to stay outside the city (to claim his triumph) and to be appointed consul *in absentia*. They frustrated Pompey in his attempts to settle his army and ratify his eastern conquests. Crassus was jealous of Pompey and hungry for power. Each of the three men believed they could use each other for his own advantage.

**(b) 15 marks. Two explained reasons: 8, 7.**

The deaths of Julia and Crassus were the catalysts for the rift between Pompey and Caesar. The personal bond between them was now broken and other factors included: Pompey's jealousy of Caesar's series of successes in Gaul; the attempt by the senatorial party to win Pompey away from Caesar by playing on his fear and jealousy and by flattering him.

**(c) 10 marks. A brief account.**

Crassus received Syria as his province and decided to cross the Euphrates directly into Parthia, greedy for military glory. His men at Carrhae were not prepared for the Parthian method of attack (cavalry with bows and arrows). Crassus did not alter his tactics to suit the battle and after a botched attempt to parley, was killed with all of his men.

**(iii) 50 marks. Four developed points: 13, 13, 12, 12 with at least one on each character. There is no need for equal treatment of Pompey and Caesar in candidates' answers. Question requires discussion/judgement.**

While Caesar was a young man, Sulla was dictator of Rome. He had his eye on Caesar, because Caesar was nephew by marriage of Marius, Sulla's great enemy. He said that he saw in Caesar 'many Mariuses'. Sulla tried to end Caesar's marriage to Cornelia, daughter of Cinna, but the young Caesar refused. Sulla confiscated her dowry. With Sulla's proscriptions, Caesar went into hiding and had to bribe one of Sulla's commanders two talents to allow him to escape.

Pompey's father had fought alongside Sulla against Marius. Pompey inherited his politics and the loyalty of his legions. When Sulla returned from the east, Pompey raised three legions in his support. When Sulla became dictator, Pompey married his daughter (who died in childbirth). Pompey was sent to Sicily and Africa by Sulla and was hugely successful, hailed as 'imperator' by his troops. On his return, Sulla refused his request for a triumph, but then gave in, calling him 'magnus' – possibly ironically. Pompey pointed out to Sulla that more people worship the rising than the setting sun.

**(i) 50 marks. Four developed points supported by the texts. At least one point from each writer: 13, 13, 12, 12.**

Plutarch's *Life* and Cicero's *Letter to Lucius* are the two main sources here. Candidates may agree or disagree with this view but will probably agree. In the letter, he shows his impatience to have what he regards as his major contribution to Rome's history immortalised. He urges Lucius to record his handling of the Catiline Conspiracy and flatters his genius. He even suggests strongly that Lucius should not be too worried about being biased towards Cicero in his account of the events. He describes the episode putting himself in a favourable light. He is shameless in his self-promotion and his vanity and self-importance are obvious. Plutarch says that early in his career, Cicero was told by the Oracle at Delphi not to worry about the opinion of the multitude, but to make his own name. But Cicero did care a great deal about what people thought. On his way home from Sicily, he was bitterly disappointed to hear that Rome was not full of the stories of his great deeds. Plutarch says that his excessive desire for praise often coloured his

judgement and even caused him to overstep the mark in some of his comments. He describes how Cicero methodically set about 'networking' around Rome so that he would know everyone and be known by them. He made himself hateful to the people by constantly boasting about himself, both in his writings and his speech. He claimed that it was only due to his brilliance that Munatius was acquitted and often attacked people verbally just to raise a cheap laugh. He was totally miserable when he was forced to leave Rome – away from fame and fortune. He boasted of having restored peace to Cilicia.

#### **Topic 4: Roman Historians**

**(i) (a) 20 marks. Three specific examples: 7, 7, 6. This question refers to the aesthetic improvements.**

Augustus commissioned many public works, including the renovated Forum, Temple of Mars, Temple of Apollo on the Palatine, Temple of Jupiter on the Capitoline. In the names of members of his family he also built a Temple of Hercules and the Muses, Hall of Liberty, Temple of Saturn, a theatre and an amphitheatre. He claimed to have "found Rome a city of brick and left it a city of marble."

**(b) 15 marks. Two examples: 8, 7. This question refers to the safety of the city.** He organised the city into districts and wards and put each area under the control of a magistrate. He organised vigils or night-watchmen to guard against fires and sent armed soldiers into very rough areas. Height of buildings.

**(c) 15 marks. Two measures: 8, 7.**

Augustus introduced laws against extravagance, adultery, fornication and bribery. He promoted traditional marriage. He revived traditional ceremonies and festivals with religious rites. He built and repaired many temples (86 according to himself). He became Pontifex Maximus and increased the numbers of priests in Rome.

**(ii) (a) 20 marks. Two developed points: 10, 10.**

Early on, Nero was much under the influence of his mother, Agrippina, his tutor, Seneca and his adviser, Burrus. He promised to model himself on Augustus. At first he was merciful and generous, he kept personal and state matters separate and boosted the power of the Senate. Seneca and Burrus "collaborated in controlling the emperor's perilous adolescence." Nero ended secret trials and tried to cut down on the corruption of court favourites and freedmen.

**(b) 30 marks. Three developed points: 10, 10, 10.**

The deterioration in his behaviour affected the mood and morale of the city in that his personal vanity became an obsession and far more important to him than matters of state. He murdered his mother, wreaked horrible vengeance on the Christians after the fire and took over a huge area of the centre of Rome for his personal estate. This caused a great deal of resentment and as he decimated the senatorial class with a series of murder/forced suicides, there was a conspiracy against him which failed. This was followed by a revolt in Gaul which spread to other provinces. Rome was now like a rudderless city which contained a personal fiefdom, there was an air of fear because of the number of deaths and anyone who tried to speak sensibly to him was suspected of disloyalty and got rid of. He surrounded himself with sycophants and so the rule of the city was neglected while he obsessed about his poetry

competitions. He had grandiose plans which came to nothing and the people rejoiced when he died.

Some candidates may question the bias of the sources and will receive credit for that. However, that is not necessary for high marks.

**(iii) 50 marks. Four developed points: 13, 13, 12, 12.**

The main features of Corbulo's career are: a very successful campaign against the Chauci while commander in Germany in AD 47. The Emperor Claudius stopped him from following up this success. Corbulo was very strict and very efficient (he got his men to build a canal from the Rhine to the Meuse). He organised the army in the east as governor of Asia. He fought against Parthia (who had won a great victory against the Romans four years earlier) in AD 58. He took over Armenia and installed the well-disposed Tigranes as king. He fought again in AD 61 and finally made peace with the Parthians. In AD 67 Nero invited him to Greece and forced him to commit suicide.

**(iv) 50 marks. Four developed points supported by reference to the text: 13, 13, 12, 12. This question calls for an opinion. For full marks, candidates must engage with that aspect of the question. There must also be clear reference to the *Annals* as required by the question.**

Candidates may contest Tacitus' claim as his bias against Tiberius is very clear. He does give a very detailed and clear account of events in general, but his dislike of Tiberius is obvious. This awareness is necessary for high marks. He is not especially kind to Augustus either in that he devotes far more time to the accounts of his detractors than his admirers after his death, but the real vitriol is reserved for Tiberius whom he patently loathes. Even in the earlier part of Tiberius' reign, when he does good things, Tacitus imputes only the worst of motives to him. When he does something good, it is only out of hypocrisy and deceitfulness according to Tacitus. He does acknowledge that good things were done, but he never allows that Tacitus' motives were good, only cruel and immoral. His generosity was insincere and if he did good deeds, it was for the wrong reasons. Without being very specific on the facts, he paints a picture of a vicious, arrogant and mean tyrant. Without fully backing it up, he implies that Tiberius brought about the death of Germanicus, and there is a very interesting contrast in the language Tacitus uses when describing Germanicus (it is always flattering). He even implies that Tiberius was responsible for public ruin, his actions against Sejanus and his friends portray him as the enemy of the city itself. The language he uses when describing Tiberius is always loaded and thus, his claim to be impartial and without indignation, while possibly made with sincerity, does not really hold up.

**Topic 5: Greek Drama**

**(i) (a) 25 marks. 5: immediate danger; 5: politicians; 15: (impression) poet's influence.**

The whole premise of the play is that Athens is in terrible danger. The city's politicians and leaders have failed to find a solution, so only a wise and good poet can be relied upon to do so. "A poet should ... make people into better citizens." A fine poet is seen as having the potential to change the course of events by having a good effect on the thinking of his audience.

**(b)25 marks. Three developed points 9, 8, 8.**

Euripides associates with criminal elements in Hades, he has usurped Aeschylus' chair. His characters are described as corrupt, immoral, idle and disloyal. He is described as a "slippery customer" and is confusing. He sows doubt and his character is not beyond reproach. He is not the man the city needs. Aeschylus is given the stronger moral arguments. He is angry, but nobly so. The beloved Sophocles sides with him. He is shown as giving the people good models of heroism and patriotism which is the patriotic duty of the poet. His language is grand and not cheap, everyday language. See the contrast in their answers on Alcibiades and saving the city. Overall, Aeschylus' advice is more admirable and has more integrity. Given that the play was performed during the Peloponnesian War, those qualities would probably have been important.

**(ii) 50 marks. Four developed points 13, 13, 12, 12.**

**This question calls for a 'discussion' of the use of irony and not simply a description. This may be covered by reference to the different types of irony and to the manner in which irony adds significantly to the complexity and success of the play.**

Candidates should make some reference to the verbal irony in the play (examples include Oedipus' claim that he will solve the problem of the plague; he sets himself up as the doctor (searching for a cure); he is the source of the disease. The detective becomes the detected one. His resolve to run away from his parents; his accusation of blindness to Tiresias; Jocasta's assertion that the oracle she and Laius received was wrong; her attempt to calm the upset Oedipus by asserting that there is no truth in prophecies. In doing so she mentions the location of Laius' death; "at a place where three roads meet". This startles Oedipus. Oedipus fighting for Laius as if he were his own father – and so on). Candidates should also discuss the dramatic irony in the play where the saviour, helmsman and hero is, in a sudden reversal of fortune, turned into the polluter and cause of plague. Probably the most obvious example of irony is the twin themes of sight and blindness. It is only when Oedipus becomes blind that he begins to see his former failings; humble now, formerly arrogant; accepts his destiny, earlier tried to reject it; accepts the word of Apollo, once, rejected it.

Where candidates narrate the plot of the play, a direct connection with irony must support each point.

**(iii) 50 marks. Four developed points: 13, 13, 12, 12.**

Points that could be made here include the very physical and violent opening of the play where Prometheus is dragged on and tortured. The main character is static, but the constant arrivals and departures liven up the action of the play. The main drama is derived from the interaction of the characters which varies widely including: kind (Prometheus and Io), critical (Prometheus and Oceanus) and downright antagonistic (Prometheus and Hermes). Another valid point is that, although the play is physically static, the text includes a side-ranging account of travels and exotic places (The central character's account of what he did for the human race. Prometheus describing Io's treatment by Zeus and her travels. The connected story of Prometheus' deliverer). There is scope for two points in relation to the Io scene. Aeschylus makes the central struggle between Prometheus and Zeus compelling

enough, through the unfolding of the story and the gradual revelation of Prometheus' character for the static setting to be irrelevant. The violent assault on Prometheus and the Oceanides at the end of the play.

- (iv) **50 marks. Four developed points: 13, 13, 12, 12. Candidates must be able to comment on her abilities as a manipulator. At least one point should refer to the manipulation of Jason.**

Points to include here are: Medea's securing the Nurse's silence; getting the Chorus to promise their silence; her tricking of Creon into allowing her and the boys one more day; her manipulating Aegeus into promising an oath that will guarantee her sanctuary in Athens; her using of the boys to give the gifts to Glauce. But the most important is her manipulation of Jason in their second encounter where she plays on his conceited and gullible nature in order to get him to think that she has come around to his view. Candidates should explain the various tricks she uses to deceive the other characters.

### **Topic 6: Ancient Epic**

- (i) (a) **10 marks. One developed point.**

It was through the Cyclops episode that Odysseus earned the enmity of Poseidon. Polyphemus, the son of Poseidon was blinded by Odysseus and his men who then escaped, using his sheep as cover. When they are leaving by ship, Odysseus cannot resist telling Polyphemus who has blinded him and so the Cyclops calls out to his father, Poseidon, to avenge this deed.

- (b) **15 marks. Two points: 10, 5.**

Poseidon sends the storm which leads to Odysseus' arrival at the land of the Phaeacians. He also punishes the Phaeacians for helping Odysseus and turns their ship to stone. Any other valid point.

- (c) **25 marks. Three developed points: 9, 8, 8.**

Athene is crucial in helping Odysseus overcoming the Suitors in the following ways: she sets up his beggar disguise and instructs him what to do in Ithaca. She inspires Penelope to set up the archery contest. She actively intervenes in the great battle in the hall, helping to kill the Suitors and protect Odysseus and Telemachus.

- (ii) **50 marks. Four developed points: 13, 13, 12, 12.**

There are several key differences, including: The entrance to the realm of the dead souls for Odysseus is out in the west, on the banks of Oceanus near the fog bound city of the Cimmerians; For Aeneas it is a cave entrance near lake Avernus, a long sea voyage is not necessary. Aeneas is at the end of his voyage at this stage where as Odysseus has still much of the seas to travel. Aeneas is accompanied by the Sybil, but Odysseus has no such guide with him on his journey to Hades. The *Aeneid* Book 6 is a very graphic and atmospheric, detailed description of the physical place that is the Underworld whereas Homer's *Book of the Dead* has the souls come to Odysseus. It is much more difficult for Aeneas to access the dead souls than it appears for Odysseus; finding the golden bough and then going down the dark paths of decay past many frightening creatures and apparitions and then crossing the river Acheron. While both heroes meet people from their past, there is no parallel in the *Odyssey* for Aeneas' meeting with Dido. The detailed account in Virgil of

Anchises' explanation of death and reincarnation is unique to the *Aeneid* and also the parade of his descendants shown to Aeneas. In Virgil's account there is a sense of an ordered underground kingdom where different categories of souls reside. There is disorder in Homer's account of how the countless different souls flit about him. Differences in beliefs about life after death. Odysseus quits the world of the Dead souls in fear of some dreadful creatures which Persephone may send his way. Aeneas' departure is calm, through the Ivory gates, reassured by the ghost of Anchises. The elements of contemporary relevance and even of propaganda makes the *Aeneid*'s Underworld completely different to the *Odyssey*'s. And any other valid points.

**(iii) 50 marks. Four developed points: 13, 13, 12, 12.**

Both are heroes and great warriors but there the similarity ends. Cúchulainn's aim is simple: to keep the men of Ireland out of Ulster and to defend the honour of the men of Ulster. He fights brilliantly and happily – it is what he was born to do and has no other interest. Aeneas is a far more complex character. He is a leader of comrades to whom he is devoted, Cúchulainn is a one-man operation. Aeneas' mission is also more onerous – he has to found a new race of people in a new land. Unlike Cúchulainn, he is weighed down by Fate which makes demands of him. Aeneas is not such a willing fighter, often he fights reluctantly because he must. He is not a warmonger. We do not hear about Cúchulainn's emotions in general (except on the death of Ferdia) but Aeneas' emotions are described in detail and often throughout the poem (eg Dido episode; feelings towards his father; comrades and so on).

**(iv) 50 marks. Four developed points: 13, 13, 12, 12, supported by reference to the text. The question calls for 'discussion' so examiners will require that element for full marks.**

There are several obvious and important elements to be mentioned here including: Jupiter's speech to Venus in Book 1; Creusa's ghost makes reference to the Western land where the gentle current of the Lydian Tiber flows and citing this as being part of a divine plan when addressing Aeneas. Anchises' speech to Aeneas in Book 6; Book 8 – the site of the future city of Rome and Aeneas' shield and Juno's acceptance of Rome's destiny in Book 12. Other aspects could include the greatness of Rome's destiny being achieved at such cost to Aeneas and others (especially Dido and Turnus); references to many great events and figures from Rome's past (eg the Punic Wars, Julius Caesar and others, allusions to many Roman institutions and customs). These are examples of How? Virgil illustrates the greatness of Rome. Why Virgil does this is also a valid point/s, if developed. Candidates may disagree.

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

- (i) (a) 20 marks. Two developed points: 10, 10, connected to the relevant aspects of poem. Candidates may conflate war and death and this will be accepted once the connection is made explicit by the candidate.**

Propertius says that the only wars that interest him are wars of love. He dismisses war as of no interest to him and says that man was made imperfectly by Prometheus to be too ready for war “any foe will do”. The loot of war cannot be brought with you after death. The only good death is after a long life of love (implication being that an early death in war is not worthwhile). He finally says that anyone who is bothered, let them go off to get back the lost standards of Crassus (lost against the Parthians). He has no time for war.

- (b) 15 marks. A clear account of what Propertius intends to do in his old age.**

Propertius intends to spend his old age studying the universe, stars, seasons, geography, the afterlife, tides, rainbows and so on - all the important matters of life.

- (c) 15 marks. Two points supported by reference to the poem: 8, 7.**

His lack of interest in war and material wealth is clear (see above) and his very strong interest in love, wine, flowers – basically a hedonistic lifestyle is stated clearly. He does say that when he is old he will interest himself in geography etc but as of now, he just wants to have a lovely time. Perhaps this indicates that he feels he should be interested in these weighty matters.

- (ii) (a) 25 marks. Three points of explanation: 9, 8, 8.**

An explanation of Hannibal’s tactics would have to include his initial attempt to goad the Romans into action. He places the slingers and light archers in front. A clear description (with an optional sketch) of his deployment of troops in a long, narrow phalanx with weighted flanks designed to draw in the Romans and funnel them into a pincer movement where his African flanks would encircle them. Also the trick of the 500 Numidians who pretended to surrender and then attacked the Romans from behind.

- (b) 25 marks. Two developed points: 13, 12 – each point containing the contrasting behaviour of both consuls.**

The two consuls Paulus and Varro speak and behave in contrasting manners both before and during the battle. The two men argue whether or not to engage in battle with Hannibal. Paulus is in favour of Fabian tactics and above all wants to minimise the loss of life of his men. He cites the disaster of Flaminius at Lake Trasimene. Varro is loud and aggressive. He ridicules the feeble, indecisive Fabius and calls of action, which the men also desire. On his day of command, Varro, without consulting Paulus, puts out the banner to signify battle. Paulus can better disapprove of this than deprive it of his support. He reluctantly goes along with it. He hopes that those who talk the bravest will also fight as bravely. In the battle itself, Paulus fights nobly and fends off defeat for as long as he can. He gets badly wounded and refuses the offer of a horse to escape on; he would rather die with his men and will not go to Rome where he would have to condemn his fellow consul with his account. This is in stark contrast to Varro who had escaped earlier with 50 of his men. So, in sum, Varro had talked bravely and aggressively, but Paulus, who had preached caution, had acted with great personal bravery and nobility.

- (iii) (a) 30 marks. Three developed points: 10, 10, 10 supported by reference. Candidates must refer to at least two extracts for full marks. Nature and the countryside may be conflated.**

There is much evidence from two of the prescribed excerpts of Virgil's love of nature. Obvious examples would include: the image of the sun going down and the star-spangled sky in *The Song of Silenus*; the lovely description of the wildflowers in the hedgerows in *The Birth of the Saviour*; the icy wilderness in *Orpheus and Eurydice*; the famous similes (autumn leaves and birds) in *The Underworld of The Aeneid*. But the two best examples to use are *A Farmer's Calendar* and *Rustic Happiness*. *Rustic Happiness* is like a hymn to the countryside and all of its joys. Likewise in the *Farmer's Calendar*, Virgil dwells on the ease, pleasure and even joy in hard work that goes with the country life. Specific references to a number of the poems are needed.

- (b) 20 marks. Two developed points supported by examples: 10, 10. This calls for an opinion.**

Candidates may argue for or against this. Certainly, there are clear examples of where he has a rose-tinted view of country life eg in *A Farmer's Calendar* and *Rustic Happiness* he lists only the positive aspects, there is no mention of hardship, drought, failed crops, bitter winters or the unpredictability that attends farming life. Only the loveliest and most appealing elements are described. If a candidate wishes to argue that this is realistic, s/he could make the point that Virgil's descriptions are probably accurate enough, even if they do not dwell on the tougher side of farming life.

- (iv) 50 marks. Four developed points supported by examples: 13, 13, 12, 12. Specific reference must be made to both the wonderful story-telling and the moral purpose. This question calls for a discussion so candidates will be required to engage with that aspect of the question for full marks and must connect examples which they give directly to the question.**

Candidates need to deal with two elements here. One is the quality of Ovid's story-telling and the other is the moral purpose of the tale. The story is a simple one, beginning with a description of two trees intertwined. Ovid describes the gods, Jupiter and Mercury visiting the people of Phrygia and receiving no welcome. They are warmly received by Baucis and Philemon, an elderly couple. Most of the story is taken up with a lovingly detailed account of the very plain, but generous hospitality of the old couple, complete with homely touches about the food and furnishings. The twist in the tale is when the couple notice that the wine-jug keeps refilling itself and they realise that the pair are gods. They go to kill their goose, but the gods stop them. They lead them to the top of the hill and they watch the whole plain being flooded but their own humble cottage is turned into a magnificent temple. The gods offer the old couple a wish and they confer. In keeping with their humility, they just wish to serve the gods and, in a lovely, romantic touch, they wish to die together, so neither has to go to the other's funeral. It is a simply told tale, its moral element lies in the couple's acceptance of their humble condition and making the best of it and especially in their willingness to offer hospitality "beyond their means". These qualities are rewarded by the gods, while their mean neighbours are drowned. Ovid's power to engage the reader while making a moral point should be emphasised.

## **Topic 8: Art and Architecture in Greek Society**

**(i) (a) 10 marks: 5, 5.**

A krater; it was used as a monument on a tomb; there was a hole in the bottom for pouring drink offerings to the dead.

**(b) 20 marks. Four elements of description featuring both the upper and lower part of the scene: 5, 5, 5, 5.**

The scene shown is the prothesis (or lying in state) and funeral procession with the dead person lying on a bier and mourners, horses, chariots, warriors along with geometric patterns.

**(c) 20 marks. 7 for the period.**

**Three examples of this period's features: 5, 4, 4.**

It belongs to the Geometric Period (Eighth Century BC). The typical features are: profusion of geometric ornament covering the whole vessel (including friezes of zigzags and meanders filling in the blank spaces of earlier with strips of simple patterns). The zones are broken into panels with individual motifs of chequers, diamonds and wavy lines. Stylised animal and human figures in silhouette (very two-dimensional), heads in profile with a dot for the eye; glazed with a dark brown wash.

**(ii) (a) 10 marks for either period or designer: Libon of Elis 10; Early Classical 10. Classical 7.**

It was designed by Libon of Elis and it was built in the early classical period – about 470-460 BC.

**(b) 20 marks. Four points of description: 5, 5, 5, 5. The correct architectural terms are required.**

The temple is a peripteral temple in the Doric order. It has 6 columns along the front and back and 13 along each side, the standard proportions for a Doric temple of the era. It has a ramp, a pronaos, and an opisthodomos. It has two rows of columns in the naos/cella and a stairs leading to a gallery for viewing the statue of Zeus made by Phidias. It has a stylobate on which the column shafts are placed directly. The column capitals are made of or abacus and echinus. The columns are fluted in the Doric style and topped by the entablature. This consists of architrave, frieze of metopes and triglyphs above the taenia and regula with guttae below. Above the frieze there are more guttae below the mutule above which there is the cornice and the slanting cornice.

The temple was built of coarse local limestone (conglomerate) covered in stucco, but its tiles and decorative features were made of Parian marble.

**(c) 20 marks. Three aspects of the sculptures fully described – east and west pediments and metopes: 7, 7, 6. Reference could also be made to the later statue of Zeus for marks.**

The main decorative features are the two pediments and the twelve sculpted metopes over the entrance, (all made of marble). On the east pediment there are figures representing the tense moments before the start of the chariot race of Pelops and Oenomaos. Zeus unseen by the contestants stands between the two, his commanding presence towering over the mortals. To the left stands Oenomaos, explaining the conditions of the race. He is flanked by his wife with her arms

anxiously folded. Oenomaos has his hand placed confidently on his hip. On the right is Pelops, head bowed modestly as he listens. Next to him is the prospective bride adjusting her veil. Horses, chariots and gods representing the two rivers flank the principal figures. The more famous west pediment shows Apollo calming the riot of Centaurs at the Lapith wedding. He dominates the scene which includes the women being manhandled by Centaurs, writhing figures and, in the corners, reclining women. It is a very successful composition where all the figures inter-related. The metopes show each of the tasks of Heracles, again, a mix of quiet and action-packed scenes. The one shown is the Golden Apples of the Hesperides being handed over by Atlas to Heracles, with the stately Athena looking on.

**(iii) (a) 10 marks: 5, 5.**

Poseidon – recognisable from either his trident (incomplete) and the dolphin beside him.

**(b) 5 marks**

Hellenistic – around 200 BC. Date of 130 B.C. is acceptable as Boardman supports this view.

**(c) 30 marks. Three developed points: 10, 10, 10.**

Although it is in stance very classical with the contraposto shift from one foot to another, there is a very Hellenistic sway and shift in the parts of the body going in different directions. The strong contrast in the folds of drapery make for a “restless impression”. His elaborate hair and beard are typical of the period too.

**(d) 5 marks.**

The Aphrodite of Melos.

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

The frieze was located above the inner row of columns, inside the peristyle/colonnade. (Candidates may use a sketch to indicate the position)

**(b) 5 marks.**

It is thought to depict the procession of the Great Panathenaic Procession where the folded peplos is being presented to Athene.

**(c) 20 marks. Three aspects fully described: 7, 7, 6.**

It shows the seated deities above the east (entrance) side. They are in relaxed, easy and varied poses, each with an identifying feature. Next to them are maidens and officials (including the child with the peplos). However the procession was shown forming up in the west porch and proceeding along both north and south sides of the temple towards the east. There are burghers, water-bearers, musicians, charioteers, animal sacrifices and horsemen. Massed cavalcades thunder along. Overlapping ranks of horses give the illusion of depth although it is carved in bas (or shallow relief) at its deepest 6cm. A man wearing a helmet and carrying a shield leaps on and off one chariot as it races along. There is a more dignified feel to the procession as it nears end. Sacrificial victims are led at a stately pace. One heifer raises its head in mild protest. Women, girls and gods are depicted on the east frieze.

**(d)20 marks. Two fully developed points 10,10, as to why they agree/disagree with direct reference to the Parthenon frieze. Candidates may also make reference to other pieces of art to support their argument.**

It is certainly open to candidates to argue with this, but on the assumption that they will agree, the following points could be made: the varied and natural poses of the figures, not all facing the same direction, some moving quickly, others slowly, some static; the sense of perspective or 3D where, even though the relief is so shallow, there is a great sense of depth (at its most obvious in the lines of horses); the drapery is beautifully depicted in flowing folds of great elegance, very full, but also revealing the bodies underneath.

### **Topic 9: The Philosopher in Society**

**(i) (a)30 marks. Three points of explanation of Socrates' views: 10, 10, 10.**

Physical education is seen as essential for the development of balanced people. The mind is more important, but when it is properly trained, physical training will follow naturally. It will result in discipline and resilience, drunkenness (and girlfriends and the wrong kinds of music) will be avoided. Men will be fitter, more energetic and alert. Guardians should not train like ordinary athletes. A better-adjusted training regime is needed for soldier-athletes to make them watchful, observant, healthy, able to endure the inevitable changes of diet and temperature on campaign. Emphasis on training for war. He urges looking after one's health. He warns against the idle life and filling our bodies with gases and fluids, like a stagnant pool, and driving the medical profession to invent names for our diseases like flatulence and catarrh.

**(b)10 marks. Reference must be made to two aspects of the diet: 5, 5.**

Roast meat, no Syracusan spices or Attic confectionary. Nothing too fussy and all in moderation.

**(c)10 marks: 7, 3. This question calls for 'reasons' so more than one point is required.**

Candidates may agree or not as long as it is backed up with a valid reference.

**(ii) 50 marks. Four developed points: 13, 13, 12, 12. Answers must include reference to his austerity for full marks.**

Candidates may agree or disagree. Main points might include: Dion meant well and wanted the best for his people. He was clever, principled and brave as well as devoted to Plato's ideas. He did do his best. He lived a modest, frugal life and tried to get Dionysius I and Dionysius II to rule according to Plato's principles. He was good to the Syracusans and forgave them their poor treatment of him "overcoming anger, envy and the spirit of rivalry". However, on the other side, he was very priggish, austere and unbending. He was extremely critical of others who did not meet his own high standards.

**(iii) 50 marks. Four developed points: 13, 13, 12, 12.**

Socrates blames democratic society for the uselessness of philosophy. He uses the Sea Captain simile to show how society does not value its philosophers. He says that the study of philosophy is very difficult and takes a long time; therefore it should be undertaken only by those who are exceptional. He says that even potentially good philosophers may be corrupted by the evils of society – good looks,

money, public acclaim and the lures of popular success. He says there are bad philosophers who give philosophy itself a bad name and singles out the Sophists who claim to teach philosophy but do not. Thus true philosophers are highly useful, but those who just pretend to study it give all of them a bad reputation. The Large and Powerful Animal myth may be included here too.

**(iv) (a) 20 marks. Two developed points: 10, 10.**

Socrates explains that all humans are dependent; none of us is fully self-sufficient. Therefore, it makes sense for us to gather into groups and to each use our personal aptitude for the good of the community. Essentially he says that there should be only a few types of worker: farmer; shoemaker; weaver and maybe a few others. The common good is paramount.

**(b)20 marks. Two developed points: 10, 10.**

Glaucon says that this society would be too basic so Socrates says that typically, we go on to improve our standards to include more refined and luxurious items (food, furniture, perfume ...etc). This, in turn, leads to the formation of larger cities, bigger communities and the need for more land. It also leads to a greater specialisation and variety of professions and trades.

**(c)10 marks. One developed point.**

The growth of large cities means there is a greater demand for food and other goods, this leads to a desire for more land (which belongs to one's neighbour and has to be fought for) and also for competition with neighbouring communities for trade. Hence the need for armies.

**Topic 10: Roman Art and Architecture**

**(i) (a)15 marks: 3, 3, 3, 3, 3.**

aa= the decumanus; c = the forum; f = market; g = theatre; k = Severan forum.

**(b)25 marks. Two developed points: 13, 12.**

**The two obvious 'main stages' are the development which took place during the reigns of Augustus and Tiberius and the development which took place in the reign of Septimius Severus. Some marks will also be awarded for the development of the baths of Hadrian and the Hunting Baths.**

First built on the site of a Phoenician settlement on the coast of Tripolitania. A promontory by a harbour. Early town was built in chessboard pattern in the Augustan era. Forum, basilica with four sided colonnade. Opposite side of the forum had three temples, central one dedicated to Augustus and Rome. It stood on a high podium. Near this was the market (with its two circular halls and stones with measures marked on them) and the theatre.

Then there was the southerly extension which goes in line with the bend in the cardo. It is more rectangular in shape. Its fortifications are maybe as early as AD 69 (a local Berber tribe attacked then). But the main building work was from about 109 -10 when the city received the rank of colonia. Under Hadrian, a fine new bath building was built but it was under Septimius Severus that the rally splendid colonnaded street, forum and basilica were built. He came from Lepcis. Forum is enormous – 1,000 by 600 ft. Columns with arches, huge basilica with two apses, 100 ft high. Columns of red Egyptian granite and green Euboean marble, pilasters of

white marble, carvings of Dionysus and Hercules. There is also a four way triumphal arch at the junction of cardo and decumanus. The hunting baths are also of interest, with notable domes and vaults.

**(c) 10 marks. One developed point.**

At the same period, the harbour at the mouth of the Wadi Lebda was reconstructed (24 acres of a basin with quays, warehouses, temple, watchtower, lighthouse), but there are no signs of use, the harbour quickly silted up.

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

The Emperor Constantine.

**(b) 25 marks. A full description to include five features: 5, 5, 5, 5, 5.**

It is in the Roman Forum. Begun by Maxentius and finished after AD 313 by Constantine. Three massive cross vaults of the nave rise to 114 ft. A broad aisle on each side consists of three arched bays, the partition walls of which support the cross vaults. These walls are fronted on the nave side by massive Corinthian columns. The arched bays are linked by arched doorways flanked by arched niches which contained statuary. The many arched windows provide great natural light which must have lit the splendid interior with a kaleidoscope of coloured marble. The ceilings were decorated with octagonal coffering. There was an apse at the western end, and at the east end there was an entrance lobby with five doorways. The structure was roofed with bronze tiles. Constantine added an apse on the north side and another entrance on the south side.

**(c) 10 marks: 5, 5 for two uses.**

The function of basilicas was basically as an indoor extension to the forum or market area. Its rough equivalent today would be the town hall. It usually held offices and an area which could be used as a law court, a general business centre.

**(d) 10 marks. One distinctive feature.**

Basilicas in Britain tended to form one side of a square, enclosed forum. It usually had a range of offices at the back and its entrance was on the long side. It has its entrance on one of its long sides. Apse with tribunal at either end. This combination of hall and courtyard may have developed from the basic design of the headquarters of a typical military camp.

**(iii) (a) 25 marks. Three typically Roman elements well developed: 9, 8, 8.**

Candidates might mention: the very personal, deeply individual faces showing the distinct character of each face – not just a generic type. This is very Roman as opposed to Greek; the clothing of the main figure in his Roman toga in all its dignified folds; the fact that the man is depicted carrying his ancestors' images which was a Roman custom and reminds us of the strong link between sculpture and funeral customs. The 'dignitas' and 'gravitas' which pervade Roman portrait sculpture is evident here.

Such a portrait is intended to convey something other than a likeness to the person – it 'conveys a magisterial dignity and pomp and the Roman quality of gravitas' (VP).

**(b)25 marks. Impression out of 13, 12 for two examples fully discussed. Range and vitality must be treated.**

The outstanding qualities might include: astonishing realism in the depiction of individuals' faces showing an ability to reveal character; expressions, intimate emotions and vitality are all present; an amazing range of characters include women, young and old, Roman and foreign; skill in the rendering of drapery, skin, lines/wrinkles on faces and hair, contours in ears are all in evidence.

**(iii) (a)5 marks.**

The wall painting is the Garden of Livia (from Prima Porta).

**(b)15 marks.**

A wall is plastered and while the plaster is still wet, the colour is applied quickly. Whole walls were plastered in this way. Frescoes were painted directly onto walls but also onto portable panels. Walls were also divided into panels presumably for aesthetic purposes but also for practicality given the speed with which the paint needed to be applied. A wall was prepared by the application of 1-3 coats of mortar (lime and sand) followed by 1-3 coats of lime mixed with finely powdered marble; coloured pigments were applied while the wall was still damp. Sometimes tempera and liquid wax were added after the wall had dried.

Only light, sketchy brushwork could be applied to such a soft surface. This hindered refinement of detail. Therefore frescoes tended to be impressionistic in style.

**(c) 30 marks. Three developed reasons: 10, 10, 10 why candidates agree/disagree with direct reference to the painting. Other paintings may be referred to in support of argument.**

A love of landscape, especially gardens with great attention to the detail of the natural world; freshness of the depiction of a profusion of leaves, blossoms and fruit and flowers; birds in the bushes/trees. A desire to bring the outside indoors in a kind of optical illusion with a sense of depth (the wall built around the tree); a love of subtle colour (faded greens and blues); elegance and grace and a keen observance of nature by the artist; a division of the plane of the painting into three distinct areas (garden fence, greenery and background landscape).

A candidate may disagree with this statement and choose an/other painting/s to support his/her argument.

Detailed study has shown that all the species of plant and bird are accurately portrayed but all four seasons are shown together so the painting is both real and impossible – a fantasy world drawn from life.





