



Coimisiún na Scrúduithe Stáit  
State Examinations Commission

**LEAVING CERTIFICATE 2009**

**MARKING SCHEME**

**CLASSICAL STUDIES**

**HIGHER LEVEL**





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# Marking Scheme and Notes

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

## Topic 1. Athens at War.

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

Candidates should address both elements i.e. Pericles' defence of his own actions and his efforts to restore the confidence of his fellow citizens. (Thucydides, Penguin translation pages 158 – 163). There should be at least one point on each.

The key points in the speech are:

- The interests of the state in general are more important than those of individuals. “You have been so dismayed by disasters in your homes that you are losing your grip on the common safety”.
- You voted for the war. It is unreasonable to blame me when you took my advice.
- We did not choose war, it was forced on us.
- I have not changed. It is you who are fair weather supporters because the suddenness of the various disasters (including the plague) has unnerved you.
- You are citizens of a great city and must live up to your reputation and never sacrifice your glory.
- We can be confident that victory will come as we are in total control of the sea. No power can overcome you if you hold onto the sea.
- Do not fall below the standards of your fathers who handed this empire to you. Have courage and take pride in your imperial destiny. In any event, “it may have been wrong to take the empire: it is certainly wrong to let it go”.
- Yes, we have suffered severe setbacks and you blame me for them – unfairly, unless you also give me credit for the good things.

### (b) 15 marks. (8, 7) (Thucydides, Page 163.)

- Pericles' strategy was the right one i.e. take good care of the navy; avoid adding to the empire; do nothing to risk the safety of the city. His successors did the exact opposite.
- After Pericles, private ambitions and profit began to ruin the state. He never sought power for his own profit.
- He had intelligence, integrity and respect for the liberty of the people.
- He could tell the Athenians the truth, criticize them, avoid flattering them.

### (ii) (a) 35 marks. 18 (9,9);17 (9,8)

This is a comprehensive question and candidates need not cover more than the main thrust of the points made by each side. The purpose of the Athenians was to persuade the Melians to surrender without a fight. They accordingly insist that the Melians are foolish to invite annihilation when they have no chance of winning. Losing freedom is better than being wiped out. It would be a sign of weakness if Athens allowed Melos to remain neutral. Might is right, the weaker are always kept down by the stronger. There is no disgrace in accepting that reality.

The Melians use terms such as “fair play”, “slavery”, “shame”. They refuse to accept that defeat is inevitable. There is still hope. The gods will not abandon them, the Spartans might come to their aid. The Athenians dismiss all of this and insist on the harsh reality “Surrender or die”.

**(b) 15 marks.**

It is hard not to be shocked by the blunt, harsh language of the Athenians and their cynical dismissal of arguments based on morality, right or fair play. However, candidates may defend the *realpolitik* of the Athenians as appropriate in time of war.

**(iii) (a) 30 marks.**

Candidates should show an awareness of the various forces at play in Athenian politics at this time.

The war has been going on for many years and has been going badly with Athens staring defeat in the face. Sparta has allied herself with the Persians thus enabling her to challenge Athens at sea. The oligarchic faction in Athens wants to get rid of the democracy. Alcibiades wants to return to Athens and is using his (exaggerated) influence with Tissaphernes, the Persian commander to try to persuade the Athenians that he can bring the Persians to their side if he is allowed return from exile. Even supporters of democracy were willing to lessen the power of the people if Alcibiades could get an alliance with Persia. The fleet at Samos also backed this position.

**(b) 20 marks.**

This is a very complicated period and a detailed knowledge of all the ramifications is not necessary.

The prospect of defeat was the motivating factor. The 400 sent an embassy to Sparta to offer peace terms. However, the fleet at Samos which was strongly supportive of the democracy played the leading part in the overthrow of the oligarchy. (Thucydides, pp 579 – 583; 591 – 599)

**(iv) 50 marks.**

Candidates should show a good general knowledge of the conflict and also of the particular contributions of the two leaders. Direct comparisons should be made.

The main areas of comparison are: **the ability to lead**, to inspire their men (and allies), to give them confidence. Nicias signally failed in this regard with his troops growing increasingly demoralized whereas Gylippus arrived from Sparta when things were going badly at Syracuse yet quickly succeeded in instilling a new determination and confidence even though he brought few extra forces.

**Decision-making.** Nicias' single greatest fault was indecision. He was against the expedition from the start but that does not excuse the constant time wasting, change of plans and failure to follow through decisions (e.g. the non-completion of the wall at Epyppolae). Gylippus, in contrast, saw clearly (and very quickly) the importance of the wall and acted.

**Judgement:** Nicias was over-cautious, had no clear plan of action and failed to follow up a decisive victory. Gylippus formed a viable strategy and followed it through.

**Topic 2. Alexander the Great.**

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

To score high marks candidates should cover the whole course of the battle and show an awareness of the terrain which is central to an understanding of what happened. (The Granicus had a steep bank which had to be climbed by the Macedonians.) Key events in the battle include: the crossing of the river, fighting at the bank, Alexander's brush with death, the part played by the Greek mercenaries and their fate. Marks should be awarded for mention of Alexander's treatment of the fallen and the wounded, though this is not a necessary part of a good answer.

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

At least two qualities are needed. Personal courage, willingness to lead by example, decisiveness and refusal to let obstacles deter him, ruthlessness in the destruction of the mercenaries, concern for the dead and wounded. Recklessness and exposing himself to danger are also relevant.

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

The evidence comes mainly from Plutarch's *Life of Alexander*. There is no doubt that the relationship was a very fraught one. Candidates need to show familiarity with the Philip-Olympias relationship, which resulted in Olympias' exile, Philip's remarriage and a major rift between Alexander and his father. Alexander's sense of his father as a rival is also well attested in Plutarch ("My father will leave nothing for me to conquer"). There is also Philip's anger at Alexander's near acceptance of a marriage alliance with a minor city in Asia. On the other side, the Bucephalus incident shows Philip's pride in his son and he gave Alexander every opportunity to develop as a leader and ruler.

Alexander was given a leading role in both military and political areas at a very young age.

**(b) 20 marks.**

Alexander certainly could not accuse his father of holding him back. Philip hired the great philosopher Aristotle as his son's tutor; he left him in charge in Pella when he was still a teenager; he gave him a command when he was only sixteen and it was Alexander who, at eighteen years of age, led the left wing at the crucial battle of Chaeronea. His upbringing certainly prepared him well.

**(iii) (a) 35 marks.** Arrian (p. 391 – 394) and Plutarch (p.332 – 333) give the sequence of events.

Accounts should begin with Alexander's prolonged drinking bout followed by the onset of fever. For the next nine or ten days, his condition deteriorated. Yet almost to the end, he attended to his religious and other duties. Each day, he also bathed and talked to his officers. He continued making plans for his next expedition. Candidates should also mention the moving farewell of his troops.

**(b) 15 marks.**

Candidates should be able to consider a number of possibilities and opt for the one they consider the most likely. Heavy drinking was probably a contributory factor. Both sources discuss the rumours of foul play but the most likely cause was probably the effect on his constitution of the many ordeals he had endured (multiple wounds especially at the hands of the Mallians as well as the near starvation in Gedrosia).

**(iv) 50 marks.**

Candidates do not have to give equal treatment to each part of the statement.

The best essays will range over the course of Alexander's career and will produce relevant evidence to support their position. Candidates may, of course agree or disagree with the statement. If they agree, they may adduce his treatment of the Greek mercenaries at Granicus, the deaths of Philotas, Parmenio, Cleitus and Callisthenes, the massacres at Tyre and Gaza and, of course, the horrible treatment of Thebes which so shocked all of Greece. The contrary view may acknowledge the above but see it as not the whole story. They can produce arguments showing his generosity and consideration to so many, his treatment of women and his wide-ranging interest in science, literature and theatre.

If there is no treatment of Alexander's "brilliant achievements", 5 marks will be deducted.

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

**(i) (a) 30 marks.** (Plutarch, page 299 et seq. and Cicero *Against Antony*)

“But what made Caesar most openly and mortally hated was his passion to be made king”. Plutarch recounts a number of incidents where Caesar’s friends and flatterers tried to push titles and honours onto him. He himself occasionally treated senators and other elected officials with contempt. The events at the feast of the Lupercalia when Antony repeatedly offered Caesar a diadem are also significant. His treatment of the tribunes at that event was also seen as harsh and unwarranted.

There is also the pressure put on Brutus to emulate his ancestor who had driven the last king of Rome, Tarquin, from the city. Cassius too hated Caesar.

Another and very important reason was that Caesar had had himself appointed dictator for life. This anti-Republican act convinced the conspirators that he had to be removed.

**(b) 20 marks.**

Plutarch’s account is indeed vivid and dramatic. Candidates should be able to point to some of the following: the significance of the statue of Pompey; the first blow to Caesar’s neck by Casca; the horror-struck reaction of those not in the plot; as the blows came at his face, Caesar is like “a wild beast in the toils”, the reaction of Caesar when Brutus struck the final blow.

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

The best answers will not only describe the course of the battle but also Caesar’s moves before it began to counter the huge numbers of cavalry on Pompey’s left and Pompey’s decision to order his men not to charge forward but to stand still and receive the enemy’s advance.

Initially, the battle was evenly poised but Pompey was slow in using his cavalry to encircle Caesar’s left flank. It was then that Caesar threw his reserve cohorts of 3,000 men at the enemy cavalry. This infantry aimed their javelins at the faces of the horsemen who, in their inexperience, panicked and fled. Caesar’s men then turned in on Pompey’s infantry, while his tenth legion attacked from the front. Pompey saw what was happening, and walked to his tent and then escaped.

**(b) 15 marks.**

This battle may well have been lost before the two armies clashed. Plutarch paints a picture of a thoroughly disunited republican force with Pompey being the target of scorn and derision and more or less forced to fight. On the day, he was probably wrong (a) to put so much trust in an inexperienced cavalry and (b) to order his line not to advance at a run. Worst of all, he abandoned his men and left them to their fate. In short, Pompey’s leadership was weak, dispirited and lacked conviction.

**(iii) (a) 35 marks.**

Candidates will need to refer to his reputation for honesty and fair dealing. He was a staunch upholder of senatorial power and fiercely opposed to Caesar. Answers should cover his role in the Catilinarian trial, his support for Pompey in the civil war and his defeat and suicide in North Africa.

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

Answers, whether for or against, should draw on Cato's career. Although rigid and unbending, he was an admirable person in many ways. Incorruptible, loyal to the best traditions of Rome (as he saw them), a fair ruler of provinces, brave and unwilling to compromise. Unfortunately, as a leading man in the senatorial party, he bears some responsibility for forcing the civil war on Rome.

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

The relevant poems are *The Same, Love and Harsh Words*, *The Effects of Love, Happiness, Love and Hatred*, *A Prayer*.

Candidates need to use the prescribed poems to chart the progress of the affair from the initial euphoria of *Happiness* and *Love and Harsh Words* to the doubts and uncertainty of *How Love Changes*, *The Same*, *The Effects of Love* to the anguish of *Love and Hatred* and finally to the painful determination to be cured in *A Prayer*. Candidates should know enough of these poems to cover the course of the love affair.

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

Two reasons based on a good understanding of Catullus' qualities as a poet; his honesty, his passion, his ability to express his emotions so strongly. These reasons must be grounded in a familiarity with the poems.

**Topic 4. Roman Historians.**

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

There were two main factors involved both of which candidates need to mention. 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, the opposite occurred. 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.

**(b) 35 marks.**

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, 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.

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

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 events as the rise and fall of Sejanus, the death of Agrippina, the death of Messalina), 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 the best candidates will point to his subtly biased treatment of Tiberius). It must also be said that his facts are almost always accurate. Tacitus is also fascinated by the psychology not just of individuals but also of groups (the senate, the army during the mutinies in Germany and Pannonia).

Suetonius is also trustworthy in the recording of facts and often goes so far as to give conflicting evidence without bias. 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. Suetonius is probably the more readable of the two.

**(iii) 50 marks.**

Although candidates may cite some of Nero's earlier crimes such as the murders of Britannicus, Octavia, Agrippina and Seneca, his unpopularity with the people really dates from much later in his reign and the key event was probably the great fire of Rome (64 A.D.) At around the same time he went on an orgy of killing, his victims being members of the nobility. The massacres in Britain did nothing to help his reputation. There were other setbacks in Armenia and Syria. Suetonius quotes scurrilous verses about Nero going the rounds in Rome. The senatorial group also despised his passion for public performances.

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

Factors essential to a good account of Germanicus' career are: his relation to Tiberius (nephew and adopted son); his German campaigns; his command of the Eastern Empire which included his disputes with Calpurnius Piso, his unauthorized visit to Egypt and his return to Syria. His death took place there. Candidates do not have to cover the aftermath of Germanicus' death.

**Topic 5. Greek Drama.**

**(i) 50 marks.**

As well as treating the Chorus' attitude towards Medea and Jason, candidates should also write about the Chorus' role in general. In the early part of the play, the Chorus is used by Euripides to set the scene, to prepare us for the entry of Medea and to give us some idea of her character. They also serve as a sort of sounding board for Medea, a testing ground for her attitudes and projects. They fulfil the usual role of commenting on developments and of expanding their views on certain topics e.g. the horrors of being an exile or stateless, the pains that children bring, the glory of Athens. In fact, they move from the particular to the general. The fact that they are women is crucial to an understanding of their part in the drama. (e.g. their hymn for a quiet marriage, their comment that women have been unfairly treated in stories).

As regards their attitude to Medea, they are sympathetic to her in almost everything. They agree that Jason deserves punishment and that she has been wronged. Although they are aware of Medea's capacity for violence, they still support her up to the point where she declares her intention of killing the children. They are shocked and horrified at this and simply cannot understand how she could do such a thing. Their behaviour while she is actually killing the boys is ineffectual ("We ought to stop it! Shall we go in?") but, of course, the chorus does not take direct action in the drama.

They are loyal to Jason's house but agree that he has wronged Medea and that he deserves the justice of the gods. They see his behaviour as common among men but rebuke him nonetheless. However, when he comes looking for Medea and his children and they tell him the awful news, they cannot withhold their sympathy. It is likely that candidates will give more coverage to Medea than to Jason.

If there is no treatment of the Chorus' role in general, the answer will be marked out of 45.

**(ii) 50 marks.**

The best answers will be able to draw on the whole play keeping in mind that Prometheus is on stage throughout. While there is little doubt that the play is a “clear” condemnation there is room for discussion about “unequivocal” given that it looks forward to a time when Zeus will soften (“Power newly won is always harsh”). There are also hints that Prometheus is too unbending and could be as bad as Zeus under different circumstances. However, there is ample evidence to show how much Zeus abuses his power, his treatment of Prometheus, the fear he inspires in Hephaestus, the thugs he uses to enforce his rule, the terror he inspires in Oceanus, his sexual violence towards Io and the favour he shows “his lickspittle” Hermes are all classical elements of the tyrant. He was also planning to destroy the human race.

**(iii) 50 marks.**

Again, highest marks will go to candidates who can range over the whole play in their answers. In fact, there is a difference in the treatment of Dionysus between Act 1 and Act 2. In the former, he is most ungodlike, something of a buffoon and a figure of fun and very much involved in the slapstick and vulgarity. In the latter, there is no slapstick, Dionysus becomes the referee between Aeschylus and Euripides. He enters wholeheartedly into the banter and insults particularly when directed against Euripides but he does not lose sight of his mission to save the city by bringing back the playwright best able to save Athens. The surprising thing for us is that Aeschylus could portray a god in such a way.

**(iv) 50 marks.**

Candidates should treat both parts of the statement. The first part is clear enough in that Oedipus as a baby had no control over what his parents did. The god, acting through the Delphic oracle, had decreed everything and there was no way Oedipus could have avoided killing Laius or marrying Jocasta.

The second part calls for a good knowledge of most of the play (from Jocasta’s “where three roads meet” to his final departure). Important examples of Oedipus’ ‘greatness’ are his insistence on finding the survivor from the fight with Laius, his unwavering (even brutal) questioning of the messenger from Corinth and the shepherd even when it is clear to him that the truth will destroy him. Finally, there is his extraordinary refusal to be crushed (or to crush himself) by what the gods have chosen for him and his determination to live the rest of his life on his own terms.

**Topic 6. Ancient Epic.**

**(i) 50 marks.**

Best answers will show a knowledge of the main difference between oral and literary (or secondary) epic and will be able to adduce examples of each from the *Táin* and the *Aeneid*. The main points to look for in the *Táin* include; the fluid mixing of prose and verse; the formulaic style where the same formula is used to describe certain features; the obsession with place-names and their meanings being strong elements of folklore; recurrence of certain words, phrases (e.g. the many instances when Cú Chulainn kills his opponents).

Virgil’s epic is of course, the great example of literary epic with its self-consciously literary structures. Throughout, the *Aeneid* is always referring to other works (Homer, Plato, Greek drama, history). Then, there is the purpose for which the epic was written. Virgil has a specific and sophisticated reason – to glorify Rome and point to her mission in the world. Primary epic has no such purpose.

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

A clear narrative which maintains the thread of the story without omitting any significant events is required for full marks. This is probably the best-known story in the *Odyssey*.

The following elements must be included for full marks:

Killing of the men: the blinding of Polyphemus; Odysseus' false name; the escape of the Greeks; Odysseus reveals his identity.

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

The best answers will point not just to Odysseus' cleverness, resourcefulness, courage and good leadership in this episode. They will also look at his acquisitiveness (desire for gifts), excessive curiosity (he has to wait to see who lives in the cave), arrogance (he boasts of his intellectual superiority over the stupid Cyclops) and his self-indulgence in taunting the Cyclops and giving him his name. His way with words is another striking feature.

**(iii) 50 marks.**

It will not be sufficient for candidates to recount the part played by the Odysseus – Ulysses character in the epics. There must be direct comparisons made.

Answers should point to the glaring contrast between Homer and Virgil. What seem like good qualities in Odysseus (courage, intelligence, concern for his men, patience, loyalty etc.) become faults and evil qualities in Ulysses. There is no shortage of material from Homer. For Virgil, candidates will draw primarily from *Aeneid* 2 (Sinon's tale is cleverly constructed to play on the Trojans' experience of Ulysses). In the sacking of Troy, he is cruel and vindictive (treatment of Deiphobus in Book 6). The adjective most used of him is 'deceitful'. In Book 3, the story told by the survivor of the Cyclops episode, Achaemenides, gives the Ulysses character a nasty trait. The best candidates will be aware that Virgil is looking at the Trojan events from the Roman point of view.

**(iv) 50 marks.**

Whether they agree or disagree, candidates need to show a fairly detailed knowledge and appreciation of *Aeneid*, 4. They must, of course, engage particularly with the "most moving" aspect of the quotation. Most candidates will probably agree but a good case could be made for Book 2 or Book 6 as the greatest.

Virgil lets us know from the beginning of Book 4 that Dido is doomed. She is in the grip of forces which she cannot control. This helplessness is the most pitiable aspect of her plight. From her desperate efforts to appease her dead husband's shade, to the false hope after the scene in the cave, to the shattering confrontation with Aeneas, Virgil leads us on an emotional rollercoaster to Dido's near madness and long drawn out suicide.

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

**(i) 50 marks.**

Candidates must cover **two** writers in their answers and cover both rural versus urban and past versus present.

Virgil and Horace would seem to be the two writers that best support this statement. Indeed, it could well be argued that Ovid was very much a city man, (though the Baucis and Philemon poem is very much in praise of the simple life). Livy has little to say about the country and Propertius lives very much in the present. However, candidates could point to Livy's admiration for the past which is evident in all the extracts. The main thing is that answers show the ability to use knowledge of the

poems/prose to support the case. Candidates may use any of the prescribed writers in support. Best examples include Horace's *Town Mouse and Country Mouse*, *Ode to Spring*, *Rustic Joys*, *A Quiet Life*, *Enjoy the Present Hour*, Virgil's *A Farmer's Calendar* and *Rustic Happiness* as well as the Livy extract mentioned above.

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

A clear, connected narrative will suffice for high marks.

**(b) 20 marks.**

Candidates can draw on the Cacus story to illustrate their answer but the best answers will also use other Virgil extracts such as *Orpheus and Eurydice* and possibly, though to a lesser extent, *The Underworld*. Answers which are based solely on the Cacus story will be marked out of 10.

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

The poems on the course deal mainly with love and all its ups and downs. However, within that general topic there are other themes. Candidates may consider different aspects of love from the more light-hearted attitude of *Susceptibility*, woman as someone to be celebrated in poems, the contrast between love and war, the despair of loss, the humour of Cynthia in the country and the almost macabre vision of Cynthia after her death, and sexual passion.

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

Whichever poem is chosen, at least two reasons showing knowledge of the poem must be given.

**(iv) (a) 20 marks.**

A clear, connected account of the famous episode is sufficient for high marks.

**(b) 15 marks.**

The drama centres on the extraordinary courage of Horatius as he first tries to stem the tide of fleeing citizens, then take his stand with his companions, challenged the Etruscans, met their attack and, most dramatic of all, prayed to Father Tiber before plunging into the river and swam to safety.

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

The Senate feared the loyalty of the citizens might fail so bought up corn for them; took the sale of salt into public control and shifted taxes from the poor to the well off.

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

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

**(b) 10 marks. (5,5)** Any two from marble, wood, terracotta.

**(c) 35 marks.** Examiners will look for a full range of comments stylobate, naos, columns, inner walls, etc.

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

**(b) 5 marks.** Water jar.

(c) **25 marks.** Story of blinding Polyphemus (10); decorative features (15) e.g lotus, star, rays, pattern around handles, ivy.

(d) **15 marks.**

(iii) (a) **10 marks.** Hermes 5; Dionysus 5.

(b) **5 marks.** Praxiteles.

(c) **5 marks.** 4<sup>th</sup> Century.

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

Particular features include total mastery of the depiction of the human body – naturalism; compared to the Classical period, there is a more emotional feel to the sculptures and there is extreme accuracy in the drapery. The sculpting of Gods emphasizes the human rather than the divine.

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

Centaur 5      Lapith 5      representation 5. Victory of Athens over Persia.

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

Other scenes of combat Greeks and Amazons; Gods and Giants; Greeks and Trojans.

Any two from three.

(c) **5 marks.** Pheidias.

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

Reasons (5,5). Calm, serene demeanour and appearance of figures even when in violent action; mastery of group composition; sculptors have achieved mastery in their understanding of the human body. The almost geometric lines in the metope.

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

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

In his *Seventh Letter*, Plato gives details (p 117 – 119) of his reasons. The first was Dion's conviction that Plato could convert the young Dionysius to a philosophical view of how to conduct his life. This would bring peace and happiness to Sicily. Dion of whom Plato was very fond, put in a powerful plea. Plato also felt that this was an opportunity of putting his theories into practice. Otherwise, he feared he would lose self-respect. He did not want to betray Dion's loyalty and friendship. There was also the fear that Dion's life might be in danger.

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

Plutarch's *Life of Dion* as well as the *Seventh Letter* provide the evidence that indeed Plato failed to achieve his goals. The older Dionysius tried to have him killed or sold into slavery. His son, after initial enthusiasm and great affection for Plato, became increasingly erratic, vicious and unpredictable. Although Dion did become ruler of Syracuse, he was ultimately unsuccessful and died violently.

**(ii) (a) 25 marks.**

Plato's *Republic* (p.125 – 128) indicates what is looked for in future Philosopher – Rulers. This is based on the analogy of guard-dogs. They will be selected from those showing strength, courage and a philosophical disposition.

However, this is only a small part of the matter and not an essential one. The Penguin trans. Pages 276 – 280 has the major treatment. Those chosen will show the following:

A character with a natural love of learning that reveals eternal reality; truthfulness; desire for pleasures of the mind not of the senses; self-control; no cowardice nor fear of death; a good memory; grace and a sense of proportion.

**(b) 25 marks.**

Plato lays down quite specific rules for the education of his guardians (Philosopher – Kings) in the *Republic* (page 347). He lays out the different stages and activities there.

Up to the age of 18, they will undergo the literary education covered earlier in the book. After that, the scheme is as follows:

18 – 20 physical and military

20 – 30 mathematics

30 – 35 dialectic

35 – 50 practical experience in junior posts.

**(iii) (a) 30 marks.**

Music plays an important part and it is more or less taken for granted as an integral part of life. Much of the discussion is taken up with the type of music that is suitable for the Guardians. Dirges and laments are out as are drinking songs which encourage drunkenness and idleness. Socrates wants music that will inspire soldiers and also accompany actions. (Dorian and Phygian). He also has views on which instruments are acceptable and why.

Music is made up of words, mode and rhythm and the latter two should suit the words.

**(b) 20 marks.**

If there is some overlap between answers to (a) and (b) credit will be given in each answer. Where appropriate, examiners will look on the two parts (a) and (b) as one overall answer.

**(iv) 50 marks.**

Candidates will need to look at Plato's ideas for the ideal state in general to see what they have to say to modern politicians. They could discuss his dislike of democracy, his use of compulsion (however applied), his class system and his insistence on the quality and life style of those deemed fit to rule as well as his emphasis on the importance of education. Plato's views on the status of women are also of interest to modern politics.

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

**(i) (a) 15 marks (4,4,4,3)** aa (decumanus or main gates); d (forum); k (baths); m (Donatist cathedral or Christian church)

**(b) 10 marks.** North Africa 5; for retired soldiers or as an outpost for the legionary base at Lambaesis 5.

**(c) 10 marks.** The presence of the Donatist Church.

**(d) 15 marks. (8,7)** Three types of structures that cater for leisure – baths, theatre, library public toilets. Ordered lay-out, civic amenities, religious buildings are all indicative of a certain life-style.

**(ii) (a) 10 marks.** Alcantara in Spain

**(b) 5 marks.** Trajan

**(c) 15 marks. (8,7)** The high level of practical engineering; the widespread provision of amenities and facilities.

**(d) 20 marks. (7,7,6)** Use of the arch; solidity; simplicity yet effectiveness, good engineering, strength, the piers serving as breakwaters.

**(iii) (a) 20 marks. (10, 10)**

Severely realistic with no attempt to make the subjects different than they were. Subjects from a wide range of classes and types, great attention to detail. Both busts are typically Roman in their Gravitas, that serious outlook on life.

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

Examiners will look for two points, at least one of contrast.

**(c) 10 marks.**

The use of the v cut. Where there is overlap with (b) above, credit will be given. A simple description of the eyes 3/ 4 marks.

**(iv) (a) 5 marks.** The Battle of Issus. If candidate writes ‘ a battle between Alexander and Darius’, 3 marks will be awarded.

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

Candidates must engage with the quotation: “tumultuous battle scene”, “vivid sense of drama” and “a genuine attempt to distinguish the personalities involved”. They should refer to specific elements in the mosaic to make their points.

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

Examiners will look for a clear account of the technique of the preparation and execution of the design or picture.

