



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

**LEAVING CERTIFICATE 2008**

**MARKING SCHEME**

**CLASSICAL STUDIES**

**HIGHER LEVEL**





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# Marking Scheme and Notes

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

## **Topic 1. Athens at War.**

### **(i) (a) 15 marks. (8, 7)**

Thucydides describes in Book 4, (3-4) how Demosthenes tried to persuade the Athenian naval commanders to occupy and fortify Pylos. However, it was the onset of a storm which forced the ships to put in at Pylos and to remain there for some time. The soldiers became tired of doing nothing and they set to building fortifications.

Candidates should show knowledge of the location of Pylos.

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

A coherent narrative is needed for high marks. It should include the fire which destroyed the trees on the island revealing the location and numbers of the Spartans; Demosthenes' use of light-armed troops to attack from a distance. The Spartans were forced to retreat and the final straw was the daring move by the Messenians to take the Spartans in the rear. Candidates do not have to explain how the Spartans came to be trapped on Sphacteria.

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

Examiners will look for at least **two** points.

The key effect was the use by the Athenians of their Spartan prisoners to force the Spartans to cease hostilities in Attica. Another was the loss of standing by Sparta in the Greek world. A third was the existence of an Athenian base in Spartan territory.

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

Thucydides, Book 5, deals with the Peace of Nicias.

The following are relevant:

- The deaths of Cleon and Brasidas removed the two men most in favour of war

- Sparta wanted to get back the prisoners from Pylos
- Athens was shaken by the defeats suffered at Delium and Amphipolis
- The Spartans feared assaults from Athenian bases in Pylos and Cythera
- Sparta's truce with Argos was due to expire
- Pleistoanax, King of Sparta, hoped peace would defend him from internal attacks
- The influence of Nicias, who greatly favoured peace.

Candidates do not have to supply all the details of the agreement.

**(b) 10 marks. One valid point.**

Thucydides cites the failure of Sparta to carry out some of the terms of the treaty and the efforts of some Spartan allies to subvert it. "Each side did the other a great deal of harm". e.g. Alcibiades worked against the peace in Athens; Sparta did not hand over Amphipolis to Athens.

**(iii) (a) 10 marks.**

Hermae were stone statues of a god placed in porches and temples. They consisted of a pillar surmounted by a bust of the god, usually Hermes.

**(b) 10 marks. One valid point.**

Apart from the act of sacrilege, the Athenians saw the mutilation as a bad omen for the Sicilian expedition and also as evidence of a plot against the democracy.

**(c) 30 marks.**

Examiners will look for a clear, coherent account of the sequence of events from the accusations against Alcibiades to his desertion to Sparta, including his arrest and escape.

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

Important points include; the influence of Alcibiades and of the Athenian fleet at Samos both of which worked for the overthrow of the democracy. The oligarchic party in Athens wanted to seize power. Their argument was that the Persian King would only

help Athens in the war if the democracy were ended. The people gave in. The murders of opponents followed.

**(d) 15 marks.**

**One** point appropriately developed. The oligarchy was anxious to end the war but the army at Samos opposed them. The Persians saw their long term interest lay in supporting Sparta not Athens.

**Topic 2. Alexander the Great.**

**(i) 50 marks. (17, 17, 16)**

Candidates should show acquaintance with both Arrian and Plutarch. However, it is not essential to allocate specific points to one or other of the texts.

The best answers will point to the conflict between Plutarch's comment and Alexander's behaviour on many occasions. Plutarch himself says that Alexander after a night of socializing would stay in bed most of the following day and that when he was drinking he would become offensively arrogant and descend to the level of a common soldier. Relevant instances include the murder of Cleitus, the burning of Persepolis, the behaviour after coming through the Gedrosian desert, the continuous drinking during the days before Alexander's death. Alexander was also drinking on the night of the Pages' plot. Macedonians were notorious for immoderate drinking and there is little doubt that there was a lot of heavy drinking in the Macedonian camp. However, it is certainly true that his drinking did not impair Alexander's ability to lead the campaign.

**(ii) (a) 35 marks.**

Good answers will cover the site of the battle, the line up of the forces on both sides and the key elements in the actual battle: Alexander's initial thrust, the problems for the Phalanx of keeping touch with Alexander, his move in towards Darius, Darius' flight and on the left, Parmenio's holding action against vastly superior numbers.

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

Any **two** valid points. Alexander's victory gave him control of all Asia Minor and opened up the coastline as far as Egypt. It also gave him large sums of money *and* he held Darius' female relations whom he could use as hostages. It was also a telling blow in the area of psychology and propaganda for Alexander.

**(iii) (a) 10 marks.**

**One** valid reason. Alexander wanted to emulate Perseus and Herakles who were his ancestors and who had visited Siwah. He also wished to find out if he was the son of Zeus, and he had heard that the oracle was infallible.

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

Arrian tells us almost nothing about Alexander at Siwah. (page 153, Penguin translation). Candidates will need to be familiar particularly with Plutarch's account for high marks: Alexander's question about his fathers' killers and his question about his own future; the answers he received from the priest; the secret prophecies he said he would tell his mother only; the confusion between 'O, Paidion' and 'O, Pai Dios'. Arrian simply states that Alexander was delighted by the place.

**(c) 10 marks.**

Any **one** point supported by reference to the texts. Note in particular, Alexander's openness to Egyptian religion and the importance to him of divine ancestry.

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

Examiners will look for a clear narrative with the main events covered. The incident is covered by Plutarch (Ch. 50 – 51) and by Arrian. (Penguin trans. P. 214 – 15). The accounts are broadly similar, so candidates may draw on one or both or a combination.

**(b) 5 marks.**

Again, both texts agree that Anaxarchus told Alexander that, since he was king, he could do what he liked and that ideas of Law and Justice did not apply to him.

**(c) 15 marks. Impression.**

Candidates may apportion blame to Cleitus or Alexander or both, but they must examine the justifications put forward by the two writers for Alexander.

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

**(i) (a) 40 marks.**

The campaign is covered in Plutarch's *Life of Pompey* (Chs. 17, 18, 19, 20)

Candidates should be able to give a connected and coherent narrative. They should be aware of the lack of success and near disasters Pompey endured, the part played by Metellus, the unconventional tactics of Sertorius and the murder of Sertorius with the consequences for Pompey's campaign.

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

Any **two** points based on knowledge of the Spanish campaigns which could include his resourcefulness, generosity, bravery and integrity.

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

Examiners will look for any **three** significant and valid points on the character of Catiline and on his ambitions and circumstances. Sallust portrays him as talented but depraved, reckless and cunning; generous but dishonest.

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

Any **two** points on Catiline's followers, based on the relevant Sallust extract. They included criminals, bankrupts, those who hated any sort of work and longed for war as a means to change their situation.

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

Cicero's main objection was that Antony had offered Caesar a diadem (a royal crown) and had even placed it on Caesar's head thus becoming, as it were, Caesar's slave. He even had the event recorded in the public records.

What's more, Antony was naked at the time!

**(b) 15 marks.**

Cicero approves the actions of Caesar's killers. The killing was justified; the assassins are 'liberators'; their actions were 'superhumanly noble'.

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

Cicero acknowledges Caesar's extraordinary gifts of intellect and industry, his amazing military achievements. However, he condemns the methods Caesar used to gain power.

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

This episode is told by Plutarch in his life of Caesar (Ch. 2). Examiners will look for a coherent, connected account of the episode from beginning to end. Main events include the actual capture, Caesar's relaxed and even jocular attitude, his promise of revenge, his release and return to punish his kidnappers.

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

Any **two** insights into Caesar's character (eg., coolness under pressure, determination, self-confidence, swiftness of action).

**Topic 4. Roman Historians.**

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

Grievances and demands are closely linked and do not need separate treatment. Tacitus treats them at the beginning of his chapters on Tiberius. The two or three most important issues were the very harsh punishments meted out to the troops, the failure to discharge them when their period of service was over and the terrible conditions they endured. The demands included a 16 year service and improved pay, and less harsh treatment at the hands of their superiors.

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

Tiberius' son Drusus first read out a letter from his father granting some concessions but postponing others. This did not satisfy the mutineers. However, the strange appearance

of the moon that night caused the men to think that “heaven was sickened by their crimes”. Drusus took advantage of this lucky event to undermine the unity of the soldiers. He followed up with the execution of the ring leaders.

**(ii) 50 marks. (17, 17, 16)**

Information about Agrippina is to be found in the writings of both Suetonius and Tacitus on Claudius and Nero. Significant events include her marriage to Claudius; her scheming to have Nero adopted as his heir; the murder of Claudius; her huge influence over Nero in the early years of his reign; the opposition to her from Seneca and Burrus; the rift between her and Nero leading to her death. Candidates should also be given credit for knowledge of her life prior to her marriage to Claudius.

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

Tacitus gives both sides, both praise and criticism. Those who praised Augustus claimed that he had been driven against his will to civil war. He had not made himself king or dictator. He had restored order and prosperity and settled the provinces. He had made Rome a beautiful city. Criticism focused on his bloody rise to power with all its brutalities, cheating and illegalities. His private life too was blameworthy. He had himself worshipped in temples. He had foisted the dangerous Tiberius on the Roman people.

**(b) 10 marks. One valid point.**

Tacitus devotes almost three times as many words to criticism as to praise. He goes into far greater detail about Augustus’ failings and sees all his actions in a bad light while passing quickly over his achievements.

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

Examiners will look for a good knowledge of the main trends in the reign of Tiberius and, equally important, the traits in his character which made him so unpopular. His manner and personality – inscrutable, gloomy, depressed at times – turned people against him. His unwillingness to put on games and shows and his perceived meanness did not help. Candidates may also point to the atmosphere of fear, suspicion and hate arising from the Germanicus episode, the rise and fall of Sejanus and the treason trials.

## **Topic 5. Greek Drama.**

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

For high marks, candidates should be able to identify, and comment on, a range of types of humour in the play and give examples of them. Aristophanes, in the first act, uses a good deal of “physical” humour or slapstick. There must also have been “visual” humour through funny costumes and props. There is plenty of sexual humour too which the audience probably greatly enjoyed. Then there is ‘verbal’ humour in the witty jokes and play on words. Add in ridicule aimed at named individuals and satire which are prevalent, especially in Act 2, not forgetting the good-natured humour aimed at Aeschylus.

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

Medea begins by accusing Jason of brazen shamelessness in coming coolly before her. She next cites his debt to her. She saved his life, left home for him, came to a foreign land, killed for him. In return he has abandoned her and his two sons for another wife. He has broken the oaths he took. He has left her with nowhere to go.

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

Candidates may agree or disagree. There are good arguments for both positions. The important thing is their engagement with the question based on their knowledge of the play. The case can be made that Jason is being reasonable but repels by his patronizing tone and arrogance. His key point is that by his marriage, he has won financial security for them all; it is Medea who is being unreasonable by not welcoming this security and by letting herself be ruled by jealousy. Those who disagree must also engage with Jason’s arguments.

### **(iii) (a) 25 marks. Impression.**

There is a marked difference to be noted. Oceanus is at heart, afraid of Zeus. This is plain to see in the end of the scene with Prometheus when he clears off at the suggestion that Zeus may not approve of his visit to Prometheus. He describes Zeus as “one whose harsh and sole dominion none may call to account”. He is weak and deludes himself that he has some influence over Zeus.

Hermes is a different type. He is younger, more confident. He is Zeus’ trusted messenger close to the new power. He speaks for Zeus and refers to him with respect. He is obviously

in Zeus' confidence as he knows in detail what will be done to Prometheus if he continues to defy the king of the Gods.

**(b) 25 marks. Impression.**

Candidates should show awareness that Prometheus is contemptuous and scathing in his treatment of Hermes "the new tyrant's lickspittle", "this underling of gods". He treats him as a young upstart, crawling to Zeus and not worth arguing with.

His behaviour towards Oceanus is more complex. He feels that Oceanus' concern is only skin deep and that he is trying to keep in with both sides. He dismisses him and his claim that he (Oceanus) carries weight with Zeus.

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

For very high or full marks, answers will range over the whole play as the relationship between Oedipus and his brother-in-law is a continuing feature.

At the beginning, the two men obviously work well together. It is Creon whom Oedipus sends to Delphi. The reply he brings sets the whole plot in motion. Other relevant areas are Oedipus' accusation of treachery, Creon's strong defence. Candidates should show awareness of the difference in the characters of the two men. Creon is straightforward, loyal and generous to Oedipus and his children in the end. Oedipus is stronger, more of a leader but much quicker to judge and act, and of a much quicker intelligence.

**Topic 6. Ancient Epic.**

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

Candidates should be able to bring their knowledge of the two men to bear.

Both men are doomed to die at the hands of the heroes (Cúchullann and Aeneas). Both are brave and skilful warriors respected by their followers. Both die in single combat. However, a major (and very moving) difference is that Ferdia is the beloved friend of the man who will kill him and their friendship endures through the many days of their fight Turnus and Aeneas are enemies.

Both men have a strong sense of personal honour.

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

Both goddesses help their protégés throughout the poems and candidates should be able to provide examples of this help. Venus helps Aeneas because he is her son. Athena helps Odysseus because, as she says in Bk. 13, he is so intelligent, so civilized, so resourceful. She sets the action of the poem in motion, controls much of it and helps to bring it to a conclusion.

Venus' role in the *Aeneid* is to play her part in the fulfillment of Fate i.e. in the founding of the city which will rule the world. Aeneas must get to Italy and must triumph there. She plays a major role in helping to bring that about.

Candidates should show knowledge of a range of incidents in which the goddesses play a part.

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

The best answers will show insight into the way Telemachus matures from the rather self-pitying youth taking his frustrations out on his mother to the confident young man standing shoulder to shoulder with his father against the suitors. Important stages in this transformation include the visit of Athena (disguised as Mentos), Telemachus' speech to the Assembly at Ithaca, his journeys to Pylos and especially to Sparta as well as his part in the preparations against the suitors and in the actual battle in the hall. Candidates should be able to analyse the maturing process over these events.

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

For high marks, candidates must be able to support their points with appropriate reference to the poem. They can, of course, agree or disagree with the quotation.

It is probably his treatment of Dido which has made him hard to like for many readers. It is also true that in the earlier books, he is full of despair and recrimination which can make him unattractive. Again, his orgy of brutal slaying in Bk 10 repels the reader.

However, Virgil wants us to admire Aeneas as the model of the best Roman virtues; courage, dutifulness, respect for gods, reliability. He does display all of these virtues.

Candidates may also feel that Aeneas is the instrument of fate and therefore less than fully human. However, there are many instances of the anguish and pain he endures throughout the poem.

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

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

Examiners will look for three main concerns in Ovid supported by reference to the prescribed poems.

There is a major pre-occupation with the game of love in four of the poems. His exile is another major concern. A third is the simple life and homespun virtues depicted in *Baucis and Philemon*. It could also be said that one of Ovid's great concerns in his poetry is the telling of stories at which he is a master.

Candidates should be able to explore these themes with reference to the prescribed poems.

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

Examiners will look for **two** valid reasons for choosing a particular poem.

**(ii) (a) 35 marks. Impression.**

Examiners will look for **three** valid reasons. These could include:

Dissension between the two Roman consuls; Hannibal's military genius; Varro's incompetence; Hannibal's various tactical moves.

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

Examiners will look **two** points grounded in the text. Candidates may agree or disagree and should take into account both extracts (*The Romans defeated by Hannibal at Cannae* and *The Defeat of Hannibal*). In fact, Livy is warm in his praise of the Carthaginian leader in the latter extract. In the former, he allows Maharbal to criticize Hannibal for not ordering an immediate advance on Rome. In general, he is very fair and there are examples in both extracts of praise for Hannibal particularly in his defeat at Zama.

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

Any **two** details of the appearance of “that wild and filthy pilot of the marsh”.

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

There is a wealth of detail in the extract; the gloom; the personification of all the ills of human existence; the grotesque monsters; the countless souls flocking to the river bank etc. Both ‘horror’ and ‘bleakness’ should be addressed.

**(c) 15 marks.**

Good answers will note the composition of those seeking to cross and the telling comparison to leaves and migrating birds, and the despairing longing of the souls to end their restless waiting and cross the Styx.

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

Candidates must, of course, cover both poets but not necessarily at equal length.

For friendship and the quiet life in Horace, candidates can refer to *The Journey to Brundisium*, *Enjoy the Present Hour*, *A Quiet Life*, *Rustic Joys*, *The Town Mouse and the County Mouse*, among other poems. Propertius’ passion is most obvious in *Two Requests*, *Gone*, *Cynthia is Dead* and *Cynthia*.

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

**(i) (a) 5 marks.**

Doric

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

Limestone and (Parian) marble.

**(c) 35 marks. (9, 9, 9, 8)**

Description could include the columns, columns in antis, naos, pronaos, opisthodomos, the room used for the oracle, the peristyle and stylobate. For full marks, there must be reference to the room where the oracle was located.

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

Oinochoe.

**(b) 5 marks.**

Wine jugs.

**(c) 10 marks.**

Rhodes.

**(d) 30 marks.**

Using the correct terms, candidates should describe a range of decorative features (animals, swastikas, lines, sun rays) arranged in frieze, in silhouette and in outline.

Animals featured are gazelles, wild goats/antelopes. They are observed from nature and full of life.

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

**5 marks** - Early Archaic. **3 marks** – Archaic (or Late Archaic)

**(b) 5 marks.**

A Gorgon

**(c) 20 marks. (10, 10)**

The difficulty of fitting the figure into the pedimental space and that of conveying the figure running should be covered in candidates' answers.

**(d) 20 marks. (10, 10)**

Any **two** points showing Early Archaic features, with particular reference to the Gorgon's face and hair.

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

**5 marks** – The Nike of Samothrace; **3 marks** – A Nike.

**(b) 5 marks.**

To celebrate victory.

**(c) 20 marks.**

Examiners will look for awareness of the dramatic treatment of the figure, the strong sense of movement, the extraordinary power of the wings, and the treatment of the drapery.

**(d) 20 marks. (10,10)**

Any **two** well observed points such as the achievement of a sense of balance as well as one of impending movement, the elaborate carving of the drapery which while voluminous yet emphasizes the female form. The whole conveys a powerful feeling of elation and celebration of victory.

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

**(i) (a) 30 marks. (15, 15)**

A clear straightforward narrative of each of these two similes is all that is needed here. The accounts should include all the details relevant to an understanding of the similes.

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

Candidates should relate their answers to each of the similes – however, they need not cover every detail in their explanation. Examiners will expect candidates to link it in also to the status of the philosopher as part of their answer.

**(ii) (a) 20 marks. Impression.**

Plato lays down procedures for the selection. Firstly, it is the elders who must govern and among them, those who have the greatest skill in watching over the Community. They must be intelligent and capable and they must be watched carefully to see that they cannot be persuaded ever to stop doing what they think best for the community. They must be tested regularly and exposed to situations where fear or pleasure could sway them.

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

The main features are: a life of austere simplicity, without private property or family life.

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

Plato's main point is that "one boxer in perfect training is easily a match for two men who are not boxers, but rich and fat". He also says that getting allies would not be difficult as other states would want the support of such a dedicated and strong state.

Again, most other states will not be united but split between various factions and thus ineffective.

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

The reasons Plato gives are: Dion begged him to go because Dionysius the king of Syracuse was said to be enthusiastic about philosophy; friends from Sicily and Italy urged the same course; Dionysius sent a letter promising to settle Dion's affairs satisfactorily if Plato returned but threatening the reverse if he did not.

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

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

c – Temples, d – theatre, e – amphitheatre, ff – decumanus, gg – cardo.

**(b) 10 marks. (7,3)**

A colony for retired legionaries. (7) A military outpost in recently settled territory. (3)

**(c) 10 marks.**

Amphitheatres were usually placed outside the walls. This may have been considered dangerous in this frontier post.

**(d) 15 marks. Impression.**

Candidates should point to the severely military lay-out which nonetheless includes amenities, such as baths, a theatre and an amphitheatre.

**(ii) (a) 10 marks. (5,5)**

Amphitheatre at Pompeii and the Colosseum.

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

It is a much simpler structure than later examples. It has only one level and just two entrances and exits. The steps are located on the outside of the structure. It lacks ornamentation and does not have a series of vaults to support the seating, nor is there any provision for an awning.

**(c) 25 marks. (13, 12)**

Examiners will look for an appreciation of the development in the use of the arch to provide support for the seating. Mention could also be made of the vast series of vaults beneath the floor of the Colosseum, the use of different types of pillars, the huge number of exits/entrances, the long vaulted passageways. The Colosseum is a far more developed and sophisticated structure particularly in its exterior ornamentation, symmetry and technical achievement.

**(iii) (a) 10 marks. One point.**

The conquest of Jerusalem or the triumph of Titus for that conquest.

**(b) 25 marks.**

Frontality refers to the positioning of the figure of the emperor to face the viewer even though this involved distorting the figure and it reflects the growing tendency to glorify the ruler and relegate everything else to a less significant position.

**(c) 15 marks.**

Wheeler (pages 186 and 190) comments on the failure of the Roman artists to solve the problem of perspective even though the Greeks had nearly worked it out. He claims that the discovery was about to be achieved but that the depiction of Titus' chariot facing front "fails utterly to comprehend the spatial problem".

**(iv) (a) 25 marks.**

Examiners will look for a full description and identification of the various elements and characters such as the Wooden Horse, the four figures pulling it, the spectators, the single figure running towards the horse, Cassandra.

**(b) 25 marks.**

Candidates should use the painting to discuss Wheeler's view referring in particular to the impressionistic style of the work. The figures are very lightly painted without facial or other details but there is a great sense of drama and action, particularly as seen in the leaning figures in the foreground. Answers should be related to the depiction of the episode in the painting.







