



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

**Leaving Certificate 2011**

**Marking Scheme**

**Classical Studies**

**Higher Level**



**N.B Candidates may make valid points other than those listed in these notes**

**Topic 1. Athens at War**

**(i) (a) 35 marks 12, 12, 11.**

Thucydides' description of the Plague is in Book 2 (pp.151-156). He says that the Plague was more virulent in Athens than anywhere else; that the doctors could not cope with the numbers of sick and they had the highest mortality rates of all; there was complete ignorance of how to treat the illness. Initially the people tried sacrifices, oracles etc but gave up, overcome by suffering, when they did no good. At first they thought the Spartans had poisoned their reservoirs. People in perfect health suddenly had burning feelings in their heads, eyes went red, bleeding from the throat and tongue, bad breath, hoarseness and sneezing, chest pain and vomiting, pain and spasms, red skin with ulcers, feeling of burning so people wanted to plunge into cold water, thirst, insomnia and restlessness. Death usually on 7<sup>th</sup> or 8<sup>th</sup> day, but if not, violent diarrhoea, sometimes blindness, loss of limbs, loss of memory occurred. Dead lay unburied (untouched by birds who disappeared). Other illnesses disappeared. Strong and weak were equally hit. The worst aspect was the hopelessness and despair of sufferers "dying like sheep". Often people died untended. Those who tried to do the right thing lost their own lives. Even lamentations for the dead were abandoned. Survivors didn't catch the disease again or if they did, it wasn't fatal. They felt immortal. Worst affected were those who had fled from the country into the city. They "died like flies". Bodies piled up, half dead people staggered about. "Men became indifferent to every rule of religion or law". Some people threw bodies onto the pyres of others'. "Unprecedented lawlessness". Some people began to spend all their money on pleasure as if there was no tomorrow. Honour abandoned, only honour was "the pleasure of the moment". No fear of the gods at all as good and evil died indiscriminately. Justice system collapsed (everyone had a death sentence hanging over them). Many recalled an old oracle which said there would be war with the Dorians "and death at the same time". The Athenians became demoralised and put pressure on Pericles, blaming him for all their misfortunes.

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

Thucydides shows a facility for vivid description. He says he suffered from the illness himself and his shock at the events is obvious. He sums up the sights and above all the mood of a city in despair with his shocking descriptions. His detailed account of the symptoms is still very graphic and horrible. His account of the moral and spiritual collapse of the people is very realistic. He shows his historian's eye for truth in his account of people's interpretation of the oracle to suit the events that happened. Specific references to him as a historian is required by the question.

**(ii) (a) 40 marks Line-up 10, Progress 20, Conclusion 10.**

See Thucydides pp. 390-395. A clear account of the line-up on both sides and the progress of the battle from beginning to end is required. It is essential to emphasise the

“right wing...unduly extended and each side overlaps the enemy’s left with its own right”. The refusal of Aristocles and Hipponoidas to follow Agis’ orders caused a difficulty for the Spartans. The tactics of the Spartans and their courage are more important here.

**(b) 10 marks.**

King Agis redeemed his reputation at Mantinea. The Spartans had been furious with him for the capture of Orchomenus and wanted to pull down his house and fine him 10,000 drachmae.

**(iii) 50 marks 13,13,12,12.**

Examiners will expect a discussion of this view and not just a presentation of facts for high marks.

It is hard to disagree with this assessment of the Sicilian Expedition, but it is possible; candidates would need to refer to “nothing in the enterprise itself” and to say whether they agree that everything was Nicias’ fault for full marks. Nicias was against the expedition anyway. His main characteristic was caution which was not what was needed in this case. From his arrival, he sailed about but tried not to take any risks. He fortified a position on Syracusan territory and then abandoned it; he made a disastrous mistake of not completing the northern side of the wall above Epyolae, allowing Gylippus to enter. When the only hope was escape by sea, Nicias did not move for fear of his reputation in Athens and then when escape by land was possible he allowed a lunar eclipse to delay departure. Circumstances did not help – he was made sole commander after the removal of Alcibiades and the death of Lamachus. He fell ill and asked to be recalled. He was timid, hated making decisions and was too easily influenced by omens. He signally failed to boost his men’s confidence and they became demoralised.

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

Examiners will expect a discussion of the significance of the role and not just a presentation of facts for high marks.

(Refer to Thucydides, Book Eight, *Beginning of the Persian Intervention*.) The main factor here is the Persian navy. Without it, the Spartans could not defeat the Athenians at sea. Persia wanted to regain the Greek cities on the coast of Asia Minor. They signed a treaty with Sparta to this effect. Alcibiades tried to get the Persians to go over to the Athenian side, but to no effect. The Persians provided the money to equip Lysander’s naval force leading to the Spartan victory at Aegospotami 405 BC which destroyed the Persian fleet.

**Topic 2. Alexander the Great**

**(i) 50 marks 13, 13, 12, 12.**

The answer should include Olympias as the main woman in his life: his relationship with her when young and how he sided with her in the row with Philip; his comment to Antipater that 10,000 of his letters would not be worth one of her tears; his complaint to her later in a letter about how she was charging too much for the nine months in her womb. Other possible inclusions Two or three of the following, would be Ada of Caria (his “adoptive” mother); the women of Darius’ family whom he treated with great courtesy and respect; Barsine, his mistress; Thais (Plutarch’s story of the burning of Persepolis); Darius’ daughter; Roxane - mother of his child. His encounter with the Pythia could be included also. Timocleia at Thebes; Alexander’s treatment of her and her children. For high marks, examiners will expect candidates to highlight the aspects of Alexander shown, and not just give a narrative of his dealings with the women.

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

This question calls for an evaluation or opinion. For full marks, candidates will be expected to engage with that aspect of the question.

The candidate could argue either way in the question, but it would be much easier to agree with Arrian. Evidence should be gleaned mainly from the Battles of Issus, his correspondence to Alexander, Gaugamela. He allowed Alexander to build up momentum in the first year. Darius’ reliance on the advice of flatterers (eg in moving from a good location before Issus against Amyntas’ advice); his over reliance on greater numbers of troops and his inflexible deployment of men (especially at Gaugamela); his correspondence to Alexander showed weakness; his anxiety on the night before battle of Gaugamela and the failure of his scythe-chariot tactic; his hasty departure from both battles; allowance could be made for the vast superiority of the military commander he was up against so that point would be a valid one too.

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

Examiners will expect a description of Darius’ capture by Bessus as well as a coherent account both or either accounts of his death, Plutarch’s being more colourful and suggesting the possible encounter between Alexander and Darius just before he dies. Also the unlikely account of Darius being glad to surrender his empire to one so worthy may be mentioned.

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

The Rock was regarded as impregnable and Heracles had failed to capture it therefore it would demonstrate to others the utter futility of resistance to Alexander. It was the centre of Indian resistance and with its capture Alexander would win great glory.

**(b) 40 marks 14,13,13.**

The candidate would need to describe in some detail what the specific challenges were at Aornos and explain what qualities of the genius of Alexander enabled him to overcome the challenges.

Mention could be made of Craterus staying at Embolima while Ptolemy went ahead and guided by locals, took up a good (unobserved) position. Alexander managed to join him, despite attempts by natives to stop the two armies joining up. Alexander got each man to cut 100 stakes to build a huge mound across a ravine to the rock. In one day it was 600 feet high and it took 3 days to cross. The natives were shocked into seeking terms but hoped to scatter. Alexander attacked them before they could disappear.

In order to emphasise Alexander's genius as required by the question, rather than just telling the story, points that should be made are Alexander's his planning in advance of the endeavour, his resourcefulness in building the earthwork, capacity for lateral thinking, (flexible in strategy) his absolute refusal to let geography hinder an attack; (determined) his ability to get his army to do the seemingly impossible; (he is a good motivator) his awareness of the importance of psychological advantage over the enemy; (he is a good strategist) his ability to wrong-foot his enemy and use the element of surprise.

**(iv) (a) 20 marks 7, 7, 6**

Description of the location of the camp; the ploys used to keep Porus guessing and awake at night; the bringing of boats from the Indus; the splitting of the army into three (Craterus back at the camp with much of the cavalry; Meleager at the halfway point; Alexander and the picked troops crossing the river; weather conditions; the mistake about the islands.

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

This question requires an analysis for high marks.

Instead of a straight narrative, the candidate should analyse the key factors which allowed Alexander's army to win: his swift and unexpected river crossing; his holding back of much of the cavalry till after the elephants were dealt with; his clever deployment of the contingent under Coenus (brilliant strategy) in order to win the battle at a decisive point. Porus' deficiencies may also have contributed to Alexander's victory.

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

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

Candidates should make three significant points on the character of Catiline, his ambitions and circumstances. Sallust describes him as talented but depraved; reckless and cunning, generous, but dishonest. Some reference to his courage and his

determination to fight to the bitter end will be expected. A good knowledge of both Plutarch and Sallust needed for full marks.

**(b) 20 marks 7,7,6.**

Cicero received letters from Crassus, clear evidence of the conspiracy which he then brought to a meeting of the senate. Senate gives power to the consuls to deal with the matter as they saw fit. At a later meeting of the senate Cicero ordered Catiline to leave the city. Agents informed Cicero of Lentulus' meetings with the ambassadors of the Allobroges; Lentulus and other conspirators arrested. Cicero's execution of the conspirators should be described.

**(ii) 50 marks 15, 15, 10, 10**

Candidates must address both themes, love and loss, but not necessarily at equal length.

Catullus' prescribed poems are *Love and Harsh Words*; *The Effects of Love*; *Happiness, Love and Hatred*; *A Prayer*; *Evening With Licinius*; *To Cicero*; *Consolation*; *The Same*; *At a Brother's Grave*. Candidates should show familiarity with the ideas in at least four of these poems. Possible themes are love as a sickness rather than a joy; the intensity of his passion and his suffering; the fickleness of women; the importance of friendship; sympathy for those who mourn; the pain of the loss of a brother; generosity of spirit; the honest and personal nature of his poems.

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

A straightforward explanation is required.

Plutarch describes the rise of piracy in the Mediterranean in his *Life of Pompey* pp.181-183. They seized officials and held them to ransom (eg Julius Caesar); they ransacked cities and had over 1,000 ships; they cut off Rome from much of its trade and supplies. Shipping practically couldn't function.

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

Plutarch pp. 185-187 describes Pompey's strategy which was to divide up the Mediterranean into thirteen sectors and, working from West to East, he sent commanders with ships to deal with the pirates in each area. West of Italy was cleared in under 40 days. The worst problem was in Cilicia but by a combination of leniency and force, Pompey finally sorted out the problem and reduced the numbers considerably. He did this in three months.

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

Two qualities required: energy; determination; strategic skill; organisational ability; humanity in treatment of prisoners.

**(iv) 50 marks 13, 13, 12, 12.**

This question requires a discussion of the factors and not just a presentation of facts for high marks.

Any three/four factors which show an insight and understanding of the forces at play. Plutarch's *Lives* and Sallust's *The Greatness and Decline of Rome* are the relevant texts. Note in particular pp. 118-119 of the latter from the *Anthology of Latin Literature*.

Rome's rapid expansion meant that vast wealth flowed into the city but not equally into all sections of society. A bitter struggle developed among the ruling class over access to the levers of power, wealth and prestige. Control of an army was vital for an ambitious man (Pompey and Caesar had this, Cicero did not), and ruling a province led to getting an army. There was constant unrest on the streets of Rome where a large urban proletariat could be inflamed to violence or bribed to change allegiance. Rome's political system had functioned while Rome was a relatively small state but was inadequate for an empire.

#### **Topic 4. Roman Historians**

**(i) (a) 35 marks Three developed points 12,12,11.**

Most of the answer should focus on the rise of Sejanus, including: his command of the Praetorian Guard; the seduction of Livilla and the murder of her husband, Drusus; Tiberius' departure for Capri and Sejanus' part in saving his life; his persecution of Agrippina and her children; his poisoning of Tiberius against them; the intervention of Antonia and Tiberius' dramatic denunciation.

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

This question calls for an opinion and, for full marks, the candidate must engage with that aspect of the question.

Sejanus made himself indispensable to Tiberius as the Prefect of the Praetorian Guard. He also helped Tiberius in his feud with Agrippina and her children. Candidates may also refer to the character of Tiberius which allowed him to be influenced.

Tiberius' morose and gloomy disposition, his loneliness and the atmosphere of mistrust after the death of Germanicus. The fact that Sejanus may have saved his life all led him to see Sejanus as the real "partner of my labours".

**(ii) 50 marks 10, 10, 10, 10, 10. At least three reasons for candidates' choice of the better emperor and at least one point on the other emperor**

Candidates must choose one of the named Emperors and then justify their choice by an account of his reign. Aspects such as military successes, legislation, building with the Senate, provinces, financial good management may be treated. Candidates are asked to refer to both emperors in their answer so mention should be made of the relative merits of each emperor.

**(iii) (a) 40 marks Four points, at least one on each emperor. 10,10,10,10.**

Suetonius is the main source (p.88). Augustus' divorce of Scribonia and his marriage to the pregnant Livia; her two sons, Drusus and Tiberius; the traditional domestic life in

their home; Augustus' death and her inheritance of one third of the estate and the title "Augusta". Livia's efforts to get Tiberius home from Rhodes (p.121); her work to have him adopted as son by Augustus; speculation about her involvement in the execution of Agrippa Postumus on Augustus' death; poor relations with Tiberius (pp.138-139). Tacitus describes her involvement as scheming and controlling. (See pp.33-39). He suggests that she intervened in the affair of Piso and Plancina and that her dislike of Agrippina helped Sejanus in his campaign against her.

**(b) 10 marks**

This question calls for an opinion and explanation.

Tacitus praises Livia's noble origins, her graciousness, her strict private life style, her beauty and for being a compliant wife. However, she was an overbearing mother. He describes her as a feminine bully and even suggests she might have been behind her husband's death. He describes her influence as malign and sees her as a scheming, overly-controlling woman.

**(iv) 50 marks. Four developed points 13,13,12,12.**

This question calls for an analysis of character. This will mean a certain amount of personal engagement and assessment of Augustus.

Suetonius is the main source though mention can be made of Tacitus' account of what was said at his funeral as relevant too. There is no doubt that in his early career, Augustus/ Octavian was capable of terrible cruelty and ruthlessness. As triumvir, he shared in the execution of many enemies; after the siege of Perugia he condemned many of the survivors to death as he did after Philippi. His treatment of his daughter Julia was also shameful. He was not a man of great physical courage though he did take part in many campaigns. He did have extraordinary political skill and an outstanding ability to pursue his goals in the face of great odds. He was a master of propaganda and was able to bring over to his side men of great talent such as Agrippa, Maecenas, Virgil and Horace.

**Topic 5. Greek Drama**

**(i) (a) 20 marks 10, 10 Two developed points**

Candidates should explain how the Thebans put their trust in Oedipus because of past events involving the Sphinx. They might mention his leadership qualities, his promptness in tackling the problem of the plague and his devotion to and sympathy for his people. The citizens are confident that the man of experience can rid the city of the plague. Candidates should show knowledge of this story and be able to back it up with references or quotations.

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

This question calls for the agreement or disagreement of the candidate – or a mixture of both. Candidates may find it easier to agree with this suggestion. Qualities which should be mentioned (and backed up with references/quotations) are his intelligence; his persistence; his self-confidence; his desire to help his people. If a candidate argued very well that, in fact, the sole cause of Oedipus' downfall was a malevolent fate, regardless of his character, that would be accepted as a valid view.

**(ii) 50 marks. Three developed points 18, 17, 15**

The question refers to both characters and chorus. Candidates will be expected to address both of these elements.

Aristophanes makes a number of references to the war between Athens and Sparta. Athens is doing very badly and is under very strong pressure. The debate is raging about a peace offer from Sparta with the extreme democrats rejecting it. The playwright, towards the end of Act 1 makes a strong plea for the restoration of citizenship to those men who had participated in the Council of 400. They had erred, but Athens now needs their talents to weather the storm. He also urges (through the character of Aeschylus) that Alcibiades be invited back to Athens. In the final choral piece, Aristophanes makes his most explicit demand for the acceptance of the peace offer.

**(iii) 50 marks 13,13,12,12.**

This question calls for analysis. Candidates will be required to engage with that aspect of the question and not just present a narrative of the story. Application of their knowledge of the story to analyse will be expected for high marks.

Aspects of his character, at least four of which should be included, are: his arrogance; his disloyalty; his self-regard; his disregard of the oath he has taken; his social climbing; his ignorance of his first wife's character and capabilities; his gullibility; his lack of care for his children. Characteristics must be supported with specific examples from the encounters between Jason and Medea.

**(iii) 50 marks Three developed points 17, 17, 16**

This question calls for a discussion and for reference to the views of the characters. For high marks, candidates will be expected to engage with the full range of this question.

Essentially candidates need to show the views of the majority of the characters in the play as shown in the quotation. Zeus wanted to wipe out the race; Hermes despises humans; even the characters in the play who are on Prometheus's side regard humans as a waste of time and are horrified that he gave them fire. In contrast, Prometheus himself never regrets what he has done for humans. His opinion of them is very different and he is proud of the help he gave them. In fact, of course, he created them and so perhaps they

are an extension of his ego. Very important here is the one feature of humans which makes them useless for most of the characters i.e. their mortality. References/ quotations to the text should be used to back up ideas. Mention might be made of Io as the only human in the play.

**Topic 6. Ancient Epic**

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

An account of Odysseus' stay with the Phaeacians should include three of the following: his meeting with Nausicaa and then with Arete and Alcinous; the games, including the dispute; the song of the bard Demodocus; Odysseus' departure and refusal of the offer of marriage to Nausicaa.

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

This question calls for the opinion of the candidate. For full marks, the candidate must engage with that.

The Phaeacians live in a kind of fairy-tale world, away from the challenges and hardships of reality. They almost inhabit a dream-world which is luxurious and trouble-free. Odysseus is very rooted in the real world and does not belong here. A parallel might be drawn with his refusal to stay with Calypso, even when she offers him immortality.

**(ii) (a) 25 marks 9, 8, 8**

The main source here is Books 2,3 and 6. Although he was an obstacle to the beginning of Aeneas' mission, Anchises is vital to the story of the leaving of Troy in Book 2, his constant advice and support to his son and his key role in Aeneas' visit to the Underworld and Anchises' role in explaining the significance of what he sees there. He is also vital in the revealing of Aeneas' destiny.

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

This question calls for discussion of the importance of fathers. Candidates will be expected to engage with that aspect of the question for high marks.

Virgil shows enormous respect for the importance of fatherhood through Aeneas' reverence and love for Anchises. He will not leave Troy without him and would rather die. He carries him out on his back. He holds games for him and even goes to the Underworld to see him. Anchises has great influence on Aeneas and directs him towards Italy and his great destiny. The relationship between Aeneas and Ascanius is important too – Aeneas is devoted to his son and it is this that gets him to move on from Dido. Aeneas the father of the Trojans (Pater Aeneas) Evander and the pathos of his loss of Pallas could be included here too. Latinus, father of Lavinia. Mention is made of Daunus father of Turnus. Lausus takes the place of his wounded father in the encounter with Aeneas. Also, Iarbas' appeal to Jupiter.

**(iii) 50 marks Four well-developed points 12,12,12, 14 (4+3/4+3); the accumulation of minor points will also merit marks.**

This question calls for a comparison and a difference to be explained by the candidates. Engagement with those aspects of the question will be expected for high marks. There are significant points of comparison and difference, and some points which are of less significance.

Candidates may approach the question by giving a summary of the voyages of the heroes, Odysseus and Aeneas, showing how they compare and how they differ. Troy the starting point for both; in common they have an enemy god (Juno for Aeneas, Poseidon for Odysseus), trying to stop them reaching their goal ; both are ship-wrecked and caught in storms; both distracted from their goal by women; both encounter the Cyclops, Scylla and Charybdis; both refer to Helen and Troy; both visit the Underworld. As for differences: one departs Troy as victor the other as the vanquished. Odysseus longs to get home to his wife and son whom he loves, while Aeneas has a huge destiny on his shoulders in search of a new home, the identity of which is only gradually revealed to him. Odysseus is sole commander of the fleet, Aeneas has the guiding hand of Anchises. There is discord between Odysseus and his fellow voyagers, no such disharmony on the Trojan voyages.

**(iv) 50 marks Four features 13,13,12,12.**

Candidates should show that they are familiar with the hallmarks of primary epic: formulas; catalogues; repetition; epithets; stories within stories; free-flowing tales with no definite beginning or end point; heroism and warfare; elements of supernatural; emphasis on place names; elements of folklore. Examples of these should be given from both epics.

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

**(i) (a) 35 marks Three poems 12,12,11.**

Propertius' prescribed poems here are: *Two Requests*; *Susceptibility*; *Love and Peace*; *Gone*; *Gone to Clitumnus*; *Cynthia is Dead*; *The God of Love*; *Cynthia*. Candidates will be required to refer to three poems. The candidate will be expected to describe the various moods of his poems in their description of love with specific examples. Some are playful and funny, some are passionate and intense, some are very dark and violent; some are bitter and almost crazy.

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

Poems candidates could use here are *Susceptibility* where Propertius can laugh at himself and his weakness for romance; the last line of *Love and Peace*; his amusing description of the countryside, again able to laugh at himself in *Gone to Clitumnus*. Candidates must refer to at least two poems.

**(ii) 50 marks. Four developed points 13, 13, 12, 12.**

Livy uses his stories about the ancient past to highlight certain qualities that he hopes modern Romans will emulate. The relevant extracts here are: *The Sabine Women*; *Horatius on the Bridge*; *Class Warfare* and the *Punic Wars*. Qualities might include physical bravery; moral courage; selflessness; loyalty; dedication to the common good; self-sacrifice; patriotism; level-headedness; decency; willingness to compromise. Candidates must refer to at least three extracts.

**(iii) (a) 35 marks Four points 9,9,9,8.**

A straightforward description is required. Horace left Rome with Heliodorus and went to Arica for the night and on to the Appian Way where they decided to split the journey into two days. Horace decided moodily not to eat as he was nervous of the food. Later a racket broke out - the bargemen taking on their fares and getting the mule going. But even as the barge moved on, the noise of the animal life on the water kept him awake. Two old men then sang sad songs. One of them fell asleep and snored loudly. The bargeman fell asleep too and then at sunrise they discovered the donkey hadn't moved at all. On to Feronia and Anxur where they met Maecenas and Virgil. Horace's eyes start to bother him. Then at Sinuessa they met Plotius Tucce and Varius Rufus. Horace was delighted to see his friends. They moved on to Capua where Virgil got a stomach ache. The others played tennis. At Beneventum the cook set the kitchen on fire cooking thrushes. They go on to the house of Trivicus where the fire is smoking really badly with green logs. On to a town so barbarous he cannot even say its name. Water is dearer there than wine, even bread is hard to get there. Canusium has no good food-as good to eat a stone there.

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

Horace's open, friendly nature; his devotion to his friends and love of good company; his amusing observation of minor characters and events; his ability to laugh at himself and his little foibles. The fact that he seems a fish out of water in a remote country place; he likes his comforts.

**(iv) (a) 25 marks 9, 8, 8**

Ovid is bored, he is cranky with the person who wrote him the letter, he feels his poetic powers are withering; he feels tied down and even more of a victim than Priam or Niobe. He is very self-pitying. He believes the place he is in is barbarous and that even Socrates wouldn't have the strength to bear it. He can't stand the "unlettered" nature of the place (Tomis near the Black Sea) and calls its language "rude". He says he has almost forgotten Latin because of it. He wants to write, but cannot and hates the art (poetry) which condemned him to this fate.

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

This question calls for a comparison. The other poems are: *Baucis and Philemon*; *Myself*; *Advice to Women*; *The Art of Love* and *Unfair*. At least three of these should be referred to. His other moods are: homely and romantic; moralistic; frivolous and light-

hearted; cynical; ghastly despair; only *Unfair* has a similar mood of self-pitying bitterness, except it is directed at his lover.

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

(i) (a) Lekythos (5) used for storing oil (also a grave offering) (5). (10 marks)

(b) Amasis was the painter of the vase. The Amasis Painter. (5 marks)

(c) 15 marks 5, 5, 5

The vase depicts a wedding procession with standing figures, horses and people seated on a cart. Examiners will expect at least one comment on artistic quality e.g. mannered grace, attention to detail including the beauty of garments, the embellishment of carefully combed hair which extends even to the manes and tails of horses. Elegance of composition, beautiful decoration with a specific example of same.

(d) 20 marks 7, 7, 6

Decoration was applied while the clay was hard. The surface was covered with a thin wash which gave it a glossy reddish colour. The design was painted in black silhouette with incised details and white and dark red accessory colours. See Richter p.319.

(ii) (a) Epidauros. (5 marks)

(b) Polykleitos the Younger. (5 marks) Polykleitos (3 marks)

(c) (4 x 5 marks)

Skene: stage building with podium and changing area; orchestra: circular area in front of the skene; parodos: two entrance passages with doorways through which the audience and chorus entered; theatron: the viewing area in the theatre.

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

Candidates should mention the huge capacity of the theatre as drama was a central part of the life of the polis and had a huge audience; the design which enabled clarity of viewing and of listening for 14,000 people; the raised area for the actors and space in the orchestra possibly for choral dancing or for extra seating; the well-designed seating area with radial axes for easy movement of the audience to their seats. Candidates might also mention how this design has lasted down through the centuries for public performance areas.

**(iii) (a) A stele was a grave monument. (5 marks)**

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

Candidates should describe the sculpture using the following terms: large and elaborate Sphinx carved fully in the round typical of its period; cavetto capital; finial; shallow relief carving. Hair, stance, smile, side view similar to kouros. (Stele over four metres high. A youth accompanied by a small girl. Youth holds a pomegranate in his left hand, while the aryballos that characterises him as an athlete hangs from his wrist. )

**(c) 5 marks**

The stele belongs to the Middle Archaic Period 580 – 535 BC. **2 marks** for just “archaic”.

**(d) 15 marks 5, 5, 5**

Three of the following should be referred to: The Sphinx, instead of being seated flat on the capital, has a more realistic cat-like crouched position than the sphinxes of the early archaic era; the capital of the stele is taller in contrast to earlier stelai. The relief carving is very lively and shows some rounded or contoured modelling of musculature, unlike early archaic sculpture; the faces of the sphinx and of the two figures are definitely archaic with pronounced archaic smiles; bulbous eyes; hair is extremely stylised and decorative; a middle archaic feature is the displacement of the plaits of the Sphinx’s hair.

**(iv) (a) The bronze charioteer (3) at Delphi. Charioteer = 2; (5 marks)**

**(b) Its purpose was to commemorate a victory in a chariot race. Richter says ‘erected as a votive offering after a race’. (5 marks)**

**(c) It belongs to the Early Classical period of Greek sculpture 480-450 BC. Two marks for just “classical”. (5 marks)**

**(d) 20 marks 7, 7, 6**

Typical of its period are: the fact that it is hollow-cast bronze; the extremely realistic observation of the human form; the noble, solemn mood and expression; the simple, natural rendering of drapery; suspended motion.

**(e) 15 marks 5, 5, 5**

Hollow bronze casting involved the creation of a clay statue; coating it with melted wax; covering that with a layer of clay thick and strong enough to withstand the pressure of the molten metal and held in place by iron rods that ran through to the core of the clay model. The wax was then melted out, leaving a gap between the clay model core and the

outer mould. Molten bronze (an alloy of copper and tin) was poured into the gap to fill the space originally occupied by the wax. After the bronze had cooled and solidified, the mould was chipped away and the completed bronze figure was cooled and finished.

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

**(i) (a) 25 marks 9, 8, 8**

(See Plato's Republic paragraphs 414-415). The magnificent myth begins with the fashioning and rearing of people in the depths of the earth (their mother). He goes on to explain that the addition of gold would make up the Rulers, silver to another (Auxiliaries) and iron and bronze to a third (Farmers and Workers). It is essential to put children into the correct group for their qualities as each must do the thing that they are most fitted to do.

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

It is essential for the common good that each person be doing what they are best at and what is good for all. Common brotherhood means that each works for the good of the whole state. Belief in the Myth will ensure harmony between classes in Ideal State, and make them loyal to the State.

**(c) 15 marks Impression**

This question calls for the personal engagement of the candidate for high marks. Candidates may agree or disagree as long as they back up their opinion with reference to the text.

**(ii) 50 marks Three developed points. 17,17,16.**

This question calls for an opinion of character. Candidates will be expected to engage with that aspect of the question. Answers should assess Plato's character based on Plutarch's *Life of Dion*, giving support to each characteristic based on events in the text.

**(iii) (a) 15 marks 5,5,5**

All stories should be banned that show the gods committing crimes or evil acts. They should not be depicted cheating or lying or doing harm. Nor should any hero be seen fearing death or behaving in an unseemly way (no immoderate laughter!). There should be no stories which reward bad deeds. Stories which give children a fear of death through gloomy or frightening pictures of the Underworld should not be allowed either. Examiners will expect specific references.

**(b) 20 marks 7, 7, 6**

Examiners will expect clear expositions of Plato's reasons for banning certain types of stories as expanded in *The Republic*. Stories should be in the service of shaping children's minds with only one purpose – the good of the state. Children are very impressionable so it is essential that stories have the right formative influence on them.

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

A personal response based on knowledge of the text is required here. Candidates may agree or disagree giving at least two reasons for their argument.

**(iv) (a) 35 marks 12, 12, 11**

A clear exposition of Socrates' arguments is required showing the feasibility of the Ideal State. 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).

**(b) 15 marks**

Candidates may agree or disagree but should give at least one good reason for their view supported by reference to the text.

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

**(i) (a) 15 marks 3, 3, 3, 3, 3**

- a = forum
- b = market
- c = Temple of the Lares
- d = basilica/town hall
- e = Temple of Apollo

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

Original Oscan town in the shaded area did not have typical grid pattern of Roman Towns and was haphazard in its development as can be seen in the south of the town. The later Roman town has the typical grid lay out. Two straight main streets intersected at right angles; rectilinear streets; insulae; older nucleus was retained as a peripheral unit. Possible reference to Hippodamean plan. Candidates may refer to the coastal location.

**(c) 20 marks 7, 7, 6 Three developed points**

Examiners will expect candidates to refer to presence of large theatre and small theatre, amphitheatre, palaestra and three bath houses. They may describe briefly the facilities in the baths, the drama in the theatre, music and poetry in the odeon and the beast-hunts and gladiator fights in the amphitheatre.

**(ii) (a) The Scaenae frons. 5 marks** Any reference to the stage/auditorium **2 marks**

**(b) 20 marks 5, 5, 5, 5**

D-shape with high scaenae frons joined to the seating area; scaenae frons with architectural decoration (doors, colonnaded niches with statues); semi-circular cavea divided by radial walkways and divided into summa, media and ima sections; horseshoe shaped orchestra; raised, roofed stage.

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

Greek theatres were more open, Roman theatres were more enclosed and intimate; the high scaenae frons joining to the seating area meant that, in a Roman theatre, the audience was cut off from the outside world; the grand scaenae frons was a Roman creation. The Greek orchestra was a full circle, the Roman orchestra was horseshoe shaped.

**(d) 10 marks 7, 3**

There are holes in front of some seats which appear to have been for fastening of ropes for awnings. In some theatres (including Orange), there are masonry corbels at the top of the building which seem to have been for carrying masts for the awning.

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

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

Emperor is depicted as the hero Hercules who wore the Nemean Lion skin and who always carried a club. This is how he wanted to be seen; vanity. Candidate may refer to Commodus allegedly clubbing beggars to death.

**(c) 20 marks 7, 7, 6.**

The emperor's carefully groomed hair ('reeking with pomade') and beard and manicured hands show vanity. His snow white skin and weak arms, and flaccid feeble face reveal effeminacy. The Herculean depiction of him with club and lion skin proclaim the emperor's fondness for cruelty and violence even sadism. The overall impression is of a vain, effeminate and sadistic ruler.

**(d) 15 marks 8, 7**

In contrast to Commodus' heroic depiction showing his vanity, Augustus is difficult to pick out from the frieze on the Ara Pacis. He is "primus inter pares" and there is no sense in which he is promoting his own personality ahead of the others depicted. He is wreathed and veiled. A good example of the "quiet good manners and undemonstrative confidence" of the Augustan age. Commodus' portrait is a good example of the later "personality cult" of the Roman emperor.

**(iv) (a) 15 marks 8,7**

Three women and a small girl are bringing offerings and paying homage to the seated god Dionysos. One of the women is crowning the deity ( who appears indifferent) with a wreath.

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

The painting is executed with very loose brush-strokes. There are no details picked out at all, the whole scene is lightly done with the artist depicting light and shade with broad, simple strokes. There is an absence of close detail but a greater attention is paid to colour and light. This can be seen in the painting of the costumes worn by the figures, the vagueness of the background, the use of contrasting colours with white highlights this. Even the facial features of the god and the women are barely indicated. The painting is very reminiscent of the Impressionistic movement in 19<sup>th</sup> century painting.

**(c) 20 marks 7, 7, 6**

Candidates may agree or disagree with this statement, or a combination thereof. They should refer to at least three individual paintings (possibly including the painting in **Photograph H**) in order to back up their position.

Arguments they might use in favour:

- Paintings are attractive, but not particularly original or brilliant – much copying of Greek originals. Many are charming but not striking (e.g. Dionysus painting; Trojan Horse)
- A lot of repetition of similar themes and even compositions – very conservative and not very original (e.g. all the scenes of shrines and landscapes).
- Some poor technical draughtsmanship (e.g. Achilles painting)
- Many of the best paintings are of very mundane, ordinary scenes (gardens; still-life).

Arguments they might use against the statement:

- The most ordinary subject matter is transformed into something of beauty by loving attention to light and shade, texture and colour (especially the still life paintings of the apples in a glass bowl or the seafood).
- Fine command of perspective and depth (Garden of Livia; Trojan Horse; Stabiae landscape).
- The evidence of impressionism 2,000 years before it was “invented” (in the Dionysus and Trojan Horse paintings).
- Exquisite nature of the detail in domestic paintings (landscapes; still life and theatre paintings; Garden of Livia)

