



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2015

Marking Scheme

Classical Studies

Higher Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

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. 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.

The criteria for assessing discursive questions where thirty marks or more are being awarded for a global answer can be seen in Appendix 1.

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. In considering this marking scheme the following should be noted: The detail required in any answer is determined by the context and the manner in which the question is asked and by the number of marks assigned to the answer in the examination paper. Requirements and mark allocations may therefore vary from year to year.

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

□

Topic 1. Athens at War

(i) (a) Archidamus points out that he has experience of long wars and does not want another one. He says that this war will be on a big scale and points out how rich and populous Athens is. He refers to their superior naval forces and their many allies from whom they can import all their needs. He says that they (the Spartans) are not really prepared. Building up a navy takes time. To get Athenian allies to rebel against Athens will take a navy. He fears a long, devastating war at the end of which Sparta will not even be able to make an honourable peace. He fears that they will leave the war to their children as it will not be short. He thinks that it would be a mistake to drive the Athenians to desperation as they will be harder to beat then. War is a matter of money and there is no shame in acting slowly and cautiously. Slow and cautious can mean wise and sensible. Let us not underestimate our enemies. Archidamus wants war postponed in favour of diplomatic action and does not want Sparta to be hurried into anything rash. In the meantime he advised Spartans to build up their resources and prepare for war.

Engagement, 14; Development, 14; Overall evaluation, 7.

(35 marks)

(b) Sthenelaidas, the ephor, rejected the King's advice and urged immediate action. He points out that Athens has acted aggressively and that Sparta needed to stand by her allies. He appealed to their sense of honour and warned against the growing strength of Athens. He says that when the interests of our allies are attacked, words are a waste of time, action is needed. His main arguments are loyalty to allies and the honour of Sparta. When he called for a vote the majority supported him. The allies also supported his motion for war.

Two reasons. (8,7)

(15 marks)

(ii) (a) Nicias was against the Sicilian expedition from the start, he spoke against it in the Assembly. During the expedition, he felt ill and asked to be recalled. He was indecisive and constantly changed his mind. He left the wall at Epipolae incomplete which gave the Spartans a chance to enter their defences. He had a chance to escape by sea, but did not take it for fear of ruining his reputation and later when there was a chance to retreat by sea, he was too superstitious to do so because of an eclipse of the moon. His men had lost faith in him and his style of leadership did not do anything to bolster their confidence. The expedition required a bold, determined approach and he was cautious and dithering.

Engagement, 12; Development, 12; Overall evaluation, 6.

(30 marks)

(b) Gylippus contributed to the defeat of Athens in Sicily by his decisive and inspirational leadership. When he arrived in Sicily, he took advantage of the fact that the wall at Epipolae had been left unfinished and immediately led his troops in. He saw that the Athenians would have to be attacked from both land and sea and he instilled great confidence in his men who looked up to him. Compared to Nicias he was strong, decisive and inspirational to his men.

Two developed points (10, 10)

(20 marks)

(iii) (a) The city at first surrendered to Brasidas and the Spartans. Later the Athenians had sent an expedition under Cleon with 300 cavalry and 1,200 hoplites along with some allied troops, to recover the city. First the Athenians took Torone and then moved on to Amphipolis, camping at Eion and sending for reinforcements. Brasidas took up a position on high ground at Cerdylum and waited for Cleon to move first. Cleon's troops did not really have faith in him and became impatient, so he moved them close to Amphipolis. Brasidas, aware that his army was big enough but not good enough, rushed out of the gates and attacked with 150 hoplites. He explained to his army that the enemy was unready and would be taken by surprise, especially by the second wave of troops. While the Athenians were moving away slowly and unprepared, Brasidas attacked their exposed right wing and routed their centre. Clearidas led the second attack and the Athenians, unprepared for battle, panicked and fled. Cleon was killed while fleeing and 600 Athenian hoplites were lost fighting bravely. The enemy suffered only seven casualties. However, Brasidas was fatally wounded, living only long enough to hear news of his victory.

A coherent description of the course of the battle. (12, 12, 11)

(35 marks)

(b) Both sides now considered how to make peace. The Athenians had suffered a serious blow and had lost confidence. They were now ready to accept terms that they would not have accepted before. They feared defection of their allies and were anxious to come to terms. Although the Spartans had won at Amphipolis, they had lost Brasidas and were also keen to make peace. Other lasting effects may also be included here.

Two points (8, 7) (15 marks.)

(iv) (a) By now, there had been an agreement between the Spartans and the Persian king to oppose Athens. Alcibiades was looking for a way to be recalled to Athens and saw that friendship with Tissaphernes was his best bet. He sent word to Athens, that if they were willing to be ruled by an oligarchy instead of a democracy, he could help to get Tissaphernes on their side as the Persian king would not work with a democratic Athens. The great families of Athens now saw this as a chance to seize power. The leaders of the Athenian fleet at Samos decided to try to encourage this development and to overthrow the democratic government. The troops were told that they would be paid by the Persian king who appealed to them. Phrynichus argued that this was a bad idea and that it was just a ruse for Alcibiades to seize power. He pointed out that democracy had kept the rich in their place but an oligarchy would mean ordinary citizens could be killed without a proper trial. Phrynichus tried to warn the Spartans about what was happening to get help from them. But he was betrayed to Alcibiades who now denounced him for being in league with Sparta.

Representatives now arrived in Athens from Samos, to persuade the people to accept Alcibiades back and government by oligarchy. There was an outcry but Pisander pointed out that they had no hope unless they got Tissaphernes and the great king on their side. He also said that the constitution could be easily changed later on. The people were persuaded. A law was passed stating that a maximum of 5,000 could be in the government, but in fact it would be far fewer. Several opponents of Alcibiades were assassinated, and there was a general state of anxiety in the city. Everyone was suspicious of everyone else and afraid to speak out. A committee of 10 was appointed to draw up proposals. There was to be a body of 400 men in the Council. This was the idea of Antiphon, a very clever backroom politician. He was brilliant, but not trusted by the people. Thus a small number of men got rid of the 100 year old democracy in the city. The council chamber was, in fact, taken over by 400 men with knives and a crew of thugs who sent the chosen council home with pay. Some were executed, others exiled.

A coherent account of the events. (12,12,11) (35 marks)

(b) The Oligarchy failed because of internal and external weakness. From the start, the troops at Samos were not impressed with the 400. So the army was not supportive of the Oligarchy and said that with command of the sea, they did not need the support of Athens. They now elected Alcibiades as general and he persuaded them not to attack Athens. The 400 now split. Some of them were angry that the 5,000 existed only in name. They were all afraid of the return of Alcibiades. There was an attack on Euboeia which led to a revolt there and complete panic in Athens. The Piraeus now had no navy to defend it. Attempts at peace failed. Meanwhile opposition grew in strength. The Assembly deposed the Council of 400 and recalled Alcibiades. Power was handed to the 5,000. Many of the leaders of the oligarchy fled, others were rounded up, put on trial and executed. Key factors here are the lack of support from the navy at Samos, the sense of suspicion and treachery inside the city, the failure of the 400 to act decisively as one and the revolt and defeat at Euboea causing panic.

Two reasons. (8, 7) (15 marks)

Topic 2. Alexander the Great

(i) The candidate would be expected to give information on all three individuals mentioned in the question, but not necessarily an equal amount on each. For Philip, relevant facts could include: his reform of the army which Alexander largely continued; his appointment of Aristotle as tutor when he realised that Alexander was hard to control; Alexander's complaint to his friends that his father would leave him nothing to conquer; Philip's appointment of him as regent and as commander of the Cavalry Companions at the Battle of Chaeronea; the fact that Alexander chose to take an expedition east as Philip had planned to do, led by Philip's favourite general, Parmenio, can be mentioned. Also relevant here is Alexander's speech to his men later on when he lists all of the great things Philip did for them. Alexander's possible denial of Philip when he talks later of Zeus being his father can be mentioned here too.

Candidates have less information on Olympias. Main features here could include: her superstitious nature and her devotion to the gods which he continued; her great faith in him and the fact that he sided with her in the row with Philip at Philip's wedding; her stories about his possible divine conception which he does not deny and which are probably very useful to him; his constant letters to her and his reprimand of Antipater that a thousand of his letters would not be worth one of her tears.

For Aristotle, the main points would include the reasons why Philip chose him for Alexander; the fact that Alexander says that he looked on him like a father. Aristotle gave Alexander an interest in all kinds of learning, not just in Philosophy. Alexander seems to have maintained an interest in Philosophy all of his life; Aristotle's link to Callisthenes and Alexander's anger at Aristotle for publishing some advice he had given him is evidence of how influential he was over Alexander.

Engagement, 20; Development, 20; Overall evaluation, 10.

(50 marks)

(ii) (a) Compare is the operative word here, so candidates must comment on the similarity and/or difference in tactics. Darius prepared a wide open site for the battle near the River Bumodus. He had engineers level the area for the better use of cavalry and Scythian chariots. He had an army of 40,000 cavalry, one million infantry (historians differ as to exact numbers here) and 200 chariots. He also had 15 elephants. He mistakenly felt that this would avoid a similar defeat as at Issus. He also kept his troops standing all night in case of a night attack which left them demoralised and exhausted. Darius placed himself in the centre with the Persian bodyguards. 50 chariots and 15 elephants were in front as well as Bactrian cavalry on the left wing with Scythian horsemen. On the right he positioned more cavalry and mounted archers. On the other hand, Alexander brought his troops to within four miles of the enemy and then took Parmenio's advice to encamp and scout out the land. He did not accept his advice to run a night attack as he felt that this would be way too risky and also that it might mean that a victory would not be seen as valid later. He spoke to his men about their past glories and how courage was in their hearts from birth. He emphasised how the success of all depended on the valour of each and that this was the battle which would determine who would rule all Asia. Alexander put the Companion cavalry on his right, the Guards in the centre with the heavy infantry and the Thessalian cavalry on the left. N.B. candidates may use the Parmenio advice either in section (a) or (b) of this question, it is equally valid in both.

Four brief points (4, 4, 4, 3)

(15 marks)

(b) Alexander led the Companions at an oblique angle screened by light troops which forced Darius's army to move across with him. Afraid of getting onto uneven ground, Darius ordered the chariots to outflank Alexander's right wing, but he was waiting for this and sent the cavalry against them. The overall plan seems to have been the formation of a hollow rectangle which meant that even if they were outflanked, they were still not defeated. This was a very clever tactic facing an army of superior size, but poorer quality soldiers. The Scythian chariots were met with the Agrianians and javelin throwers and their drivers were pulled down by the reins, also the lines parted to allow some of them through. Meanwhile Alexander's infantry advanced on Darius' centre and the cavalry companions launched a swift attack on Darius's own position. When the Persian left was scattered Darius turned and fled. Meanwhile, Parmenio's wing was drawn back onto the defensive and was falling back badly, but Alexander, responding to a request for aid, abandoned his pursuit of Darius and headed for Parmenio's flank. En route he encountered more of the Persian army which he defeated. His tactics here: the hollow rectangle, the advance at an oblique angle, the tactics for disabling the

chariots and the flexibility of his troops, able to move quickly to trouble-shoot (e.g. on the left wing) all won this battle for Alexander.

A coherent explanation of how the tactics led to success in this battle. (25 marks)

(c) Darius was pursued by Alexander once he was defeated but he escaped. All of his possessions were taken, money, shield, chariot and bow. Alexander had lost 100 men and about 1,000 horses. The Persian dead were reckoned at 300,000. Alexander now took the great city of Babylon. Darius became a fugitive, was held hostage by his own people and left for dead. Wealth gained by Alexander at Susa a valid point here. Treatment of what the consequences were for both protagonists required for full marks here.

Two brief points. (5, 5) (10 marks)

(iii) (a) At the Hyphasis River, some of the reasons why Alexander's men will not follow him are laid out clearly by Coenus: He says that it is right to set a limit to the tasks we want to achieve and the risks we want to run. He points out that many of the Macedonians are now dead and the ones that are left are wounded and demoralised. They are not as vigorous as they were and all of them want to go home to see their families, especially as they will go back rich. "Do not now lead them on against their will." He points out that they will not fight as bravely now as they will be fighting unwillingly. He recommends that Alexander go home and lead another expedition with fresh men. He says it is a glorious thing to show restraint at a time of success. Fate can be unexpected. However other reasons for the mutiny were the incessant rain which fell since the victory at the Hydaspes River and the sight of their King undertaking an endless succession of dangerous and exhausting enterprises was beginning to depress them. The men also heard reports that the Hyphasis was four miles wide and a hundred fathoms deep. They were also concerned about the size and nature of the army on the opposite bank.

Three reasons (7, 7, 6) (20 marks)

(b) Candidates may explain that once Alexander became aware of his men's reluctance to cross the river that he called a meeting and addressed his men. The content and tone of the speech may be mentioned here also. Alexander was furious because of Coenus' speech and the men's reaction to it. He dismissed the meeting. The next day at another meeting he said he would go on and he challenged his men that they could go home and say that they had abandoned him. He then sulked for three days, waiting for his men to change their mind. But silence prevailed and eventually, he made a sacrifice to cross the river, but the omens were not good. He called together his commanders and said that he had decided to turn back. There was huge celebration. He built 12 altars and made thanks offerings to the gods.

Three points (7, 7, 6) (20 marks)

(c) This episode tells us a few things about his relationship with his men. Firstly, he began reasonably, saying that he would persuade them or be persuaded by them. But then, his men seem reluctant to speak openly indicating that they are perhaps, afraid of his temper. Coenus has to justify his position before he speaks. His response to Coenus is petulant and childish, his men are annoyed at it. His immature sulk does not change their minds. However, even if he does save face by declaring the omens bad, he at least has the good grace to agree to turn around. It can also be argued that Hyphasis was a turning point in the relationship with his men. So although there is evidence of some strain here, his men are still devoted to him and give thanks that he had "allowed himself to be defeated by them alone".

Two points (5,5) (10 marks)

(iv) Most students will probably agree with this statement. Events such as the deaths of Philotas, Parmenio, Cleitus and Callisthenes may be included here. Evidence of his declining character and temper after the Gaugamela might also include: his petulance at the Hyphasis when the men want to go home; his crazy stunt at the Mallian Siege where he gets badly wounded could be seen as poor judgement; his really bad idea of crossing the Gedrosian Desert when he has been told how dangerous it is; his introduction of prostration; his excessive partying at Carmania and the enormous wedding at Susa in Persian style; his treatment of Abulites who had failed to get food for his horses (he ran his son

through with a pike); the fear of his men when they are asked to hand in their names for debt repayment; his excessive reaction to the death of Hephaestion, including the slaughter of the tribe of Cossaeans; his misreading of the situation at Opis when he tries to send home the Macedonians (even sending 13 of them for execution); his increasing willingness to listen to accusations of treachery and his increasing wild reliance on superstitions and omens, “he was a slave to his fears” ; over the years, it seems that his drinking had certainly increased. Students may wish to argue against the statement which is legitimate as long as they can provide evidence that Alexander’s character had, for a long time before Gaugamela, been deeply flawed and had shown signs of temper and poor judgement early on.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

Topic 3. Life and Thought in the Late Roman Republic

(i) (a) Sallust is a savage critic of the Rome of his day. He thinks that Rome has become corrupted by leisure and wealth. Lust for money has grown and this avarice is the root of all evils, according to him. He says that arrogance, insolence and disrespect for the gods now prevails, lies and hypocrisy abound and the desire for money has made men effeminate and cruel to their fellow men. Avarice unchecked, demoralised people and Asian influence led them to women and drink. Then a love of art and luxury followed and disrespect for sacred things. Every man is out for himself.

(Impression ex. 20 marks)

(b) In Sallust’s “*Greatness and Decline of Rome*”, he blames the lust for power and money as the root of all evils. Avarice and ambition were like a plague spreading though the state. Sulla allowed his followers to rob and pillage without restraint. His armies in Asia learned of licence and luxury. He says that when Rome feared a common enemy, all was well amongst them, but then when peace reigned, problems occurred.

In Rome the institution of parties and factions created strife among the citizens. The nobles abused their position. A small elite group ruled for its own advantage and was very hard on the ordinary people. The community split and tore the state to pieces. Anyone who opposed the power of the aristocracy was killed such as Tiberius and Gaius Gracchus. Sallust says that this is the usual way when nations divide into factions, the winning faction fails to act with moderation and terrible bitterness ensues.

Engagement, 12; Development, 12; Overall evaluation, 6. (30 marks)

(ii) Pompey had a meteoric rise, he had great victories in Asia and against Sertorius in Spain and he defeated the pirates which made him immensely popular in Rome. He was Sulla’s right hand man, consul several times and a member of the First Triumvirate with Caesar and Crassus. He failed to stand up to Clodius and deserted Cicero. He is also accused of indolence and of being overly fond of his wife! Later on, against Caesar, Pompey failed to live up to his reputation. He made some fatal miscalculations and poor decisions. He was over confident, assuming on the word of the legions that Caesar sent back to him in Rome, that he would just have to stamp his foot to fill Italy with armies loyal to him. He fled from Rome when he would have been much better to stay there. After the battle of Dyrrachium, if he had followed up his victory, he could have beaten Caesar. He died an ignominious death in Egypt, betrayed by his friends. His chief faults appear to be vanity and indecision. The account of one of his ex-soldiers of his burial is very touching. Candidates may argue on either side of this statement, as long as they back up their opinion with references to the text.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iii) (a) “But what made Caesar most openly and mortally hated was his passion to be made king.” Plutarch recounts a number of incidents where Caesar’s friends and flatterers tried to push titles and honours onto him. He himself occasionally treated senators and other elected officials with contempt. The events at the feast of the Lupercalia when Antony repeatedly offered Caesar a

crown are also significant. His treatment of the tribunes, Flavius and Marullus, at that event was also seen as harsh and unwarranted. There is also the pressure put on Brutus to emulate his ancestor who had driven the last king of Rome, Tarquin, from the city. Cassius too hated Caesar and had a personal grudge against him. Another and very important reason was that Caesar had had himself appointed dictator for life. This anti-Republican act convinced the conspirators that he had to be removed.

Three points (7,7,6) (20 marks)

(b) The senators rushed away and hid in their homes. The people were confused and frightened. The assassins marched to the Capitol, holding their bloody daggers before them and declaring that liberty had been restored. Next day Brutus made a speech, explaining their motivation, which was received in silence. But when Caesar's will was opened and it was discovered that he had left a legacy to every Roman citizen, their mood changed. The sight of Caesar's corpse, covered in stab wounds enraged the mob and they attacked the houses of the conspirators. A man called Cinna was torn to pieces when he was mistaken for Cinna the assassin. In fear for their lives, the conspirators fled to Greece

Three points. (10,10,10) (30 marks)

(iv) (a) In the letter, Cicero talks to Atticus about the marriage of Atticus's sister Pomponia to Cicero's brother, Quintus. He says that his brother, Quintus was really kind and sweet to Pomponia and that there certainly was no ill feeling on account of money. Next day Quintus kindly asked his wife to invite the women and he would invite the men, very nicely. But she answered him rudely and said she felt like a stranger, angry because someone had not already prepared the dinner. Exasperated, Quintus asks Cicero what he thinks of all of this that he has to put up with all day every day. Although she did not turn up for dinner, Quintus sent her out food which she refused. Cicero says she was appallingly rude. He adds that he did not even tell everything here. Later, he heard that she refused to sleep with Quintus that night. Cicero suggests that Atticus advises his sister on how to behave.

Three points. (10,10,10) (30 marks)

(b) It is apparent that Cicero is close to his brother and he defends him totally. He does not seem to think that his brother is at all at fault here, and does not even guess that there is more to the bad feeling than Pomponia's bad behaviour. He obviously feels quite protective of his brother in writing to Atticus to get his sister to behave better.

One developed point. (10 marks)

(c) It is difficult to sympathise with Pomponia here as we get only one side of the story. It sounds like she is being really cranky and difficult while Quintus is being totally reasonable and kind. It is worth noting that we get only Cicero's view and that he is certainly biased.

One developed point. (10 marks)

Topic 4. Roman Historians

(i) (a) Those for Augustus argued that he had been driven to civil war by filial duty. Rule by one man had cured the distracted country. He had ruled continuously for longer than any other. The borders were safe, citizens were protected by law and Rome had been beautified. There was rule of law and respect for Rome's allies. Those against Augustus claimed that filial duty was a pretext for his own ambition and that the real motive was a lust for power. They said that he had been ruthless in tricking people, getting the army on his side and had treated badly anyone who was not on his side, including proscriptions and land confiscations. They also said that peace was won at a terrible price, a peace stained with blood. The disasters of Lollius and Varus were mentioned and the judicial murders. The validity of his marriage was questioned and Livia had been a terrible choice. He had not shown honour to the gods in having himself so worshipped and he had appointed Tiberius as his successor, knowing his faults in order to heighten his own glory.

Four points. (9, 9, 9, 8) (35 marks)

(b) Tacitus presents the debate in adversarial form as a lawyer would. It seems fair, but on closer reading, his positive points are quite brief and the negative points much more lengthy and detailed. Clearly too his negative points are expressed more forcibly and so register more strongly with the reader especially as they come after the positive ones. Rhetoric is obviously at work and the end result is to disparage Augustus and his reign.

Two points. (8, 7) (15 marks)

(ii) From the outset of his biography, Tacitus is clearly antagonistic towards Tiberius. He presents Tiberius' reluctance to rule as a sham. He comes across as a vicious, mean and arrogant tyrant. Germanicus is shown as a hero poisoned by Piso to suit Tiberius. Agrippina is also seen as an entirely innocent victim of a vindictive feud. The senators are also seen as victims rather than as self-serving as many of them must have been. Tiberius' return to Capri to escape the pomp of office is described as an excuse to indulge in every sort of depravity and sexual perversion. Candidates should address both aspects of the question i.e. Tacitus' accuracy as regards the facts of the reign and his bias against Tiberius as shown in the way he interprets the facts. For instance, even in the early part of his reign, when Tiberius does good things, Tacitus imputes the worst of motives to him, such as hypocrisy and deceit. Any generosity is described as insincere. For the former, candidates could cite a number of events e.g. the death of Germanicus and its aftermath, the treason trial, the German campaigns, Sejanus and his crimes. In all of these, Tacitus gives a clear and accurate account of what happened – often in great detail. There is no evidence that he invented or suppressed anything. However, there are often contradictions between facts reported and impressions given by Tacitus. One common feature is that Tacitus is a great reporter of rumours that cast Tiberius in a very bad light, even though Tacitus does not state them as facts. He implies that Tiberius was involved in the death of Germanicus and that he was active in promoting treason trials and he doesn't emphasise the emperor's role in the fall of Sejanus. He is shown as an enemy of the city, even bringing about its ruin. Good answers will show awareness of these and other devices used by the historian such as claiming things he cannot know.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iii) Candidates should be able to mention how his family considered him incompetent due to his various diseases from which he grew dull-witted and had little physical strength; In adulthood he still had a tutor; He was given no public office as a young man despite his application to literature; His mother called him 'a monster' and would accuse a person of stupidity by saying: "He is a bigger fool than Claudius." He was shunned in dining halls and was often the butt of practical jokes. Further evidence of his incompetence is very clear in his later years when he allowed himself to fall under the influence of his freedmen and wives. However, a study of the source suggested in the question shows quite a range of good legislation and sensible measures. Examples include the insuring of grain importers against loss and his public works, the draining of the Fucine Marsh, the new harbour at Ostia, the completion of temples and especially the provision of a better water supply, his invasion of Britain et al.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iv) (a) Nero's artistic pursuits began with his reciting poetry while still very young. He first sang at Neapolis and learned the lyre from Terspeus. He used to make himself sick and eat only foods which were good for his voice. He had a weak and husky voice but sang as he craved attention and was greatly encouraged by his supporters. He inaugurated a five yearly competition called the Neronia. He often sang for days on end, and once kept singing through an earthquake. He liked to be accompanied by Alexandrian youths clapping rhythmically. He competed in lyre competitions and sometimes postponed the end of a contest so he could keep on singing. He wore masks and acted in tragedies, male and female parts, gods and goddesses. He travelled to Greece to sing in competitions as he believed that only the Greeks had a good ear for music. One of his performances went on so long with the doors closed that women gave birth, some people jumped off the wall to get out and some feigned death so they could be carried off for burial. He suffered from nerves pre-performance and used to slander other contestants and closely question the judges. He always won the prize. He was very fussy about observing the rules of all contests. He used to announce his victories himself and had the busts and monuments of other winners carried off and dumped. He loved painting and sculpture

too. As time went on his displays got completely out of hand and became ever more scandalous and violent.

Three points (10,10,10)

(30 marks)

(b) His artistic pursuits took up more and more of his time as emperor. He craved attention and popularity. He assessed people on the basis of how much they praised his performances. He left Rome for Greece for a long period and when his freedman Helius said that the affairs of Rome needed him, he was unconvinced and concerned only for his artistic performances. He sang of the sack of Troy while Rome burned (supposedly set on fire by him to clear land). He usually got someone else to speak to his soldiers to save his precious voice and wasted vast monies on his performances and building projects. He had Britannicus killed out of jealousy of his superior singing voice. He was far more concerned with his prowess as an artist than with the welfare of the city and this lost him any popularity he had enjoyed among the Senate and the people.

One developed point.

(10 marks)

(c) The account of Nero's death is a fine example of how delusional he was. He had progressively become more and more divorced from reality and increasingly self-obsessed. He composed music as he heard news of the revolt of Vindex. He behaved in a cowardly and pathetic manner only facing death when he had no choice whatsoever. His final words "What an artist the world loses in me" convey the narcissistic and deluded character of Nero.

One developed point.

(10 marks)

Topic 5. Greek Drama

(i) Dionysus is the god of wine and theatre. He holds the play together in his quest to bring the best poet back to Athens. In *Frogs*, the character of Dionysus is completely ridiculous especially in the first half of the play. He is dressed in a ludicrous fashion, a silly yellow garment. He is patently cowardly and not as smart as his slave. He is terrified of the Underworld and actually soils himself as he goes in. The irony of his Heraklean attire emphasises his cowardice. On the surface there is nothing god-like about him. He is very funny and clown-like in his behaviour. His humour is slapstick and vulgar with a lot of double meanings. Even when the contest is underway, he treats it flippantly and makes fun of everyone he can. It is only at the end, when he has to make a judgement that Dionysus takes on a more serious role and comes across as having genuine gravitas and dignity. His mission is a serious one, to decide which poet can save Athens in its hour of need. Candidates should be able to refer to the Peloponnesian War which was at a crucial stage when this play was performed and to the failed Oligarchic Coup. Aristophanes has important points to make about both of these issues (how unfairly the disenfranchised coup members were treated; whether or not the peace with Sparta should be accepted and if Alcibiades should be allowed to return). He is Aristophanes' vehicle for commenting on contemporary issues in Athens such as the war with Sparta, the foibles of politicians and corruption in the city. Most importantly he referees the debate between Euripides and Aeschylus. In choosing Aeschylus over Euripides, Aristophanes, through Dionysus, is making some strong political statements. Although Dionysus is a highly comical figure, by the end of the play, his task as chairman is serious indeed.

Engagement, 20; Development, 20; Overall evaluation, 10.

(50 marks)

(ii) Parenthood is a central theme of Euripides' *Medea*. Candidates will agree with the statement and should offer some of the following evidence: Everyone in the play comments on parenthood in one way or another. The central event of the play is infanticide. Points might include: the only person who seems really devoted to the boys is the Nurse, who is not their mother; Jason is a careless parent who thinks he cares for his boys, but it is clear that he has not even bothered to try to keep them in Corinth, however he is devastated at the end when he cannot even touch them. Creon is a genuinely devoted father who loves his daughter dearly and tries to protect her, but fails. Essentially he dies because he embraces her in her poisoned state. It is an appeal to his parenthood that persuades him to relent and

allow Medea to stay one day. Aegeus, King of Athens is a man who longs to be a parent. He is tormented by his lack of children and has travelled to Delphi to try to see what he must do to beget an offspring. Medea uses his childlessness to further her plan. The Chorus are Corinthian women and it is interesting that one of the ways that Medea gets them on her side is by saying how dangerous childbirth is. There is also a choral ode on how those without children are much luckier than parents. Finally, candidates will deal with Medea herself. She is a mother who loves her children (see how hard it is for her to steel herself to kill them), but she does not love them enough. They are more important as weapons to use against the man she hates. So Euripides deals with a wide range of attitudes to children and parenthood throughout the play.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iii) This statement is open to argument and some candidates may disagree with it. However to agree with it candidates may state that Oceanus, who is well disposed towards Prometheus, says these words to him. He is offering to help Prometheus in his plight by going to Zeus and intervening on his behalf. Prometheus rudely brushes off his offer. Candidates will most likely agree with this statement and the following arguments are all valid: He has done so much for humankind, creating them and then teaching them everything they know, he even lists off all he has done for them, down to illicitly giving them fire. He has been their guide in everything. What about his own situation? He is bound to the Caucasus having incurred the wrath of Zeus and is now making the situation even worse by refusing help from Oceanus and by shouting out that he has information that Zeus needs but that he will not impart. As the play goes on, his friends try to advise him on both of these matters (even his sympathisers, Hephaestus, the Chorus and Oceanus think he was wrong to give fire to humans “who live for but a day”). But he does not listen to their well-intentioned advice. He revels in his defiance and does not try to soften his words for Zeus. He advises Oceanus not to get involved to protect himself, but does not seem to have any sense of his own preservation. When Hermes finally arrives and threatens him with horrific punishment if he does not reveal the future to Zeus, Prometheus becomes even more defiant and is obstinate to the last. He gives good advice to humans, to Oceanus and even to Io, whom he wants to protect from despair but he does not seem capable of acting on good advice himself. But candidates may take the view that Prometheus has the gift of foresight and knows what is to happen in the future and therefore has no need of advice.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iv) Candidates should deal with two issues here, firstly that he has indeed committed crimes too huge for hanging and secondly, his character both before he knows the truth and afterwards, as it is how he deals with the revelation that partly marks him out as a hero. The first issue can be dealt with quickly and lengthy plot summaries are not required here but candidates do need to make clear what he has done and why it is so terrible. Elements that may be included in a discussion of his character are: his devotion to his people and his willingness to go to any length to help them; the speed, intelligence and determination with which he works on behalf of his people and their allegiance to him; the single-mindedness with which he focuses on his task, always focusing on the public good, refusing even his wife to persuade him not to go further; his complete acceptance of his own guilt with no excuses; the horrific nature of his self-punishment showing much physical courage – much worse than anyone would have done to him; his continuing love for his children and his lament for them; his nobility even though he is completely crushed. However there is some scope for saying that Oedipus committed these crimes unintentionally and to say that they are “crimes too huge for hanging” is harsh.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

Topic 6 Ancient Epic

(i) Candidates must show a good knowledge of both characters. Both men are doomed to die at the hands of the heroes (Cuchulainn and Aeneas). Both fight and die in single combat. Both men have a great sense of personal honour. Both are worthy of respect and admiration. However, there is more to say on the character of Turnus than on that of Ferdia. Ferdia's main feature is that he is the firm friend, almost brother of Cuchulainn. The tending of each other's wounds is very touching. The key feature of Ferdia is that he grew up with Cuchulainn and is killed by him because of a nasty trick. Turnus is a more rounded character. Virgil uses powerful similes (boulder/volcano/lion) to describe his heroic and passionate character. He is very Homeric. We witness his deep love for Lavinia and his personal pride, his prowess in battle and his leadership qualities. He is brought down by Fate and by his seizing of the sword -belt of Pallas. When both men die, the reader is sorry for them for different reasons.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(ii) Love and justice are major themes of Homer's epic poem, therefore candidates are expected to connect them to the plot of the epic. Candidates will probably try to deal with each separately. Firstly love: Main elements here are Odysseus's deep devotion to both his wife, Penelope and his son, Telemachus. He longs to see them again and is tireless in his attempts to get back to Ithaca, even turning down immortality offered by Calypso. Candidates may point out that although Odysseus has affairs, they do not seem to affect his love for his wife. The love of Penelope for Odysseus is revealed in her faithfulness to him (the weaving of the shroud) and her trick to ensure that it is really him who has returned. Telemachus's love is shown by his journey to find his father and his fight by his father's side at the end. The love between Odysseus and his father, Laertes is touching too. Other kinds of love which may be included here are: the women who fall for the magnificence of Odysseus but who cannot hold him (Calypso, Circe, Nausicaa), the love of his loyal swineherd Eumaeus and even his dog, Argus could be mentioned too. Love of homeland could be included legitimately here. As for justice: reference can be made to Zeus' pronouncement at the assembly on Mount Olympus regarding justice and human behaviour e.g. the fate of Aegisthus; the vileness of the Suitors and their treatment of Penelope, Telemachus and their abuse of the hospitality of the palace; the fact that in the end, they receive the justice they deserve is satisfying; Poseidon's treatment of Odysseus seeking justice for the treatment of his son, the Cyclops could be mentioned here; the link in the story between hospitality and justice is important as well; those who are hospitable are good, those who abuse hospitality are the unjust; the arrival of Athene and her role in settling everything at the end finishes off this theme. Justice could be mentioned as a feature in the Cyclops story too where Polyphemus's lawlessness and failure to live in a just community causes him to be isolated and defeated by the hero.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iii) (a) Venus is Aeneas' mother. She pleads with Jupiter in Book 1 saying that he has been treated unfairly and denied his destiny. During the fall of Troy she persuades Aeneas to spare Helen and reveals the inevitable fall of the city at the hands of the gods. She also urges him to leave and to fulfil his destiny. When they have landed in Africa, she appears disguised as a huntress and guides him to Carthage, covering him in a mist. She and Cupid make Dido fall in love with Aeneas in order to protect him and later she allies herself with Juno to arrange a "marriage" between Aeneas and Dido. In Book 6 she provides two doves to guide him to the golden bough and in Book 8 she gets Vulcan, her divine husband, to make armour and weapons for her son. Finally, in the duel between Aeneas and Turnus, she helps him. She gives him the tactical advice to attack the city of the Latins. When he is wounded she heals him.

Engagement, 14; Development, 14; Overall evaluation, 7. (35 marks)

(b) Venus loves her son Aeneas and tries to help him. He does get angry with her for being so distant. By making Dido and Aeneas fall in love, she puts him through a lot of grief and indirectly causes the death of Dido.

Two points. (8,7) (15 marks)

(iv) Odysseus does show the qualities of a great action hero in the *Odyssey*. Candidates will probably list what these qualities are and they might include: bravery; determination; resourcefulness; decency; loyalty; charisma. Evidence of these qualities (or similar), are shown in his faithfulness to family and home, his defeat of the Cyclops, his behaviour at Phaeacia; his cleverness with the Sirens; his treatment of Eumaeus; his facing of the Suitors; the devotion others have to him; the effect he has on women; his combination of cleverness and physical bravery; the fact that he is rated so highly by the gods.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

Topic 7. Writers of the Augustan Period

(i) (a) Examiners will look for three main concerns of Ovid supported by reference to prescribed poems. Probably the main concern is women and the nature of love which can be seen in *The Art of Love* in which he discusses the foibles of love, how women can be fickle and greedy. In *Misery in Exile*, Ovid's main concern is his exile from Rome and how he feels interred in a wasteland so far from home where he cannot even write poetry properly. He is also concerned with the nature of the good life and virtue which can be seen in *Baucis and Philemon* which is a very moralistic poem. Here he extols the goodness and simplicity of the old couple and their kind, unmaterialistic, contented way of life.

Three developed points. (10,10,10) (30 marks)

(b) Any of Ovid's prescribed poems is valid here as long as there is a reasonably good grasp of the theme, two good reasons for picking it and a couple of references to the text of the poem backing them up.

Two reasons. (10,10) (20 marks)

(ii) Candidates should base their answers mainly on the poems relating to Cynthia (*Gone, Gone to Clitumnus, Cynthia is Dead, Cynthia*). However they may draw on his other poems for additional supporting material. Candidates should deal with both issues (his conflicts with Cynthia as well as his rivalry for her). His volatile relationship with Cynthia is best revealed in *Cynthia* which shows elements of sexual violence as well as emotional conflict. His neediness and insecurity leading to outbursts of violence are obvious here. His jealousy of her attentions from other potential lovers is clear in *Gone to Clitumnus* as is his desire for her. His obsession with love, but always as a source of pain is evident in *Two Requests* ("you who were born to hurt me") showing that for Propertius, love is a source of pleasure but also, inevitably of pain too. He thinks that it is entirely appropriate that a little mischievous boy with a bow and arrow is the one in charge of love, which is a source of pain. His lament for Cynthia in *Cynthia Is Dead* is heart-wrenching and shows us his dark, gloomy side. One has to feel that as a lover, he was obsessive, demanding, possessive and very difficult.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iii) Relevant extracts include: *Preface; The Sabine Women; Horatius on the Bridge; Class Warfare; Cannae*. They should deal with both patriotism and courage. Livy's patriotism is very obvious in his *Preface*, he makes clear his belief that Rome is the greatest nation in the world. He links this greatness with the virtues of frugality and simplicity. He sets that against the moral rot of luxury and greed which he feels are corrosive of the patriotism which made Rome great in the past. *The Sabine Women* is an example of Romulus's boldness in the best interests of the city of Rome. *Horatius on the Bridge* is probably the best example of courage and patriotism in that it is the selfless and heroic actions of the hero which save the city, even his enemies are in awe of his great valour. The story of Mennenius Agrippa and his clever explanation to the plebeians of their role in the state shows the value of self-sacrifice in the interests of the good of all and the virtue of solving civil strife by talk instead of conflict. The actions of Paulus at Cannae show how it is the team mentality which is admirable (Paulus knows it is a mistake to fight but he knows he cannot desert his comrades). Paulus's heroic stand where he refuses to save himself and dies with his men is in stark contrast to the loudmouthed

cowardice of Varro. Livy patently admires greatly the combination of bravery and patriotism above all.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iv) (a) We see Virgil's playful side here in the opening of the poem. Silenus, in a drunken sleep from too much fun the night before, is discovered by some satyrs who use his garland to tie him up and take him hostage. They paint his face with berries. Their ransom is the story session which he has long promised them. Silenus is mock outraged, but obliges with his story, with a double entendre about paying the nymph "in her way". Also relevant here are Virgil's use of language and the humorous tone which pervades the piece.

Two developed points. (8,7) (15 marks)

(b) Virgil's love of nature is evident in all of his poems on the course. Candidates should refer to at least three of his poems here. The obvious ones are *A Farmer's Calendar* where he lays out what the good farmer does at each season, images that can be used here are the snooze under the trees by the river in the hot summer sun; the hunting of boar and hare in winter, the harvesting of the fruit in autumn and the winding of the vine around the branches and his vivid description of a wild storm. In *Rustic Happiness*, Virgil contrasts the awfulness of city life to the purity and content of country life, a life which he describes as more content and more decent than the corruption of the city, linked with this is the farmer's closeness to nature. Even in his description of *the Underworld*, his love of nature comes through especially in the similes for the dead souls, like autumn leaves or migrating birds and in *Orpheus and Eurydice* his descriptions of the barren beauty of the landscape through which Orpheus wanders are magnificently bleak. In the *Birth of the Saviour*, he describes a rural idyll which is fanciful but beautiful with coloured sheep, lilies in the fields and lions lying down with cattle. All of these are valid here, but *Rustic Happiness* and *A Farmer's Calendar* have the most material to illustrate his love of nature. Candidates should be able to instance a few specific images Virgil uses to show his love of nature and how effective his descriptions are.

Engagement, 14; Development, 14; Overall evaluation, 7. (35 marks)

Topic 8. Art and Architecture in Greek Society.

(i) (a) The Parthenon (8) on the Acropolis (2) in Athens (3) (10 marks)

(b) The Doric order (5 marks)

(c) Materials used are Pentelic marble (3) for the building and (Parian) marble roof tiles.(2)

The foundation was made of limestone. (2) instead of the other 2 (5 marks)

(d) It has 8 columns in width and 17 along each side, which is unusual. This was to accommodate the huge gold and ivory statue of Athene in the naos. It has a pronaos and an opisthodomos, a back room or treasury. It has the usual features of the Doric order: columns directly on the stylobate, fluting, a classical, waisted echinus and an abacus, a plain architrave and then the mutules, regula, taenia, Doric frieze of alternating triglyphs and metopes, and the slanting and horizontal cornice. Antefixes and 6 acroteria would finish off the roof. Features that make the temple remarkable include: the use of a 9:4 ratio throughout the building (e.g. length to width/width to height); the curve throughout the building from side to side and front to back; the inward lean of the columns and the entasis or curve two thirds the way up each column. Other remarkable features include two Ionic elements (the continuous frieze inside the colonnade) and four Ionic columns in the back room; the fact that all 92 metopes are carved with a scene of individual combat and the magnificent free-standing sculptures on the pediments. The quality of the sculpture and the sheer quantity of it, especially the unique bas-relief frieze make the temple unique. A description of what is depicted in the reliefs is relevant to the question also.

A coherent description. (10,10,10) (30 marks)

(ii) (a) It is an oinochoe (5) and it was used to contain wine (5). (10 marks)

(b) It was made in Corinth (10 marks)

(c) The decoration is typically Corinthian in that it features very elegant “dainty” painting in friezes around the vase. The animals are quite realistic and rounded, really lively well observed (e.g. the grazing deer) rather than earlier stylized figures. There is outline drawing, silhouette and incision used. White and red are used as accessory colours with black for the animals. The background is pale terracotta. The design is bold with an oriental flavour and covers the surface with intricate flower, rosette and dot patterns filling in the gaps between the animals. The top of the oinochoe is plain black, as is the handle and there is a starburst design on the base.

A coherent description. (10,10, 10) (30 marks)

(iii) (a) This is a kore (5) of the late archaic period 540-480 BC.(5) (10 marks)

(b) The features of the statue, nicknamed “almond-eyes” that make it typical of its era are as follows: It is in a very still, archaic pose with stylized elements but it has some more modern elements including a close observation of the different fabrics of the chiton (underneath and crinkly) and the himation / mantle (diagonal cloak made of heavy cloth); the varied folds and rather fussy drapery are unmistakably late archaic; another late archaic feature is the more realistic face, with well observed deep-set eyes and contoured cheekbones; her lips are not in the earlier standard archaic smile but are quite realistic; also, typical of the period is her very ornate and delicate hair, piled up in the front and falling over, displaced by her shoulders. An impression of dainty elegance is created. They would have been richly coloured.

A coherent description. (10,10,10) (30 marks)

(c) This figure does show a lovely combination of stylisation and naturalism. She is still certainly archaic in the stiffness of her stance and her rigid, forward look but elements of naturalism soften her appearance compared to that of say the *Berlin Kore* or the *Maid of Auxerre* (candidates should be able to compare her to an earlier kore to show that they can see the differences, either in this part of the question or in (b)). Her face is contoured and quite realistic and the different weights given to the folds in the drapery are another example of the observation of reality. So she is a lovely mix of the formal and the natural, a crossover from one era to the next. Also valid here would be a mention of a later female statue to show that the candidate knows how styles of sculpture developed from here.

Two points. (5,5) (10 marks)

(iv) (a) The Dying Gaul (5) sculpted at Pergamon.(5) (10 marks)

(b) Hellenistic Period (330 – 100 BC) (5 marks)

(c) This is a typical Hellenistic sculpture in every way. Firstly, its subject matter is different to typical sculpture of previous eras. It shows a non-Greek. He is definitely Gallic, tall, wearing a torc and with typical Celtic moustache and gelled-back hair. He is also dying, which is evidence of the Hellenistic fashion for the revelation of emotion and the emphasis on high drama. The body, just at the point of collapse, is barely held up on one hand as he is about to die. The limbs carved in extreme realistic detail, even veins show up, are exhausted and the drooping, but the noble head shows the end is near. His face is full of strain and tiredness, but he is heroic in defeat. His abandoned horn shows his role in the battle. The contortion and pain in the body and face, the drama and theatricality of the moment and the choice of a different (i.e. non Greek) are all typical of the period.

Three features explained. (12, 12, 11) (35 marks)

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

(i) (a) The stories chosen include any story which leads to the creation of good character in a child. Stories should be edifying and should see good deeds rewarded. There should be fearlessness in the face of danger and death. Children's minds should be shaped to only one purpose, the good of the state. So stories of gods and heroes behaving as they should are required, as in the well-known stories of Homer and Hesiod. Bravery should be encouraged by these stories. All stories should be banned that show the gods committing crimes or evil acts. They should not be shown cheating or lying or doing harm. Nor should any hero be seen fearing death or behaving in an unseemly way (no immoderate laughter!). There should be no stories which reward bad deeds. Stories which give children a fear of death through gloomy or frightening pictures of the Underworld should not be allowed either. Young children are impressionable; what they learn stays with them and forms their minds and characters. If they hear of gods and heroes behaving as in many of the well-known stories of Homer and Hesiod, they will think it acceptable to do likewise. Guardians must be brave and not fear death.

Two explained points. (8, 7) (15 marks)

(b) Education is to form minds and characters for the good of the state. Young children are impressionable; what they learn forms their minds and characters. If they hear of the god and heroes behaving badly, they will think it acceptable to behave badly. Guardians must be brave and not fear death.

Three points. (9, 8, 8) (25 marks)

(c) Candidates may agree or disagree as long as they back up their argument with good reasons.

One substantiated point. (10 marks)

(ii) (a) Plato states that the only really important difference between men and women is that women bear children and men don't. Thus, he says, there is no real reason why women can't be fully educated, contribute to the state in the same way and generally do the same jobs. He mentions how they should engage in physical training together acknowledging that at first there may be some laughter. However, he does say that in general, men will perform duties better than women do. He bases his argument on the observation of guard dogs which can be both male and female. Difference in gender does not affect a person's performance of the job. Likewise bald and long-haired men do not perform tasks noticeably differently.

Three points. (9, 8, 8) (25 marks)

(b) No, they are not equal in every respect. One bears children, the other begets them. Plato seems to accept that within each category, men are superior to women and there is also the question of superior physical strength. So, full equality in every way is not demonstrated here.

Two points. (10, 5) (15 marks)

(c) Candidates may argue either way as long as they engage with Socrates' arguments and back up their own views. Obvious points may include that few jobs today have a gender bar, except some very physical labour and there are plenty of examples of highly successful women in all walks of life.

Two reasons. (5,5) (10 marks)

(iii) 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; He wanted only the best for his city and its people and 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 and their bad treatment of him; 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) criticise Dion is his spirit of unbending superiority. He lived a sober life but was a bit of a prig and made no secret of his

disapproval of the less strict behaviour of others which alienated people easily.

Engagement, 20; Development, 20; Overall evaluation, 10. (50 marks)

(iv) (a) Candidates may deal with Socrates' proposals to select those who have the potential to rule, whom he calls Guardians and then may deal with the distinction between those of the Guardians who will be selected to be Rulers and those who will remain as Auxiliaries as follows:

The philosopher declares that in his ideal state a distinction must be established between those who are to govern and those who are to be governed. Those who will govern must be the best and most just of rulers, just as the best farmers are those who have the best skill at farming. Those who are older must have authority over those who are younger. The best guardians are those who are intelligent and capable, who have the greatest skill in looking after the interests of the state and who care for these interests because people care most for what they love. Socrates is convinced that the deepest affection is based on community of interests when people feel that their own good and bad fortune is completely bound up with that of somebody else. From their earliest years, potential guardians must be watched closely and should be set tasks in the doing of which they are most likely to forget or be led astray from this principle. Only those who do not forget and are not easily misled must be chosen as rulers. These would-be rulers must also be exposed to pain and suffering to gauge their reaction. Finally, their reaction to propaganda must be observed. When they are young, Guardians must be introduced to fear and given opportunities for pleasure, testing them more rigorously than gold or silver are tested in the furnace.

Socrates goes on to propose the construction of the magnificent myth that would in itself carry conviction for the whole community, including the Guardians themselves. A brief description of the myth could be used to illustrate the point.

Later in the dialogue Socrates proposes how to select the third and final class of the just society: Rulers. The group that has until now been called guardians is split. The best from this group will be chosen as rulers, and only they will now be termed "guardians," while the rest will remain as warriors and will be termed "auxiliaries," because their role is to aid rulers by carrying out and enforcing their decisions. To ensure the right selection of rulers, all the young guardians in training are closely observed. They are made to go through various tests which are intended to determine which of them remain steadfast in their loyalty to the city. They are exposed to various fears and pleasures meant to tempt or frighten them out of their convictions. Those who do best in these tests will proceed on to higher forms of education that will prepare them to rule. The rest, destined to be warriors, will end their education where Socrates left off.

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

(b) Their way of life included the fact that none of them should have any property beyond what was absolutely necessary they should not have a private house. Their provisions should be only very basic, those required by trained warriors, who are men of moderation and courage. They should agree to receive from the citizens a fixed rate of pay, enough to meet the expenses of the year and no more. They should go to a barracks and live together like soldiers in a camp. They should not be allowed to own or come into contact with silver or gold at all to keep them free from corruption. Ownership of private property would destroy their loyalty to the state and would mean that they would not put the state first, but be involved in internal disputes, thus endangering the state. As for whether this could work out in real life, candidates may argue either way as long as they back up their ideas. Obvious points could include: for – states have been run on this basis before, most notably Sparta in the ancient world where the men lived in barracks and there was no ordinary family life. Another example might be the communist ideal abolishing all private property for the good of the state. Against – it could be argued that it is a basic human desire to live in a family setting with a partner and to rear one's own children. Also most societies favour the ownership of private property and the habitation of one's own home. The lifestyle suggested here is very draconian and regimented and does not allow for any individuality or choice, a revolution might ensue.

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

Topic 10. Roman Art and Architecture

- (i) (a) a – temples (3)
d – a theatre (3)
e – amphitheatre (3)
ff- decumanus (3)
gg- cardo (3) (15 marks)

(b) This is a colonia or settlement, founded by Augustus in 25 BC for retired soldiers of the Praetorian Guard near the foot of Mt Blanc. The reason for its location was that it was on the frontier where there were local security problems.

Two points. (8,7) (15marks)

(c) Candidates should be able to work out that this was a very well-ordered and organised town. Citizens had proper blocks of houses and straight streets. They had a lively trade as there are warehouses and a marketplace. They also had plenty of entertainments as there is an amphitheatre for the games, public baths and a theatre for drama. They practised public religion as there are temples in the town. Security was probably an issue for them as the amphitheatre is inside the town walls, which is unusual.

Three points. (7,7,6) (20 marks)

- (ii) (a) The event commemorated here is the triumph of the emperor Titus (3) after his conquest of Judaea (7) . (10 marks)

(b) While there is some sense of depth in this relief sculpture (the horses receding at an angle, the spears in the background and some figures are more distant than others) the perspective is not totally realistic in that the characters in the sculpture are all in a neat row, and the horses do not look convincing. They are neatly lined up at the wrong angle to draw the chariot. The figures of the emperor and of Victory are also rather formally presented and their stance is not realistic. The sculptor tries to show the scene both from the front and from the side simultaneously which is not totally successful.

Three points. (7, 7, 6) (20 marks)

(c) This is a very different piece of relief sculpture to that of the much earlier Ara Pacis. There is about 90 years between them. The main difference here is that the cult of the emperor has developed. On the Ara Pacis, it is difficult to pick out Augustus. He is given no more prominence than any other figure. On the Arch of Titus panel, Titus is the central and tallest figure, taller even than Victory who is crowning him. The other figures are all obviously of lesser importance and none are in a very relaxed pose. Titus is depicted among deities in this panel but the real world of Augustus is separate from the world of gods and heroes in the Ara Pacis reliefs. Another difference is the concentration of the artist on the frontality of the figures, straining in a pose between frontal and profile. Both of these features are eastern in influence. This style is not apparent in the Ara Pacis panels or friezes. The ample space above the figures heads adds to the artist's attempts to create the sense of perspective, the absence of space above the Ara Pacis figures' heads detracts from that attempt at suggesting depth. The Titus panels are triumphalist while the Ara Pacis panels are not.

Two developed points. (20 marks)

- (iii) (a) The Battle of Issus(5) featuring Alexander the Great (5) and King Darius (5) of Persia. (15 marks)

(b) The personalities are shown clearly in their stances and their expressions. Alexander, helmetless, with his leonine hair flowing, is facing the enemy with fire and determination clear in his bulging eyes. His corselet is shown in magnificent detail and the head of his horse stands out as the clearest in the mosaic. He holds his lance in his right hand with which he pierces one of the

enemy and looks single-minded in his pursuit of his foes. On the other hand, Darius, wearing the eastern turban looks terrified, his expression is one of startled panic and his right arm is thrown out in a helpless fashion, he is clearly about to turn and run. The drama of the battle is indicated through these central figures but also in the confusion of limbs, spears, horses, shields and whips which are shown in a masterly fashion. There is great use made of light and shade to add to the drama. Arms are thrown up, men fall, horses are startled, weapons lie abandoned and there is a general sense of chaos and conflict. Even the unusual angles of some of the figures (the horse running away from us, for instance) adds to the sense of turmoil and drama in the mosaic.

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

(c) It would have been prepared at the mosaicist's workshop and consisted of thousands of tiny tesserae or tiles made of stone, glass, pottery and even shells. The tiles were set as closely as possible according to the required pattern on a tray/panel with raised edges onto which the required image had been etched in fine sand. When this was done, it was brought to its intended site and placed on a base of concrete topped by soft lime mortar. This latter substance tended to rise between the tamped tesserae. The excess mortar was cleaned away and the tessellation was then polished. A coat of wax was often added. A variation of the initial stage of this process was to glue inverted tesserae onto a piece of linen on which the required image had been drawn.

A coherent description of the process. (10 marks)

(iv) (a) Candidates will be required to use the correct terminology. Shown in the picture is the elaborate scaenae frons with its several tiers of elegant arches and statue niches. This is joined to the auditorium walls at full height by means of lateral returns. It probably had awnings to shelter the audience. In front of the scaenae frons is the semi-circular orchestra used for extra seating. Tiered seating rises steeply from the orchestra which was segregated according to class.

A coherent description. (9,8,8) (25 marks)

(b) The shape of this building creates a little world of its own, audience and actors sealed off by the high connecting walls from the outside. This is in contrast to the typical Greek theatres which had a much more open aspect. The Romans preferred to wall-enclose their public meeting places e.g. the forum, the circus, the amphitheatre.

Two brief points. (8, 7) (15 marks)

(c) Other differences could include: the change of shape of the orchestra from circular to semi-circular; the use of the orchestra no longer for performers, but for audience seating; the much wider and deeper stage (scaena).

Two points (5,5) (10 marks)

Appendix 1. Leaving Certificate Classical Studies - Higher Level

Criteria for assessment of answers to global 50 / 40 / 35 / 30 mark discursive questions.

			Weighting
Engagement	Engagement with the question	e.g. Understanding of question, Focus/addressing the question, Clear aim, Quality of ideas, Relevance of material	40%
Development	The extent to which ideas are developed	e.g. Depth of treatment, Analysis of ideas, Choice of references, Use of supporting/illustrative material, Management of material, Accuracy	40%
Overall Evaluation	The overall quality of the answer	e.g. Coherence of discussion, Structure of argument, Cogency of ideas, Overall persuasiveness, Convincing, Sustained piece, Comprehensiveness of response	20%

Marks to be displayed on paper

E-

D-

OE -

Total-

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