



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2013

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.

Marking Scheme

Topic 1: Athens at War

(i)

(a) **Two points (8+7)**

The soldiers wished to go on past Pylos, but a storm forced them to land there, led by Demosthenes. Despite opposition, he persuaded the men to fortify the place as being 45 miles from Sparta, on a height and with a good natural harbour and lots of stone and wood nearby, it would be worthwhile. The weather turned really bad and the men got bored and decided to fortify the place. They had no tools so they carried the stones by hand, taking 6 days to do it. It was a good place to build, having natural defences. The Spartans were having a festival and so heard late of the fortifications and did not take it very seriously. The Athenians left Demosthenes and five ships as garrison there.

(15)

(b) **A coherent account (9+8+8)**

Sphacteria – was an island across the entrance to the harbour at Pylos, about a mile and a half long. The two harbour entrances were each side of the island and the Spartans planned to block these. They placed some hoplites on the island, chosen by lot, a total of 420 men with their helots, commanded by Eпитadas. Meanwhile Demosthenes dragged up the triremes to shore and built a palisade around them, arming his sailors with very poor quality shields made of osiers. He was joined by 40 Messenian hoplites and he placed his force facing the land. He went down to the sea with 40 hoplites to stop the Spartans from landing. He made an inspirational speech to his men, urging them not to fear the enemy's superior numbers. The attack, led by Thrasymelidas, began. But the outstanding general was Brasidas. His shield was captured and was used as a trophy by Athens. It was strange for the Athenians to be fighting on land and the Spartans by sea. On the third day, the Spartans began to get wood for making siege engines. The Athenian fleet of 50 ships arrived from Zacynthus. The next day, they sailed in to attack by both entrances to the harbour. They did great damage to the Spartan fleet who fled, leaving the men stranded on Sphacteria. There was great confusion; in the end the Spartans tried to agree an armistice with Athens in order to rescue the men off the island. The Spartans handed over 60 ships and the Athenians agreed to send supplies over to the men on the island. The Spartans tried to persuade Athens to agree a peace, but Cleon did not want this and argued forcefully that they should use the leverage of the men on the island to their advantage. War began again and the Athenians patrolled the island. It was difficult for the Athenians as they were quite short of water. Meanwhile the helots were offered large rewards to sneak supplies to the besieged Spartans on the island. The Athenians began to fear that they would have to abandon the siege. Cleon became very unpopular. Back at Sphacteria there had been a fire which cleared much of the island of forest. This made Demosthenes more optimistic about taking the island. He was joined by Cleon, shamed into leading the expedition. They offered a chance of surrender to the Spartans who refused and then invaded the island before dawn (about 800 men, from both sides of the island). They overran the first guard post of about 30 men and headed for the centre where there was a fortification held by the rest. At dawn the other 70 ships landed and occupied the highest ground on all sides. Many of them were armed for long-range fighting. The Spartans tried to engage the enemy at close quarters, but kept being driven back. The Athenians began to be less fearful of the

Spartan soldiers who were under pressure. They fell back to the end of the island to the fortifications and tried to defend them. The Commander of the Messenians knew of a secret, steep way around and took some men who ended up above the Spartan position, similar to Thermopylae. The Spartans were outnumbered and surrounded, they were doomed. Led by Stryphon, they surrendered and 292 of them were taken prisoner back to Athens.
(25)

(c) Two points (5+5)

The Hellenes were all shocked that the Spartans had been defeated and above all that they had surrendered their arms. This was unprecedented. The Athenians had the leverage of the prisoners to prevent Spartan attacks on Attica and the area of Pylos was now well-fortified and held by the Messenians. From there the Messenians carried out raids into Laconia which greatly unsettled the Spartans.
(10)

(ii) A comprehensive account (17+17+16) two examples ideally.

Plataea's involvement in the war includes 431BC when an armed party of Thebans attacked Plataea, an Athenian ally, invited by a party of Plataeans led by Nauclides. Initially, the Plataeans accepted the Theban proclamation offering them to join the Boeotian League but as time went on they realised there were not so many Thebans there and they prepared to attack them. Before dawn, they sallied out from their houses, even women and slaves throwing stones from the roofs. Most of the Thebans were killed. The main gate was closed by a Plataean using a javelin as a bolt. A huge group ran into a building, thinking it was a gateway and was captured. The support force of Thebans, delayed by heavy rain and the overflowing River Asopus, arrived too late. They planned to capture some Plataeans outside the walls, but the Plataeans sent a herald and told them to retreat if they wanted their prisoners back. The Thebans retreated and the Plataeans killed the 180 prisoners. They then got help from Athens and prepared for certain war. The Boeotians laid waste the land around Plataea.

In 429 BC, the Peloponnesians and their allies marched against Plataea, led by Archidamus. The Plataeans sent an embassy to him and urged him not to attack the city, reminding him of an earlier Spartan king who had promised Plataea its independence. They told him that he would be breaking an oath of his forefathers by attacking. Archidamus replied that Plataea needed to stay neutral, not on the side of Athens, enslaving other Greek states. By now the Plataean women and children were in Athens. Archidamus suggested handing over their city and leaving, but the Athenians wouldn't allow this and promised the Plataeans all the help they needed. Archidamus prayed to the gods to witness that he was not breaking a vow or acting aggressively. The Spartans built a palisade and a mound with a timber framework up against the city wall. This took 70 days and nights in relays. The Plataeans built a wooden wall inside their city wall and fortified it with bricks from houses. It was covered in hides. They also tried to undermine the Spartan mound by digging a tunnel and emptying the soil from under the centre of the mound. The Plataeans then built a new crescent shaped wall inside the other wall while the Spartans brought up siege engines which were attacked by the Plataeans with ropes, lassoing them down and suspended battering rams swung against them. The Spartans then tried to burn the city down and did a great deal of damage but a heavy fall

of rain saved the Plataeans. Most of the Spartan army now left with just a garrison building a wall around the city. By now there were about 600 people left inside the city. By the Winter of 428, the Plataeans were running out of provisions and 220 of them planned a sortie led by Theaenetus and Eupompides. It was risky. They counted the bricks in the enemy wall and calculated how tall they would have to make their ladders. In fact there were two walls with a space of about 16 feet between them. There were huts between the wall, battlements and towers on the walls. They waited for a dark, stormy night and slipped out of the city. They kept apart to avoid weapons clashing and wore shoes only on their left feet. They picked a place they thought would be unguarded and 12 men led by Ammias, ascended the ladders. It went well till a tile was knocked down from a roof by accident. At this moment, the Plataeans inside the town led a sortie at the other side of the wall to distract attention. The Spartans and Thebans did not know what was going on. The Plataeans had killed the sentries and attacked the enemy from the towers, allowing the others to get out. It was very difficult as the ditch was deep in water and there was slushy ice on the ground too. Cleverly the escapees took the road to Thebes (the last road their enemies would expect) and found their way to Athens. In 427 BC, the remaining Plataeans came to terms with the Spartans. They surrendered voluntarily and were given food for 5 days till Spartan judges arrived. Each Plataean was asked had he done anything to help the Spartan cause. Astymachus and Lacon spoke on behalf of the Plataeans and said they had expected a proper trial not one where the verdict had already been decided. They remind the Spartans of their common cause during the war against Persia and of how Plataeans sent help to Sparta in the Helot revolt. They point out that the Athenians had helped them against the Thebans, so naturally they allied with them. Also they noted that Thebes was not on the Greek side against the Persians. They said that the Spartan reputation for honour will suffer if they now treat Plataea badly. They pointed out that they surrendered voluntarily and should not be killed. They continuously reminded them of the Persian War when both fought side by side. They tried to separate the Spartans from their true enemy, Thebes.

The Thebans then spoke and said that Plataea had betrayed Boeotia by going over to the side of Athens. They tried to justify their siding with the Persians by saying that it was the decision of an oligarchy in power at the time. The Plataeans aided and abetted Athens in oppressing other cities. They point out that Plataea was offered immunity if it remained neutral but it chose not to. They said that they entered Plataea only because they were invited in. They point out that they made a proclamation, planning no violence, but were then attacked. They urged the Spartans to give them the fate they deserved for their traitorous and shameful actions. The Spartans then decided that the question was a fair one, that they had counted on Plataean neutrality and that this should decide their fate. All of them answered no and were killed, over 200 plus 25 Athenians. The women were made slaves. The city was razed and a shrine to Hera built in its place.

(50)

(iii)

(a) Three points (7+7+6)

In 416 BC the Athenians led an expedition to Melos, a Spartan colony. The Athenians had 38 ships with 1,200 hoplites, 300 archers and 20 mounted archers and about 1,500 allied hoplites. They sent representatives to the governing body to suggest that fine words which are meaningless or untrue are pointless, that: the strong do what they have the power to do and

the weak accept what they have to accept. We are here for the good of our own empire and we want to spare you the destruction of your city, so by surrendering you would save yourselves from disaster. If we were too friendly to you, that would be to show ourselves to our subjects as weak, we cannot afford that. We rule the sea and as you are an island, we need to control you to secure our empire. If you are sensible you will see that you cannot win and so should surrender. "Hope is an expensive commodity". Instead be practical and don't place your hope in vague notions. The gods are as likely to be on our side as on yours. It is natural to rule whatever one can, we are merely acting in accordance with natural law. Don't imagine that Sparta will come to help you, that is foolish. They don't tend to do the honourable thing unless it suits them. Look at your chances of survival against us. Our record in sieges is excellent, a foolish sense of honour can lead to destruction. It is always a good idea to treat your superiors with deference. (20)

(b) Three points (7+7+6)

The Melians say: This dialogue is one where we cannot win because of your threat of attacking with a huge force. We can only choose between surrender and attack. All men should act with justice and fairness, you would wish it if you fell. How can it be good for us to be slaves and you to be masters? Could we not remain neutral? We are not connected with you, we are not one of your colonies. Surely other neutral states will become your enemies when they see how you are treating us? Will this not strengthen your enemies? Surely the only honourable thing for us to do is to refuse slavery. Sometimes the outcome of war is not so predictable, fortune can change, at least if we stand firm, we still have hope. We trust in the good will of the gods because we stand for what is right. The Spartans are our kinsmen and are on our side they will help us. It will be in their interest. If they don't come themselves, they might send others. We put our hope in them and in the gods. We have had our freedom for 700 years and will not just hand it over now. (20)

(c) Impression ex 10

Candidates can argue either that the Athenian arguments are not very noble, but in terms of realpolitik are quite valid and in fact, very honest, if not merciful, or that the Athenian arguments are those of the bully who thinks that might is right and have no moral weight at all. Either view is fine. (10)

(iv)

(a) Two points (10+10)

Nicias: He is cautious, does not want to get involved in a "foreign" situation, but not worried about his own safety. He says that it is not personal honour he is looking for in speaking out, but that this is a foolish plan. He is risk-averse and doubtful about whether the existing treaty will hold if circumstances change. His philosophy is to have what we hold rather than looking for new gains. He is forward looking and points out that once the Sicilian enemies have been

conquered, how difficult they will be to rule. He is aware of the appeal of the expedition “what is most admired is what is farthest off”. He is very careful not to underestimate the Spartans. He is level-headed not at all rash about money which he feels the Athenians should be keeping. He is scathing about Alcibiades’ youth and rashness. He is very sensible and prudent, calm and measured in his thinking. Compared to Alcibiades he is calculating and seems to have studied the situation in Sicily more closely. When he realises that he has not persuaded the people, he then at least demands sufficient troops for the expedition to succeed. He is clever and uses a ploy to explain how large the force will have to be in the hope that he will put them off. But it does not work. His main concern now is security and certainty; he does not want to leave anything to chance. (20)

Two points (10+10)

Alcibiades: He has already been described by Nicias as too young, out to have a “brilliant life” of his own, a “man in a hurry”. He is a keeper of horses and loves admiration. He is described as very extravagant. He has a quality in him “beyond the normal”, lawless in his private life and habits. He possibly was aiming at becoming dictator. He was, however a very good general. He first reminds the crowd of how he brought glory to the city at the Olympic Games when he entered 7 chariots for the chariot race, more than anyone else had ever done and got 1st, 2nd and 4th places, holding a huge victory celebration. So he is boastful and arrogant, not afraid of blowing his own trumpet. He also reminds them of the choruses he has provided, spending his own money to benefit the city. His speech is much about himself. He says that his enemies envy him. He says that his private life is irrelevant and points out that he brought the Spartans on board at a crucial point and handled public affairs really well. He is entirely dismissive of the possibility of the Sicilians putting up a strong resistance and very cavalier about the idea of a war on two fronts. He is extremely confident and optimistic and points to his youth as an advantage. You could describe him as ‘gung-ho’ and very imperial in his outlook. He wants to be constantly on the move and gaining conquests, not standing still, he despises inactivity. He is obviously a very charismatic and persuasive speaker. Nicias is notable for his wisdom, measured arguments and caution; Alcibiades for his flair, exciting style and flamboyance. (20)

(b) Two points (5+5)

He had not wanted to be chosen for the command, he felt that the Sicilian Expedition was a big mistake and advised the Athenians not to send the expedition. He argues cogently and wisely against a war on two fronts and against making new enemies to add to the old ones. He does not believe that the treaty will hold if they invade Sicily and thinks that the control of the Sicilian states, even if they are defeated will be far too difficult. He also argues on the matter of the expense of the expedition. (10)

TOPIC 2 Alexander the Great.

(i)

(a) A coherent account (7+7+6) Omission of the failure of the Thebans to close the gates = max 17.

335 BC, the people of Thebes and Athens rebelled against Alexander who was fighting in the north. While Alexander was in the north fighting hill tribes, the news arrived of Philip's death and the Thebans were incited to rebel against Macedonian control. A false rumour spread that Alexander had died in the north but he marched to Thebes in 13 days across several mountain ranges. He was only a few miles away when it was confirmed to the Thebans that he was, in fact, alive. He first gave the city time to submit, but they sent out some infantry and cavalry to attack the Macedonians who moved around to the gate facing towards Attica. Some in the city wanted to come to terms but the rebels held sway. The first attack was made, on his own initiative, by Perdiccas who breached the palisade and was wounded. This was followed by a full attack by Alexander which, initially was powerfully repelled by the Thebans who inflicted a lot of casualties on the Macedonians. But the Macedonians rallied and drove the Thebans back inside the town where there was a mistake made and the gates were left open, allowing the Macedonians to flood in and slaughter the Thebans. (20)

(b) Two points: With leniency and ruthlessness (impression ex 15) Specific examples required.

Alexander had the men of Thebes slaughtered, though it is notable that he left it to the League to make this decision, officially. The women and children were enslaved and the city was razed to the ground. He did show mercy to the widow Timocleia and he left the house of Pindar and the Cadmeia standing. He did spare a few people, but the wholesale destruction of one of Greece's great cities shocked the Greek world. (15)

(c) Three points (5+5+5)

Above all, the ruthlessness of the young Alexander is apparent here. His speed of reaction, his persistence and the confidence of his strategy and command are obvious in this victory. But the chief element here is the savage extremity of his punishment and the breathtaking fact of his destruction of one of the major cities of Greece - a lesson for any potential opposition to his plans. He would not brook any opposition and made a shocking example of Thebes by an extreme action. He does not hesitate to do what others might have considered unacceptable. His personal mercy is evident in his treatment of Timocleia and his love of culture is clear in his devotion to Pindar. (15)

(ii)

(a) A coherent account (12+12+11)

333 BC Battle of Issus. Candidates may include the fact that Alexander and Darius had passed each other out on either side of the mountain range and how this left Alexander facing back where he had come from. Darius's impatience and failure to listen to good advice are crucial here too (allowing Alexander to choose a battlefield which was somewhat contained by the sea and the foothills). The men first sneer at the Persians for building a stockade and Alexander gives them a rousing speech. The big danger for him was being outflanked. Darius

had sent 20,000 men to the side and rear of his right flank. Alexander used his cavalry to rout the enemy's right wing and then got it to swing inwards to attack the centre. At the last minute, he moved a unit of Thessalians from his right wing over to Parmenio on the left. He put his right wing at right angles to deal with the Persian advance force initially. Where Alexander led the Companions on the right wing, they did really well, but the Macedonian phalanx was in trouble in the centre against Greek mercenaries. The day was saved by the right wing which wheeled around to save the centre. Parmenio was struggling on the left wing but when the Persians realised that Darius had fled, there was a complete rout.

(35)

(b) Three points (5+5+5)

We learn of his brilliance in tactics and strategy; his refusal to be set back by the confusion before the battle when he was passed out by Darius' troops and forced to turn back; his choice of battlefield was clever and his deployment of troops excellent; his own personal bravery (he was wounded in the shoulder and the thigh); his behaviour after the battle would include a reference to his strenuous pursuit of Darius; treatment of the family of Darius; splendid funerals and rewards for his men; his shock at the splendour of the Persian tent and possibly his response to the letter of Darius.

(15)

(iii)

(a) Two points (5+5) No mention of the epigonoï = max 7.

The Macedonians mutinied at Opis because Alexander had announced that the older and more unfit among them were to journey home without him. Effectively they were being dismissed and were being replaced by the 30,000 successors/epigonoï. This was the last straw in the build up of Macedonian resentment against the favour being shown to the Persians and their own sense of being pushed away by Alexander.

(10)

(b) Two parts of speech must be treated (10+15)

Alexander first tells his men that they can go where they like, but first he lists the reasons why they should be grateful to Philip first and even more, to him. He states how his father brought them from poverty to glory and prosperity and turned them into great warriors. He lists Philip's military achievements and gain of control of Greece. He says this honour fell to the Macedonians as a whole. He says that Philip's achievements are trivial compared to his own and lists all the peoples his army has conquered. He points out that he took little from this in terms of personal gain and always rewarded them generously. He points out that he has as many wounds as any of them and leads the same kind of life as they do. He points out how he paid their debts and gave the dead splendid funerals. He tells them they can all go and explain how they left their king.

(25)

(c) Two points (8+7)

It is a very interesting and revealing episode, showing both the deep attachment which the men have to Alexander (mutiny is because of resentment at being pushed away by him) and their anger at his favour towards the Persians. Even though he has 13 of the ringleaders executed, they still are devoted to him and beg him to favour them. He is exasperated with them and dismisses them, but ends up in tears, hugging them and calling them brothers. It could be seen as a very father/son relationship, fraught, but loving.

(15)

(iv)

(a) Three points (7+7+6)

His main faults could be described as cruelty, violent temper, over indulgence in alcohol, and in latter years, a tendency to paranoia and hasty judgement, as well as a dictatorial streak. References could include the destruction of Thebes, the treatment of Bessus, the treatment of Hermolaus and of Philotas and Parmenio. The Cleitus episode and the treatment of Callisthenes, his behaviour after the death of Hephaestion and the burning of the palace at Persepolis (20)

(b) Four points (8+8+7+7)

Some of the references above will feature here, but the candidate needs to evaluate and analyse the attitudes of Arrian and Plutarch here. It will be enough to pick out two examples from each to illustrate their attitudes. Plutarch makes it clear that Alexander was no ordinary man and emphasises the element of divinity in his birth, he dismisses his heavy drinking saying he was moderate and loved to stay up talking with his friends. He emphasises Alexander's remorse for wrong-doing (eg in the Cleitus episode). Arrian in his final statement asks who are we to criticise such a man. He points out that his faults don't matter in comparison to his brilliance. He says that his military genius outweighs any minor faults. He excuses his killing of Philotas and Parmenio by saying that it was necessary, he blames Callisthenes for being too outspoken and conceited and, like Plutarch, blames Cleitus for this episode. He excuses Alexander by saying that he had so much success so young and was surrounded by flatterers. Both Arrian and Plutarch excuse his adoption of Persian style on the basis of policy. Certainly candidates would need to use Arrian's final assessment of the character of Alexander and how it is not valid for ordinary mortals to make judgement on him. Plutarch's excuses for his drinking need to feature as well. It is fine either to agree or disagree with the statement, but would need to show examples of their leniency (or not) towards Alexander. (30)

TOPIC 3. Life and Thought in the Late Roman Republic.

(i)

(a) Three points (9+8+8)

Candidates should give a brief account of the events leading to the crossing of the Rubicon in 49BC. They should include the Senate's demands that Caesar should lay down his arms while Pompey holding his command, aggravated the situation. The Consul Lentulus drove Antony and Curio out of the Senate in disgrace and refused to listen to Caesar's requests. (25)

(b) Three points (9+8+8)

Caesar had fewer troops to begin with, but he was more daring and more decisive than Pompey. He had built up his power base with clever use of money while Pompey overestimated his own support. Pompey made a big mistake by leaving Rome. At Pharsalus, Caesar's tactics were better; the cavalry's defeat there turned the battle his way. Pompey's defeat was disastrous, his reputation for being invincible was lost and his forces disheartened. When Pompey was killed in Egypt, Caesar's enemies had no obvious leader and Caesar was lenient towards those who had fought against him. (25)

(ii) (17+ 17+16) Catullus: love, friendship and family.

(a) Love – Catullus shows himself to be a man of very extreme emotions, when he loves, it is with all his being as the Lesbia poems reveal. His feelings are all-consuming and it is all or nothing for him. (b) Friendship- he shows himself a good companion and in *Evening With Licinius*, he reveals a very sharp sense of humour. His kind, compassionate and loyal qualities as a friend are evident in *Consolation, The Same* and *At A Brother's Grave*. His generosity of spirit and humility is evident in *To Cicero*. (c) Family – his poem to his dead brother is extremely touching and speaks of a very close bond with his brother.

(50)

(iii)

(a) Three points (12+12+11)

Part played by Cato in Roman political life: Answers should include the fact that Cato was a staunch upholder of the position of the Senate and was deeply suspicious of Caesar from early on, opposing his attempts to gain personal power. He had a widely held reputation for being scrupulous and fair in his dealings and for being statesmanlike and above corruption. The main events in his political career include his involvement in the trial of the Catilinarian conspirators, his support for Pompey in the Civil War, his defeat and suicide in Africa, and Caesar's response to this. (35)

(b) Cato admirable? (8+7)

Two points either for or against should be made here. If the candidate agrees, his fairness as governor and his loyalty and incorruptibility are factors. If the candidate disagrees, his unbending strict and old-fashioned attitudes and his contribution to starting the Civil War could be used. (15)

(iv)

(a) (12+12+11)

Scipio's criticisms of monarchy, oligarchy and democracy: Firstly, when there is a king, all except the king have too few rights and too small a say in decision making. Even the famous King Cyrus of Persia who was a great king subjected his people to the control of one man. When it is a good king, that is alright but then it can lead to the tyranny of a bad king such as Phalaris, power can change the nature of a king and turn him into a tyrant. As for oligarchy, he uses the example of Marseilles which is ruled by a small elite, where also the people are denied many rights and a say in ruling the city. He also mentions the Athenian oligarchy of 30 who tyrannised Athens. He dismisses democracy as a system as it does not allow a better man to rise above lesser men, it can lead to mob rule, absolute power to the masses "maniac irresponsibility". (35)

(b) (8+7)

Scipio prefers a combination of all of the above, but if pushed, would come down on the side of monarchy. He says that ideally, kingship is paternal and involves the king caring for his people. He argues that the gods are ruled by Jupiter, a king and so this should be best for humans also. (15)

TOPIC 4. Roman Historians.

(i)

(a) Two points (8+7)

Why did Augustus regard provision of games and public events as important? The games were a sure way to gain popularity with the people and they brought him great prestige as well. He also felt that showing people excellence was a good influence on them and good for the spirit of nobility in the youths who took part in athletic events. He also really enjoyed them himself, especially the wrestling.

(15)

(b) (12+12+11)

Augustus surpassed all others in his provision of games and entertainments. He records himself that he put on 24 sets of games for the people of Rome on his own account and 23 sets for other magistrates who could not afford to do so. He put on all sorts of performances in the streets and at various venues all over the city in different languages including plays but also beast fights and wrestling matches, and even a naval battle. He put on chariot races and foot races with excellent competitors and his own favourite was the staging of the Trojan games with boys of different ages taking part. He also displayed exotic animals such as huge snakes, a rhinoceros and a tiger for public entertainment. He sorted out the confused seating arrangements at the games so it was less chaotic and he even increased the number of soldiers around the city while games were on to prevent burglary and looting.

(35)

(ii) **(17+17+16)**

Joy in Rome at death of Tiberius – justified? Candidates need to either point out why Tiberius was so unpopular, or to defend his rule. The first option is much more likely. His personality was gloomy and unattractive, people did not relate to him. He had a very mean streak which meant that he did not court popularity by putting on games and entertainments. The main episodes which contributed to his unpopularity are the Germanicus episode, the rise and fall of Sejanus and the Treason Trials. Candidates would need to describe these.

(50)

(iii)

(a) Two points (8+7)

Circumstances in which Claudius became Emperor of Rome are often depicted as amusing and ridiculous. Claudius, who had been kept away from the imperial court by Augustus, had buried himself in study and was not taken seriously by many because of his physical disability and the fact that he was considered “weak-minded”. The story is that he was hiding behind a curtain and was spotted by a common soldier who dragged him out and brought him

to other soldiers who did not know what to do, so they carried him to their camp in a litter, trembling. By now the consuls and the Senate had taken control of the Forum and Capital. But the people surrounded the Senate House and demanded Claudius while the Senate disagreed as to what should happen. He gathered the soldiers and offered them 1500 sesterces each for their support and they agreed. He was the first of the emperors to buy the support of the army. (15)

(b) Three points (12+12+11)

Was his rule good for Rome and the empire? Candidates need to supply good references for either argument. For instance they might mention his conquest of Britain, his public works including the building of new aqueducts for Rome and a new harbour at Ostia. He drained the Fucine Lake. He organised the insurance of grain importers against loss and showed interest in the affairs of the provinces (notably the rioting between Greeks and Jews) and extended citizenship to parts of Gaul. He was cruel, timid and suspicious and too influenced by wives and freedmen. He executed 35 senators and 300 knights. (35)

(iv)

(a) Three points (10+10+10)

The Great Fire of Rome in 64 AD was disastrous, some thought it was accidental but others did not. It began in the N. E. corner of the Circus Maximus and broke out quickly in shops selling inflammable goods. It was spread by the wind and engulfed the whole length of the Circus. There were no big buildings nearby to hold it back and so it swept over flat ground and destroyed everything in its path. It moved incredibly quickly, too fast for any counter-measure, through the winding streets and haphazardly built houses. People were terrified and there were screaming women and children running; old people were caught in the chaos. People thought they had got to a safe district, but then the fire caught up with them. No one knew where to run but all tried to get out on the roads to the countryside. Some chose to die rather than flee because they had lost everything. Some gangs tried to spread the fire or to stop others from putting it out, perhaps to give themselves a chance to loot. Some said they had orders to do this. The fire was finally put out on the 6th day at the foot of the Esquiline Hill, a vast number of buildings had been demolished to create a fire break. The fire broke out again, not as ferociously, but it did destroy a lot of temples and pleasure arcades. This caused a great scandal as this second fire broke out on the estate of Tigellinus. The gossip was that Nero wanted the land cleared to found a new city called Neronia. Three whole districts were levelled to the ground. Seven districts were almost totally destroyed. Four were left undamaged. A lot of fine temples and shrines were wrecked and a lot of beautiful objects lost, which were irreplaceable. (30)

(b) Two points (10+10)

Some said that Nero had contrived to have the fire begun. He was at Antium while the fire raged and did not return till the fire threatened the building which he had made to link the Palatine and the Gardens of Maecenas. But this was too late, the Palatine and the gardens were overwhelmed. He did throw open the Campus Martius and Agrippa's public buildings to house the homeless refugees and had temporary accommodation built for them. Food was

brought from Ostia and other places and the price of corn was reduced. However this did not add much to his popularity as the story was going around that during the fire, he had gone to a private stage and recited a poem about the fall of Troy. He did bring in some good planning regulations for the rebuilding programme afterwards.

(20)

TOPIC 5. Greek Drama.

(i) (30 funny+ 20 serious. Two points on each)

Frogs is funny in several obvious ways which are easy to describe and to give examples of, but in terms of the seriousness contained, candidates would need to include reference to the Peloponnesian War which was reaching a crucial phase and the failed Oligarchic Coup both of which feature a lot in the play. The issue of whether or not to look for peace and the issue of whether or not to restore citizen rights to those who took part in the coup are both dealt with. Aristophanes gets involved in the debate on whether or not to accept the offer of peace by the Spartans. The chorus makes a strong plea for the restoration of the rights of those who took part in the coup on the basis of all they have done in the past and the fact that their talents are needed now. Another topical issue is the recall of Alcibiades which the two poets are asked their views on and which Aeschylus argues forcefully in favour of. The difficulty of daily life during the War, the corruption amongst officials and insights into the personal lives of politicians are all mentioned through the medium of humour. There are numerous examples of Aristophanes using humour to get across his message, especially in Act 2. Examples of humour could include slapstick and visual humour, sexual innuendo, and witty plays on words. Also Aristophanes uses ridicule and satire to send up individuals. Candidates should not be expected to deal equally with both sides of this question; an emphasis on either the humour or seriousness is fine as long as both are considered. (50)

(ii) (17+17+16)

The role of the chorus in Prometheus Bound by Aeschylus. They are the daughters of Oceanus and arrive in a winged chariot to see what is happening and to sympathise with Prometheus in his plight. They are kind to him, despite his rudeness, but they act as a foil to his character, asking him questions and drawing out both his story and that of Io, later on. They are the voice of reason in the play, suggesting to Prometheus that he was wrong to help humans and disobey Zeus and urging him not to speak out so boldly against the king of the gods. They are observers and commentators on the action too. They break up the episodes of the play with their choral odes on such themes as the world weeping for Prometheus, the advisability of marrying in one's own rank, and terror of the vengeance of the gods. They make a strong stand of loyalty to Prometheus against Hermes' advice. They probably both influence and represent the attitudes of the audience. They are an important factor in the creation of the mood/atmosphere in the play and serve as both participants in and commentators on the action of the play.

(50)

(iii) **(17+17+16) Max 40 for treatment of Medea only.**

The role of women in society is central to Euripides' Medea. First, the protagonist is a woman and the chorus are the women of Thebes. The prologue is given by a woman, the nurse, and all of the men in the play are rather weak and unintelligent. The nurse first says that Medea has always been obedient in her marriage and that is the saving thing in a marriage. This shows us that the woman's position was subordinate. When Medea comes out, she immediately deals with the woman's position in Greek society and talks of "buying" a husband and not being able to do anything about it if he is no good. She says that she would rather stand three times in the front line of battle than bear one child and dismisses men's arguments of how they are the defenders and women are safe at home. This was probably highly shocking at the time. Even the chorus who are her friends urge her to get over Jason's departure as the thing "is common". Jason's angle on women is that they are there for the purpose of producing heirs and furthering a man's status in society. He points out that he is marrying Glauce for social advancement which is what matters to him and that this is a favour for the whole family. He wishes children could be got some other way as women are nothing but trouble and consumed with sexual jealousy. Interestingly, Medea says that she could understand Jason leaving her if she had not produced sons, so this was obviously a major expectation of a woman at the time. The choral ode about how things are being reversed reveals a strong misogynistic streak in Greek society – obviously women were considered to be untrustworthy and dishonest, traditionally. Creon and Aegeus's assumption of Medea's helplessness is probably revealing of the position of women in Greek society at the time. It is important that the candidate deals with the position of women rather than with the character of Medea in this question. (50)

(iv)

(a) **(5+5)**

The circumstances are such that Creon has returned from the Oracle of Apollo at Delphi where he has been sent by Oedipus. The city has been hit by a terrible plague and they need to find out from the god what has to be done to get it lifted. Creon has the news that the murder of Laius, the previous king, must be avenged in order for this to happen. In order to clarify the oracle and to find out what to do next, Oedipus, on Creon's advice, has sent for the blind prophet, Tiresias.

(10)

(b) **A coherent account of the encounter with some mention of the prophet's prediction for the king. Max 17 without the prediction. (9+8+8)**

Firstly, Tiresias arrives very reluctantly and does not want to deal with Oedipus at all. He says "How terrible to see the truth when the truth is only pain to him who sees". Because of this Oedipus quickly loses his temper with the old man and threatens him. He cannot see why he would not want to help his city. When driven to it by threats, Tiresias points the finger at Oedipus and tells him that he is the murderer he seeks. He asks him if he knows who his parents are. Oedipus is furious and accuses him of being a fake, "eyes peeled for his own profit" and blind to the truth. He jumps to the conclusion that both Creon and Tiresias are trying to frame him for the murder of Laius. He wonders where Tiresias was when the riddling Sphinx was terrorising the city and points out that it was he, himself who solved the problem. Tiresias predicts the future to a by now inattentive Oedipus.

(25)

(c) Two points (8+7)

The encounter shows Oedipus as a man with a very violent temper, which he loses very quickly. He hastily assumes that Tiresias is lying and in a plot with Creon to oust him. This demonstrates how irrational he can be. He is physically violent towards the old prophet and although one can see why he thinks there is a plot, he is much too quick to jump to conclusions and to have confidence in his own analysis of the situation. His cruelty is apparent in his mocking of the prophet and he shows his arrogance in boasting of his victory over the Sphinx. (15)

TOPIC 6. Ancient Epic.

(i) Four Points (13+13+12+12)

Unlike Penelope in the *Odyssey*, Medb is central to the Tain throughout the story. She is anything but passive and is one of the main movers in the plot, leading the army to get the Brown Bull. She is a military commander and a very dominant personality and engages in battle. Penelope remains at home, is at the mercy of the Suitors, even though she uses her intelligence to try to hold them off. She is ordered about by her son and except for her decision to hold the competition with the bow, she does not actively influence the events in the poem. She is a more subtle character than Medb and a more conventional woman, but equal to her husband in smartness as evidenced by their reunion episode. Medb is more outrageous and wild, perhaps deliberately portrayed as a woman with too much power and too masculine for her own good. (50)

(ii) Four points, at least two on what the candidate admires or not in the hero. (13+13+12+12)

Candidates may agree or disagree with this statement as long as they provide enough references to the text to back up their opinion. His admirable qualities could include his bravery in battle (in Troy and against the Rutulians); his loyalty to his men and his leadership of them (when they arrive in Libya in Book 1); his devotion as a son (his visit to the Underworld) and as a father (calls for Ascanius when he is in Carthage); his devastation at the loss of Creusa and when he meets Dido in the Underworld; his steadfastness against all odds. Not so admirable is when he wishes he had died at Troy as he and his crew are afflicted by the storm in Book I. Similarly in Book V his reaction to the fire at the ships is less than admirable. Whether or not he is likeable is a personal response, the obvious areas of criticism are his lack of emotion and warmth when dealing with Dido, his lack of humour and light-heartedness – he is quite dull, also his killing of Turnus at the very end seems cruel. A puppet of the gods, he is almost too good and is consequently overshadowed by Turnus in the second half of the epic. (50)

(iii) **Four points (13+13+12+12)**

Again, this answer will contain a personal response to each epic. The main areas referred to will be the deaths of Odysseus's men at the hands of the Laestrygonians, Scylla and the Cyclops and the Battle in the Hall. In the Aeneid, the deaths at Troy, the deaths of Nisus and Euryalus; the deaths of Camilla and of Pallas and the deaths of Dido and Turnus. In Homer, the deaths are described, but not in great detail and the emphasis is on the physical violence rather than on the loss and pity of the death. The wholesale slaughter of the Battle in the Hall does not involve much pathos as we have no sympathy with the suitors who deserve their fate. Virgil is much more ambiguous in his description of death in war as he focuses on the pity and sadness of the loss of young life. Best examples here are the simile for the death of Euryalus and the description of his mother's grief and the account of the funeral of Pallas where the emphasis is on the wretched loss of young life (likewise the death of Camilla who is so lovely). The reader is much more involved with the personality of the one who is killed and therefore it is more emotional. By the time Turnus dies, we admire him and empathise with him, so the element of sadness and pity is clear in his death. Perhaps the killing of the maids in the palace might be mentioned either as lacking in tenderness (they are hung up like a line of fish) or it could be used to show that Homer also saw that the weak and vulnerable could also suffer in battle.

(50)

(iv)

Three points (17+17+16). Max 45 if the candidate only deals with Odysseus' voyage.

Odysseus can be described as a great leader of men, but candidates could argue against this too. In favour, he saves his men from the Lotus Eaters and from Circe. He protects them from the Sirens and tries to prevent them from angering the Sun God on the island of his cattle. On the other hand, his men refused to heed Odysseus' orders to leave Ismarus; he clashes with them on Circe's island where they clearly don't trust his judgement because he was so wrong in leading them into the cave of Polyphemus. This was entirely his mistake and led to the deaths of some of his men. Their mistrust of him is also revealed in the bag of winds episode where he did not tell them what was in the bag. Finally, he arrives at Ithaca without a single member of his crew, which could be described as a failure. However, it could be argued that this was due, not to his leadership, but to his men's stupidity in eating the cattle of the Sun God. We hear stories of Odysseus' leadership at Troy from Nestor and Menelaus. Finally he leads his men in the battle against the suitors with success and rallies his men for the subsequent attack from the suitors' relatives.

(50)

TOPIC 7. Writers of the Augustan Age.

(i)

(a) Three points (12+12+11) Max 30 without reference to the bleakness.

In this excerpt from Virgil's Aeneid, the mood of horror and bleakness is created by Virgil's use of language and powerful imagery. He evokes sounds, smells and sights such as the "curst light of the wavering moon" and the world "uncoloured" which makes for a sinister start. He describes the awful creatures such as disease, poverty and fear that linger at the doorway of the Underworld and the Furies with snake hair tied with blood red ribbons. There is a combination of gloom and danger in his descriptions. Terrifying beasts including Scylla,

the Hydra and Briareus, the Chimaera and the Gorgons add to the mood of fear, so that even Aeneas draws his sword to fight. There is a graphic description of the stinking marsh “foul ooze...belching” where the filthy and ancient Charon in his rusty boat awaits. The bleakness is added to by the famous simile of the souls compared to autumn leaves or migrating birds. His description is very vivid and atmospheric.

(35)

(b) Two reasons (8+7)

Most candidates will answer in the affirmative. The extended simile evokes great sadness and poignancy. The explanation of the fact that these are unburied souls who long to cross the river including young people who died leaving weeping parents is full of pathos.

(15)

(ii) (17+17+16) 2 examples on each piece.

Horace’s sense of humour is evident in each of the Satires. Candidates would need to refer to each of the Satires, but not necessarily in equal measure. In *The Journey to Brundisium*, Horace’s humour is clear in his amusing description of his thwarted attempts to sleep on the barge, the host in Beneventum who sets the kitchen on fire but above all, his ability to laugh at himself. Examples here would include his fussiness about food and his hypochondria. In *The Bore*, he is very funny about the bore himself with his relentless over-confidence and lack of social antennae but he is even funnier about his own reaction to the bore comparing himself to a sulky donkey with his ears down because he doesn’t have the nerve to lose his temper. The humour in the *Town Mouse and the Country Mouse* is less obvious, it mainly consists in the contrast between the modest nature of the country dwelling and feast and the grandeur of the city mouse’s abode. There is the wry humour at the end with the observation that there is a price to be paid for a luxurious life.

(50)

(iii) (13+13+12+12) (3 +1 comparison/contrast)

Compare and contrast the attitudes of Ovid and Propertius to love. The main poems here are: Ovid: Baucis and Philemon; Myself; Advice to Women; The Art of Love; Unfair and Propertius: Two Requests; Susceptibility; Love and Peace; Gone; Gone to Clitumnus; Cynthia is Dead; The God of Love and Cynthia. Candidates need not mention all of these, but at least two specific references for each poet would be necessary. Both poets are obsessed with love, they both spend a great deal of thought and energy on the topic and analyse relationships deeply. They both have ambiguous feelings towards their loved ones and are very critical of their loved ones as well as being consumed with love for them. There is a difference in tone though between them. Propertius regards love as a serious, perhaps the only serious matter. It is life and death to him and he is very intense. He is obsessively jealous in his feelings for Cynthia and there is a mood of violence and a sense of doom and loss in his Cynthia poems. For Ovid, love is vital, but it is more like a game with tactics and strategies. There is more fun in Ovid, he is often more cynical in tone and more frivolous. Also his Baucis and Philemon is outstanding as a portrait of simple, enduring devotion.

(50)

(iv)

(a) A coherent account (10+10+10)

The story is very straightforward and begins with the arrival of Lars Porsenna and his troops in support of Tarquin to take over Rome. Horatio, and Spurio Larcius and Titus Herminius stood at the top of the bridge, holding off the enemy while the other soldiers escaped into the city. After a while, he urged his two friends to get away and held the bridge on his own, heroically, till it collapsed. At first, the enemy were ashamed of the fact that this one man faced them, then they attacked him but he held firm. At the end, he jumped into the Tiber and prayed to the god of the river to accept him. He got to the other shore safely.

(30)

(b) One developed point for (10)

Livy's purpose in telling this story is much as he sets out in his preface, using the great deeds of past Romans as an example to the Romans of his own day of how one should behave nobly and selflessly for the good of all. If you do, the gods will favour you and you will attain immortality of a sort. Also, he is very keen on the idea of collective effort winning the day.

(10)

(c) Two points (5+5)

Livy's style is very dramatic and highly emotive. He stresses the daring deed and heroics of Horatio's seemingly impossible deed. The impression is not of dry, fact-filled history, rather of an inspiring, heady account of events designed to arouse patriotism and pride in the heart of the Romans of his time.

(10)

TOPIC 8. Art and Architecture in Greek Society.

(i)

(a) This is a pyxis. (5)

(b) Vases such as this were used for keeping jewellery or toilet articles in. (10)

(c) This vase comes from Corinth. (10)

(d) Three features (9+8+8)

This is typical of Corinthian pottery from the latter half of the 7th century BC. The decoration is in friezes or bands covering most of the surface. The designs are bold in style with an oriental flavour, reminiscent of eastern textiles. Decoration is in black figure on a light terracotta background. There is a lot of incision used and much added decoration in red and white. The motifs here of animals (sphinxes and gryphons) and the rosettes, dots and repeated waves and zig-zags are all typical of Corinthian ware.

(25)

(ii)

(a) The building shown is the Erechtheion (5) on the Acropolis (5) in Athens. (10)

(b) Three aspects of design and decoration which give a clear understanding of the structure. (10+10+10)

The design of the building is unique in that it is built on three levels and has two porches. On the east side is a portico of 6 Ionic columns, a very tall Ionic porch on the north side, and a porch with 6 karyatids instead of columns on the south side. On the west side, there is a high wall with engaged columns above. The central chamber was divided lengthways into two rooms. There were windows on the east and west sides. The north porch probably contained the spot where Poseidon's trident was supposed to have landed. There is an unusual feature in the frieze which is made of white marble figures attached to a background of black marble. The decorative features are remarkable in their delicacy especially the guilloche patterns on the column bases in the north porch and the necking decoration on the column capitals. The north porch has a very decorative doorway as well.

(30)

(c) Any two (5+5)

The building is made of Pentelic marble but the black limestone background of the frieze is Eleusinian. Gilding and coloured glass beads were also part of the décor.

(10)

(iii)

(a) One point. (10) A goddess (4)

In this sculpture, Aphrodite, who is born from the sea, is being helped out of the water by two nymphs or maidens. (10)

(b) One point (5)

The sculpture belongs to the early classical period 480-450 BC (5)

(c) Two points on composition and sense of perspective (10+10)

This sculpture has a very pleasing composition, it is balanced but not totally symmetrical. It has very strong diagonals which are softened by the curves of the drapery. The poses of the girls at each side are natural and slightly different to each other, their forms are clearly visible and they frame the central figure. There is a fine sense of depth in the relief sculpture where the overlapping limbs lead the eye back into the scene. Thin and thick drapery.

(20)

(d) Two points (8+7)

The drapery in the scene is beautiful and varied. The Aphrodite figure is wearing a damp, barely visible garment, the girl on the left has a slightly heavier peplos with thick folds and the girl on the right has a very filmy garment of fine fabric. At the front they hold a thick piece of cloth which falls in natural, heavy curves.

(15)

(iv)

(a) One point (5)

This is the figure of Laocoon (and his two sons.) (5)

(b) One point (10)

This shows the scene described in the Aeneid where Laocoon (a priest of Neptune) and his two sons are attacked by serpents sent from the sea. (10)

(c) One point (5)

The sculpture belongs to the Hellenistic period from 330-100 BC. (5)

(d) Three features (10+10+10)

It is typical of the highly vigorous Pergamene school of sculpture, one of the main trends in the Hellenistic period. This style involves high drama which is evident in this group. The moment is a shocking one where the elderly man and his two sons are being devoured in a most violent attack. It is full of writhing contortions, limbs flailing in all directions and extreme emotion. Laocoon's tortured expression, the youth and helplessness of the sons stand out. Even the veins stand out showing us the physical stress of the moment. (30)

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

(i)

(a) (15+15)

Sea captain and powerful animal – straightforward account of both myths (Plato's Republic pp, 221-230) The Sea Captain is the only one on the ship who knows how to navigate, but he is thwarted by everyone else and not allowed to do the job properly. The Powerful Animal is a metaphor for the people at large. One can know what pleases the people and get their vote but this is not necessarily what is good for the people. Both similes attempt to show up the weaknesses of democracy.

(30)

(b) Three Points (7+7+6)

What do these tell us of Plato's views on democracy? He shows that he regards democracy as a type of rule which encourages divisiveness; that it rejects thinkers and those who are most fit to rule and follows those who promise the most, but are not always those of most substance. He sees democratic politicians as those who are good at reading the desires of the people and promise what they want but do not necessarily do a good job of ruling them.

(20)

(ii)

(a) Two points (10+10)

Cephalus's response to Socrates' question whether or not old age is difficult. He says that people are wrong when they say that it is a time of regrets and loss of pleasure and powers. Quoting the poet Sophocles when asked if he was still able to make love to a woman, Cephalus says that the poet replied: "Don't talk to me about that; I am glad to have left it behind me and escaped from a fierce and frenzied master". He says that it is good to be free of "feelings of this sort" when your emotions are less intense and you are no longer enslaved by them. He says that old age is easy to bear if you are sensible about it. The lack of respect which families show to people in old age is not because of their age, but their character. (20)

(b) A coherent account of the advantage of wealth in old age. (Impression ex 15.)

Advantage of being rich approaching death? He says that it is not wealth that determines how you cope with old age, rather one's character. He points out that a man of poor character will never be at peace with himself, even if he is rich, but he does acknowledge that being poor does not help bearing with old age, even for a good man. Cephalus also stresses that as a man approaches death doubts and fears about punishments in the afterlife beset him. A man who has committed a lot of wrong in his lifetime often wakes at night in terror but wealth contributes greatly to one's ability to avoid unintentional cheating or lying and the fear that one has left some sacrifice to God unmade or some debt to a man unpaid before one dies. (15)

(c) Two reasons (8+7) but engagement with Cephalus' views.

Your opinion on this? Candidates will probably agree with Cephalus, at least two developed reasons why would be needed here. (15)

(iii)

(a) Three points (10+10+10)

Plato's reasons for going to Syracuse for the first time? The main reason is Dion's conviction that the young Dionysus could be persuaded to lead a philosophical life which would bring peace and happiness to Sicily. Plato was very fond of Dion who puts in a very powerful plea to him. Plato felt that this was a good opportunity to put his theories into practice and that if he did not take this chance, he might lose self-respect. He is keen to retain Dion's good opinion and friendship and there is also the possibility that Dion's life might be in danger. (30)

(b) Three points (7+7+6)

The advice he gives in the letter to Dion's followers includes that they should substitute constitutional government and the rule of law for absolute rule; reform the morals of the citizens; resettlement the ruined Greek cities; provide adequate protection for the Greeks against the Carthaginians. (20)

(iv)

(a) Three points (14+13+13)

Plato's views on the place of music in an ideal education? Firstly, for Plato, it is taken for granted that music is an integral part of life, not an optional extra. It is understood that music has a profound effect on the person and a deep influence on our thoughts and actions which is why it matters so much. He is mostly concerned with the type of music listened to by the Guardians and the implication is that our behaviour is deeply linked to the effect certain types of music have on us. Socrates says that certain types of music have a bad influence on our actions and should be avoided, whereas others (e.g. marching songs for soldiers such as the Dorians and Phrygians use) are good in their effect. Therefore, because drunkenness, softness or idleness are qualities most unsuitable in Guardians, then the relaxing Lydian modes used in drinking songs are to be rejected because they will be of no use for training soldiers.

By this process of elimination, the only acceptable modes left are the Dorian and the Phrygian – one stern, the other pleasant. The first (stern) mode will represent appropriately the voice and accent of a brave man on military service or on some other dangerous undertaking where he faces injury, death, or any other misfortune with the same steadfast endurance. The second (pleasant) mode will represent him in the ordinary, voluntary occupations of peace time – persuading someone to grant a request, praying to a god, rebuking a neighbour, submitting himself to the requests or instructions or persuasion of others and in all these, he will show no conceit, but moderation, common sense and a willingness to accept the outcome. These two modes express courage and moderation in good fortune and in bad.

Consequently, there will be no need for musical instruments with many strings and with a wide harmonic range, such as harps, harpsichord and flutes. Only the lyre and a cithara will be required. In preferring Apollo and his instruments to Marsyas and his, Socrates says they're insensibly getting rid of the luxury from which we said the state suffered.

There will be no need for very elaborate or combinations of rhythms, but only those which suit a life of courage and discipline. Metre and tune must be adapted to the words and not vice-versa. However, Socrates admits he is unable to say which rhythms are suited to which way of life. Consequently, he proposes to consult the well-know musician, Damon, and ask him which combinations of rhythm are suitable to express meanness, insolence, madness, and other evil characteristics and which must be used to express their opposites.

However, Socrates has no doubt that beauty will result from good rhythm and ugliness from bad. Good rhythm is the result of good music that suits good poetry and bad rhythm of the opposite. In conclusion, the words must determine the mode and rhythm of the music and not the other way around. (40)

(b) One reason (10)

Do you agree with his rejection of certain types of music? Why? Candidates can agree or disagree here; it is a personal response as long as at least one good reason is given. (10)

TOPIC 10. Roman Art and Architecture.

(i)

(a) (aa) – Decumanus maximus;(3) (d) – Baths ; (3) (e) – theatre;(3) (f) – the forum; (3)(g) – the present course of the Tiber(3) (15)

(b) Two points (8+7)

In the town are the remains of horrea or warehouses which were obviously used for storage of large quantities of goods and two miles north of central Ostia lie the remains of its harbours with a canal link to the Tiber built by Claudius. There is also the remains of Trajan's hexagonal harbour surrounded by storage barns and perhaps an imperial palace. There are moorings for ships and offices of shipping agents identifiable by maritime and trading mosaics and sculptures. (15)

(c) Two points (5+5)

The types of housing in Ostia include the traditional domus, but notably also fine examples of cenacula or insulae – blocks of apartments. Interestingly some of these, especially the House of Diana seem to have been beautifully appointed and finely decorated which does not fit the conventional view of cenacula as being only for the poor. Unlike Rome itself, there is no evidence of slum-dwellings in Ostia. (10)

(d) Two points (5+5)

The forum was elongated in shape and lined with colonnades. A single imposing temple (thought to have been the Capitolium dedicated to Jupiter, Juno and Minerva) from Hadrian's time of brick and marble at the northern end was set up on a high podium, at the other end stood a smaller temple (all marble) to Rome and Augustus. (10)

(ii)

(a) A comparison which illustrates knowledge of both baths. (15+15)

The two baths represent the early and later stages of Roman bath building. The Stabian baths are early, built in Pompeii and show a rather haphazard arrangement with little symmetry. The shapes of the rooms are irregular and the whole design is higgledy-piggledy or "immature" in effect. The Baths of Hadrian have a much neater and more symmetrical arrangement. By now, there was clearly a system which led to a more balanced and tidier arrangement of the bath facilities. Hadrian's Baths are also more advanced with its use of vaults and colonnades and it has a greater range of facilities – super-heated rooms, more plunge baths plus a library and exercise rooms. The areas are more regular and much grander and more spacious. (30)

(b) A coherent description (10)

This was called a hypocaust (3) and it entailed a huge fire being stoked below floor level in the baths. This heated the water in the boiler above for the hot and warm baths. The floor of the hot and warm areas were raised on brick pillars which allowed the hot air from the fire to travel underneath. Also the walls of these rooms were cavity walls which allowed the heat to move upwards so the whole room was heated. (10)

(c) Two points (5+5)

The baths had a huge place in the social life of ancient Rome. Everyone seems to have visited the baths, rich and poor. It seems that most Romans went almost every day and it was a great melting pot for Roman society. It was not just for bathing, patrons could exercise, socialise and broaden their minds in the libraries, museums and lecture halls attached to some baths. As food was on sale and it was a general venue for relaxing and meeting people, but some when to the baths to overeat, drink excessively and consort with prostitutes. (10)

(iii)

(a) Two points (10+10)

The main difference in style between these two busts is that the Greek Pericles from the high classical era is quite generic. It is a realistic portrait of a man with a helmet pushed back on his head, but it has no individuality or personality. One does not feel that this is genuinely the face of Pericles, rather an “air-brushed” version in which imperfections are removed and an ideal shown. On the other hand, Philip is a totally realistic looking face. His face is not fully symmetrical or even, his frown lines are shown and altogether he looks like a rather severe and serious individual. There is a sense that this is a real man we see, unlike the “type” shown in the Greek bust. One style focuses on the perfect and the other shows a much more naturalistic treatment of its subject. (20)

(b) Three points (10+10+10) Philip can be included here also.

There are several good examples of Roman realistic treatment of the personality of their subjects in Wheeler, candidates would need to mention at least three. Obvious ones are the severe looking older woman, Philip the Arabian, the Emperor Commodus and the portraits of the freedman and his family on the tomb all of which show great variety and individuality. Candidates could also mention the Roman carrying the death masks and the portraiture on the Ara Pacis. The Roman emphasis on a “warts and all” approach means that we get a real sense of the person behind the portrait which was entirely new and generally hadn’t appeared before in art. This includes the realistic representation of new “types” such as ethnic variations, old and very young. (30)

(iv)

(a) A coherent description of the what is happening in the painting. (15) Max 10 without names.

In this painting, the young Achilles, trying to avoid being taken off to the Trojan War, is disguised as a girl and sent to Scyros. He is uncovered by Odysseus and Diomedes using a trick where in a box of girlish treasures, he goes straight for the sword.

(15)

(b) Two points (5+5)

In this painting the head of Achilles, according to Wheeler, with its gross and vigorous visage, suggests the portrayal of some ham-actor from a local stage or perhaps even the patron himself in heroic character. It certainly looks out of place with the rest of the painting.

Unconvincing and may be the work of a later artist.

(10)

(c) Three points (9+8+8)

The action and drama are conveyed by the artist through the strong use of diagonals in the painting lending a sense of violent action and excitement. The facial expressions are of surprise and drama and the flailing arms and exaggerated poses lend a sense of vivid excitement. Flailing garments, on one limb, spears frame main characters, grabbing of the sword, the trinkets etc. Use of contrasting colours. (25)

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