



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2019

Marking Scheme

Classical Studies

Higher Level

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

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

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

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

Future Marking Schemes

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

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.

It is important to note that at Higher Level, where questions call for analysis, evaluation, comment or discussion, candidates are required to engage with that aspect of the question and not just present a narrative of the story. A display of knowledge which is not applied to answering the question directly, while garnering some marks, will not be rewarded with high marks.

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.

Topic 1. Athens at War.

(i)

(a) This was the speech to honour those who had been first to die in the war. Standing on a high platform, Pericles begins by saying that these men do not really need a farewell speech, their actions speak for themselves. Their courage and honour does not depend on one man's speech. He says how difficult it is to get everything right when there are people here who know the person so well and feel that they have not been honoured enough, while there are others who feel that the praise is overdone. People like to hear others praised only in so far as they feel they might have earned similar praise, but after that people become jealous and incredulous. I will do my best. Firstly, our ancestors who handed on to us a free country deserve our praise, also our fathers and even ourselves who have added to our state. It is the spirit in which this has been done, and our way of life that have made us great. Our system of government is unique. We are a model to others. Everyone has equal power and everyone is equal before the law. No one is kept in obscurity because of poverty and we are free and tolerant in our private lives. We obey our laws and we know how to enjoy life, to pursue beauty and good taste. We import the good things from abroad. Our city is open to the world. We don't rely on secret weapons but on our own courage and loyalty. Although we don't have the Spartan approach to vigorous military training, we are just as brave. We have natural, rather than state-induced courage. Our love of beauty does not lead to extravagance, but we use wealth well rather than boasting about it. Everyone in our city is involved in politics, we believe in words and deeds together. We believe in kindness to others. Our city is an education to Greece. Mighty are the marks of our empire. "Future ages will wonder at us as the present age wonders at us now". This, then, is the kind of city that these men died for so nobly. It is the bravery of men such as these that has made our city great. They have done great good, whatever their faults were. Instead of fear and flight, they faced down the enemy and gave their lives for their city. Fix your eyes on the city and fall in love with her. Its greatness lies in men who died so nobly and whose memorial is the whole earth remembering their bravery. "Happiness depends on being free and being free depends on being courageous". Humiliation and fear are worse than death. I won't commiserate with the parents of the dead, but try to comfort them, these men have ended their lives with honour. Of course there is real grief in their loss, those who can, should have more children. For those who are too old, remember the happiness you had, you might not have that long to live and think of the fair fame of the dead and your honour which does not grow old. For those sons and brothers, try to live up to the dead even if it is hard. For the widows, try to be "least talked about by men" in praise or criticism. The children of the dead will be supported by the City till they come of age.

A coherent account of the oration. (10, 10, 10, 10.)

(40 marks)

(b) Candidates may argue either way. The majority of the speech is about the city rather than the men themselves and relatives might feel that more should have been said about their individual bravery and deeds. Older parents might not feel happy about his statement to them about how they haven't that much of life left anyway. The other view is that the speech is a rousing and inspiring eulogy of Athens itself for which the men died and that relatives would feel that their men had died in a truly great and worthy cause.

One well developed point. (10)

(10 marks)

(ii)

(a) The reasons why Athens and Sparta agreed to the Peace of Nicias in 421BC were as follows: Firstly, the two men most in favour of war in the cities (Cleon and Brasidas) were now dead. Secondly the Spartans wanted their prisoners back from Pylos. Next, Athens' confidence was shaken by their defeats at Delium and Amphipolis. The Spartans felt threatened by Athenian bases at Pylos and Cythera and feared an attack from there. Sparta had had a truce with Argos and this was now due to expire which meant a further threat. Pleistoanax, King of Sparta did not feel secure from internal attacks and felt that he would be more popular if there was peace. Nicias greatly favoured peace and was very influential in Athens at this time.

Four reasons. (10, 10, 10, 10.)

(40 marks)

(b) According to Thucydides, the Peace was never properly enforced in the first place. He says that the Spartans did not observe all the terms of the Peace (they did not hand over Amphipolis to Athens), and that some of the Spartan allies did their best to subvert it. He also says that Alcibiades worked against the Peace from the start.

One explained reason. (10)

(10 marks)

(iii)

(a) The Hermae were stone statues of the god Hermes placed at the entrance of temples and houses to ward off evil. They were columns with a bust of the god Hermes on top.

One point. (10)

(10 marks)

(b) The Athenians were very upset by the episode because it was an act of sacrilege and it seemed like a really bad omen for the Sicilian Expedition. Many of them believed that it signified a conspiracy against democracy.

One explained point. (10)

(10 marks)

(c) The destruction of the Hermae affected the course of the war in that an investigation was launched into the crime and charges were brought against Alcibiades, a prominent politician in the city who was to join the expedition to Sicily. The trial was postponed and Alcibiades went to Sicily but at home, rumours were rife about him, fuelled by his enemies and there was a general air of hysteria. Eventually he was called back to face trial in a ship sent by the city. But he travelled in his own ship and defected to the enemy, Sparta, via

Italy. Astonishingly, he was later accepted back by the Athenians. This contributed to the overall air of shambles which surrounded the Sicilian expedition and caused Athenian morale to plummet.

A coherent explanation. (10, 10, 10.)

(30 marks)

(iv)

Candidates may answer either way on this question, but will probably agree with the statement. If agreeing, there are several characters and episodes which could be described as exemplars of the darker side of humanity. Good choices might include: the behaviour of some Athenians during the Plague; the Mytilenian Debate; the behaviour of Alcibiades; the Melian Dialogue and the actions of Cleon. If arguing against, candidates might refer to Pericles' funeral speech; the defence speeches at the Mytilenian Debate; the reasonable approach of Nicias before the Sicilian Expedition; the Melian Dialogue. Candidates should be able to use references to both actions and speeches from Thucydides to support their view on the statement.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

Topic 2. Alexander the Great.

(i)

(a) Students may deal with both Alexander and the army as a collective effort. Alexander 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. Alexander goes towards the right at the head of a wedge-shaped unit of the Cavalry Companions. Across the centre were the infantry phalanx. He charges first along with a few cavalry units, who initially did badly, trying to climb up the river bank against the enemy. But once Alexander's forces got the upper hand, they could come to the rescue of the units in trouble, who rallied. Alexander found himself confronted by two Persian commanders and could have been killed but for the intervention of Cleitus. 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. The rejection by the satraps of Memnon's scorched earth policy and the fact that the Persian cavalry was restricted by the infantry positioned immediately behind it were also factors in Alexander's victory in this battle.

A coherent account of the battle. (10, 10, 10.)

(30 marks)

(b) In the lead up to the battle, there are several indicators of Alexander's leadership qualities. He refuses the advice of Parmenio to wait before attacking as it would look weak, claiming: "...but I should be ashamed of myself if a little trickle of water like this were too much for us to cross... when I had no difficulty whatever in crossing the Hellespont". Plutarch says that to allay the fears of his men, he changes the name of the month when he realizes that they feel nervous about fighting in a traditionally unlucky month. Arrian stresses 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 due to the timely intervention by Cleitus. This tells us that he underwent all the dangers just as his men did, a great sign in a leader. However Plutarch claims that Alexander was an easy target for many of the enemy because of his distinctive shield and tall white plumes on his helmet, suggesting a certain naivety. He was the first to charge where the Persians were at their most numerous. From his behaviour after the battle, we see another element of Alexander's leadership: He gave ceremonial burials with their arms to the dead 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. 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 tact is shown in calling himself "son of Philip" and mentioning "the Greeks" in the message which was sent back with the armour.

Three points. (7, 7, 6.)

(20 marks)

(ii)

(a) Alexander wanted to explore the region beyond the Hyphasis as he had heard reports that it was rich and productive, that its inhabitants were excellent farmers and soldiers and that its rulers were aristocratic and not at all oppressive. However his men's appetite for further adventure was waning. At meetings in the camp the men aired their grievances fuelled by reports that the river to be crossed was four miles wide, one hundred fathoms deep and that the opposite bank swarmed with an army of two hundred thousand infantry, eight thousand chariots and numerous elephants. Coenus, who spoke on behalf of the common soldiers, outlines the men's concerns: He said that there were very few of the original Macedonians left now and that many are wounded. They are not as vigorous as they once were and long to see their homes and families and to enjoy their wealth and fame. He said that they would not fight as well if they were led on unwillingly and that Alexander should organise another expedition with fresh troops from home who would be eager to follow him. Other facts which influenced the men's feelings were the hard won victory at the Hydaspes River and the incessant rain.

A detailed explanation. (9, 8, 8.)

(25 marks)

(b) Candidates may include the first meeting and the speech in which he tried to entice them to continue to follow him. On the next day he called the officers together again and said he would go on without his Macedonians who could abandon him here amidst his enemies but his men refused to budge. He then withdrew to his tent, seeing no one for three days assuming they would relent. But his men were angry at his behaviour. Finally, realising that they would not change their minds, he offered sacrifice and when the omens were unfavourable he decided on withdrawal, leaving behind twelve altars to the gods. After more sacrifices he held games and they departed.

At least two elements of his reaction. (5, 5.)

(10 marks)

(c) This is an interesting episode in that it shows that although his men were devoted to him and had literally followed him to the ends of the earth, their patience was wearing thin and there was a limit to their willingness to follow him. His initial statement that he will persuade them or be persuaded sounds very reasonable, but he throws a tantrum when they are not persuaded by him and sulks for three days. It shows that his men have the upper hand here, but, although he shows respect to them by conceding, he seems to give a lot of significance to the unfavourable omens, thus saving face. Overall, the incident suggests a strained but not broken relationship with his men.

Two developed points. (8, 7.)

(15 marks)

(iii)

(a) The signs and omens of Alexander's death are mostly described in Plutarch's account. The earliest seems to be the words of the philosopher, Calanus, who committed suicide and climbed on a pyre. As he did, he told Alexander that he would see him at Bablylon. Arrian tells of how at one stage, Alexander got up from his throne as he was thirsty and that a commoner, some even say, a prisoner, went up and sat on the throne. The Persians were distraught as this was taken as a very bad omen and Plutarch says that he was prompted by the god Serapis. He was later executed. According to Plutarch, some Chaldaeans had warned Alexander to stay away from Babylon. As he entered the city, some ravens flying about and pecking one another. Then Apollodorus commissioned the soothsayer Pythagoras to conduct a sacrifice to discover Alexander's fate. When it was revealed that the sacrificed animal had no liver lobe, the king began to regret that he had not taken the Chaldaeans' advice. A tame donkey attacked a lion and kicked it to death.

A brief description of three signs/omens. (7, 7, 6.)

(20 marks)

(b) According to Plutarch, the events leading to his death started with a splendid banquet in honour of Nearchus, followed by a bath and then a drinking party at the house of Medius which went on into the next day. Then he started to feel feverish, got very thirsty and drank more wine. He played dice and took more baths, sacrificed to the gods and listened to Nearchus's story of his voyage. His bed was moved to beside the bath as his fever worsened. Eventually he had to be carried outside to sacrifice. On the 25th day he was moved to a palace across the river, but the fever got worse and he could not speak. The Macedonians were distraught and wanted to see him, they filed past his bed slowly one by

one in a moving farewell. He raised his hand and recognized each man. The god Serapis was asked if he should be moved, but the answer was no. Was he poisoned? Rumours surrounded a donkey's hoof filled with poison by Iolas, son of Antipater, possibly encouraged by Aristotle, but these rumours are not largely believed. Heavy drinking was probably a contributory factor. Possibly the cause was the effect on his constitution of the many ordeals he had endured multiple wounds especially at the hands of the Mallians.

A treatment of both his illness and his death. (10, 10, 10.)

(30 marks)

(iv)

There is ample evidence for the influence of both legendary heroes on the thinking of Alexander. Firstly it was believed that he was descended from Achilles through his mother's side and from Heracles through his father's side. When he was young, his tutor, Aristotle gave him a gift of The Iliad which was his most treasured possession. Later when he was given a beautiful casket, he used it as a "handbook" of war. When he arrived in Asia Minor, the first thing he did was to visit Troy where he and his companion Hephaestion paid respects at the graves of Achilles and Patroclus, leaving offerings and taking their shields with them. This suggests that he identifies with Achilles in some way. At the Mallian Siege, Arrian says that the sacred shield that he had taken from Troy was carried before him, as at all battles. Before the siege of Tyre, he has a dream that he is led into the city by Heracles and he uses the pretext of wanting to visit the shrine of Heracles to try to enter the city. After the victory there, he offers sacrifices to Heracles. There is mention of his behaviour at Gaza where he is said to have treated Batis in the same way as Achilles treated the body of Hector after their duel. This is not substantiated, but it is a significant story. As for Heracles, Alexander frequently makes sacrifices to him. He dreams of him before the Siege of Tyre, leading him in to the city and thanks him for his victory afterwards. Both on the occasion of the row with Cleitus and the row with Callisthenes, the flatterers of Alexander compare him to Heracles and mention his connection to him. This is in an attempt to either have Alexander worshipped as a god or get men to bow down to him. On several occasions, notably at the Rock of Aornos, Alexander takes note of the fact that Heracles had failed to take the citadel. This seems to spur him on, as if he was in competition with the hero. Interestingly, when his flatterers were praising him just before the death of Cleitus, they argue that, if Heracles was deified, then surely Alexander should be worshipped as a god too. This would suggest that he saw him basically as a rival, someone who he wanted to live up to and even surpass.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

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

(i)

(a) Cicero is building his case that everyone must avoid injuring anybody else for his or her own advantage. He sees our common humanity as reason in itself for making 'the interest of each the same as the interest of all.' Cicero's basic principle is that of the Stoics based on the brotherhood of man. He believes that natural law and international practice combine to show that one must never injure anyone else for one's own selfish ends. How else can society function? It is truly natural to model oneself on Hercules and undergo the most terrible labours and troubles to help and save all nations of the earth than (however superior you are in strength and looks) to live a secluded, untroubled life with plenty of money and pleasures. Mankind was grateful to Hercules for his services, and popular belief gave him a place among the gods. Behaving justly towards others conforms to the rational principle in nature. To do otherwise is to take away from man all that makes him man. He goes on to dismiss the notion that it is acceptable to harm those outside one's family and friends or those of a different nationality. Cicero is clear that 'holding things back does not always amount to concealment, but it does when you want people, for your advantage, not to know something which you know and it would benefit them to know.' Cicero is quite unequivocal in his condemnation of such a practice.

At least three arguments. (10, 10, 10)

(30 marks)

(b) Candidates need to base their opinion on a good knowledge of each of the two situations mentioned. The most detailed example used by Cicero is that of Gaius Canius, the Roman who wanted to buy a house in Syracuse. The owner Pythius tricks him into believing that the waters around are teeming with fish. Canius buys the property and soon finds out that he has been duped. However, there is nothing he can do. Other cases include the high price of corn in Rhodes due to a famine on the island; should an honest man getting information of this take advantage of the situation to sell corn before the Rhodians find out that a large supply of corn is on its way? Likewise, is it right to sell a house full of hidden defects? The argument can be made that Cicero is setting the standard of behaviour too high in one or both cases. Cicero gives the two sides of the argument in the form of a dialogue. One side would claim that one should never harm another to benefit oneself while the other insists that not revealing certain information is not the same as lying and is therefore acceptable. Candidates should engage with the arguments and state clearly why they agree or disagree with Cicero.

One reason for agreement/disagreement with both examples. (10, 10.)

(20 marks)

(ii) The poems of Catullus show him to be a man of very strong emotions. He feels both love and hatred very intensely and human relationships are very important to him. He is a man who takes love and friendship very seriously and is very open about expressing his feelings.

Catullus is a loyal friend and is very open and expressive in his love for his friends. This is evident in his poems *Evening With Licinius*, and *Consolation*. He is loyal and generous in his praise of his friends (Calvus) and kind in his condolences. His nature is very spontaneous and he was probably a good companion with a fine sense of humour (*Evening with Licinius*), which his friends must have appreciated.

As a brother he seems to have had a very close bond with his brother and this is evident in the poem *At a Brother's Grave*. He is capable of deep empathy which is clear in his expressions of sympathy on loss (*Consolation, The Same* and *At A Brother's Grave*). His poem to his dead brother is very touching.

In terms of love, Catullus shows himself to be a man of very extreme emotions, when he loves, it is with all his being as the Lesbia poems reveal. His feelings are all-consuming and it is all or nothing for him. He is passionate both as a lover and as a hater and, indeed, he swings from one emotion to the other. Lesbia seems to have taken him over completely and almost deprives him of the use of his senses. This is no ordinary lover but one who can think of nothing but his mistress. In *Happiness*, he is tongue-tied and almost in a dream world as he gazes on his girl. *A Prayer* is the poem of a man trying desperately to come safely out of a love which has been thrown back in his face. Just as he gave everything in love he is now in danger of losing everything. Catullus is a highly passionate lover, he feels things very acutely and often in a contradictory way, so he feels both pleasure and pain in his poems to Lesbia. He is very honest in his displays of emotion and very intense.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iii) The important thing is that candidates be able to support their points by reference to Plutarch's *Lives*, (*Caesar, Pompey* and *Cicero*). Factors of importance included family tradition and connections. (Cicero, being son of a freedman suffered from a lack of these). Caesar and Pompey were both from political families. Pompey's father had been a general and Caesar's connection through his aunt with the great general Marius gave him a support base particularly among the plebeians. There are many examples of ambitious men using marriage to further their careers. Winning the support of the people – as Caesar did when aedile and Clodius did throughout his public life – was also helpful as the mob could be inflamed to violence very easily. Being able to put on lavish games and spectacles always gained support. Having large sums of money at one's disposal was always important for bribery and to buy off the support of various interests. The powers of the tribunes (veto and the right to put laws before the popular assembly) made it vital for ambitious men such as Caesar and Pompey to have tribunes supporting them. For example, when Caesar was in Gaul, his interests were looked after by tribunes such as Curio and Mark Antony. Election to high office brought power and prestige and opened the way to governorship of provinces. The latter was crucial to becoming wealthy and to building up a loyal army. The careers of Caesar and Pompey show the importance of military successes in gaining popularity in Rome and when it came to conflict it was vital to have the loyal support of your soldiers. Being able to stage a huge triumph after your military victories also raised a man's profile.

Another factor of note is success in the law courts which brought fame and fortune to Cicero.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iv)

(a) The immediate reason was the Senate taking a stand against both Caesar and Pompey which gave them common cause. The hardline stance of the Senate encouraged the three men to unite in search of power. Each man had something to gain from uniting at this point. The Senate had refused Caesar the right to stay outside the city (to claim his triumph) and to be appointed consul in absentia. They had frustrated Pompey in his attempts to settle his army and ratify his eastern conquests. Crassus was jealous of Pompey and hungry for power and had vast sums of money which the other two men knew would be useful. Each of the three men believed they could use the others for his own advantage.

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

(30 marks)

(b) Crassus and his money had been a major factor in cementing the Triumvirate. When Crassus died, the dynamic of the alliance was upset. Then the other major bond between Pompey and Caesar, Julia, who was Caesar's only child and Pompeii's wife, died in childbirth. The deaths of Julia and Crassus were the catalysts for the rift between Pompey and Caesar. The personal bond between them was now broken and other factors included Pompey's jealousy of Caesar's series of successes in Gaul and the attempt by the senatorial party to win Pompey away from Caesar by playing on his fears and jealousy and by flattering him.

Two explained reasons. (10, 10.)

(20 marks)

Topic 4. Roman Historians.

(i) Candidates would have to start with the formation of the Second Triumvirate in 43 BC by the Treaty of Brundisium, with Lepidus and Octavian after the assassination of Julius Caesar and their war against the "Liberators" led by Brutus. After their victory at the Battle of Philippi, Octavian went back to Rome and Antony went to govern the east where he met Cleopatra. Severe proscriptions now resulted in many deaths, including that of Antony's bitter enemy Cicero. He and Cleopatra allied and became lovers in the winter of 41-40 BC. There was war between Antony's wife Fulvia who supported his brother against Octavian but they were defeated at the Battle of Perusia. Fulvia died in exile leaving Antony free to marry again. The alliance with Octavian was cemented by his marriage to Octavian's sister, Octavia. But the alliance did not last, the two men fell out over resources to deal with the Parthians whom Anthony wanted to attack and things were settled only with the intervention of Octavia. But there was tension now and leaving Octavia pregnant, Antony rejoined Cleopatra in Alexandria. There followed a disastrous campaign against the Parthians where Antony lost a huge section of his army. Meanwhile back in Rome, Octavian had got rid of Lepidus and ran a very successful propaganda campaign against Antony,

highlighting the immorality and treachery of his liaison with Cleopatra. After a new, more successful campaign against the Parthians, Antony announced the end of the alliance with Octavian in Alexandria. (Octavian had recalled him to Rome but he had refused to go.) After a propaganda war in which Antony called into question the legitimacy of Octavian's succession, a civil war was inevitable. This culminated in the Battle of Actium. It was a disaster for Antony and Cleopatra who escaped to Egypt. They were pursued by Octavian. Eventually Antony committed suicide in the mistaken belief that Cleopatra had already done so. This was in accordance with a pact they had made that one would not live on without the other.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(ii)

(a) There were two main factors involved in the cause of the revolt. Firstly, Boudicca's husband, Prasutagus had made the emperor (Nero) co-heir to his kingdom with his own two daughters. He hoped thereby to preserve his kingdom. However, things did not go in the way that he had hoped. The kingdom and the royal household were "plundered like prizes of war" by Roman officers and Roman slaves. Secondly, Boudicca herself was flogged and her daughters raped. In addition, the chiefs of the Iceni lost their estates and the royal family was treated like slaves. Essential features of the first part of the revolt include the storming and destruction of the completely unprepared town of Camulodunum, the capture of Londinium which the Roman Commander, Suetonius had abandoned, and the similar fate of Verulamium. Tacitus goes on to describe the wholesale plunder and killing indulged in by the Britons. There followed the inevitable recovery by the Romans. Led by Suetonius, they utterly defeated the Britons in a set battle. Boudicca took poison.

A coherent account. (14, 13, 13.)

(40 marks)

(b) The British enjoyed plundering and thought of nothing else. Bypassing forts and garrisons, they made for where the loot was richest and protection weakest. They did take or sell prisoners, or practise other war-time exchanges. The Romans chose a good location to face up to Boudicca. It was a narrow area, blocked off at the rear by a wood. This meant that the Iceni couldn't profit from their greater numbers. The Romans started with a javelin attack on the Iceni and then charged in a wedge shaped formation. The Britons retreated, but were stopped by a baggage train and were slaughtered. The Romans were better organized, better trained and better equipped than the Britons.

One explained reason. (10.)

(10 marks)

(iii) Candidates should be able to mention how he was considered incompetent from an early age, due to his various ailments from which seemed to grow dull-witted. This also meant that he had little physical strength. In adulthood he still had a tutor; He was given no public office as a young man despite his application to literature; His mother called him a monster and would accuse a person of stupidity by saying: "He is a bigger fool than Claudius." He was shunned in dining halls and was often the butt of practical jokes. Further evidence of his incompetence is very clear in his later years when he allowed himself to fall

under the influence of his freedmen and wives. However, a study of the sources shows quite a range of good legislation and sensible measures. Examples include the insuring of grain importers against loss and his public works, the draining of the Fucine Marsh, the new harbour at Ostia, the completion of temples and especially the provision of a better water supply. He was anxious that the State be run well and took various measures to improve the efficiency of the Senate and at the same time built up a civil service of competent freedmen. He showed interest in the affairs of the provinces (notably the rioting between Greeks and Jews in Alexandria). He extended citizenship to parts of Gaul and of course, his invasion of Britain.

If candidates wish to argue that he was, in fact foolish and useless, they could mention that he was cruel, timid and suspicious and too influenced by scheming wives and ambitious freedmen. His paranoia led him to execute thirty five senators and three hundred knights. Candidates may agree or disagree as long as they back up their opinion with references to the text.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iv) Candidates may choose either historian as long as they show engagement with both and give good reasons for their preference with specific references to the texts. Some key points might include: Where Tacitus is chosen, examiners will look for awareness of his strong moral purpose in writing history, his powerful dramatic sense (as seen in such set pieces as the rise and fall of Sejanus, the deaths of Agrippina, Seneca and Messalina which are powerfully described); the sweep of his narrative that ranges across much of the Roman Empire. Candidates may also mention his generally impartial attitude to his subjects (though he is somewhat biased against Tiberius). It must also be said that his facts are almost always accurate. Tacitus is also fascinated by and informative about the psychology not just of individuals but also of groups (the senate, the army during the mutinies in Germany and Pannonia). He is much more informative than Suetonius on the major arenas of the provinces, the legions and legislation.

Suetonius is also generally trustworthy in the recording of facts and often goes so far as to give conflicting evidence without bias, but he does include a lot of rumour and anecdotes which make his account much more lively, if not as reliable. He does not match Tacitus' high moral sense nor does he have that historian's biting judgment of human failings. He is very readable and entertaining with a wealth of gossip and scandalous anecdotes about the Caesars. He gives us great insights into the private lives of the emperors, where Tacitus takes a much wider view. Suetonius is probably the more readable and entertaining of the two.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

Topic 5. Greek Drama.

(i) Dionysus is a comical character but he does have a serious role to play in *Frogs*. Dionysus is the god of wine and theatre. He holds the play together in his quest to bring the best poet back to Athens. In *Frogs*, the character of Dionysus is completely ridiculous especially in the first half of the play. He is a most ungodlike buffoon. He is dressed in a ludicrous fashion, a silly yellow garment. He is patently cowardly and not as smart as his slave. He is terrified of the Underworld and actually soils himself as he goes in. The irony of his Heraclean attire emphasises his cowardice. On the surface there is nothing god-like about him. He is very funny and clown-like in his behaviour. His humour is slapstick and vulgar with a lot of double meanings. Even when the contest is underway, he treats it flippantly and makes fun of everyone. It is only at the end, when he has to make a judgement that Dionysus takes on a more serious role and comes across as having genuine gravitas and dignity. His mission is a serious one, to decide which poet can save Athens in its hour of need. Candidates should be able to refer to the Peloponnesian War which was at a crucial stage when this play was performed and to the failed Oligarchic Coup. Aristophanes has important points to make about both of these issues (how unfairly the disenfranchised coup members were treated; whether or not the peace with Sparta should be accepted and if Alcibiades should be allowed to return). He is Aristophanes' vehicle for commenting on contemporary issues in Athens such as the war with Sparta, the foibles of politicians and corruption in the city. Most importantly he referees the debate between Euripides and Aeschylus. In choosing Aeschylus over Euripides, Aristophanes, through Dionysus, is making some strong political statements. Although Dionysus is a highly comical figure, by the end of the play, his task as chairman is very serious indeed.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(ii) The qualities of Prometheus that make him a great tragic hero might include: He rises to greatness by offering Zeus the advice by which the latter becomes the new ruler of the gods. Prometheus' forethought affords him the opportunity to be part of Zeus' new regime. However, his actions in trying to defend and promote the interests of the human race against the tyranny of Zeus that have led to his appalling punishment. So humanity naturally sees him as a hero, stirred by compassion and willing to risk, if not his life (as he is immortal), at least his liberty and well-being for us. He is outspoken and defiant and unwilling to do a deal with Zeus. His compassion towards Io reflects that his feelings towards the human race have not been changed by his punishment. Although advised by Oceanus and warned by Hermes, Prometheus does not choose to seek deliverance by way of negotiation. Prometheus remains stubborn and exacerbates his suffering. Candidates might argue that it is impossible to be a true tragic hero without the risk of death, but Prometheus' punishment is almost unbearable and he is unlucky enough to foresee most of it. He may be stubborn and cranky, he may be his own worst enemy, but he does have

the qualities of a great tragic hero and without him, the human race would have been annihilated.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iii)

(a) Points to include here are: getting the Chorus to promise their silence by making common cause with them as a woman; her tricking of Creon into allowing her and the boys to stay one more day by appealing to his fatherhood; her manipulating Aegeus into promising an oath that will guarantee her sanctuary in Athens by promising him help to have a child; Medea's securing the Nurse's co-operation in requesting Jason to visit Medea but not alerting him as to the Colchian's real motives; her using of the boys to give the gifts to Glauce to persuade her to let them stay and above all, her manipulation of Jason in that second encounter where she plays on his conceited and gullible nature in order to get him to think that she has been "foolish" and now is sorry and has come around to his view.

At least three examples described. (12, 12, 11.)

(35 marks)

(b) His character defects can be summed up as being self-serving, a social climber, gullible and foolish, arrogant and deluded as to his own importance and goodness. A serious failure is the way he underestimates his wife's clever and vengeful nature. His arrogance is also a factor which contributes to his wretched end. He believes that he has everything under control. Medea targets this aspect of her former husband's character, wins his confidence about her plans that the boys should be raised by him, thus facilitating her murder plans. Thus, it could be argued that his downfall is due, at least partly to his character defects. Medea cites his broken vows and his lack of duty to his sons. One could also make the point that, even though he has character defects, they hardly deserve the shocking revenge that is visited on Jason.

Two developed points. (8, 7.)

(15 marks)

(iv)

(a) The role of the Oracle at Delphi in Oedipus the King is central. The beginning of the whole sorry mess is with the oracle given to Laius at Delphi which, as Jocasta proudly asserts to Oedipus, came to nothing. She recounts the story of how Laius was told that he would die at the hands of his baby son so he was put out on Mt Cithaeron to die. Then later there is the message from the oracle received by Oedipus himself after he is led to doubt his parentage. This tells him that he will kill his father and sleep with his mother. It is by running away from Corinth, in order not to fulfil this terrible fate that he ends up in Thebes, solving the riddle of the Sphinx and marrying Jocasta, incidentally killing Laius at a place where three roads meet. The first mention of the Oracle in the play is at the start where, ahead of anyone suggesting it, Oedipus has sent his brother-in-law, Creon to find out from Apollo how the plague may be removed from the stricken city. The events of the play are set in motion as a result of what the Oracle has told Creon. When Creon tells him that the murderer of the previous king has to be found and expelled, Oedipus vows to do everything in his power to achieve this. The Oracle has, not only stated his fate at the beginning of his

life, it has also woven a web around him to ensure that he will fulfil the prophecy and be the very detective who will find out his own crimes. Working in tandem with the Oracle are the pronouncements of Tiresias, the blind prophet who accuses Oedipus of being the murderer he seeks. At the time, it seems like a preposterous statement and is treated as such by Oedipus, who dismisses it as a vile plot to overthrow him as King of Thebes. The reaction of the chorus is significant here as they realise that either their trusted Oracle (therefore the gods themselves) or their beloved king have to be wrong. This is a terrible dilemma, they wonder if the gods are there at all or is their regime coming to an end. Who can they have faith in if the very Oracle of Apollo is not to be trusted? It is in persuading Oedipus that the sayings of the Oracle at Delphi are meaningless that she mentions Laius's death at the place where three roads meet. The consequences of ignoring the oracle are, of course, terrible to both of them. The awful inevitability of his doom becomes clear. The moving force of the whole play is provided by the Oracle which affirms the total power of the gods and fate in contrast to the pathetic powerlessness of men, even the best of men, to control their own lives, exemplified by Oedipus himself.

Engagement, 16; Development, 16; Overall Evaluation, 8.

(40 marks)

(b) Jocasta is not a believer in oracles or prophecies. When she hears that the words of a prophet are the cause Oedipus' anxiety, she dismisses them as "neither here nor there". She explains to him that life is a matter of chance, no one can tell anything about the future and there is no point even thinking about it. As proof, she tells him the story about the baby son of herself and Laius and how he was supposed to kill his father, but was left out to die on Mount Cithaeron. A feature of the story (that Laius died where three roads met), shakes Oedipus into a memory which worries him even more. This of course, leads to the terrible discovery of who he is. Jocasta initially does not believe in oracles and prophecies at all, but as the facts start to emerge, her attitude is one of denial.

Two points. (5, 5.)

(10 marks)

Topic 6. Ancient Epic.

(i)

(a) The character of Penelope is shown through her interactions with the Suitors and with her son, Telemachus. We hear of the impact her beauty has when she enters the hall and how she is besieged by the greedy, self-seeking Suitors. We get an idea of her ingenuity in the trick that she has played on them. She has told them that she cannot marry until she has woven a shroud for her father in law, Laertes. This also reveals her loyalty to Odysseus, her husband. Although he has been missing for 17 years, she has not given up on him. Her loyalty stands in stark contrast to the behavior of Clytemnestra and is even spoken of by Agamemnon's ghost in the underworld. Every traveler who arrives claiming to have news of him is rewarded with warm hospitality from her. We see this when Odysseus arrives disguised as a beggar. Her reaction to the suitors' treatment of the beggar and Irus suggests that she is a kind lady. Her endurance throughout her husband's long absence and in the

face of the unwelcome attention of the suitors is quite evident. She does stand up to the suitors on a few occasions suggesting that there is a steely side to her personality. An emotional woman, Penelope is afforded the comfort of sleep and respite from her grief by Pallas Athene. A measure of how fragile this woman is can be gleaned from Odysseus' insistence that she not be informed of his return until the suitors have been dispatched. We assume that she tends to worry about her son as he makes Eurycleia swear not to tell her when he is going in search of his father. She seems to have a somewhat tense relationship with her son, Telemachus. On his return from Sparta he is cross with her when she tries to tell him what to do, although Homer tells us that Penelope is pleased when he stands up to the offensive suitors. She is sceptical when Eurycleia announces that Odysseus has returned and killed the suitors.

Three developed points. (12, 12, 11.)

(35 marks)

(b) From the story of the reunion, we learn that Penelope is a good match for her husband. She is very cool and reluctant to embrace him, suspicious that she is being tricked. This ties in with Odysseus's shrewd, rather sceptical personality. Even when Telemachus reprimands Penelope, she holds her own and does not relent. Odysseus is infuriated and, as she had planned, is fooled into the trick about the bed. This shows us that Penelope is easily a match for Odysseus and also her deep loyalty to him (she is aware that it could be the gods who might be trying to fool her). So their love, loyalty and suitability are shown in the episode.

Two developed points. (8, 7.)

(15 marks)

(ii) The main points candidates may include here are: the mission of Aeneas to found the Roman people and its great significance; the superiority of the Romans over other races; the fact that the gods and fate have singled out the Roman race for mastery of the world. Key passages from the Aeneid which deal with these issues (some of which should feature in the answer) are: Juno's resentment of the Trojans as they are destined to destroy Carthage, her favourite city; Creusa's prediction to Aeneas of a divine plan; Jupiter's speech to Venus where he spells out the future destiny and greatness of Aeneas's descendants; the pageant of the unborn Romans in the Elysian Fields where Anchises spells out to his son the future great generations and the inevitability of Rome being the race that will pacify and civilize the world; the visit of Aeneas to Evander on the site of the future city and his display of where the future sites will be; the shield of Aeneas with the depictions of future great Romans including Augustus on it and Juno's acceptance of Rome's destiny in Book 12. Candidates could include the terrible cost to Aeneas and others, especially Dido and Turnus, references to the Punic wars, Julius Caesar and others and allusions to many Roman institutions and customs.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

(iii)

(a) Nausicaa is the lovely daughter of the King and Queen of the Phaeacians. She, as befits a young princess, goes down to the river with her friends, to wash clothes which signifies her readiness for suitors and marriage. Playing with her friends, she finds the naked and washed-up Odysseus. Unlike them, she doesn't run away in fear (emboldened by Pallas Athene) but stands and asks him who he is. She clothes him and gives him advice about entering the city. However, she is aware of her own precious reputation and knows that she cannot enter the town with him. She is patently in love with Odysseus and her father, Alcinous, offers her hand to Odysseus in marriage, but he declines, wishing to get home to his family. Nausicaa is the saviour of Odysseus in his hour of need. She is the beautiful maiden whom he is able to resist, showing his love and devotion to Penelope. Nausicaa is portrayed as a kind, considerate, modest and hospitable young woman, perhaps the ideal of the ancient world.

Three points (12, 12, 11.).

(35 marks)

(b) 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. Above all, it is his longing to go home to Penelope and Telemachus in Ithaca that motivates him.

Two explained reasons. (10, 5.)

(15 marks)

(iv) Both Aeneas and Cúchulainn are heroes and great warriors but there the similarity ends. Cúchulainn's aim is simple: to keep the men of Ireland out of Ulster and to defend the honour of the men of Ulster. He fights brilliantly and happily – it is what he was born to do and he has no other interest. Aeneas is a far more complex character. He is a leader of comrades to whom he is devoted, Cúchulainn is a one-man operation. Aeneas's mission is also more onerous – he has to found a new race of people in a new land. Unlike Cúchulainn, he is weighed down by Fate which makes demands of him. He has a more complex moral universe than the Celtic hero. Aeneas is not such a willing fighter, often he fights reluctantly because he must. He is generally not a warmonger. We do not hear about Cúchulainn's emotions in general (except on the death of Ferdia) but Aeneas' emotions are described in detail and often throughout the poem (e.g. Dido episode; feelings towards his father; comrades etc.) Cúchulainn is a more simple, heroic figure, he has a job to do and he does it with relish. Aeneas is the product of a more sophisticated society and this shows in his more nuanced character. Candidates should be able to refer to examples from the epics, by necessity they may concentrate more on the character of Aeneas than that of Cúchulainn.

Engagement, 20; Development, 20; Overall Evaluation, 10.

(50 marks)

Topic 7. Writers of the Augustan Age.

(i)

(a) In this excerpt from Virgil's *Aeneid*, the mood of horror and bleakness is created by Virgil's use of language and powerful imagery. He evokes sounds, smells and sights such as the "curst light of the wavering moon" and the world "uncoloured" which makes for a sinister start. He describes the awful creatures such as disease, poverty and fear that linger at the doorway of the Underworld and the Furies with snake hair tied with blood red ribbons. There is a combination of gloom and danger in his descriptions. Terrifying beasts including Scylla, the Hydra and Briareus, the Chimaera and the Gorgons add to the mood of fear, so that even Aeneas draws his sword to fight. There is a graphic description of the stinking marsh "foul ooze...belching" where the filthy and ancient Charon in his rusty boat awaits. The bleakness is added to by the famous simile of the souls compared to autumn leaves or migrating birds. In his description of the smells and sounds from Tartarus, the horror of various kinds of torture, too awful for him to see, are evoked. His description is very vivid and atmospheric. There is a wealth of detail in the extract; the gloom, the personifications of the ills of humanity; the grotesque monsters, the countless souls crowding the bank etc. Both 'horror' and 'bleakness' should be addressed.

Three points. (12, 12, 11.)

(35 marks)

(b) Other poems which reveal the light and happy side of Virgil's writing include the two eclogues, the *Song of Silenus* and *Birth of the Saviour*. The first shows light-hearted humour where the hungover Silenus is "captured" by two satyrs and forced to tell his stories. There is a joyous atmosphere as the nymphs and woodland creatures gather to hear him tell his tales on into the gathering dusk. The *Birth of the Saviour* looks forward to a time of peace and plenty with beautiful descriptions of the bounty of nature including the multi-coloured lambs. Also in *Rustic Happiness* and *A Farmer's Calendar*, we get a wholesome and happy view of a farmer's life lived in hard work and simple pleasures. Much of Virgil's positive view of life is linked with the loveliness of nature. While the story *Hercules and Cacus* is quite dark, it ends happily with the people of Evander freed from the tyranny of the terrible monster and so they rejoice in their deliverance.

Two developed points. (8, 7.)

(15 marks)

(ii)

Candidates should base their answers mainly on the poems relating to Cynthia (*Gone, Gone to Clitumnus*, *Cynthia is Dead*, *Cynthia*). However they may draw on his other poems for additional supporting material. Candidates should deal with his conflicts with Cynthia, his intense devotion to her and his rivalry for her). His volatile relationship with Cynthia is best revealed in *Cynthia* which shows elements of sexual violence as well as emotional conflict. His neediness and insecurity leading to outbursts of violence are obvious here. His jealousy of her attentions from other potential lovers is clear in *Gone to Clitumnus* as is his desire for her. His obsession with love, but always as a source of pain is evident in *Two Requests* ("you who were born to hurt me") showing that for Propertius, love is a source of pleasure but

also, inevitably of pain too. He thinks that it is entirely appropriate that a little mischievous boy with a bow and arrow is the one in charge of love, which is a source of pain. His lament for Cynthia in *Cynthia Is Dead* is heart-wrenching and shows us his dark, gloomy side. One has to feel that as a lover, he was obsessive, demanding, possessive and very difficult.

Engagement, 20; Development, 20; Overall Evaluation, 10. (50 marks)

(iii)

(a) The story begins with Lars Porsenna and his troops coming to the aid of the ousted King Tarquin to take over Rome. Horatius, Spurio Larcius and Titus Herminius stand on the bridge holding back the attackers while the rest of the Roman soldiers escape into the city. After a while Horatius urges the other two to get away. He continues to defend the bridge on his own. Meantime the Romans are working furiously to demolish the bridge. Just as the bridge collapses he jumps into the Tiber, praying that the River God will accept him. He then manages to reach safety on the city side.

A coherent description. (10, 10, 10.) (30 marks)

(b) Livy's purpose is to use the great deeds of past Romans as examples to his contemporaries of how to behave nobly for the good of all. He is therefore encouraging selflessness, courage and patriotism.

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

(c) Livy's style is highly dramatic and emotive. He stresses the daring deeds and heroics of Horatio. It is an inspiring account designed to arouse pride and patriotism in the Romans of his time and his description includes the suspense, the odds against the hero, the dramatic ending. All contribute to a great story. Appropriate examples from other extracts from Livy are also acceptable here.

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

(iv)

(a) From the prescribed poems, Ovid's main theme is probably love and flirtation, which can be seen in the *Art of Love*, where he discusses the foibles of love and how women can be fickle and greedy. In *Unfair* he is bitter about the random charges and vain suspicions of his girlfriend. In *Misery in Exile*, Ovid is very depressed in exile from Rome and how he feels buried in a wasteland far from home writing about no one. Another issue is the nature of the love, the good life and virtue which can be found in *Baucis and Philemon*. Here he praises the goodness and simplicity of the old couple and their unmaterialistic way of life which earns them the rewards of Jupiter and Mercury. Candidates should discuss at least two themes with evidence from the poems.

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

(b) Any of Ovid's prescribed poems is valid so long as there is a reasonably good grasp of the theme, two good reasons for picking it and a couple of references from the poem in support.

Two points of explanation. (10, 10.)

(20 marks)

Topic 8. Art and Architecture in Greek Society.

(i)

(a) This is an oinochoe. **(5)**

(5 marks)

(b) It was used for pouring wine. **(5)**

(5 marks)

(c) East Greece and the islands, Rhodes is the best-known centre. **(10.)**

(10 marks)

(d) The base colour is creamy white and there is a sun burst at the base, then a row of wild goats and a row of bulls and deer in a dark brown glaze. There are simple geometric patterns in between these rows and in between the animals. The animals are stylized but lively, drawn part in outline and part in silhouette with no incisions. They are observed from nature and not in oriental formulaic style.

Three points. (10, 10, 10.)

(30 marks)

(ii)

(a) This temple is in the agora/market-place in Athens. **(5.)**

(5 marks)

(b) It is built in the Doric order. **(5.)**

(5 marks)

(c) The materials used are Pentelic marble and Parian marble. **(5, 5.)**

(10 marks)

(d) This is a very typical classical Doric temple with its 6 x 13 columns on a standard stylobate. It has a pronaos and an opisthodomos, each with 2 columns and it faces east as is typical. The main room is the naos or shrine for the statue of the god. It is externally very well preserved with the sharp Doric fluting on the column shafts, the echinus (quite slender in the classical style), and abacus. Unusually it has a continuous frieze over the two porches. Above the column capitals is the entablature comprised of the plain architrave, guttae, regula, taenia and the Doric frieze made up of metopes and triglyphs (some of the metopes showing Theseus and the Minotaur are still in situ and led to a wrong identification of the temple as a Theseum). Above this are the mutules and more guttae with the cornice above. At each end was a triangular pediment and there was a pitched roof with tiles. The roof line was finished off with antefixes and acroteria.

Three points. (10, 10, 10.)

(30 marks)

(iii)

(a) It is a kore. **(5.)** **(5 marks)**

(b) It belongs to the Late Archaic era (540-480 BC). **(5.)** **(5 marks)**

(c) The features of the statue, nicknamed “almond-eyes” that make it typical of its era are as follows: It is in a very still, formal archaic pose with stylized elements. The figure is quite stiff with the frontality of all of the archaic korai. But it has some more modern elements including a close observation of the different fabrics of the chiton (underneath and crinkly) and the himation/mantle (diagonal cloak made of heavy cloth). The varied folds and rather fussy drapery are unmistakably late archaic. Another late archaic feature is the more realistic face, with well observed deep-set eyes and contoured cheekbones. Her lips are not in the earlier standard archaic smile but are quite realistic. Also, typical of the period is her very ornate and delicate hair, piled up in the front and falling over, displaced by her shoulders. An impression of dainty elegance. They would have been richly coloured.

Three features explained. (10, 10, 10.) **(30 marks)**

(d) This figure does show a lovely combination of stylization and naturalism. She is still certainly archaic in the stiffness of her stance and her rigid, forward look but elements of naturalism soften her appearance compared to that of say the Berlin Kore or the Maid of Auxerre (candidates should be able to compare her to an earlier kore to show that they can see the differences, either in this part of the question or in (b)). Her face is contoured and quite realistic and the different weights given to the folds in the drapery are another example of the observation of reality. So she is a lovely mix of the formal and the natural, a crossover from one era to the next. Also valid here would be a mention of a later female statue to show that the candidate knows how styles of sculpture developed from here.

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

(iv)

(a) The figure standing is Hermes, the infant is Dionysus. **(5, 5.)** **(10 marks)**

(b) The sculptor is Praxiteles. **(5.)** **(5 marks)**

(c) It belongs to the Fourth Century BC. **(5.)** **(5 marks)**

(d) Particular features include total mastery of the depiction of the human body, but with a typical fourth century set of proportions – a smaller head and longer, leaner limbs than a typical male figure of the fifth century BC such as the Spear Bearer of Polykleitos. The figures are very natural and relaxed and compared to the Classical period, there is a more emotional feel to the sculptures with the connection between the adult Hermes and the baby Dionysus. The sculpting of Gods emphasizes the human rather than the divine. The caught in a moment, natural style of the composition, less formal than earlier high classical sculpture is also typical of the fourth century.

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

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

(i)

(a) The two main types of stories are of gods and heroes. The stories should be edifying and should see good deeds rewarded. 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 as they should are required, as in the well-known stories of Homer and Hesiod. Bravery should be encouraged by these stories. 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. Laments should not be permitted. Stories which give children a fear of death though gloomy or frightening pictures of the Underworld should not be allowed either. 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. Guardians must be brave and not fear death, so stories should encourage this state of mind.

Two points. (10, 5.)

(15 marks)

(b) The central point is that education means training the mind and character for the greater good of the state. So, only stories that fit in with that aim are permitted. Young children are impressionable and so what they learn from stories stays with them and forms their minds and characters. If they hear of gods and heroes misbehaving, e.g. Cronus' treatment of Ouranus, they will think it acceptable to behave likewise. God is the source of all good therefore, only stories that reflect this are permitted. Guardians must not be influenced by dreadful depictions from the underworld lest they become so fearful of death that they will choose defeat and surrender rather than fighting to the death. Stories in which heroes show excessive grief, e.g. Achilles and Priam, and stories of lamentation at the loss of a family member are deemed unsuitable for the training of guardians because they encourage an attitude which is more concerned with self than with community. Stories featuring overeating or too much laughter are not conducive with inculcating self-discipline. For the choices Plato suggests (few as they are) mention may be made of when Homer makes Odysseus strike himself on the chest and "call his heart to order" or of Diomedes' words in the *Iliad IV*: "Be quiet, man, and take your cue from me."

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

(25 marks)

(c) Candidates may agree or disagree as long as they engage with the question as Plato poses it and provide two reasons why they agree or disagree.

Two briefly explained reasons. (5, 5.)

(10 marks)

(ii)

(a) The philosopher declares that in his ideal state a distinction must be established between those who are to govern and those who are to be governed. Those who will govern must be the best and most just of rulers, just as the best farmers are those who have the best skill at farming. Those who are older must have authority over those who are younger. The best guardians are those who are intelligent and capable, who have the greatest skill in looking after the interests of the state and who care for these interests because people care most for what they love. Socrates is convinced that the deepest affection is based on community of interests when people feel that their own good and bad fortune is completely bound up with that of somebody else. From their earliest years, potential rulers must be watched closely and should be set tasks in the doing of which they are most likely to forget or be led astray from this principle. Only those who do not forget and are not easily misled must be chosen as rulers. These would-be rulers must also be exposed to pain and suffering to gauge their reaction. Finally, their reaction to propaganda must be observed. When they are young, rulers must be introduced to fear and given opportunities for pleasure, testing them more rigorously than gold or silver are tested in the furnace.

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

(25 marks)

(b) Their way of life included the fact that none of them should have any property beyond what was absolutely necessary they should not have a private house. Their provisions should be only very basic. They should agree to receive from the citizens what food they need, neither a surplus or deficit. They should not be allowed to own or come into contact with silver or gold at all to keep them free from corruption. Ownership of private property would destroy their loyalty to the state and would mean that they would not put the state first. The lifestyle suggested here is very draconian and regimented with no provision for private or family life.

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

(25 marks)

(iii)

(a) According to Socrates all members of the community must first be persuaded that the upbringing they received happened in a dream, that in reality they were created and reared, along with their equipment and weapons, in the depths of the earth. Then, after they were complete, Mother Earth herself brought them to the surface, up to the light of day. They must regard the land where they live as their mother and protect her if she is attacked. Furthermore, they must regard their fellow citizens as brothers born of the same Mother Earth. All the citizens should be made aware that they are brothers but that in the composition of those who are qualified Rulers, Mother Earth added gold, while she put silver in the Auxiliaries and iron and bronze in the farmers and in the rest of the community. Children will usually resemble their parents, being of the same stock, however, occasionally a silver child will be born of golden parents, or a golden child from silver parents and so on. As such, Rulers must exercise their function as Guardians with particular care by watching the mixture of metals in the characters of the children. If one of their own children has

bronze or iron in its make-up, they must harden their hearts and demote it to the ranks of the industrial and agricultural class where it properly belongs. Similarly, if a child of the lowest class is born with gold or silver in its nature, it is the duty of the rulers to promote it to be a Guardian. The community should be convinced of a prophecy that the state will be ruined when it has rulers of silver and bronze. Socrates is convinced that this foundation myth should eventually increase the citizen's loyalty to the state and to each other.

A coherent outline of the myth. (9, 9, 8.) (25 marks)

(b) It is essential for the common good that each person should 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 the Ideal State, and make them loyal to the State.

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

(c) Candidates should give a personal response here with at least two reasons why they think this stance is justified or not, reference to modern historical examples would be valid here.

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

(iv)

(a) The reasons Plato gives are: Dion begged him to go because Dionysius the king of Syracuse was said to be enthusiastic about philosophy; friends from Sicily and Italy urged the same course; Dionysius sent a letter promising to settle Dion's affairs satisfactorily if Plato returned but threatening the reverse if he did not. Plato says that Dionysius was ashamed of how others might see him if he did not get Plato to return as he wanted the reputation of being a philosopher. Plato also wants to show that he is, indeed, a good friend to Dion and to philosophy.

Engagement, 16; Development, 16; Overall Evaluation, 8. (40 marks)

(b) The letter shows Plato's loyalty both to his friend and to the cause of Philosophy. We can see that, even though the odds are against him and even when he falls under suspicion, he remains true to what he believes in. He also sees the limitations of trying to offer advice to those who do not share in his views.

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

Topic 10. Roman Art and Architecture.

(i)

(a) a-temples; (3) d-theatre; (3) e-amphitheatre; (3) ff-decumanus;(3) gg-cardo;(3).

(15 marks)

(b) It was founded by Augustus as a colonia for 3,000 discharged soldiers of the Praetorian Guard so they would be in a strategically important location to check the raids from Alpine tribes on the surrounding area.

Two points. (5, 5.)

(10 marks)

(c) It is unusual to see an amphitheatre inside the walls of a town (for reasons of hygiene), another example is Pompeii. Perhaps it suggests a more than usually security conscious approach to the design as it was near a frontier.

Two points. (5, 5.)

(10 marks)

(d) From the plan, firstly the military layout is very clear, it is laid out just as an army camp would be, so you can see the element of the military there. The citizens have a good selection of amenities, such as theatre, baths and an amphitheatre for entertainment. They have a temple complex. Above all the plan speaks to the organized nature of life in Aosta.

Two points. (8, 7.)

(15 marks)

(ii)

(a) Earlier arches were usually located at a main gate or junction in a town, a very obvious place where as many people as possible would see it. However later arches were situated in the forum.

One point. (5.)

(5 marks)

(b) The Arch of Titus commemorates the taking of Jerusalem in 71 AD.

One point. (10.)

(10 marks)

(c) The Arch of Titus is typical of a Roman arch in that it has a single opening. The arch is flanked by composite pillars, pilasters and carved spandrels. The attic storey has an architrave with an inscription to the senate and the emperor Vespasian above. There would have been a bronze quadriga on top, now gone. Two panels featuring relief sculpture of the victory procession are to found on the inner walls of the archway. The Arch of Constantine is later and much more elaborate. It contains the same elements as the Arch of Titus, but there are several differences: It has a central opening and two smaller side-arches. It includes a wide variety of ornate sculpted panels (many taken from older monuments). The contemporary reliefs on the Triple Arch of Constantine (on the pedestals and friezes) are of an inferior quality to the older reliefs e.g. from monuments to Trajan, Hadrian and Marcus Aurelius. Instead of a plain attic storey with an inscription, the attic storey has very ornate sculpted relief panels and four free-standing statues. It is a much grander and more lavish arch.

A description of both arches. (5, 5, 4. and 5, 5, 4. and 4, 3.)

(35 marks)

(iii)

(a) This is a full length statue of a Roman patrician carrying two ancestral busts (possibly in a funeral procession). The copious folds of the toga are shown in brilliant detail.

The clothing is, of course, typically Roman as is the wonderful realism of the faces. They look very individual and distinctive, almost like photographic portraits of the men, their features are not at all generic, there is no sense of their being “air brushed” or idealized. Their wrinkles, receding hairline and contours in the ears are all apparent. These look like lived-in faces. One could use the phrase “warts and all” to describe them. The Roman notions of *dignitas* and *gravitas* are evident in the piece. Unlike Greek portraiture wherein the faces are usually quite generic and idealized, the Romans captured the extremely realistic faces of their subjects as they were more interested in the personality than the type.

Three points. (14, 13, 13.)

(40 marks)

(b) The main figure is carrying the busts of his ancestors, perhaps at a funeral procession which was a Roman custom. We are reminded of the origins of Roman sculpture which were rooted in ancient Roman funeral customs: terra cotta images of the dead which adorned their early tombs and urns and the wax facial images worn at early Roman funerals. It tells us of the reverence and devotion shown by the Romans to their ancestors that they had portraits made of them and carried them at important occasions. Politically powerful families also used these images for propaganda purposes.

Two brief points. (5, 5.)

(10 marks)

(iv)

(a) This mosaic depicts the famous Battle of Issus, fought between Alexander the Great and Darius, King of Persia in 333BC. This is the moment where Alexander is heading straight for Darius in the midst of battle. Alexander has pierced an opponent for whom Darius seems to be pleading mercy. His charioteer is furiously whipping the horses in an effort to rescue the Persian king from danger, unaware that they are about to trample on a fallen soldier whose face is reflected to us in a shield. In the foreground a chestnut coloured horse has thrown its rider who is frantically clinging to the reins.

A brief description of what is happening. (5, 5, 5.)

(15 marks)

(b) A mosaic was prepared in the artist’s workshop with thousands of tiny tesserae made of stone glass or pottery. These tiny tiles were then set in a tray or panel with a raised edge onto which the image had been etched in fine sand. It was then taken to its site and placed on a base of pounded gravel topped by a layer of fine lime mortar. A light linen cloth was glued to the surface of the tessellation. This enabled the completed image to be lifted into its location. After the tesserae were pressed down into the mortar, the linen was removed. Excess grouting was cleaned away. Sometimes grouting between the tesserae was painted and a protective coating of wax was applied to the completed mosaic.

A coherent explanation of the method. (5, 5, 5.)

(15 marks)

(c) First, the characters, Alexander and Darius are the two figures that stand out when you look at the mosaic, their heads are both above the melee of horses and weapons. But they look very different to each other. Alexander's excitement is reflected in his eyes, his flowing hair suggests the speed at which he enters the fray and the absence of a helmet suggests his fearlessness in battle. His ruthlessness towards his opponent is evident. His horse is taller than the others and beautifully rendered. Darius on the other hand is wearing Persian headgear and has a look of alarm on his face. He leans on his chariot with an arm stretched out seeking mercy for a fallen soldier. The drama of the battle is further emphasized by the charioteer whipping the horses to deliver Darius from danger. The action of the battle is brilliantly shown in many shades of brown, grey, black and ochre. The terror of the men and the horses, the fallen soldiers, the different angles of the spears and even the withered tree behind all convey the atmosphere of drama, fear and death.

Three briefly developed points. (7, 7, 6.)

(20 marks)

Appendix 1

Classical Studies – Leaving Certificate – Higher Level
Discrete criteria / breakdown marking

Engagement	Engagement with the question	e.g. Understanding of question, Focus/addressing the question, Clear aim, Quality of ideas, Relevance of material	40%
Development	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%
Overall Evaluation	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%

Marks to be displayed on paper

E- ?/20

D- ?/20

OE -?/10

Total-?/50

	Weighting	Marks out of 50	Marks out of 40
Engagement	40%	20	16
Development	40%	20	16
Overall Evaluation	20%	10	8

