



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2014

Marking Scheme

Classical Studies

Ordinary Level

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

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

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

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

Future Marking Schemes

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

Introduction

The Leaving Certificate course in Classical Studies is wide-ranging and varied. It presents a study of history, historiography, philosophy, literature of different genres (including drama, epic and lyric poetry) as well as art and architecture. The questions on the examination paper reflect this variety of approaches and skills; the marking scheme is therefore adapted to this differentiation between the individual topics and questions. In discursive questions examiners look for developed points in candidates' answers and award marks to the degree in which these points are developed. These points must be individual and substantial.

In general, a substantial and well-developed point is one which:

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

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

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

Examiners will approach the marking of a candidate's work with an open mind in the understanding that a candidate may present material, argument or views which are not set out in the marking scheme but which are equally valid. In considering this marking scheme the following should be noted: The detail required in any answer is determined by the context and the manner in which the question is asked and by the number of marks assigned to the answer in the examination paper. Requirements and mark allocations may therefore vary from year to year. Examiners will make use of the full range of marks available for each question or sub-question.

Topic 1: Athens at War.

(i) (a) Three points: (14,13,13.)

Archidamus warned that war with Athens would be unlike any other. Athens was far away. Athens had a superior navy. Athens was much richer. Athens had allies and an empire. Athens could import all her needs by sea. Sparta needed more time to prepare. The war would be very long. (40)

(b) One point: (10.)

Archidamus was proved correct in all respects. The war was very long and without the help of the Persians, Sparta could not have won. (10)

(ii) Two developed points on each of two characters: (13,12.)

Alcibiades was the most vocal supporter of the Sicilian Expedition. He was a proud aristocrat. His part in the mutilation of the Hermae led to charges against him. He deserted the Athenian fleet and went over to the Spartans. Later he redeemed himself and returned to fight for Athens etc. (25)

Cleon was a politician who criticised the generals about Pylos. He was given command and won a great success when he captured the Spartans on Sphacteria. However, he was responsible for the Athenian defeat at Amphipolis and was killed in the battle. (25)

Agis was king of Sparta and son of Archidamus. He acted most indecisively at first but at the Battle of Mantinea he led his army to a great victory and restored Spartan pride. He ravaged Athenian territory from his base at Decelea. (25)

(iii) (a) Three points: (14,13,13.)

Cleon argued that the Athenians looked weak by changing their minds. The Mytilenians were better treated than other cities which made their offence all the worse. If they were right to revolt, then Athens was wrong to hold power over them - Punish them as they deserve and make an example of them to the other allies; showing that revolt will be punished by death. (40)

(b) A short description: (10.)

A trireme had been sent to Mytilene with instructions to execute all males. However, when the Assembly reversed the decision another trireme was sent 24 hours later. Its crew rowed continuously managing to arrive soon after the first but crucially before the executions had begun. (10)

(iv) (a) A coherent account: (14,13,13.)

Cleon had drawn up the Athenian army in front of the city. However, he did not wish to give battle until expected reinforcements arrived. He decided to withdraw his forces. As the Athenians were manoeuvring, Brasidas charged out the first gate and routed the enemy centre. Clearchidas, leading the rest of the Spartan forces attacked from the Thracian gate. Brasidas was wounded and taken away while Cleon was killed by a peltast in his flight. The Chalcidian cavalry surrounded the Athenians and routed them. Brasidas lived only long enough to hear about the victory. (40)

(b) After the battle the Athenians lost confidence in their strength and they were apprehensive that such defeats would encourage revolt among their allies. The Spartans had returned home dispirited by the death of Brasidas. Both sides now longed for peace and an armistice was agreed. Negotiations began and eventually the Peace of Nicias was signed. (10)

Topic 2: Alexander the Great.

(i) (a) A coherent account: (10,10,10.)

The Siege of Thebes began when Alexander was dealing with the northern Illyrian tribes. A rumour spread that he had died in battle and so the Thebans, led by Phoenix and Prothytes decided to rebel against Macedonian control. Alexander marched speedily down to Onchestus, and was only 6 miles away when they realised he was alive. He gave them a chance to hand over the ringleaders and surrender, but they did not. At first the Thebans did very well and attacked the Macedonian army, but were then forced to retreat inside the walls. Perdiccas led an unscheduled attack on the city and got badly injured, so the rest of the army had to join in the assault. They did well and while the Thebans were crossing a bridge into

the town it collapsed, killing many. Also, in their fright, they left a gate open through which the Macedonian army flooded and a slaughter ensued. (30)

(b) Two points of explanation: (10,10.)

After the city was captured, many citizens were slaughtered, 30,000 of them were then rounded up and enslaved. The city was razed to the ground (apart from the house of Pindar and some holy sites). (20)

(ii) (a) A coherent account of a chosen episode: (Impression 35.)

The one episode that candidates will most likely choose is the story concerning Cleitus. This starts when Alexander's flatterers start to compare him to Heracles and even to suggest his divinity. Cleitus reminds him of who he is and that his victories were won by his men. Alexander is furious and runs through his friend with a spear. (35)

(b) Two reasons: (8,7.)

Points in favour could include his bravery, his determination, his military brilliance, his rapport with and kindness to his men. Against could include his temper, his excessive drinking, his cruelty and his arrogance. (15)

(iii) Two developed points on each of two characters: (13,12.)

Philip was father of Alexander, King of Macedon, the creator of the professional army which provided much of Alexander's success. He defeated the Illyrian hill tribes and incorporated them into Macedonia; he defeated Athens and Thebes at Chaeronea and was hated by Demosthenes. Philip was immensely proud of his son and said that Macedonia would not be big enough for him. He married Olympias (Alexander's mother) and subsequently set her aside for Cleopatra. He and Alexander had a big row at this wedding. Later, at the wedding of his daughter, Philip was assassinated. He had planned an expedition to the east. (25)

Hephaestion was Alexander's life-long friend/lover. He relied on him for advice and support. As they moved east, Hephaestion fell for the ways of the orient and loved the Persian language and way of life. This caused tension in the camp as some of the older Macedonians resented this (e.g. Craterus). Hephaestion was mistaken for Alexander by Darius's mother but Alexander said "He is another Alexander". Alexander was devastated by his death at Ecbatana, (not long before his own). (25)

Darius was the Great King of the Persians. He had risen to power from the position of royal courier as he was a distant cousin of his predecessor. He was not a great military man and Arrian feels somewhat sorry for him, saying that he was not a bad man, but a very unlucky one. He first makes a big mistake in moving from the Assyrian plains before the Battle of

Issus, placing his army in a confined space. He flees rather hastily from the battle itself, losing his family, chariot, sword ... etc. In an exchange of letters he tries to come to terms with Alexander, offering him all land west of the Euphrates River and his daughter in marriage, but Alexander pursues him to a great victory at Gaugamela. Darius dies in ignominious fashion, at the hands of his friends, including Bessus. (25)

(iv) (a) A coherent account: (14,13,13.)

The battle of Gaugamela took place in 331 BC. Alexander faced King Darius on a wide open plain which Darius had cleared beforehand. Alexander faced vastly superior numbers, perhaps as many as five or six to one. Alexander fortified his camp here and apparently had to be woken up on the morning of the battle. Parmenio's advice to make a reconnaissance was taken but his advice to stage a night attack was not (for several reasons). However, the enemy got wind of a night attack and stayed up in position all night with no sleep. Darius had fifteen elephants lined up against the Greeks and a cohort of Scythian chariots. The Agrarian archers were to deal with the Scythians and the men were instructed to step aside and allow them through if they got that far. Alexander spoke to his men as usual. He had a clever deployment of his men which consisted of a double phalanx with a gap in the middle and then two "flaps" of mixed cavalry and infantry on each side. This formed a kind of hollow rectangle to cope with the outflanking of the enemy. Then he attacked, drifting off to the left which forced the enemy to drift to their right. This created a gap which Alexander charged towards with his Cavalry Companions, creating havoc. Some of the Persians had broken through the centre but became distracted, looting the Greek camp. On the left wing, Parmenio was in real trouble and once Darius had fled, Alexander turned his attention to the left wing and reinforced it. The day was his. (40)

(b) One developed point: (10.)

Darius fled the battlefield pursued by Alexander and his forces, eventually reaching Ecbatana. When Alexander came after him he went eastwards through the Caspian Gates. His followers refused to turn and fight so Darius was left defenceless. He was imprisoned by Bessus who now claimed the throne and killed him. Alexander was told of this and rode towards him. Darius was held by followers of Bessus and possibly lived long enough to be found by a Macedonian soldier. Alexander treated his corpse with honour and he was buried at Persepolis. (10)

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

(i) (a) One developed point of explanation: (15.)

The pirates were such a problem because they captured Roman coastal towns and even kidnapped Roman officials, taking fast ships and money. They made fun of Roman nobility, defaced shrines and temples and generally made travel and trade in the Mediterranean very hazardous. (15)

(b) A coherent account: (12,12,11.)

Pompey had 500 ships and an army of 120,000 infantry and 5,000 cavalry. He divided the Mediterranean into 13 separate areas and appointed a commander with ships for each area. The pirates were then hunted down and brought into harbour. In this way the Tyrrhenian Sea, the Libyan Sea, Sardinia, Corsica and Sicily were entirely cleared of pirates. Then with 60 ships Pompey sailed against the main group in Cilicia. The task was completed in 40 days. Many of the pirates surrendered. Pompey spared them. Others gave battle near Cilicia but were defeated. Their castles and fortresses were besieged. Finally they begged for mercy and the war ended after 3 months. He had 20,000 prisoners and these he settled in the city of Soli and Dyme in Greece. (35)

(ii) (a) A coherent account: (12,12,11.)

Caesar's last day began with his wife, Calpurnia telling him that she had had a bad dream about him. Already during the night, all the house doors and windows had flown open. He also had been warned by a soothsayer about this particular day, the Ides of March. The dream was that a gable ornament given to Caesar by the Senate was blown down and shattered. Others say that the dream she had was that she was holding her murdered husband in her arms. She begged him not to go to the Senate and when this was backed up by the omens of the soothsayers, he agreed not to go. But then some of the conspirators arrived and persuaded him to go by telling him that it would look bad to be guided by his wife's dreams and that the Senate was about to grant him kingship of the provinces. At least, Brutus Albinus said, he should go to the Senate and make his excuses in person. Two attempts (one by a slave and one by Artemidorus) to get the information about the plot to him failed. Antony was kept outside talking while the conspirators gathered around Caesar on the pretext of getting Tullius Cimber's brother recalled from exile. Tullius seized Caesar's toga and pulled it down, Casca delivered the first blow and then they all joined in. It is said that Caesar fought bravely until Brutus stabbed him in the groin and then he gave up. He fell at the foot of the statue to Pompey. (35)

(b) Two reasons: (8,7.)

The reasons for his assassination were, firstly Brutus and others felt that, through his ambition to be king, he was endangering the Republic and had to go. Others were envious of his success and harboured a personal dislike. (15)

(iii) (a) A coherent account: (14,13,13.)

Pythius fooled Canius in the following way: Canius, a rich Roman arrives at Syracuse and is thinking of buying a country estate. Pythius is a banker and decides to trick Canius into buying his estate. He invites him to dinner and has arranged for all the local fishermen to fish at his villa and bring up at his shore their takings. An abundance of fish arrives and Pythius pretends that this is the norm. Canius is fired up with the idea of buying the house (Pythius has not even mentioned that he is selling) and pays him a ridiculous price. The next day, not a single boat appears and Canius realises that he has been fooled. (40)

(b) One point (10).

Cicero describes Pythius as “ill-intentioned, faithless and dishonest”. He further states that such people are ‘vice ridden’ who pretend in order to fool others. (10)

(iv) Three poems to be treated: (17,17,16.)

Possible reasons might include his sincerity of feeling expressed in the love poems and in those expressing sorrow or bereavement. Catullus can also appeal because of his suffering and pain. The poet is also seen as a good brother and a kind and considerate friend. The themes he deals with are universal and not confined to ancient Rome. He is a very human and heart felt poet whose poems touch a chord with most people. Expect clear references to named poems on the course. (50)

Topic 4: Roman Historians.

(i) (a) Three points: (10,10,10.)

Suetonius’ Life of Augustus is our source for these measures. The following public works are mentioned by Suetonius: Augustus’ forum; the Palatine temple of Apollo; the temple of Capitoline Jupiter. He also encouraged others ‘to embellish the city with new public monuments or to restore and improve ancient ones’. He restored burnt or ruined temples to a high standard of excellence. Candidates do not have to name specific buildings. (30)

(b) Two points: (10,10.)

Augustus divided the city into wards and districts under magistrates and supervisors. He organised stations of night-watchmen to guard against fires. He cleared the Tiber channel to prevent floods. The approaches to the city were improved by repaving roads. He stationed armed police in bandit-ridden districts, had slave-barracks inspected and dissolved all working men's guilds. (20)

(ii) (a) Two points: (13,12.)

Augustus' good points: These included the longevity of his office-holding and how successful he had been; the great extent of his conquests and the good organisation and administration of the empire, its army and navy were mentioned; also Rome itself had been beautifully restored to its grandeur and he resorted to war only when necessary. (25)

(b) Two points: (13,12.)

Augustus' bad points: Those speaking against him said that he was a schemer who aimed from the start to control the state; they said that he was responsible for a damaging civil war and of treacherous treatment of many Roman nobles; he was accused of being savage in his treatment of enemies; Livia, his wife is criticised too, as being bad for Rome and Augustus's appointment of Tiberius as his successor is called into question. (25)

(iii) (a) Three points: (10,10,10.)

Sejanus was Commander of the Praetorian Guard. He enhanced his power by concentrating the Guard into one camp. Next he seduced Livilla, wife of Drusus, son of Tiberius. He had Drusus poisoned. Next he moved against Agrippina, wife of Germanicus. Sejanus endeared himself to Tiberius by saving him during a rock fall when the Emperor was dining at a villa called The Cave. When Tiberius retired to Capri, Sejanus wielded immense power. (30)

(b) Two points of explanation: (10, 10.)

Tiberius was warned of Sejanus' ambitions by Antonia. To allay suspicion he appointed Sejanus consul. Next he made him believe he would marry into the imperial family and become a tribune. Macro was secretly instructed to assume command of the Praetorian cohorts. Next Tiberius had the senate informed of his treachery. They condemned Sejanus and he was executed. (20)

(iv) (a) Three points: (14,13,13.)

He reduced the expense of the plays and public spectacles, by reducing the allowances to actors, and lowering the number of gladiators. He made complaints to the senate that the price of Corinthian pots had increased so much and that three mullets had been sold for thirty thousand sesterces. He proposed that a new law should be enacted that the butchers and other dealers in foods should be subject to a tax, fixed by the senate yearly. He wanted to prevent the sale of pastry. To encourage frugality in the public by his own example, he would often, at his feasts, have at his tables leftover food, saying it was good enough. He said no new year's gifts should be given after the 1st of the first month of the new year. He had been very generous with these gifts before, but annoyed with interruptions, he didn't give any more of them. (40)

(b) One example: (10.)

Tiberius offered a public loan of a million gold pieces free of interest for 3 years to relieve an economic crisis. He also paid for the rebuilding of houses on the Caelian Hill, which had been destroyed by fire. After one victory he gave the people a dinner at a thousand tables and 30 sesterces to each man. (10)

Topic 5: Greek Drama.

(i) (a) One developed point: (15.)

Medea may not return to her own country because she has betrayed her father and murdered her brother. She helped Jason to steal the Golden Fleece and on their return, to slow down her father's pursuit, she killed her younger brother and cut him into pieces, throwing them behind the boat. (15)

(b) Three points: (12,12,11.)

Medea gets the chorus (of Corinthian women) on her side by listing the grievances that women have. She says that they first have to "buy" a husband and even then have no idea whether or not he is any good. If he gets bored, he may go out and enjoy himself, but for a woman this is not respectable. If a man wishes to divorce, he may, but for a woman it is not an option. Finally, she dismisses the argument that women are protected by men by saying that she would rather stand three times in the front line of battle than bear one child. (35)

(ii) (a) One developed point: (15.)

At the start of the play, the Chorus (of Theban citizens) look up to Oedipus because he saved the city from the Sphinx. They hope that he will have the answer to their awful problems again. They are suffering from a terrible plague and they put their faith in him to do something about it. They call him “first among men”. (15)

(b) One developed point: (15.)

The main reason they think so highly of him is that he rescued them before from the riddling Sphinx. He was their saviour on that day and so they want him to do the same again. Also it is clear that he is a kind, fatherly king who cares deeply about his people. (15)

(c) One developed point: (20.)

Their attitude to him at the end of the play is a combination of horror and pity. They cannot believe that one who was so great can have committed such terrible crimes and are horrified at how he has been singled out by the gods for such a terrible fate. They see him as an example of how frightful the power of the gods can be. (20)

(iii) (a) One developed point: (15.)

The messenger from Corinth brings the news that Polybus, King of Corinth and the man Oedipus believes is his father, is dead of natural causes. He also tells him that the people of Corinth want him to be their king. (15)

(b) One well explained reason: (15.)

This is great news for Oedipus and Jocasta as Oedipus has just revealed his great fear of the oracle which stated that he would kill his father and marry his mother. The death of Polybus of old age reassures Oedipus as he can interpret this to mean that Polybus died of a broken heart, pining for his son. (15)

(c) Two points: (10,10.)

As the messenger is listening to Oedipus and Jocasta, he asks why they are so pleased and finds out about the oracle. He then offers to set Oedipus’s mind at rest and tells him that Polybus and Merope are not, in fact, his real parents, that he was given to them as a gift. This opens up the whole mystery which leads to Oedipus’s self-discovery. (20)

(iv) (a) An account describing both deaths: (13,12.)

Medea first kills Glauce and Creon by getting her sons to present the princess with a poisoned robe and crown. When Glauce tries them on, they start to burn her hair and eat into her clear flesh causing her to collapse on the floor dead. Then Creon rushes in and barely recognising the grotesque disfigurement of his daughter's corpse he picks her up and hugs her. Infused with the same poison he finds himself stuck to her and unable to free himself. He dies in an embrace with his daughter. Once she hears news of this, Medea after some hesitation, takes her boys into the house and stabs them with a sword. (25)

(b) One developed point: (15.)

Medea kills all of them with one main aim in mind, to get revenge on Jason for abandoning her. She cannot bear the thought of her enemies laughing at her and this leads her to a burning desire for revenge. Although the deaths of her sons hurt her too, the deed was worth it to take the smile off Jason's face. (15)

(c) One point of explanation: (10.)

Medea escapes with the help of the gods. She is provided with a chariot by the sun god which is drawn by dragons. Her final appearance is on this chariot, on her way to Athens. (10)

Topic 6: Ancient Epic.

(i) (a) A coherent account: (14, 13, 13.)

King Priam is taking refuge at the altar in his palace along with his wife and daughters (like doves in a storm). He pitifully dons his armour and takes up his sword, but he is old and shaking. Aeneas sees Polites, his youngest son, who runs in wounded, trying to escape from Pyrrhus. But he slips and falls, dying in front of his father. Priam remonstrates with Pyrrhus, saying that his father Achilles would not have done such a terrible thing. Pyrrhus grabs Priam by the hair and instructs him to tell that to Achilles (now dead). He then runs his sword through the old man. (40)

(b) One reason: (10.)

Yes he does, he contrasts the frailty of Priam with the savagery of Pyrrhus. His simile of the doves in a storm is very vivid and there is great pathos in the awful death of Priam in front of his own family at his altar. Priam's bravery adds poignancy to the scene. (10)

(ii) (a) Two points: (10,10.)

The relationship between Calypso and Odysseus is an uneven one. He has lived on her island for seven years, and she adores him. But although he sleeps with her, he does not love her and longs to return to his home and his wife Penelope. Even though Calypso has offered him immortality, he still longs for Ithaca and weeps on the shore. (20)

(b) One developed point: (15.)

Calypso is visited by Hermes, messenger of the gods, sent by Zeus, with instructions to let Odysseus go. She is bitter about this but she knows that she must do as she is commanded. (15)

(c) One developed point: (15.)

She gives him help in building a boat to transport him away and she offers him advice about the dangers of the sea. (15)

(iii) (a) A coherent account: (12,12,11.)

Eumaeus proves his courage and loyalty by giving Odysseus great hospitality when he is disguised as a beggar, proving that he is a decent man who shares the little he has. He also tells the “beggar” how much he hates the suitors and longs for Odysseus to come home. Odysseus sees his warmth and kindness to Telemachus, his son. When Odysseus reveals himself to Eumaeus, he has no hesitation in joining him in the battle against the suitors in the hall where he fights bravely. (35)

(b) One developed point: (15.)

Melanthius, in contrast, is rude and boorish towards “the beggar”. He insults him and berates him, even kicking him and he sides with the suitors in the palace. (15)

(iv) (a) A coherent account: (10,10.)

Dido has already heard many stories about the great Aeneas from her father when she was younger and so she is ready to be impressed. What is more, Venus sends Cupid to her to make her fall in love with Aeneas. He appears in her court, made to look even more handsome and finer than ever by his mother. She is both beautiful and kind and welcomes the Trojans with generous hospitality. She is also a capable ruler. Thus it is inevitable that they should fall in love, she under the goddess’s spell and he because she is so lovely and kind. (20)

(b) One developed point (15.)

Aeneas leaves Dido because he is a man with a mission. He is reminded of his dereliction of duty by Mercury, sent by Jupiter. He knows that his destiny is to found a new race in Italy and that he must obey the gods and depart. (15)

(c) One developed point: (15.)

When Aeneas goes down to the Underworld to find his father, he passes through the sad region of those who have died for love. There he faintly sees Dido, like a new moon behind a cloud. He approaches her, very upset, and expresses his love for her and his sorrow for what happened. He wants to explain but she is as cold as marble and refuses to speak to him, turning away to go back to her dead husband, Sychaeus. (15)

Topic 7: Writers of the Augustan Age.

(i) (a) Three supported reasons: (12,12,11.)

Propertius is an unhappy and jealous lover. In *Two Requests*, he addresses his new love as one who is bound to hurt him. Even before he has the relationship, he knows that love will not be happy for him. From *Gone to Clitumnus* it is clear that he is a very possessive person and doesn't trust his lover to be true to him. It is as if he wants to own her. This is clear in *Gone* as well. He is very bitter about his ex-girlfriend and the damage he feels that she has done to him. Even in the light-hearted *Cupid*, he says that it is appropriate for love to be shown as arrows which cause great pain. His violent approach to Cynthia in *Cynthia* shows us that he is a fearful man who seems to cling to his lover in a needy way and sometimes even brutally, not in a happy, well-adjusted way. Although he loves love, it does not seem to give him any ease. (35)

(b) One developed point: (15.)

Most will say that she is not lucky. *Cynthia* is the obvious poem to use as an example here in that he is plainly violent towards her and threatening. Although he obviously feels a great need for his lover, it is difficult to see how this would benefit her in any way. He is stifling and possessive, jealous and demanding. (15)

(ii) (a) Three points: (14,13,13.)

The changes that Virgil sees coming are: Justice will return to earth, the earth will bring forth beautiful flowers and herbs, healthy animals will look after themselves and lion and lamb will befriend each other. Snakes will be gone and the air will be perfumed. Wars will still need to be fought, but eventually even trading ships won't be needed as the land will be self-sufficient. Even the sheep will grow their own coloured wool. (40)

(b) One of either of the two listed below: (10.)

Virgil is writing about either the unborn child of Augustus or of Mark Antony. (10)

(iii) (a) A coherent version in the candidate's own words: (14,13,13.)

The Country Mouse is having a visitor from the city and prepares a humble feast of vetch, a raisin, a bit of chewed fat and other rustic foods. His city visitor is not impressed and persuades him to come to the city to live the good life. They feast on scarlet covered couches on beautiful food and wine, but suddenly they hear the mastiffs barking and have to flee for their lives. The Country Mouse decides that he much prefers the safety and calm of the countryside to any luxury in the city. (40)

(b) One point: (10.)

Horace is pointing out to us that living in the fast lane, although it has the advantages of luxury and pleasure, is stressful and dangerous and not ultimately good for us. We are better off with a simple life, enough to eat, basic comforts and security than being greedy and compromising our well-being. (10)

(iv) (a) A coherent version in the candidate's own words: (14,13,13.)

Baucis and Philemon are an old couple who are visited by Jupiter and Mercury in disguise. The gods have travelled as beggars to see what kindness people might give them and have been turned away by all. But the elderly couple, who live in a very humble cottage, welcome the strangers in and share what they have. Their feast is modest, but good and we hear the details of the rustic and plain furnishings and foods. At the end of the meal, the couple notice that the flagon of wine keeps filling up and they realise that these must be gods. They rush to kill their goose for them, but are ordered to stop. They are told to climb up the mountain to escape the fate of their neighbours, and there they see a mighty flood rising, but their own cottage is saved. They are asked what they wish for and their response is that they wish to stay on and serve the gods and to die at the same time so that neither has to grieve the loss of the other. Their cottage is transformed into a great temple and their prayers are granted. In old age, they start to sprout leaves and transform into two entwined trees. (40)

(b) One explained reason: (10.)

Reasons to enjoy this story include: The element of disguise and surprise as the couple don't know who they are welcoming; the lovely description of the humble contentment of the couple who do not resent their lack of luxury; the detail of the meal and the cottage furniture is lovingly described; the justice of the couple being rewarded for their kindness; and finally the very moving description of their transformation. It is a very romantic ending. (10)

Topic 8: Art and Architecture in Greek Society.

(i) (a) (10.)

The temple is located at the edge of the Acropolis in Athens. (10)

(b) (10.)

The stone used in the building is Pentelic marble. (10)

(c) (10.)

The temple belongs to the Ionic order. (10)

(d) Three points: (7,7,6.)

The temple is a very small Ionic temple with only four columns at the front and four at the back of the building. The Ionic order includes a base for the slender columns, fluting which has a filleted surface unlike the Doric fluting. There is an architrave divided into three bands topped with a continuous frieze. It had figures in the pediment and the frieze showed Greeks battling against Persians. It had gold acroteria. The temple was surrounded by a parapet showing relief figures of Nike, including the famous one of her tying her sandal. (20)

(ii) (a) (10.)

The god depicted here is either Zeus or Poseidon. (10)

(b) (10.)

The statue was found at the bottom of the sea off Cape Artemision. (10)

(c) (10.)

The statue is made of bronze. (10)

(d) Two points: (10,10.)

This statue is larger than life, it is very imposing and grand, majestic in its depiction of a powerful male figure, he is striding out, about to throw a trident/thunderbolt and is a fine example of arrested motion, a figure just about to do something. The anatomy is brilliantly observed and the face with its flowing hair and beard is magnificent. (20)

(iii) (a) One point of explanation: (15.)

Relief sculpture is not free-standing. It is sculpture which is carved shallowly or deeply into stone. It is sculpture which is still attached to its source stone. (15)

(b) (10.)

The woman in the centre of the sculpture is the goddess Aphrodite, goddess of love and beauty. (10)

(c) One point of explanation: (10.)

This shows the birth of Aphrodite, she rose out of the ocean and she is being helped onto shore by two handmaidens. (10)

(d) Two points: (8,7.)

There is a lovely symmetry to the poses of the figures in this sculpture. Aphrodite rises out of the water with her hands raised and she is flanked by two maidens, who lean down to shield her with a piece of material. Their crouching figures frame her perfectly and their arms, one behind the other make for a lovely sense of depth. The figures of the women are clothed, but almost completely clear under their filmy drapery. The drapery ranges from almost invisible (on Aphrodite) to slightly heavier and more opaque (on the girl on the left) to quite heavy and dense (the material being lifted in the centre). This makes for lovely variation in crinkles and folds as well as being revealing of the bodies underneath. (15)

(iv) (a) Two points: (10,10.)

The central figure is Laocoon and he and his sons are being devoured by two sea-serpents. He had violated the Trojan Horse by throwing a spear at it and is now being punished by Poseidon and Athene. (20)

(b) (10.)

This sculpture belongs to the Hellenistic period. (10)

(c) Three features: (7,7,6.)

This sculpture is full of drama and emotion, the entwined, tortuous limbs, the swirling serpents and the intensity of the emotion are all typical of the Pergamene school of Hellenistic sculpture. The face of Laocoon, flung back in anguish, his curled beard and hair, and the highly tensed limbs are all features of this era. Even the veins stand out on the arms and feet of the figures. This high drama and confusion of bodies, every muscle straining and each face emotional, is very Hellenistic in style. (20)

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

(i) (a) A coherent account: (12,12,11.)

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. The large and powerful animal needs to be handled and controlled. (15)

(b) One developed point: (15)

Socrates believes that democracy is dangerous. He thinks that the mass of people do not necessarily know what is good for them and so need to be led by people who are wise. The large and powerful animal must be kept under control because of the damage it can do. This is a warning about how, when democracy gets out of hand, it can lead to measures which are popular but not necessarily for the common good. (15)

(ii) (a) Two points of explanation: (15,15.)

Cephalus' response to Socrates' question whether or not old age is difficult is that people are wrong when they say that it is a time of regrets and loss of pleasure and powers. 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. (30)

(b) Two points of explanation: (10,10.)

Responding to the question about the advantages of being rich approaching death, Cephalus 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. (20)

(iii) (a) Three points: (10,10,10.)

These qualities are to be found as follows: wisdom is found in the ruling class; courage belongs to the soldiers or the auxiliaries; self-discipline is not found in any one class but in the way the classes relate to one another so that the wiser section rules and the others agree to being ruled. (30)

(b) One point: (10.)

Justice is defined by a state that has its three classes who each do their own jobs in their defined areas and mind their own business, not interfering in each other's roles. (10)

(c) One reason: (10.)

Agree: It is a logical argument which favours law and order and an organised system which could be for the good of everyone.

Disagree: It is very prescriptive in that the system seems very rigid and does not allow for individuality or discussion. (10)

(iv) (a) Two points: (15,15.)

How could his state become a reality? Socrates' argument is based on a painting. He says that a painting of a beautiful man should not be rejected because the painter cannot show that such a man could really exist. He points out that practice does not usually square with theory, so that one should try to "find the conditions under which a state can most closely approximate to it" (i.e. the ideal state) (30)

(b) Two points: (10,10.)

In Plato's state, the good of the whole society takes precedence over individual freedom. Citizens are put into a class and have to stay in it. There is no such thing as family life. There is strict censorship. Citizens have no say in the choice of their leaders nor in any of the decisions that affect their lives. For the Guardians, life is hard as they have long years of study with nothing but the most frugal lifestyle and then must spend more years guiding the state. On the other hand, if Plato's ideal state were possible it would be one in which men and women would be in many ways equal and in which each citizen would do the work for which he or she was fitted. There would be no internal strife. (20)

Topic 10: Roman Art and Architecture.

(i) (a) (10.)

Unfaced brick, stone columns and pilasters, wooden beams. (10)

(b) Two points: (8,7.)

The exterior is of unfaced brick with a brick arch over the doorway. It has a roof projecting on corbels and had decorative balconies. Details would have been highlighted with brightly coloured paint. Access would have been from exterior staircases between the doorways. (15)

(c) One point: (10.)

The ground floor would have been used for shops or businesses. (10)

(d) Two differences: (8,7.)

The main differences would be that there was no sanitation or cooking facilities, access was from outside staircases; there was no heating or electricity. (15)

(ii) (a) (5.)

The famous battle is the Battle of Issus. (5)

(b) (5,5.)

Alexander the Great and Darius, King of Persia. (10)

(c) Two points: (10,10.)

The swirling action of the mosaic with the horses facing in various directions and the crossing spears makes for a very vigorous, exciting scene. The fierce determination in Alexander's expression and the terror in the face of Darius adds to the emotion of the mosaic. The strange angles of some of the figures and the horses contributes to the sense of confusion and conflict too. (20)

(d) Impression (15.)

A mosaic such as this would have been made by setting the tesserae or tiny tiles upside down onto a drawing of the finished scene with cement in a workshop. The panel would then be put in position in the house and the back peeled off. (15)

(iii) (a) One briefly developed point: (15.)

He uses this phrase to describe the bust of Pericles because it shows the idea of a man, but does not show a realistic person. It is a face with generic features but no individuality and no expression. (15)

(b) Two points: (10, 10.)

The bust of Philip is typical of Roman portraiture in that it shows a real person. His face is individual, it is asymmetrical and very realistic, not idealised. The heavy lines on either side of the nose and the furrowed brow are lifelike and you feel as if you are seeing the man as he was. This is very typical of Roman portraits, 'Warts and all'. (20)

(c) Two points: (8, 7.)

He looks like a rather serious, perhaps even stern man. He looks tough and not a man to trifle with. He could even be described as quite brutal looking. Wheeler describes him as an "anxious, shifty and opportunist" character. (15)

(iv) (a) (4, 4, 4, 4, 4.)

a - open-air swimming bath, b – frigidarium, c – plunge baths, d – tepidarium, j – latrines.(20)

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

The poor could access hygiene; but all classes availed of the baths due to their immense benefits: the opportunity to wash; to exercise; to socialise; to broadens one's minds in the library, lecture room, museum attached to some bath complexes. (30)

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