



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

**Leaving Certificate 2017**

**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.

The criteria for assessing some discursive questions can be seen in Appendix 1.

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

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

## Marking Scheme M86

### Topic 1. Athens at War.

(i)

(a) The Corcyrans are under threat from their enemies, Corinth who have a very large navy. They need the protection of the Athenians who are also on bad terms with Corinth and who are much stronger than them.

**Two points. (8, 7.)**

**(15 marks)**

(b) The Corcyrans now regret their earlier neutrality and say that their judgment was wrong in this matter. They admit they cannot survive alone against the Corinthians with their newly increased navy. They say that they will persuade the Athenians to help them in their own interests. Firstly they point out that they are not the aggressors, but that the Corinthians are. They say that their navy is the second largest in Greece and will now be on the side of the Athenians and that Athens will have their undying gratitude if they help now. The world will also admire their generosity. They add that war is inevitable and that Athens is the real target of Corinth. Although Corinth is their mother city, they owe her nothing. They were ready for arbitration but Corinth refused. They point out that this alliance will not breach the Sparta-Athens treaty, and that the alliance of two strong navies would be a great thing. They add that Corcyra is strategically placed on the route to Sicily. At the very least, they should stop their own subjects from signing up to the enemy, but even better would be a proper alliance.

**Three points. (9, 8, 8.)**

**(25 marks)**

(c) There were two meetings, at the first the mood was in favour of the Corinthians, but at the second, they decided on a defensive alliance which would operate only if Corcyra or Athens were attacked from outside.

**One point.**

**(10 marks)**

(ii)

(a) Both sides were exhausted, it was almost exactly ten years since the war had started. The Spartans had suffered defeats at Sphacteria and Pylos and lost Brasidas, their general. The Athenians had lost one of its leading generals, Cleon and had suffered major defeats at Delium and Amphipolis. Each side recognized that they were not in a position to continue with any strength and needed to rebuild their strength.

**Three points. (10, 10, 10.)**

**(30 marks)**

(b) The Peace of Nicias was signed after the Battle of Amphipolis in which the Athenians lost. By now both sides were exhausted and needed a break. Both sides agreed to return everything they had won in the war except for Nisaea which would remain in Athenian hands and Plataea which would remain under Theban control. Spartan prisoners from Sphacteria would be returned and Athens would get back Amphipolis. Delphi would regain its independence and temples in all of the Greek cities would be open for worship by anyone. Athens could continue to collect tribute, but not to force other states to submit and Athens would come to Sparta's aid if the Helots rebelled.

**Three terms. (7, 7, 6.)**

**(20 marks)**

(iii)

(a) 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 say: They suggest that fine words which are meaningless or untrue are pointless, claiming 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.

**Three points. (7, 7, 6.)**

**(20 marks)**

(b) 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.

**Three points. (7, 7, 6.)**

**(20 marks)**

(c) In the end of this episode, the Athenians besieged and captured the city of Melos. They executed the men of military age and sold the women and children into slavery.

**One point.**

**(10 marks)**

(iv)

(a) Alcibiades' persuasiveness: Any of the following episodes can be used to illustrate what a brilliant speaker and crowd-pleaser he was. He seems to have been able to persuade people of anything. Candidates should point out that his success in persuading the Athenians to take him back after a shameless defection to the enemy during a war is remarkable.

- He argued forcefully for the Sicilian Expedition saying that as an Empire, you have to plan new conquests. He despises a quiet life. He said that if the city stayed static, it would grow out of date, it must keep moving on.
- Alcibiades was now in Sparta. He spoke brilliantly in order to persuade them to trust him (given his implacable opposition to them earlier). He explained that this was their fault for ignoring him and negotiating through his enemies. He reminds them that his family always represented Spartan interests in Athens, and described democracy as "absurd". He urged the Spartans to help the Sicilians against Athens and said that this would be in their own interests. He revealed to the Spartans that the thing the Athenians most feared was the fortification of Decelea, and that therefore was what they should do, depriving them of the silver from Laurium. He cleverly excuses his betrayal of his city by saying that it has treated him badly and is not his city any longer. He says that just as he was dangerous as an enemy, he will be very useful as a friend.
- He later tried to persuade the Chians to revolt against Athens, concealing from them how badly the Spartans were doing at the time.
- Later, the Spartans became suspicious of him and wanted him killed. He took refuge with the Persian, Tissaphernes and tried to harm the Spartan cause there. He explained to him that it would be best to keep Athens more powerful by sea and Sparta on land so that neither one would be too strong to handle. He should let them wear each other out. Alcibiades now wanted to be recalled to Athens. He sent a message back that if an oligarchy was in charge, he would be willing to return and help. He promised them the help of the Persian king.
- Later, Alcibiades was brought to Samos, he spoke very persuasively to the army, exaggerating his influence with Tissaphernes and how much money and support he would give them. He spoke of his own harsh treatment in exile and gave himself huge credit. He said that Tissaphernes would do anything for Athens, but only if they recalled him to the city. The army elected him general. He "was using Tissaphernes to frighten the Athenians and the Athenians to frighten Tissaphernes".

**Three pieces of evidence. (7, 7, 6.)**

**(20 marks)**

(b) Alcibiades' irresponsibility and self-centredness: Any of the following examples would do for this question. Candidates should be able to point out that his capacity to change sides to suit his own career prospects shows his lack of loyalty to anyone but himself. His playing off of people against each other by the use of lies features often and his arrogant conviction that he could do whatever he wanted from an early stage is remarkable. The fact that he was prepared to risk so much for so many people to promote himself makes him extraordinarily irresponsible and self-centred.

- He was peeved at the fact that the Spartans had ignored him and chosen to deal with Nicias and Laches, and so argued forcefully for an alliance with Argos. Even though his family had, traditionally favoured the Spartan cause in Athens.
- When the Spartan deputies spoke to the Council, they made it clear that they had full powers to make a treaty, but Alcibiades persuaded them not to reveal this to the Assembly. He gave them his word that he would argue their case. But when the time came, he reneged on his word and spoke against them, driving a wedge between them and Nicias.
- Before the Sicilian Expedition, Nicias criticised Alcibiades harshly and openly at the Assembly. He said that he was selfish, too young for his post and accused him of showing off his fine horses and living a very expensive lifestyle. He warned Athens that Alcibiades would endanger the state "to live a brilliant life of his own". He called him a "young man in a hurry."
- Before the Expedition, many of the city's Hermae were vandalised. Alcibiades' enemies linked him and his friends with the incident.
- Alcibiades hoped that the expedition would succeed in the conquering of Sicily and Carthage and would bring him greatness of wealth and honour. He scared people later on because of a "quality in him that was beyond the normal and showed itself in the lawlessness of his private life ...." Later, they thought he wanted to be a dictator. His conduct of the war was excellent, but his private life was objectionable.

He reminded the Athenians of the honour he brought the city at the Olympic Games, entering seven chariots (more than any other individual ever had) and coming 1st, 2nd and 4th. He said that this type of thing (e.g. the magnificence of his choruses etc.) made others jealous.

He said that it was natural for those who were not his equals to resent him, but one day they would probably boast that they knew him. He openly said that he aimed at greatness.

**Three pieces of evidence. (10, 10, 10.)**

**(30 marks)**

## Topic 2. Alexander the Great.

(i)

(a) Firstly Alexander rejects Parmenio's advice to wait till morning to attack. He sees this as a sign of weakness, he thinks it might help the morale of the enemy. The Macedonian leader gauges the current of the river and tells his men to cross at an angle to the current. He puts Parmenio in charge of the left wing with the Thessalian Cavalry on the extreme left, Philotas on the right with Nicanor and Coenus near him. He goes towards the right at the head of a wedge-shaped unit of the Cavalry Companions. Across the centre was the infantry phalanx. Alexander charges first along with a few cavalry units followed by the phalanx who initially did badly, trying to climb up the river bank against the enemy. But once the cavalry got the upper hand, they could come to the rescue of the units in trouble, who rallied. Alexander, as the Persians were routed, went for the Greek mercenaries who were lined up behind, still unsure of what was happening. He was determined to make an example of them to deter others with similar ideas of fighting against him. Many were slaughtered, about 2,000 taken alive. His strategy and leadership ensured a comprehensive victory over Memnon. About 25 Companions, 60 other cavalry and 30 infantry had died and he set up a monument carved by Lysippus at Dium to these men. He gave them ceremonial burial with their arms and exempted their families from local taxes. This was very clever in that any man who fought for him knew now that, should he die, he would have a fine burial and memorial and his family would be helped. He also visited the wounded and spoke to the men, asking how they had received their wounds and even allowing them to exaggerate their stories.

**Five guidelines. (8, 8, 8, 8, 8.) (40 marks)**

(b) Arrian tells us how visible to his men Alexander was going into this battle and indeed his personal bravery almost leads to his death here, he has a very narrow escape. This tells us that he underwent all the dangers just as his men did, a great sign in a leader. He was the first to charge where the Persians were at their most numerous. His leadership and the rapport with his men can also be seen in his treatment of the men after the battle. This shows his mastery of personal relations and how he knew how to relate to his men and get the best out of them. He even buried the Persians and the Greek mercenaries showing his humanity and fairness. But he was harsh towards the surviving mercenaries whom he sent back to Macedonia in chains, he was not a soft enemy. His admiration of Athens is shown by the sending of 300 suits of armour for display there. His relative modesty is shown in calling himself "son of Philip and the Greeks".

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

(ii)

(a) Candidates need not go into the history of the knot. It was a knot in a cord which fixed the yoke of the wagon. It was so cunningly tied that no one could see where it began or ended. The significance of it for Alexander was that whoever untied it would be master of Asia.

**One point of explanation. (10 marks)**

(b) Candidates should know the two possible methods mentioned by Arrian, one was that Alexander unhitched the yoke from the wagon and thus untangled the knot. The other is that he simply sliced through the knot with his sword.

**Two points of explanation. (13, 12.) (25 marks)**

(c) The episode tells us that Alexander was superstitious and had a keen interest and belief in oracles and omens. His ambition to become ruler of Asia is clear here. The episode also shows that Alexander couldn't resist a challenge. Above all, his sheer determination and willpower is shown in his methods of fulfilling the oracle.

**One developed point. (15 marks)**

(iii)

Bucephalus: Alexander's horse, black with an ox-shaped flash, which Philip was offered at a price of 13 talents. No one could tame him, but Alexander, a mere boy, said that he would try if Philip gave him the horse. He saw that the horse feared his own shadow and managed to tame him. Philip said that he would need new kingdoms, that Macedonia would not be big enough for him. Later Alexander threatened to kill a whole tribe when the horse was kidnapped in Bactria. The horse was returned. The horse died after the Battle of the Hydaspes.

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

Callisthenes: The official historian of the expedition, nephew of Aristotle who thought he was clever but would get himself into trouble with his lack of common sense. Callisthenes impressed a lot of the younger Macedonians and got a reputation for stirring up trouble and spreading the idea that Alexander was becoming tyrannical. He was supposed to have said in response to a young man's question about how to become famous, "kill the most famous man". He alienated a lot of the Macedonians by being very austere and critical of them. He took a stand against proskynesis, or bowing down to Alexander however, which many of the Macedonians applauded. But this probably led to his downfall. He incurred the wrath of Alexander who implicated him in the Pages' Plot and either had him dragged about in chains or executed, the time and cause of his death is not clear.

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

Parmenio: The general of whom Philip thought so highly and on whose support Alexander depended to secure power initially. But almost every mention of him includes his advice which is rejected by Alexander. This includes before the Granicus; the response to the offer of Darius; the night-attack before Gaugamela and other examples. However, he and his sons were in the highest positions in the army and Parmenio was usually given command of the left wing. He must have been good at his job. When his son, Philotas, was implicated in a plot (possibly framed), Alexander sent two generals to Ecbatana where Parmenio was with half of the army and had him assassinated.

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

**Any two of the above. (50 marks)**

(iv)

(a) According to Arrian, Alexander wanted to do better than Cyrus and Semiramis, both of whom had crossed the Gedrosian Desert but with almost total loss of their armies. Alexander knew of the difficulties but thought he could anticipate and overcome them. The major motive might have been a desire to explore new routes and to do something no one had done before. Another theory is that he wanted to maintain contact with his fleet which was sailing parallel to the Gedrosian coast. It may also be seen as a way of punishing his men for their mutiny at the Hyphasis River.

**One point. (10 marks)**

(b) It was almost certainly the greatest trial of Alexander's career even if the figures for casualties seem exaggerated. Arrian gives a graphic account of the horrors endured. These included: lack of supplies and, in particular, lack of water. Men were reduced to killing and eating pack animals. The heat was unbearable and killed animals as well as men. The sick were left to die. The whole party was lost for many days. Flash floods killed a large number.

**Two difficulties. (10, 10.) (20 marks)**

(c) The leadership qualities of Alexander that are shown in this episode include his ignoring of the men killing and eating pack-animals, his forgiving them for ditching some of the loads they were carrying and especially his dramatic pouring out of the helmet of water, saying that if the army could not drink, he did not need to either, which was inspirational.

**Two points. (10, 10.) (20 marks)**

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

(i)

(a) Publius Clodius was a party animal and his name was linked with many women of his day. His most notorious escapade was having an affair with Pompeia, wife of Caesar while he was praetor. He dressed as a female flute-player and sneaked in to the Bona Dea festival in the house while all men were banned from the premises. Plutarch describes how he is discovered by a servant girl and then by Caesar's mother. There was a huge scandal. This was not just a social scandal, but also a religious one as he had broken the sacred rules of the festival. He was brought to trial because of this.

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

(b) The popularity of Publius Clodius was such that Caesar, recognising this, refused to testify against him in court. The mob loved Clodius and Caesar did not want their disapproval. When asked why he had divorced his wife, but now refused to testify against Publius Clodius (who was massively popular with the mob), Caesar said that the wife of Caesar should be above suspicion. In the end, Clodius was acquitted as most jurors wrote illegibly so that they could not be accused of convicting him or of condoning his behaviour.

**Two points of explanation. (8, 7.) (15 marks)**

(ii)

(a) Sulpicius tries a number of ways to help Cicero to come to terms with his loss. These include: We Romans are already suffering from so many disasters in public affairs that our private sorrows can add very little. Death at this time of catastrophes may well be a blessing. If she had married and had children, what sort of life would they have had? Sulpicius has recently seen the ruins of once mighty cities like Corinth and asks why should we mourn at the loss of one life when so many have been wiped out. Tullia would have died within a few short years anyway. She lived to see her father elected to the highest offices. Remember you are Cicero and that time will soften your sorrow. Tullia would not want you to grieve too long.

**Three points. (14, 13, 13.) (40 marks)**

(b) Candidates may argue either way here. In favour, Sulpicius is obviously a good and caring friend who wants to cheer up Cicero and is doing his best. In trying to take the long view, maybe Cicero will be helped to see his daughter's death in perspective. His last point on how Tullia would not have wanted him to grieve for too long is poignant. On the other hand, not everyone would be consoled by being reminded of other, bigger catastrophes and it could be argued that Sulpicius is being insensitive by even trying to make Cicero see his loss as anything less than a tragedy. Either view is fine as long as it is backed up with reference to the letter.

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

(iii)

(a) Catullus is a very emotional man and very intense in his love for Lesbia. His feelings are all-consuming and it is all or nothing for him. The relevant poems are *The Same, Love and Harsh Words, The Effects of Love, Happiness, Love and Hatred, A Prayer*. His feelings for her include extreme devotion, doubt and uncertainty and especially his capacity to feel both love and irritation at the same time. He often describes love as being almost like an illness or an addiction. He even describes the painful determination to be cured in *A Prayer*. Candidates should be able to show that his feelings towards Lesbia range from harsh to adoring. They are something of a roller-coaster.

**Three points. (12, 12, 11.) (35 marks)**

(b) Catullus wears his heart on his sleeve which makes him an accessible and likeable character. Catullus had a very close bond with his brother. His kind, compassionate and loyal qualities as a friend are evident in *Consolation, The Same* and *At A Brother's Grave*. He obviously feels acutely the grief of loss and empathises with others who are in that situation. Students should mention his own losses (of Lesbia and of his brother) and his sympathy for others such as Calvus. He might be accused of self-indulgence if a candidate wished to find fault with him.

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

(iv)

(a) The Mediterranean pirates were a huge problem because they captured Roman coastal towns and even kidnapped Roman officials, including Julius Caesar. They stole fast ships and money, cutting off much Roman trade and supplies. They had at least 1,000 ships. They made fun of Roman nobility, ransacked cities, defacing shrines and temples and generally made travel and trade in the Mediterranean very hazardous, causing loss of profits and great fear.

**One developed point. (15 marks)**

(b) Pompey had five hundred ships and an army of 120,000 infantry and 5,000 cavalry. He divided the Mediterranean into thirteen separate areas and appointed a commander with ships for each area, working from west to east. 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. This task was completed in forty days. Then with sixty ships Pompey, sailed against the main group in Cilicia. 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 cities of Soli and Dyme in Greece.

**Three points. (12, 12, 11.) (35 marks)**

## Topic 4. Roman Historians.

(i)

(a) Varus was a general who was a governor in Syria. He was appointed Commander of the Rhine army in AD 9. According to Suetonius, his defeat almost wrecked the empire. He provoked a German revolt and his three legions, 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup>, were ambushed by Arminius, a former Roman commander who had defected, in the Teutoborg Forest and annihilated. Varus then killed himself. Augustus never got over it.

**A coherent account. (10, 10.)**

**(20 marks)**

(b) Augustus was devastated by the loss of three legions in Germany. His plan up to that disaster had been to bring large parts of Germany into the Roman Empire: specifically to make the river Elbe the Eastern boundary rather than the Rhine. After this set-back, Augustus abandoned this plan completely. The Rhine and Danube were now the natural boundaries of the empire and the Romans never went deeper into Germany.

**Two points. (8, 7.)**

**(15 marks)**

(c) The evidence for this is that, often Augustus kept the anniversary as a day of mourning and used to beat his head against the wall calling out "Quintilius Varus, bring me back my legions!"

**One piece of evidence.**

**(15 marks)**

(ii)

Agrippa was a general, unswerving in his loyalty to Octavian/Augustus. He helped Caesar's heir in his rise to power and eventually was accepted into the imperial family by his marriage to Augustus' daughter Julia. Agrippa was his second in command in restoring Rome and played an important role in the defeat of Sextus Pompeius. He was commander at Actium where Antony and Cleopatra were defeated. He played a major part in the rebuilding of the city of Rome and fought successful campaigns on behalf of Augustus in Germany and the eastern provinces.

**Three points. (9, 8, 8.)**

**(25 marks)**

Julia was the daughter of Augustus and his first wife Scribonia. She was married off to Augustus's general Marcus Agrippa, many years her senior after her first husband, Marcellus died.. She bore Agrippa five children. When Agrippa died, Julia was married off to Livia's son, Tiberius who was forced to divorce his wife. The marriage was not a success. Julia led a wild social life, with a lot of partying and lovers. She was seen drunk in public and among her lovers was Mark Anthony's son by his first wife. In 2 BC, when the gossip was getting so out of hand that Augustus could not ignore it. He decided to make an example of her to all of the women of Rome. She was exiled. No men were ever allowed to visit her and she was under constant guard. She was never allowed to return to Rome. Augustus's treatment of

Julia is described as cruel and unnatural as her punishment was very harsh. However, she did very much go against his principles and he felt that his attempt to restore moral standards in the city would be weakened if he didn't make an example of her.

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

Sejanus was prefect of the Praetorian Guard. He was an ambitious manipulator of Tiberius and made himself indispensable to him. He seduced Livilla and arranged the death of Drusus and Agrippina and two of her sons, turning Tiberius against them. He saved Tiberius' life and was trusted by him utterly till the truth came out about his plotting and Tiberius had Sejanus and his followers executed.

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

**Any two of the above. (50 marks)**

(iii)

(a) Mark Antony was a capable officer of Julius Caesar. He fought against Octavian but eventually formed the Second Triumvirate with him and Lepidus in 43 BC. They defeated the assassins of Julius Caesar at Philippi. Later he took Egypt and the East leaving Octavian in control of Rome and the West. He is responsible for the death of his bitter enemy, Cicero. Though he married Octavia, Octavian's sister he openly formed a liaison with Cleopatra. Antony led a disastrous campaign against the Parthians and then announced the end of the alliance with Octavian after refusing Octavian's recall to Rome. Rivalry between them led to the Battle of Actium. After being defeated by Octavian he committed suicide.

**Three points. (14, 13, 13.) (40 marks)**

(b) The war against Octavian was a disaster for Anthony and Cleopatra who escaped to Egypt after the Battle of Actium in 31 BC. They were pursued by Octavian when eventually Anthony committed suicide in the mistaken belief that Cleopatra had already done so. Cleopatra then killed herself by means of the bite of an asp smuggled in by a maidservant.

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

(iv)

(a) At Capri Tiberius let affairs of state slide. He engaged in secret orgies, vicious passions and idle malevolent thoughts. His lusts were criminal and he lived like an oriental tyrant, drinking and feasting excessively. Freeborn children were victims of his lust as he was fascinated by innocence and youth. Slaves procured and even sometimes kidnapped his victims and he invented new vices. He had rooms done up with indecent images and indecent manuals. He had boys and girls dressed as pans and nymphs around his grounds in grottoes of debauchery. He was fascinated by innocence and youth. He listened to many

false accusations coming from Sejanus in Rome and many were punished on the prefect's command.

**Two points. (10, 10.)**

**(20 marks)**

(b) Candidates need to point out why Tiberius was so unpopular. 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. Rumours of his depraved lifestyle in Capri were widespread. Major episodes which contributed to his unpopularity are the terrible treatment of Germanicus and his family, the rise and bloody fall of Sejanus and the reign of terror in which the treason trials forced many aristocrats into suicide and informers were allowed to bring accusations out of spite, destroying people's lives.

**Three points. (10, 10, 10.)**

**(30 marks)**

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

(i)

(a) Oedipus became King of Thebes when he ran away from Corinth to avoid fulfilling the prophecy that he would kill his father and marry his mother. On the way, he killed Laius at a place where three roads meet. When he arrived in Thebes, the city was plagued by the riddling Sphinx. He offered to solve the riddle and succeeded. The Thebans were so grateful that they made him their king, and he married Jocasta, widow of Laius.

**Three points of explanation. (10, 10, 10.)**

**(30 marks)**

(b) From the start of the play, Oedipus is a father-figure to his people. His concern for them is obvious, he can't sleep for worrying about them and he has already sent Creon to Delphi to try to solve the mystery plague. He is kind to the old priest, he wants to discuss everything in front of his people and will stop at nothing in order to rid them of the plague. They obviously think very highly of him and rate him first among men, putting all of their trust in him as he has rescued them from trouble before.

**Two points. (10, 10.)**

**(20 marks)**

(ii)

(a) The main evidence here will include some of the following:

She gets the chorus to promise that they will stay silent about her plans to get revenge on Jason. She persuades Creon to grant her one day in Corinth to carry out her revenge. She persuades Aegeus to make a vow to give her sanctuary when she leaves Corinth. She convinces Jason that she is sorry for her reactions and gets him to let the boys give a gift to Glauce to make the case for them to stay in the city. Candidates would not need to give every one of these examples, three described would suffice.

**Three pieces of evidence. (10, 10, 10.) (30 marks)**

(b) Reasons why Medea is interesting might include her intelligence; her dramatic emotions; her mood-swings; her magical powers; her powers of deception and persuasion; her capacity for evil; the strength of her desire for revenge; her ruthlessness. Candidates would need to give examples of at least two of these.

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

(iii)

(a) Jason's main faults include his arrogance, his self-seeking, his carelessness about the feelings of others (Medea's and the children's); his lack of self-awareness; his attitude to Medea; his stupidity and gullibility; his under-estimation of Medea; his social climbing. Candidates should mention three of these with examples.

**Three points. (12, 12, 11.) (35 marks)**

(b) Yes or no are both fine here. If yes, it is hard not to pity a father who is not allowed even to touch the bodies of his dead children, he is pitiful at the end, especially as he now realizes how much he loves them, even if belatedly. If no, one could argue that his own ambitions and ill-treatment of Medea brought about his awful fate.

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

(iv)

(a) Jocasta explains that oracles and prophecies are unreliable because she and her husband, Laius had been told that their baby boy would cause the death of Laius. As he was left out on Mount Cithaeron to die and Laius had been killed by strangers at a crossroads, this could not have come to pass. Therefore oracles and prophecies were neither here nor there.

**Two points of explanation. (13, 12.) (25 marks)**

(b) In explaining this to Oedipus, to reassure him, she mentions that Laius was murdered at a place where three roads meet. This jogs Oedipus's memory, as he remembers a row with a man at such a place where he did, in fact, kill the man. He suddenly starts to worry that he is the killer of Laius.

**One point. (10 marks)**

(c) Before Oedipus grasps the awful truth of the situation, Jocasta rushes into the palace. When he realizes who he is, he chases after her, drawing his sword and banging down the door, he finds that she has hanged herself over the bed.

**One developed point. (15 marks)**

## **Topic 6. Ancient Epic.**

(i)

(a) After Aeolus gave Odysseus the bag of winds, as they were sailing back to Ithaca, when they were in sight of the island, Odysseus went to sleep. The men, thinking that Odysseus had received a gift from Aeolus that he was keeping secret from them, opened the bag and they were blown right back to Sicily. When they returned to Aeolus, he was angry with them and felt that the gods did not favour them, so he sent them on their way with nothing.

**A coherent account. (10, 10, 10.) (30 marks)**

(b) Candidates may say that it was Odysseus's fault as he did not trust the men enough to tell them what was in the bag and kept it secret from them. It was also foolish of the hero to fall asleep with the bag unguarded. Alternatively, they may say that it was his men's fault for opening the bag when they shouldn't have, thus unleashing the winds. Also it would be fine for them to say that the blame was shared equally.

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

(ii)

(a) For nine days Odysseus was driven by fierce winds over the sea after losing many men to the Cicones, on the tenth they reached the shores of the Lotus-eaters. Once they had eaten, he sent three of the men inland to discover who lived there. They came upon the Lotus-eaters, who gave them lotus to eat. Those who ate the honey-sweet lotus fruit no longer wished to bring back word or sail for home. They wanted to stay with the Lotus-eaters, eating the lotus, forgetting all thoughts of return. Odysseus dragged the affected men back to the shore by force, while they wept, and tied them up in the ships, pushing them under the benches. Then he ordered the men to embark quickly, fearing that others would eat the lotus and forget their homes. So they fled from the land of the Lotus Eaters.

**Two points. (10, 10.) (20 marks)**

(b) The Sirens are mermaid type creatures who sang beautifully on a rocky shore, luring unsuspecting sailors to their deaths. Odysseus wanted to hear the Sirens, but not be seduced by them. He got his men to tie him to the mast of the ship so tight that he would not be able to break out. He filled their ears with bees' wax so that they would not hear the fatal song and row straight past. No matter how he begged them to let him go, they rowed on as they could not hear him. Thus he heard the song of the Sirens, but lived to tell the tale.

**Two points. (10, 10.) (20 marks)**

(c) We learn several things about Odysseus from these episodes. Candidates should mention at least one thing learned from each episode. The episode of the Lotus Eaters shows his quick thinking and how he keeps his head in a crisis. It also shows his concern for his men, as he rescues them, even when they don't want to be rescued. The Sirens episode tells us that Odysseus was a very curious man. He could have stopped himself listening to the Sirens, but he really wanted to hear them. It also shows his cleverness as he took the precaution of having himself tied to the mast and stopped the ears of his crew. So it shows his shrewdness and his sense of curiosity.

**One point. (10 marks)**

(iii)

(a) Dido had to leave Tyre because her evil brother Pygmalion had murdered her husband, Sychaeus for his money. He concealed this from her, but the ghost of Sychaeus visited her in a dream and told her that she should escape with her loyal followers and with treasure that he had hidden away, in case Pygmalion might try to kill her too. So she left for North Africa where she got land and founded the city of Carthage.

**One point. (10 marks)**

(b) Venus made Dido fall in love with Aeneas because she did not trust her to treat Aeneas well. Dido was queen of Carthage which was Juno's favourite city. Venus was afraid that Juno would get to Dido and make her do harm to Aeneas. Venus gets her son, Cupid to disguise himself as Ascanius / Iulus. She spirits the boy away and Cupid takes his place at a banquet where he breathes a spell of love, causing Dido to fall deeply in love with Aeneas.

**Two points. (13, 12.) (25 marks)**

(c) Aeneas thinks he sees her in the plains of mourning, like a man who thinks he sees a new moon behind a cloud. He is very upset and weeps, explaining that he never wanted to hurt her and that he never would have left her except that the gods demanded it. He begs her to speak, but she is as cold as marble and turns away from him and goes off with Sychaeus. Aeneas is extremely sad.

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

(iv)

(a) Hector appears to Aeneas in a dream looking terrible and urging him to get up and leave. He tells him that Troy is doomed and that he must take the images of the Trojan gods and establish a new city for them.

**One point. (10 marks)**

(b) Aeneas passes by the great hall of Priam's house and sees Priam, his wife and daughters sheltering at the altar as the Greeks rampage. Polites, Priam's youngest son is being chased through the hall by Pyrrhus, son of Achilles, who has just broken down the door. Polites slips and is killed by Pyrrhus. Priam, who has pulled on his armour and holds his sword, remonstrates with Pyrrhus, telling him that he is no son of Achilles, who treated him (Priam) well when he sought the return of Hector's corpse. Pyrrhus replies that Priam can go to the Underworld and tell Achilles himself, he pulls his head back and kills him.

**Two points. (13, 12.) (25 marks)**

(c) Aeneas loses Creusa as he is escaping from Troy. He looks around and she is gone. He races back through the streets calling her name and eventually sees her ghost. He tries three times to embrace her, but to no avail. She reassures him that she would rather be dead than taken a slave by Greeks and she says his destiny is a foreign bride and a new city. She asks him to take good care of Ascanius/Iulus.

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

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

(i)

(a) Propertius is a passionate lover. The evidence for this is clear in his attitude to women in general and to Cynthia in particular. The relevant poems here are: *Two Requests; Susceptibility; Gone; Gone to Clitumnus; Cynthia; Cynthia is Dead*. In the poem *Susceptibility* we see that Propertius is passionate about women in general. He tells his friend that he cannot walk down a street without falling in love. He says that it is his particular form of madness. In *Two Requests*, we see his devotion and all-consuming passion for his lover, even though he knows she will hurt him. In the *Cynthia* poems we see that his passion can lead him to physical violence (*Cynthia*) and that he is obsessively jealous of her paying

attention to anyone else (*Gone to Clitumnus*). Candidates need not include all of these poems, but reference should be made to at least two of them.

**Two points. (13, 12.) (25 marks)**

(b) Candidates will probably say that he is an unhappy lover. Evidence for this could include: His brutal attitude to Cynthia and his fear of death; his certainty that love will lead to pain for him; his bitterness towards the lover who has left him and his devastation when Cynthia is dead, and he is alone in the chilly empire of his bed.

**Two reasons. (13, 12.) (25 marks)**

(ii)

(a) Horace's opinion of city life is clear from the town mouse and the country mouse. As the country mouse gets ready for his friend's visit, he thinks his ordinary food won't be good enough and he saves up the best for his visitor. When the city mouse arrives, he is unimpressed by what the country has to offer and urges his friend to come to the city for a proper standard of living. When they go, the country mouse is amazed at the luxury and extravagance of the food and furnishings in the city house, but they hear the barking of mastiffs and run away terrified. The country mouse goes straight home, glad for the security and peace of his humble country dwelling. Horace thinks that although city life is very appealing, it is insecure, dangerous and stressful compared to life in the country.

**Two points. (10, 10.) (20 marks)**

(b) Horace's opinion of country life is that rural life does not have the appeal of the bright lights and luxury of the city, but he admires the peace, calm and security of it. He admires the lovely furniture, food and excitement of the city but loves the simplicity and down to earth stability of life in the country. It is clear that he finds it more wholesome and healthy for mind and body.

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

(iii)

(a) The story is a simple one, beginning with a description of two trees intertwined. Ovid describes the gods, Jupiter and Mercury visiting the people of Phrygia and receiving no welcome. They are warmly received by Baucis and Philemon, an elderly couple. Most of the story is taken up with a lovingly detailed account of the very plain, but generous hospitality of the old couple, complete with homely touches about the food and furnishings. The twist in the tale is when the couple notice that the wine-jug keeps refilling itself and they realise that the pair are gods. They go to kill their goose, but the gods stop them. They lead them to the top of the hill and they watch the whole plain being flooded but their own humble cottage is turned into a magnificent temple. The gods offer the old couple a wish and they confer. In keeping with their humility, they just wish to serve the gods and, in a lovely,

romantic touch, they wish to die together, so neither has to go to the other's funeral. At the end of a happy life together, they suddenly see each other sprouting leaves and branches and wish each other goodbye, hence the entwined trees.

**A coherent summary of the story. (14, 13, 13.) (40 marks)**

(b) Ovid admires the simplicity of Baucis and Philemon. He likes the way that they are happy with what little they have and they take pride in it. Above all, he admires the fact that, though they have little, they are generous in sharing it.

**One point. (10 marks)**

(iv)

(a) Orpheus loses Eurydice first to the bite of a snake hidden in the grass by the river. The second time is when he goes down to the Underworld to try to get her back. He is told by Pluto and Persephone that he may lead her out, but that he must not look back for any reason. He hears a sound and without thinking, turns around only to see Eurydice being drawn back in to the Underworld forever.

**A coherent account of how she was twice lost. (10, 10, 10.) (30 marks)**

(b) Orpheus himself is torn limb from limb by Maenads who are furious with him for ignoring their calls to join them in their revels.

**One point. (10 marks)**

(c) Virgil's telling of the story is moving for several reasons: Eurydice's plight which is so unlucky and then doubly so as she laments her chance to rejoin the upper world. Orpheus's devastation when he realizes that it is his own fault that she is lost a second time "death cannot pardon". The images of his wandering as a lost soul, weeping and lamenting for his wife is very moving and the final image of his white head rushing along the river, calling her name conjures up devotion that lasts beyond death.

**One reason. (10 marks)**

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

(i)

(a) A karyatid is a supporting column in the shape of a woman/ statue of a woman used as a column or pillar.

**One point. (10 marks)**

(b) The Erechtheum which is on the Acropolis in Athens. **(5, 5.) (10 marks)**

(c) It is made of white Pentelic marble and dark grey Eleusinian limestone. **(5, 5.) (10 marks)**

(d) A typical Greek temple is a rectangular box shape with a pitched roof and with columns either at each end or all around the building. This temple is unusual in several ways: first it is the location of several shrines (to Erechtheus, Athene, Poseidon and Kekrops). Secondly its shape reflects the variety of shrines and perhaps the sloped side of the Acropolis on which it is built. It is like a traditional temple with a double naos and a portico of six Ionic columns at one end. It has two attached porches, one north and one south. The South Porch is held up by six sculpted figures or karyatids instead of traditional columns. The North Porch is held up by Ionic columns. The Ionic frieze was of white figures on a background of dark grey Eleusinian limestone. There was a place inside where the trident of Poseidon was supposed to have hit. The sculpted decoration on the temple is exceptionally fine. An inscription about the building has been preserved which tells us about the payment of 130 workmen including the architect who were all paid one drachma per day.

**Two differences. (10, 10) (20 marks)**

(ii)

(a) Medusa/Gorgon. **(10 marks)**

(b) It was on the pediment over the front entrance of the temple. **(10 marks)**

(c) First, the figures in the sculpture are not to scale, they get smaller as they move further from the centre. The figure of Medusa is in a very archaic running pose which shows her with one knee on the ground and the other up in the air, her torso is in frontal view as is her head, but her legs are in profile. It is not a realistic pose but a stylized depiction of running, as in a cartoon. Her figure and hair are also archaic, simple but not totally natural. The composition of the sculpture is disjointed: it shows three different, seemingly unrelated scenes whereas later relief sculpture shows the figures to scale and relating to each other. The figures of the leopards/panthers are very stylized.

**Two pieces of evidence. (15, 15.) (30 marks)**

(iii)

(a) This is a kouros. (10 marks)

(b) This type of statue would have been used either as a memorial to a man or as an offering to the gods.

**One point.** (10 marks)

(c) This statue is late archaic, about 540-480 BC. (10 marks)

(d) This sculpture, known as the Anavysos Kouros is typical of its period in several ways. It is a young, male figure standing in a very rigid pose with hands clenched by his sides and his left foot stepped forward, so it is a typical archaic kouros. Also, it has very stylized hair carved in detailed patterns and not very naturalistic. His face is also very symmetrical with the archaic smile. The elements that show that he is late archaic include the fact that his muscles are contoured rather than shown by lines and grooves, especially around his chest and shoulders, his arms and legs are more realistic looking than earlier kouros and his face is less flat than earlier examples. So his is definitely archaic, but sculpted at the point where artists were moving towards a more realistic style, using the observation of reality.

**Two points.** (10, 10.) (20 marks)

(iv)

(a) A Nike is a winged female figure representing victory. (10 marks)

(b)

(c) This belongs to the high classical period of Greek art, 450-400 BC. (10 marks)

(d) This statue is typical in many ways. It is a very naturalistic figure of a woman, unlike the earlier archaic figures which were stylized and stiff. Her body is rounded and realistic, especially her legs. She is full of movement and action, her foot landing and her arms out which is typical of the era. Most obviously, the treatment of the drapery shows what period she belongs to, she is wearing a very light garment, falling off one shoulder and blown by the wind against her body. The fabric is shown in lots of folds and gathers, but it is very light and is very revealing of the body underneath. This is a feature of high classical sculpture.

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

(e) The movement is shown both by the pose of the figure of the Nike where she holds out her arms and her feet seem to be just touching down on the ground, but it is especially shown in the drapery which is both blown tight against her body and is billowing out behind her.

**One point.** (15 marks)

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

(i)

(a) The three main classes of citizen and the role of each class include first, the Guardians who love the truth and knowledge. They are naturally suited to be the rulers of the state. Next are the Auxiliaries who love courage, honour and their homeland. Their role is to protect and defend the state. Finally, there are the Producers. They love security, the fruits of their labours and are attached to comfort and material and well-being. They provide the goods and services needed by the state. Each member of the state should be doing the job to which they are most suited and most capable. Each group must limit itself to its own proper function and not interfere with the functions of the other groups. If this is not so, things are out of balance.

**Names. (5, 5, 5.) Roles. (9, 8, 8.) (40 marks)**

(b) There is limited movement allowed between the classes. If it turns out that someone is doing a job to which they are not suited, they should be allowed to move.

**One point. (10 marks)**

(ii)

(a) All stories should be banned that show the gods committing crimes or evil acts. They should not be shown cheating or lying or doing harm. Nor should any hero be seen fearing death or behaving in an unseemly way (no immoderate laughter!). There should be no stories which reward bad deeds. Stories which have gloomy or frightening descriptions of the Underworld should not be allowed either. Any story that does not see good deeds rewarded should be left out. Young children are impressionable; what they learn stays with them and forms their minds and characters. If they hear of gods and heroes behaving as in many of the well-known stories of Homer and Hesiod, they will think it acceptable to do likewise. **Three points. (9, 8, 8.)**

**(25 marks)**

(b) According to Socrates, stories should include a message which leads to the creation of good character in a child so any stories which are not edifying should not be included. There should be fearlessness in the face of danger and death. Children's minds should be shaped to only one purpose, the good of the state, so stories of gods and heroes behaving badly do not set the right example for them. It seems that Socrates believes that the kind of behavior described in the wrong stories might make the children behave badly themselves.

**Two points. (13, 12.) (25 marks)**

(iii)

(a) Socrates' Simile of the Large and Powerful Animal compares politicians to the keeper of a large and powerful animal (the people). The keeper knows the moods of the animal and learns how to please it and to keep it happy, but he does not really understand these moods or what they mean. What pleases the animal is good and what annoys the animal is bad, but the keeper has no idea of the reasons behind what he is doing, he just does what placates the animal to keep it happy.

**A coherent summary of the simile.**

**(14, 13, 13.)**

**(40 marks)**

(b) Socrates seems to be saying that democracy or "the people" is like a wild and powerful creature. Politicians, instead of controlling the animal just try to keep it happy, always reacting to its demands but they don't exercise leadership.

**One point.**

**(10 marks)**

(iv)

(a) Socrates explains that all humans are dependent on one another, none of us is fully self-sufficient. Therefore, it makes sense for us to gather into groups and to use our personal aptitudes for the good of the community. A farmer, a builder, a weaver and a shoemaker are required to meet the community's basic needs. This group might be too basic, so Socrates says that people will go on to produce a bigger variety of goods (luxury items such as furniture, nice food, perfume) and that this will lead to bigger communities and even to the existence of cities. It will also lead to more specialized types of work and the need for more land. For this an army will be needed.

**Three points of explanation.**

**(12, 12, 11.)**

**(35 marks)**

(b) Could Socrates' Ideal State ever happen in reality? Candidates may agree or disagree that the state described by Socrates could ever exist as long as the answer is backed up with one good argument as to why.

**One point.**

**(15 marks)**

## Topic 10. Roman Art and Architecture.

(i)

(a) In this painting the Trojans are hauling the massive wooden horse into the town, thus ensuring its destruction. The gods stand over the scene, waiting for the city to be destroyed. The soldiers with weapons stand in ranks behind. Laocoon charges towards the horse. Cassandra observes the action from the left. Children dance about in celebration.

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

(b) The energy and life in the painting come from the very simple but dramatic lines in the painting, the raised spears in the background, the bright, slanting figures pulling the horse, the contrast in light and shade and the ominous figures of the gods presiding over the fate of the city. Laocoon runs towards the horse adding drama and Cassandra, fortelling doom approaches from the left.

**Two points. (10, 10.) (20 marks)**

(c) One other subject could include mythology; landscape; fanciful architecture; still life; scenes from the amphitheatre, portraits.

**One point. (10 marks)**

(ii)

(a) The event shown in this relief is the triumph of the Emperor Titus after his defeat of Judaea in 71 AD. **One point. (10 marks)**

(b) Relief sculpture is when the scene is carved so that it stands out from the background stone, but is still attached to it. High relief is when the scene stands out far from the background, low relief is when it is barely cut from the background stone. (Candidates may use examples to explain what they mean here.)

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

(c) The perspective in the panel is not correct as it shows the horses in profile, but supposedly behind each other which looks awkward. The figure of the Emperor is frontal, but his head is in profile and so the scene does not look totally natural.

**One point. (10 marks)**

(d) Titus is the figure who stands the highest in the panel and therefore is the most obvious. Even the figure of Nike or Victory who is crowning him on the chariot is not as tall or imposing as he is.

**Two points. (10, 10.) (20 marks)**

(iii)

(a) The theatre at Sabratha is a typical Roman theatre in that it is an enclosed structure with a grand stage backdrop (scaenae frons) decorated with three floors of columns and alcoves which would have been filled with statues. It had a semi-circular auditorium which was joined to the scaenae frons up to the top. The audience was in the cavea or seating area, divided into sections, the front seats in the semi-circular orchestra being more elaborate for the dignitaries.

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

(b) The Romans would have watched tragedies and comedies often based on Greek plays.

**One point. (10 marks)**

(c) Candidates may choose from many aspects including the following: their theatres were open to the sky where ours are not; we don't have an orchestra in most theatres; our theatres are open all year where their performances were just as part of festivals; their actors wore masks; their stage buildings were much more elaborate than ours which use temporary scenery.

**One difference. (10 marks)**

(iv)

(a) The temple is the Maison Carree at Nimes in France. **One point. (10 marks)**

(b) It is built in the Corinthian order. **One point. (10 marks)**

(c) It was built in 16 BC. It is made from local limestone. It is built on a high platform with steps at the entrance end. It has a deep hexastyle porch with three open bays on each side and the rest of the temple is surrounded by attached (or engaged) columns beautifully carved. It is a pseudo-peripteral temple. It has a lovely frieze of a tendril pattern and the abacus of each column has a leaf pattern. The front of the pitched roof is a plain pediment. It is typical of the Augustan style.

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

Appendix 1 Leaving Certificate Classical Studies Ordinary Level

Criteria for assessment of answers to global discursive questions

Weighting Marks

<u>Engagement</u>	Engagement with the question	e.g. Understanding of question, Focus/addressing the question, Clear aim, Quality of ideas, Relevance of material	40%	<u>20marks</u>
<u>Development</u>	The extent to which ideas are developed	e.g. Depth of treatment, Analysis of ideas, Choice of references, Use of supporting/illustrative material, Management of material, Accuracy	40%	<u>20 marks</u>
<u>Overall Evaluation</u>	The overall quality of the answer	e.g. Coherence of discussion, Structure of argument, Cogency of ideas, Overall persuasiveness, Convincing, Sustained piece, Comprehensiveness of response	20%	<u>10 marks</u>

Marks to be displayed on paper

E- ?/20

D- ?/20

OE -?/10

Total-?/50

	A	B	C	D	E
20 Marks	20 – 17	14	11	8	7-0

	A	B	C	D	E
10 Marks	10-9	7	6	4	3-0

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