



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2016

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. These points must be individual and substantial.

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

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

This length depends on the context of the question but would generally comprise a substantial paragraph.

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

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

The criteria for assessing discursive questions where thirty marks or more are being awarded for a global answer 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) Symptoms of the plague as described by Thucydides included:

People in perfect health suddenly experienced the following symptoms: burning feelings in their heads, eyes went red, bleeding from the throat and tongue, bad breath, hoarseness and sneezing, chest pain and vomiting, pain and spasms, red skin with ulcers, feeling of burning so people couldn't bear the touch of even the lightest garments, they wanted to plunge into cold water, they suffered from thirst, insomnia, and terrible restlessness. Death usually came on the 7th or 8th day, but if not there was violent diarrhoea, sometimes blindness, loss of limbs or loss of memory occurred. The dead lay unburied (untouched by birds which disappeared). Other illnesses disappeared. Strong and weak were equally hit. The worst aspect was the hopelessness and despair of sufferers "dying like sheep". Often people died untended. Those who tried to do the right thing lost their own lives. The plague was said to be more virulent in Athens than anywhere else; that the doctors could not cope with the numbers of sick and they had the highest mortality rates of all. There was complete ignorance of how to treat the illness. Initially the people tried sacrifices, oracles etc. but gave up, overcome by suffering, when they did no good. At first they thought the Spartans had poisoned their reservoirs. Even lamentations for the dead were abandoned. Survivors didn't catch the disease again or if they did, it wasn't fatal. They felt immortal. Worst affected were those who had fled from the country into the city. They "died like flies". Bodies piled up, half dead people staggered about. "Men became indifferent to every rule of religion or law". Some people threw bodies onto the pyres of other. There was "unprecedented lawlessness". Some people began to spend all their money on pleasure as if there was no tomorrow. Honour was abandoned, the only honour was "the pleasure of the moment". There was no fear of the gods at all as good and evil died indiscriminately. The justice system collapsed as everyone had a death sentence hanging over them.

A detailed description of the effects of the plague on its victims and on their behaviour.

(12, 12, 11.)

(35 marks)

(b) The Athenians became demoralised and put pressure on Pericles, blaming him for all their misfortunes. Many recalled an old oracle which said there would be war with the Dorians "and death at the same time". The death of Pericles in the Plague meant that foreign policy became more moderate.

Two points of explanation. (8, 7.)

(15 marks)

(ii)

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

A detailed exposition of the arguments. (10, 10, 10.)

(30 marks)

(b) The representative of Corinth argued firstly that they were not the aggressors. They say that Corcyra's old policy was not one of wisdom or moderation, but evil, a means of not having others witness their wrong-doings. - They are disloyal colonists of ours and we have been provoked, look at how our other colonies like and respect us? They have taken Epidamnus which belongs to us. The only reason they come to Athens for help now is because they are afraid. If you join them, you will be against us. The right course, surely, is for you to either preserve a neutrality or or else join us against them.

Two points. (5, 5.)

(10 marks)

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

One point.

(10 marks)

(iii)

(a) The battle of Mantinea took place in 418-417 BC. The Spartans with their allies invaded the territory of Mantinea and laid waste the countryside. Agis was leading the men into battle when an old man urged him to turn back, that the enemy was in too good a position. He then decided to try to divert a river prone to flooding towards Mantinea to force the Argives out of their high position. The Argives, mystified by the Spartan change of mind, went down to the plain. The Spartans were taken by surprise and had a very short time to prepare. The generals spoke to their armies. The Mantineans were reminded that they were fighting for their country, for power or slavery. The Athenians were told of what a great victory it would be to defeat the Spartans in the Peloponnese. The Spartans called out to each other and sang, realising that long discipline in action is worth more than any words. The Argives sped into

action, the Spartans moved slowly in time with their flute players to stay in formation. Agis saw that his line was becoming too extended to the right due to each man trying to stay protected behind the shield of the man to his right, so he ordered the Sciritae on the left wing to move left and two other units to fill the gap in the line which would open up. Two commanders refused to do this (later executed) and the gap did open up but the Spartans fought very bravely in the other areas, causing the enemy to flee. The Athenians were now outflanked but most of them managed to escape. Typically of the Spartans, they did not pursue the enemy for slaughter, but stayed put. They lost about 300 men, the enemy lost about 1100.

A coherent account of the battle. (12, 12, 11.)

(35 marks)

(b) The situation in the Peloponnese was changed by the Spartan victory as Spartan confidence soared. The Spartans maintained control of the Peloponnese. The loss of Tegea, which would surely have followed an allied victory at Mantinea, would have destroyed Sparta's strategic position, cutting it off from all its allies. The blow to Spartan prestige would have been fatal to its hegemony. The Spartan success was also a victory for oligarchy and it resulted in the overthrow of democracy in Argos. The Spartans' belief in Agis was restored. However, ten Spartans of the officer class were chosen to act as advisers to him.

Two points. (8, 7.)

(15 marks)

(iv)

Thucydides is a great historian who provides both a wealth of historical detail about a turbulent time in the history of ancient Greece and brings scenes to life with his vivid description of characters and events. Candidates may approach this question by picking out certain characteristics of Thucydides as a historian (such as his extremely detailed research, his exhaustive accounts of individual battles and debates, his use of speeches and his analysis of causes) they may then choose examples from the prescribed text to illustrate their points. A second approach that would be valid would be for a student to choose three or four particular episodes (eg a debate, a battle, the Sicilian Expedition) from the text and use them to establish his brilliance as a historian. Candidates should make it clear that history was still in its infancy at this time and that what Thucydides was doing was extremely innovative for its time. By necessity, this question will require impressionistic marking as it is a very open question.

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

(50 marks)

Topic 2. Alexander the Great.

(i)

Evidence of a remarkable career ahead may include the following: The circumstances surrounding his birth the portents and omens, the three events on the day of his birth, the stories surrounding Olympias and the snake, Philip's dream. The visit of the Persian ambassadors, the Bucephalas story, Alexander's complaint to his friends that his father would leave him nothing to conquer, his education by Aristotle, his leading the cavalry at Chaeronea, his handling of the succession after Philip's death, his campaigns against the Thracians, Triballians, Thessalians, Illyrians and his success in the siege of Thebes .

Candidates are not required to tell the stories such as Bucephalas in detail, they should mention in particular some of his military successes before going east.

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

(ii)

(a) The events began at a party where there was too much drink consumed by everyone. But even before this, Arrian tells us that Cleitus deplored Alexander's increasingly oriental style of leadership. Mockery of some recently defeated Macedonians and general flattery was going on and Alexander was being compared to a god. Cleitus couldn't stand this. He talked about Philip and how his achievements were much greater than Alexander's. According to Plutarch, Cleitus complained about the access the Persians had to the king, but that the only happy Macedonians were the dead. He raised his hand and reminded Alexander that he had saved his life at the Granicus. According to Plutarch Alexander first threw an apple at Cleitus. Alexander called out for him to be captured but no one acted and he ran him through with a spear. Arrian has it that Cleitus was removed from the scene, but came back in, taunting Alexander.

A coherent description of the sequence of events. (10, 10, 10.) (30 marks)

(b) Anaxarchus gave out to Alexander for lying on the floor and weeping. He told Alexander that he was a king and as such was like Zeus, the arbiter of justice. It was his job to govern and command and get on with it. Everything done by the ruler is just. **One point. (5 marks)**

(c) Candidates may agree or disagree with this. To agree: They could argue that Alexander, although intoxicated and furious at this time and that, as Arrian says, Cleitus owed his king more respect and should not have belittled him in company, one could argue that he should have voiced his complaints in private and that he provoked Alexander beyond endurance by making him seem ridiculous. To disagree: Cleitus was the brother of Alexander's nanny and he had saved Alexander's life at the Granicus. Nothing could excuse the drunken murder of an old friend, even if he was being disrespectful and insulting. It is a blight on Alexander's kingship that he allowed himself to get so out of control as to do this. His own grief/remorse afterwards is evidence of his guilt. There is scope here for partial agreement.

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

(iii)

It is envisaged that candidates will agree with this statement as there is no other siege that can compete with the scale, length or ingenuity used at Tyre. Its geographical situation – an island half a mile from the coast with massive walls and a strong navy made it seemingly impregnable. Its inhabitants were very determined not to surrender, they didn't even allow Alexander in to worship at the shrine of Heracles. Having laid down the gauntlet to Alexander, the citizens knew that it was a fight to the bitter end and had to be very resourceful. The building of the mole (twice) with siege tower; fetching ships from Cyprus and Sidon; replacing ships' ropes with chains; shifting boulders underwater; using ships with siege ladders attached; many – sided attack. Most of these elements would need to be described, but above all there needs to be a clear showing of evidence that the resourcefulness, persistence and cleverness used by Alexander during this siege made it unique. His self-belief which he was able to pass on to his men, his quick responses to crises, his lateral thinking in terms of strategy and his ruthlessness are all evident here. Some mention of his success in other sieges must also be made e.g. Thebes, Halicarnassus, Gaza, et al.

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

(iv)

(a) A brief explanation of any four of the following oriental ways: his adoption of Persian dress; his attempt to introduce prostration (proskynesis) among the Macedonians; his excessive punishments (e.g. Bessus); the extravagant Persian marriages at Susa; ever increasing luxury and extravagance; the appointment of local rulers; the integration of Persian troops into the command structures of the army (especially the appointment of the 30,000 epigonoi) to the detriment of the Macedonians who felt ignored.

(4 x 5 marks) (20 marks)

(b) Firstly, Plutarch reports that Cleitus objects strongly to his favouring the Persians at the expense of the Macedonians just before Alexander kills him. Most important here is Callisthenes' opposition to the introduction of prostration (proskynesis) and the connected Pages' Plot. The other major evidence of opposition is the mutiny at Opis where the Macedonians objected to being sent home and supplanted by Persians in Alexander's affections. These episodes should be described.

(3 x 10 marks) (30 marks)

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

(i)

(a) The Catiline Conspiracy was Catiline's plan to kill the consuls and to take over Rome. He had dramatic plans for solving the debt crisis in Rome and rallied many plebeians to his side along with several disaffected patricians. The envoys of the Allobroges now arrived in Rome and were contacted by the conspirators but agents betrayed Lentulus's meetings with them to the Senate. Cicero received letters from Crassus, clear evidence of the conspiracy, which he then brought to a meeting of the Senate. The Senate gave the power to the consuls to deal with the matter as they saw fit. Catiline was condemned in front of the senate by Cicero and fled to Etruria to join his forces. Lentulus and other conspirators were arrested. Cicero rounded up and killed the leaders (despite protests by Julius Caesar). Catiline was denounced and led a small army which was defeated at Pistoria where he fought very bravely himself.

A coherent account of the conspiracy. (9, 8, 8.)

(25 marks)

(b) Sallust portrays him as talented but depraved, reckless and cunning. He paints a picture of a generous but dishonest man. Catiline's followers, based on the relevant Sallust extract, included criminals, bankrupts, idlers, and those who longed for war to change their situation. He was filled with ambition. His courage and his determination to fight to the bitter end is notable too.

Engagement, 10; Development, 10; Overall Evaluation, 5.

(25 marks)

(ii)

This is a potentially wide-ranging essay in that Candidates can choose either to agree or disagree and then choose from a wide range of material in order to illustrate their answer. Most Candidates will agree with the quotation and should include at least three examples from Caesar's life which show it to be true. Obvious episodes to include would be his initial rise to power where he seemed quite shallow, even vain (fixing his hair) and rather charming. People underestimated him and assumed that he was not to be taken seriously at all. Despite threats, he will not give up his first wife, he stands for the priesthood even when bribed. His treatment of the pirates is an excellent example of how they did not take him seriously and laughed at him, but in the end he had them all crucified. Another example might be Pompey's underestimation of him, when Caesar is in Gaul and Pompey in Rome, he assumes that the Roman army is largely loyal to him and not to Caesar, but of course, Caesar has been bribing both soldiers and politicians to come over to his side. The encounter with the treasurer in Rome is another good example when Caesar says that he would find it easier to kill him than to talk about it. Candidates should get across the very personable, charming side of Caesar and how it concealed a steely and ruthless ambition. Overall, it is hard to disagree with this assessment.

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

(50 marks)

(iii)

(a) It appears that the two men had always been “suspicious of each other because of the very wide difference in their ways of living.” Cicero feared that Antony would seek supreme power after Caesar’s murder while Antony knew that Cicero was in sympathy with Brutus and the conspirators. The immediate cause of Antony’s hatred was Cicero’s failure to attend a crucial meeting of the senate called by Antony who almost sent soldiers to bring Cicero by force. Cicero subsequently backed the young Octavian against Antony as well, of course, as delivering the vicious Philippics against Antony.

Engagement, 12; Development, 12; Overall Evaluation, 6. (30 marks)

(b) Cicero was doomed even though Octavian supposedly argued against his proscription. He was hunted down and caught leaving his villa at Formiae in a litter. When his killers Herennius and Popilius arrived, his own slaves refused to give him away but he was betrayed by a freed slave of his brother’s. He died with dignity, offering his throat to the killers and asking them to give him a proper death, even though what they were doing was not proper. His grace under extreme duress here is remarkable.

A coherent account of his death. (7, 7, 6.) (20 marks)

(iv)

(a) 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. The relevant poems are *The Same, Love and Harsh Words, The Effects of Love, Happiness, Love and Hatred, A Prayer*. Candidates should use the prescribed poems to chart the progress of the affair including the initial euphoria of his devotion, doubts and uncertainty and especially his capacity to feel both love and irritation at the same time. He often describes love as being almost like an illness or an addiction. He even describes the painful determination to be cured in *A Prayer*. Candidates should know enough of these poems to cover the course of the love affair and to display Catullus’s wonderful range of emotions from bleak to ecstatic in his love poems.

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

(b) Catullus’s poem to his dead brother is extremely touching and speaks of a very close bond with his brother. His kind, compassionate and loyal qualities as a friend are evident in *Consolation, The Same and At A Brother’s Grave*. He obviously feels acutely the grief of loss and empathises with others who are in that situation. Candidates should mention his own losses (of Lesbia and of his brother) and his sympathy for others such as Calvus.

Engagement, 8; Development, 8; Overall Evaluation, 4. (20 marks)

Topic 4. Roman Historians.

(i)

(a) Grievances and demands are closely linked, they involved the anger of the troops at failure to pay which they are due, brutal treatment by officers, over-long length of service and that they had not been discharged when they were supposed to be. There was also jealousy of the Praetorian Guards whose pay and conditions were much better. They also found the country they were serving in harsh and remote. They demanded a 16 year term of service with bonuses at the end, pay of 4 sesterces per day and no call-back to service after discharge. Punishments were to be eased and work was to be easier.

Four points. (8, 8, 7, 7.)

(30 marks)

(b) In Pannonia, Tiberius's son Drusus first read out a letter from his father granting some concessions but postponing others. This did not satisfy the mutineers. However, the strange appearance of the moon that night caused the men to think that "heaven was sickened by their crimes". Drusus took advantage of this lucky event to undermine the unity of the soldiers and to persuade many of them to bow to authority. He promised to send a delegation to Rome and to recommend a favourable hearing from the Emperor. He followed up with the execution of the ring leaders.

In Germania, Germanicus urged the men to return to proper discipline, he did have quite a lot of support among them, but when this failed, he went as if to kill himself with his sword, he was taken back to his tent by his friends. He promised discharge after 20 years with the last 4 years on defence duties only and double bonuses. Germanicus had to pay out of his own money. In Upper Germany he was criticized for not sending his wife Agrippina and his son, Caligula out of danger. In the end, Germanicus made an eloquent appeal to the men there and they rounded on the ringleaders of the mutiny and killed them.

Engagement, 8; Development, 8; Overall Evaluation, 4.

(20 marks)

(ii)

(a) Agrippina dominates the closing years of Claudius' reign and the early years of Nero's. Both Suetonius and Tacitus tell us about her role. Significant events include: her marriage to Claudius; her scheming and plotting to have Nero adopted as his heir; the murder of Claudius; her huge influence over Nero in the early years of his reign and put on the throne; the opposition to her from Seneca and Burrus; the rift between her and Nero leading to her death. Candidates should also be given credit for knowledge of her life prior to her marriage to Claudius her survival through the reign of Tiberius when most of her family perished. Her character emerges through these events as strong, brave, ruthless and manipulative.

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

(40 marks)

(b) One good reason based on the texts will do. The obvious one is Nero's increasing impatience of any restraint or direction clashing with her outspokenness and assertiveness.

One developed point.

(10 marks)

(iii)

(a) Most of the answer should focus on the rise of Sejanus, including: Sejanus made himself indispensable to Tiberius as the Prefect of the Praetorian Guard; the seduction of Livilla and the murder of her husband, Drusus; Tiberius' departure for Capri and Sejanus' part in saving his life; his persecution of Agrippina and her children; the way in which he tried to turn Tiberius against them and the intervention of Antonia. Also the final denunciation by Tiberius.

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

(40 marks)

(b) He was hugely useful to Tiberius who seems to have relied on him heavily in many respects, he kept the Praetorian Guards on side which Tiberius might not have been able to do without him, and he helped Tiberius in his feud with Agrippina and her children. The character of Tiberius allowed him to be influenced easily as he was aloof and remote from most people, distrusted almost everyone, so it meant that someone like Sejanus was overly relied upon by him. Tiberius' morose and gloomy disposition, his loneliness and the atmosphere of mistrust, especially after the death of Germanicus meant that Sejanus had unique access to the Emperor. The fact that Sejanus may have saved his life all led him to see Sejanus as the real "partner of my labours". Tiberius of course then turned on him showing his unpredictable and disloyal side.

Two points. (5, 5.)

(10 marks)

(iv)

Tacitus or Suetonius? This is a very open question and much will depend on how the individual candidate responds to it. 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 subtly biased against 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). 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 anecdote which makes 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 of the two.

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

(50 marks)

Topic 5. Greek Drama

(i)

Types of humour in *Frogs* include farce – Dionysus’s ridiculous outfit, the fact that he is walking while his slave is on the donkey, jokes about farts, blisters on his bum... etc., the cheeky slave, Dionysus’ cowardice and idiocy, sexual innuendo, poor little dog Cerberus, Dionysus and Xanthias changing place at Pluto’s palace, weighing poetry,

Punning (the various ways Dionysus might use to get to the Underworld.)

Surreal humour includes the corpse who sits up and haggles with Dionysus to bring his gear to the Underworld. The chorus of frogs singing about how wonderful their music is, may also be mentioned.

Humour directed straight at the audience (they are the murderers and thieves in the Underworld.). Dionysus appeals to the priest with whom he has arranged to have a drink after the show.

Satire directed at the generals and politicians who have handled the city badly during the war with Sparta “better to have been an Athenian commander at Arginusae!” Jibes also at the citizens of Athens who first love Alcibiades, then hate him and at the politicians now running the city who are described sarcastically as “honest, capable and patriotic”.

Intellectual humour directed at the different styles of the two poets, making fun of the famous plays of Athens with which the audience would obviously have been very familiar, e.g. Aeschylus inserting “lost his bottle of oil” into each of Euripides’ prologues.

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

(50 marks)

(ii)

Different views of men and women towards marriage in *Medea*.

The first view on marriage that we hear in the play is in the prologue, given by the nurse of Jason and Medea’s two boys. She comments that Medea had always been obedient to Jason and that “in marriage, that’s the saving thing,” when a wife accepts her husband’s will. So we see that even for a woman, the wife’s obedience is the key to a successful marriage. However, the nurse certainly sees Jason’s desertion of Medea for Glauce, princess of Corinth as a betrayal of his promises. What is crucial here is that he made oaths before the gods of loyalty to her and has broken them.

The next view of marriage we get is from the tutor, a more cynical and objective figure who comments that Jason’s betrayal of Medea is very ordinary “What man’s not guilty?”

The chorus of Corinthian women arrive next and hear of what has happened. They feel very sorry for Medea, but also say, “The thing is common; why let it anger you?” Thus we see that for a husband to leave his wife for someone new is very usual and that there is no point in getting worked up about it. Nevertheless, they are most certainly on Medea’s side and later say directly to Jason that he was wrong to put aside his wife. Later, in a choral ode, they pray that they may avoid the sweet arrows of desire sent by Aphrodite which can cause havoc in people’s lives.

There follows Medea's extraordinary speech to the chorus on the nature of marriage, and particularly its unfairness to women. She describes the marriage contract as a woman "buying" a man (by which she means the dowry) and that then when she finds out that he is useless, it is too late, it is not respectable for a woman to get a divorce. She points out that a woman cannot seek diversion outside the home but a man may do so and then she witheringly points out that the male justification for keeping women safe at home is meaningless when you think of childbirth. "I would rather stand three times in the front line than bear one child." It seems unlikely that this view of marriage would have been generally held by women in the ancient world, more likely it would have been shocking to an audience, turning everything on its head. Medea uses this argument to get the chorus on her side and to agree to stay silent while she gets her revenge on Jason.

We get the male view of marriage from Jason who justifies his leaving of Medea for Glauce as a kind of career move. He says that he is doing his duty, providing for Medea and the children and that this marriage is in the interests of her and of the children. "I wanted to ensure that we should live well and not be poor" and later that he wanted to "build security for us all". He says that women are fine if all is well with their sex-lives but otherwise, they are appalling, he wishes that children could be got some other way than with women.

Creon arranged the marriage of Glauce and Jason with a view to succession and procreation. It is noteworthy too that in conversation with Aegeus about his lack of offspring that Medea asks him if he has a wife or not indicating to us the important role of the wife in bearing children.

While Medea berates Jason, it is interesting to note that she says an "Asiatic wife" was no longer respectable as he got older. For her, the crucial thing is that he has broken an oath and for his lack of loyalty to her in marriage he must pay.

It is interesting that one of the things that Medea grieves for most is that she will never see her two sons' weddings. We cannot take the views on marriage in the play as necessarily typical of those of men and women in ancient Athens, we must especially be wary of regarding Medea as typical in any way. However, the play does show a very interesting contrast between the view of Jason of marriage as a method of social advancement and the views of the women in the play which focus much more on the commitment and emotions involved.

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

(iii)

Oceanus, god of the sea and father of the chorus, offers this advice to Prometheus. Candidates may argue either for or against the usefulness of this advice.

For: Oceanus is a good, old friend of Prometheus, related to him and obviously has his best interests at heart. Prometheus is in a terrible situation, chained to a rock in the Caucasus

Mountains, condemned to an eternity of isolation and pain. Prometheus's advice would seem to be good in that it might open a way for Prometheus to get out of this situation, "anger's a disease which words can heal" says Oceanus. Prometheus is incapable of being diplomatic and manages, through threatening Zeus, to make his situation even worse. Oceanus is a fixer who believes that even the worst quarrels can be sorted and he has faith in his own powers of negotiation. He even offers to do this for Prometheus who turns him down quite rudely. Oceanus sees the reality of the situation and makes practical suggestions to his friend to adapt to a new reality (the rule of Zeus) and act accordingly. Prometheus, however, has no intention of going along with this advice. He seems to wallow in his misery and to almost enjoy believing the worst of Zeus: "I'll drink my painful cup to the dregs". Prometheus is so outraged that any thought of compromise with Zeus seems impossible to him. He dwells on the ingratitude of Zeus and points out how Zeus treats everyone with contempt, including Io. Hermes says "Obstinacy in a fool has by itself no strength at all" and Prometheus is too stubborn to accept from his friend Oceanus what is a very sound piece of advice.

Against:

Oceanus offers this advice in good faith, but it is not good advice for someone of Prometheus's principals. He is too high-minded and faithful to his beliefs ever to consider compromising and adapting to a new regime. The advice might be useful to someone else, but not to one who is so true to his cause. He is outraged by Zeus's treatment of humans and of himself, so "adapting" to the new regime would, in his case, be selling out. Prometheus himself does not consider this good advice. His reluctance to follow such advice is demonstrated later in his words to Hermes: "I would not change my painful plight on any terms for your servile humility". For Prometheus any amount of torture is preferable to compromising on one's ideals. He welcomes further torture sooner than submit to Zeus. So Oceanus's advice, while seemingly sensible, is not applicable to Prometheus who is a character of firm principal and resolve. Candidates may also highlight the futility of offering advice to a god who possesses forethought.

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

(50 marks)

(iv)

Analyse the relationship between Oedipus and Creon

The first we hear of Creon, brother in law of the central character, Oedipus, is that he has been sent off to Delphi to find out what Apollo has to say about the reason for the plague and how to stop it. Thus, he is a trusted person, though Oedipus is impatient and feels that he is taking too long. He is delighted to see him return wreathed as if bearing good news. Straight away we see that the two men have different styles, Creon is taken aback that Oedipus wants him to give the news in front of the citizens of Thebes, he is more cautious and more discreet, asking him if it would not be better to go inside. But Oedipus wants everything out in the open.

The news seems good and Oedipus is confident that the murderer can be found and driven out. The next step in the relationship between the two men is very negative. After Tiresias,

the blind prophet has refused to give him the information he knows, Oedipus jumps to the conclusion that the two men, Creon and the blind prophet are plotting against him and framing him for murder. He wonders why Creon had never followed up the murder and finds that very suspicious. It seems obvious to him that it is Creon who went to Delphi, Creon who urged him to summon Tiresias and above all, Creon who would benefit from his disgrace by becoming the next king.

The main scene which features the two men is when Creon has heard that Oedipus is accusing him and comes in to defend himself. It is clear that in the past the two men have had a very good relationship in that Oedipus has shared power equally with his wife Jocasta and her brother, Creon. Creon makes it plain that he had all of the benefits of kingship without the worries and responsibility and asks Oedipus why he would ever have wanted to change that. But Oedipus's trust of his brother in law has broken down and it is only at the behest of the citizens that he lets him off, very grudgingly. Jocasta, when she arrives, is devastated at this rift between the two men and defends her brother.

They meet again only after the terrible truth has emerged and this time, Oedipus is the supplicant, begging Creon to exile him and to care for his two daughters. There are a few interesting points to note in their relationship here. First, Oedipus still tries to tell him what to do, but Creon will not be ordered about. Second, Creon has a jibe at him, assuming that now even he will do as the god asks. He is kind to Oedipus, letting him embrace his daughters, but importantly, he does not offer his hand as a sign that he will do as Oedipus asks.

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

(50 marks)

Topic 6. Ancient Epic.

(i)

(a) Odysseus has disguised himself as a beggar and has managed to get a turn at stringing the great bow to compete for the hand of Penelope. The Suitors are astonished when he shoots an arrow straight through the axes. Before the suitors realize what is happening, Odysseus shoots a second arrow through the throat of Antinous. The suitors are confused and believe this shooting to be an accident. Odysseus finally reveals himself, and the suitors become terrified. They have no way out, since Philoetius has locked the front door and Eumaeus has locked the doors to the women's quarters. Eurymachus tries to calm Odysseus down, insisting that Antinous was the only bad apple among them, but Odysseus announces that he will spare none of them. Eurymachus then charges Odysseus, but he is cut down by another arrow. Amphinomus is the next to fall, at the spear of Telemachus. Son of Odysseus gets

more shields and swords from the storeroom to arm Eumaeus and Philoetius, but he forgets to lock it on his way out. Melanthius soon reaches the storeroom and gets out fresh arms for the suitors. He isn't so lucky on his second trip to the storeroom, however, as Eumaeus and Philoetius find him there, tie him up, and lock him in. A full battle now rages in the palace hall. Athena appears disguised as Mentor and encourages Odysseus but doesn't participate immediately, preferring instead to test Odysseus's strength. Volleys of spears are exchanged, and Odysseus and his men kill several suitors while receiving only superficial wounds themselves. Finally, Athena joins the battle, which then ends swiftly. Odysseus spares only the minstrel Phemius and the herald Medon, unwilling participants in the suitors' bad behaviour. The priest Leodes begs unsuccessfully for mercy.

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

(30 marks)

(b) Most candidates will agree that the Suitors deserve their fate. As a group they have sponged on the estate of Odysseus, harassed Penelope, plotted to kill Telemachus and mistreated a man whom they thought was a poor beggar. As individuals, Antinous and Eurymachus have been the foremost in their evil and rudeness, Ctesseippus threw a cow's hoof at Odysseus and Melanthius had assaulted him. However, there may be some candidates who feel that the hanging of the maidservants like dead fish was very extreme. They did have affairs with the Suitors and one of them did give away the secret of Penelope's weaving but one could argue that, as servants, they perhaps did not have much choice in which way their loyalties went.

Two explained reasons. (10, 10)

(20 marks)

(ii)

(a) Aeneas's strong sense of duty is certainly admirable. There are many examples of this through the epic, some of the obvious ones include his killing stags for his men when they arrive in Africa, keeping up the men's morale in Book 1 even though he is sick at heart, his refusal to run from Troy despite the advice to save himself, his devotion to his father and how he carries him out of the city, his refusal to feast with Dido till his son is fetched from the ship, his leaving Dido when instructed by the gods, his devotion to his father's memory in Sicily, his brave descent into the Underworld, his fight against the Latins and Italians to win his kingdom, his revenge for the death of Pallas. Throughout, his guiding principal is his mission to reach Italy and to set up a new kingdom for the Trojans. His loyalty to the gods and to his people underpins everything he does.

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

(40 marks)

(b) Candidates may argue either way on this. If asserting that he is a more interesting character: one can argue that his mission and sense of duty give Aeneas a whole other dimension as a hero. He is not just a killing machine who fights and triumphs without thinking of what he is doing. The fact that he has been given a mission and that he has to step up and take it on even when it doesn't suit him personally, makes him a more interesting character. We see that he has moments of doubt and uncertainty, even moments of despair and at times he has to do things he does not want to in order to carry out his duty. If asserting that he is less interesting: One could argue that Turnus is a more compelling hero than

Aeneas. He is a simple, straightforward character who defends his people and loves Lavinia, and fights for her. In contrast, Aeneas is more constrained by the burden of destiny he carries. It often means that he cannot always be spontaneous in his actions and seems almost like a puppet of destiny than a freely acting character.

One well developed point.

(10 marks)

(iii)

(a) Some combination of the following reasons will suffice for full marks here: The Trojans are persuaded by the clever lies of Sinon and by the awful fate of Laocoon and his sons. The horse has an inscription saying that it is a thanks offering to Athene for a safe journey home and initially the Trojans argue over what should be done with it. Laocoon throws a spear at the horse and says they should beware the Greeks bearing gifts. Then Sinon appears, planted by the Greeks as a “victim” who had escaped being made a human sacrifice. Sinon persuades the Trojans that he was a squire of Palamedes (who had spoken out against the Trojan War) and that he was an enemy of Odysseus (whom the Trojans hated). He says that he had been framed by Odysseus and so they feel sorry for him. Then he goes on to explain that the Greeks have left to go back because of the anger of Athene, (but only for a while), the horse has special powers and that the Greeks had purposely made the horse so big to prevent the Trojans from getting it inside their walls. As he is explaining, two serpents come out of the sea and kill Laocoon and his sons, thoroughly persuading the Trojans to bring the horse inside. Aeneas explains that the gods must have deafened them and befuddled their minds for them to have brought the horse in.

A brief, but well explained combination of reasons.

(10 marks)

(b) Virgil is a master at the description of suffering and sadness. Some of the best examples from Book II are: Aeneas’ own sadness in recalling the events in Troy; the gloomy image of Cassandra who tried to dissuade the Trojans from bringing the horse inside the city; the deaths of Laocoon and his two sons; the apparition of Hector’s ghost; the visit to Aeneas of Panthus; the capture of Cassandra and subsequent deaths of Coroebus and his comrades, mistakenly killed by their fellow Trojans; the deaths of Polites and Priam; the loss of Creusa and Aeneas’ frantic search for her. Candidates must emphasise the powerful nature of the descriptions.

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

(40 marks)

(iv)

The world of the *Táin* is very different to that of *The Odyssey*. The *Táin* is a world of battles and apart from the pillow talk chapter which sets up the story, almost all of the action takes place in the open in the arena of war. It is a world more of men than of women, even Medb is a ferocious warrior. We get little insight into domestic life or of material things. The focus is almost entirely on the continuing clash of Cúchulann and the army of Medb and is taken up

with a very high level of violence. *The Odyssey*, by contrast, gives us homely details of family life, social distinctions, buildings, tasks and occupations, even everyday objects such as chairs, tables and clothes often described minutely. There is very little fighting in *The Odyssey*. Much of the epic is set in the palaces of Ithaca and the Phaeacians where we learn a lot about customs such as hospitality and gift-giving. The world of the *Táin* is altogether simpler and sketched in very broad strokes compared to that of *The Odyssey*.

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

Topic 7. Writers of the Augustan Age

(i)

(a) In these two poems, Virgil idealises rural life and seems to think that it is better than city life in many ways. In *A Farmer's Calendar* the virtues he extols include: the long winter's evenings husband and wife, busy by the fire, whittling wood and weaving or brewing wine, the happy harvesting in summer and the feasting in winter and the hunt in autumn. In *Rustic Happiness* he imagines a cosy cottage near the water and a wood, a shady place where the gods are worshipped well away from human worries. He says that the man close to nature like this is a happy man, unafraid of fate and not mixed up in power or legal corruption. He doesn't have to worry about politics or war, he does not envy the rich or pity the poor. Virgil admires the idea of self-sufficiency, no dependence on imported goods. The man who lives a country life does not cheat others out of money or take bribes, he is not a slave to luxury and does not thirst for the applause of the crowd. He is innocent of all evil and can live well but with an easy conscience. He is content with his wife and children and works hard all year, but relaxes with his beloved children and enjoys feast days in innocent fun, drinking wine and competitions such as archery or wrestling. He compares this life to the life of the Sabines in the old days, simple but virtuous and innocent of wars and strife.

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

(b) Candidates may answer yes or no to this, but most will probably say that it is not a very realistic view of rural life. As long as they refer to the text in backing up their argument either way is fine. One could argue that the farmer's life is busy and worthwhile, there are not many occasions for corruption compared to politics or law and that it is a wholesome, natural and healthy life. On the other side, Virgil does not talk about the difficulties of farming life at all, no mention of drought or deprivation. There is plenty of evidence in the two poems of a rose-tinted view of rural life. Other poems can be referenced here.

Two reasons. (5, 5.)

(10 marks)

(ii)

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

A coherent account of the journey. (12, 12, 11.)

(35 marks)

(b) Total agreement or total disagreement may be offered by candidates here with points from the poem to back it up. However, there is also scope for partial agreement. The main points to make here are Horace's attitude to friendship, he is obviously devoted to his friends and loves them dearly, he says that there is nothing he prefers in life to the company of a good friend. He also has a good sense of humour and gives a funny description of the drunken men on the barge, the kitchen going on fire and the mule who hadn't moved all night. He can laugh at himself, for instance he mentions wryly how the others eat while he is too fussy to touch the food. Negative points might include that he does seem very fussy (e.g. the noise of the insect at night, the quality of the food outside Rome, his eye-infection) and perhaps he seems a bit self-indulgent. Although in his other poems he loves the countryside, in this poem he is a bit of a complainer.

Two reasons explained. (8, 7.)

(15 marks)

(iii)

(a) In his *Preface* Livy decries the lack of values in Rome in his own day. He starts by saying that Rome is suicidally eating its resources. He says that the city is suffering from moral rot, standards have fallen and are, in fact, collapsing, he says "our defects are unendurable to us – and so are their cures". He blames the onset of meanness and vicious extravagance, avarice and imported riches and says that Rome is in danger of annihilating itself. He says that frugality and simplicity have been replaced by their opposites with disastrous consequences for the Rome of his day.

Two developed points. (10,10.)

(20 marks)

(b) Livy uses his stories about the ancient past to highlight certain qualities that he hopes modern Romans will emulate. He admires courage, patriotism, co-operation and harmony between classes. The relevant extracts here are *Horatius on the Bridge* and *Class Warfare*. Qualities might include the outstanding physical courage of Horatius and how he puts the safety of the city ahead of his own life; his moral courage, loyalty and dedication to the common good, even when the odds are so much against him; his coolness under pressure and his sacrifice for the good of all. In *Class Warfare* the qualities that stand out are, again, willingness to sacrifice oneself for the common good, the prevailing of common sense over self-interest, and above all, the capacity to compromise and act patriotically rather than in one's own interests.

Engagement, 12; Development, 12; Overall Evaluation, 6.

(30 marks)

(iv)

Most candidates will agree with this statement. However, there is scope for partial agreement here also. Although there are exceptions, Ovid's attitude to love is largely playful and fun. In *Advice to Women* he laughingly advises women to make more effort with their appearance because men are now so vain. In *The Art of Love*, he makes fun of how women wring money and gifts out of men with all sorts of trickery and deception, but he makes it clear that he is up to some tricks himself too. In this poem, his love affair almost seems like a competition to see who can do best at "unholy tricks". He does add that there are a few women who are happy with a poem or a song, and not out for what they can get financially. On the other hand, Propertius has an extremely intense attitude to Cynthia, the object of his affections. He says "I'll have no wars save wars of love". He sees love as a dangerous and above all, a painful thing. He says that Cupid's image "haunts him everywhere". He says of the girl he is falling in love with that she was "born to hurt him". In *Gone*, he is terribly bitter at his lover who has left him. He says that "love's king of yesterday becomes, by fate, tomorrow's fool". His obsessive possessiveness of Cynthia is clear in *Gone to Clitumnus*, even though the tone of the poem is superficially light. His two darkest poems are *Cynthia is Dead* which has a nightmarish, gothic quality in which he dreams of his dead lover and laments the "chilly empire of his bed" and *Cynthia* in which we see a darkly violent side to Propertius as a lover. Here there is an open threat of sexual violence against Cynthia if she dares to refuse him. The end of the poem reveals another side of the poet, his fear of death and profound need of security. So from these poems we see the different approaches of the two poets. If a candidate wants to disagree with the statement, Ovid's *Baucis and Philemon* gives a very sincere, gentle view of love between an old man and his wife, his *Unfair* is not playful in its tone. On the other side, Propertius's *Susceptibility* is a very lighthearted look at his own failings in falling in love with different women all the time. So if it is well argued and well backed up with references it is possible to disagree with the statement, though easier to agree with it.

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

(50 marks)

Topic 8. Art and Architecture in Greek Society.

(i)

(a) This is a Kylix (5) and it was used as a drinking cup. (5). (10 marks)

(b) Exekias (5). (5 marks)

(c) The bowl of the kylix shows the god Dionysus reclining on a sailing boat at sea. We know it is Dionysus because of the bunches of grapes growing out of the mast of the boat. There are dolphins swimming around his boat in the water. It is a lovely composition with the boat shown in detail, including the rudder and the ram at the front. The elegant bunches of grapes and vine leaves fill the space above and they are balanced by the swimming dolphins, filling the whole base of the kylix with a clear and vivid scene. The main figure, Dionysus looks the picture of relaxation, leaning back on his elbow in his spotty robe. Richter uses the term “quiet distinction” about his style.

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

(d) Black figure vases were made in Attica mainly in the 6th century BC. The whole pot was painted with a wash of peptized clay which gave it a reddish colour. The black figures were then painted on in black silhouette with incised details and white and dark red accessory colours. White was used for women’s skin, old men’s beards and highlights. After the decoration was bone dry, the pots were fired three times in a kiln.

A coherent explanation of the technique. (15 marks)

(ii)

(a) Temple of Hera at Paestum (5) (also known as Temple of Poseidon). (5 marks)

(b) It is located at Paestum (5) and is of the Doric order (5). (10 marks)

(c) This temple is one of the best preserved Doric temples in the Greek world. It has 6 columns front and back and 14 along each side, so it is still not the classical norm of 6 x 13 which became standard. It is the only Greek temple in which part of the second tier of columns inside the naos still stands. There are remains of a stairway in one of the recesses inside the pronaos. Its columns are quite chunky (cigar-shaped) for their height and it has a high entablature. The columns have 24 flutes instead of the usual 20. The columns have the usual Doric capital consisting of an echinus and an abacus. Above this is the plain architrave topped with the taenia, regula and guttae. Above these are the triglyphs and metopes of the typical Doric frieze topped with the horizontal and then the slanting cornice. At roof level were the antefixes all around the gutter and at each corner of the pediments were acroteria.

A full description. (7, 7, 6.) (20 marks)

(d) The dating of this temple is interesting. It dates from 460 BC so it is technically early classical temple. **(5)** However, its style (long length, very chunky columns quite close together with pronounced tapering, bulging echinus and high entablature) all mean that it is very archaic in style.

(5, 5).

(15 marks)

(iii)

(a) Kouroi (or Kouros) **(5)**

(5 marks)

(b) Early Archaic (660-580BC) **(5)** and Late Archaic (540-480BC) **(5).** **(10 marks)**

(c) The New York kouros is a fine example of an early archaic male figure. He is clearly Egyptian in style and influence, obviously carved from a rectangular block, using a grid, he is still very cubic in shape. He is stylized and while he certainly looks like a male figure, he does not look realistic. His stance is very stiff and although he has his left foot placed forward, the rest of his body does not respond to this. His head and feet are disproportionately large and his arms and hands do not match (his arms are turned out with two little v's for the elbows, while his hands are turned in towards his body). His face is very generic and flat with wide bulging eyes and eyebrows which match the arch of his eyes exactly. His body is made up of a series of geometric shapes (collar bones matching his chest, diaphragm matching his groin, knees perfectly symmetrical). His spine is perfectly straight. His muscles are indicated by incisions and grooves and are not contoured and he has an 8 pack instead of a 6 pack abdomen. His hair is extremely stylized, tied with a perfectly symmetrical diadem or hairband. His ears are also very cartoonish in shape.

Major developments have taken place in the 100 years between it and the next statue, the Kritios Boy. This figure, in contrast, has come to life and looks much more natural and less stylized. This can be seen in several ways. Firstly, the figure is far more rounded and less cubic. There is a gentle s-shaped curve through the spine and the muscles are contoured rather than shown by incisions and grooves. The legs are more realistic, with the knees correctly shown higher on the inside than the outside. Most strikingly, there is an indication of contrapposto, the boy is carrying most of his weight on his left leg, leaving the other leg relaxed which gives a natural asymmetry to the figure. This gives his hips and even his shoulders a realistic tilt. As well as this, his head is slightly tilted too. His face, although not very individual is more contoured than the earlier kouros with deeper eye sockets and a less stylized mouth and hair. So the Kritios Boy is the result of the observation of reality rather than a stylized, stiff, cubic figure. Sculptors have moved away from the grid pattern and formal frontality of the earlier style to a more naturalistic, relaxed, and lifelike.

Two developed points on each statue. (9, 9, 9, 8.)

(35 marks)

(iv)

(a) This is a relief sculpture of Nike (5) from the Temple of Athene Nike on the Athenian Acropolis. (5) (10 marks)

(b) It belongs to the high classical period (the latter half of the fifth century BC. (5 marks)

(c) This sculpture is a fine example of the high classical treatment of drapery. In contrast to the female figures of the early or middle archaic periods (good examples would be the statue from Delos dedicated by Nikandre, the Berlin Kore or the Auxerre Kore), her drapery looks really natural and flowing, the detail of the folds in the cloth are beautifully rendered, especially the way it dips between her thighs. In the Late Archaic period, drapery was very elaborate and quite fussy (eg the Almond Eyes Kore) but it was not as flimsy or light as this. A typical feature of high classical drapery is that it is so filmy and transparent that, although there is a lot of fabric, the body of the woman underneath is almost totally revealed. This is very apparent here where even the contours on her stomach are visible. So, in contrast to archaic drapery which is either very wooden or plank-like or else quite elaborate in its folds, the drapery of this statue is both abundant and very revealing of the form underneath.

Three points of comparison. (12, 12, 11.)

(35 marks)

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

(i)

(a) A clear exposition of Socrates' arguments is required showing the feasibility of the Ideal State: In his attempt to demonstrate the practicability of the state he has described and how his social system can be realised, Socrates reminds his companions that they began their discussion by attempting to establish what justice and injustice are. His description of the Ideal State was an attempt to illustrate what justice is and where it may be found. To reinforce his point, the philosopher uses the analogy of a painter who paints an ideally beautiful man, perfect in every detail. He is not a worse painter because he cannot show that such a man could really exist. Similarly, Socrates' picture of his ideal society is not any worse because it cannot be realised in fact.

The philosopher pressurises his companions into agreeing that they will have been successful if they are able to establish the conditions under which a state can be most closely approximate to the ideal.

Socrates concedes that the society he had described can never grow into a reality because it is in the nature of things that practice should come less close to truth than theory does.

The philosopher is convinced that the ideal state can never be a reality and that the troubles of individual states, or humanity itself, will never be addressed, until philosophers become kings or until kings and rulers become philosophers so that political power and philosophy come

into the same hands. Socrates is convinced that there is no other road to real happiness, either for society or for the individual.

A coherent explanation of Socrates' argument. (9, 8, 8.) (25 marks)

(b) In response to Adeimantus' question on how a state which has no wealth will be able to fight a war, especially one against an enemy that is both large and wealthy, Socrates uses the analogy of the perfectly trained boxer who is easily able to defeat two opponents who are not boxers, but rich and fat. Therefore, his Auxiliaries should be a match for two or three times their own number.

A clever strategy in a war against two states is to send envoys to one of them, offering it all the gold and silver the other state has in return for a military alliance against the third state. Socrates claims that any state hearing such an offer would prefer to fight alongside Socrates' tough watch dogs against fat and tender sheep.

The philosopher also has a solution to the problem that would arise if the other two states pooled their resources against his. He is confident that this is unlikely to happen because no other state possesses internal unity. They will all have at least two opposing factions, the rich and the poor. By playing one off against the other, Socrates is confident that his state will have many allies and very few enemies.

A coherent explanation of Socrates' theory. (9, 8, 8.) (25 marks)

(ii)

(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.

A coherent exposition of Plato's reasons (14, 13, 13.) (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 well developed point. (10 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 explanation of the myth. (9, 8, 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 Ideal State, and make them loyal to the State.

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

(c) The myth holds that each citizen has a certain sort of metal mixed in with his soul. In the souls of those most fit to rule there is gold, in those suited to be auxiliaries there is silver, and in those suited to be producers there is either bronze or iron. The city must never be ruled by someone whose soul is mixed with the wrong metal; according to an oracle, the city will be ruined if that ever happens. Though for the most part iron and bronze people will produce iron and bronze children, silver people silver children, and gold people gold children that is not always the case. Sometimes a "gold" soul will be born to "iron" parents. Those who are born to producers but seem to have the nature of a guardian or an auxiliary will be whisked away and raised with other such children. Similarly, those born to guardians or auxiliaries who seem more fit as producers will be removed to that class of society. Although the society is rigid in terms of adult mobility between classes, it is not as rigid in terms of heredity. Therefore it can be argued that a very limited form of movement is permitted.

One developed point here. (10 marks)

(iv)

(a) Physical education is seen as essential for the development of balanced people of good character. The mind is more important, but when it is properly trained, physical training will follow naturally. It will result in discipline and resilience, drunkenness (and girlfriends and the wrong kinds of music) will be avoided. Men will be fitter, more energetic and alert. Guardians should not train like ordinary athletes. A better-adjusted training regime is needed for soldier-athletes to make them watchful, observant, healthy and better able to endure the inevitable changes of diet and temperature on campaign. The emphasis is on training for war. He urges looking after one's health. He warns against the idle life and filling our bodies with gases and fluids, like a stagnant pool, and driving the medical profession to invent names for our diseases like flatulence and catarrh. The main idea is that both mental and physical education contribute to the formation of a sound character.

A coherent explanation of the importance which Socrates attaches to physical education. (7, 7, 6.) (20 marks)

(b) Plato sees the intellectual and moral development of the individual as paramount and physical education must contribute to it. He is keenly aware of the dangers of an education which is devoted exclusively to sports – it produces people who are dull and philistine, uncivilized and rough. Likewise, he warns against a purely literary training because it makes men soft, over-sensitive and ineffective. There must be a balance, “the perfect blend of the physical and intellectual sides of education.”

Two developed points both physical and intellectual. (10, 10) (20 marks)

(c) Candidates may answer yes or no to this as long as they answer with reference to the ideas of Socrates and give a good reason for their opinion.

One developed point of agreement/disagreement. (10 marks)

Topic 10. Roman Art and Architecture.

(i)

(a) bb, the cardo; (3) c, the old forum; (3) g, theatre; (3) f, market; (3) n, four-way arch. (3) (15 marks)

(b) The city of Lepcis Magna in modern day Libya was built on a Phoenician settlement at the time of Augustus and Tiberius in a chessboard pattern. The forum lay at the base of the promontory and the basilica was beside it on one side and three temples on the other, the central one dedicated to Jupiter and Augustus. South west of this was the market and the theatre both built by the same benefactor. The market is splendid with two circular halls and the stones with the standard measures inscribed on them. The later part of the city is further south in line with the bending main road (cardo). The insulae are elongated here to fit the

site. Tacitus says there were fortifications here in 69 AD. In 109 AD the city received the rank of colonia and shortly afterwards, under Hadrian got a huge bath building. But the greatest of its buildings date from the reign of Septimius Severus who came from here. There was a new colonnaded street built near the baths, a magnificent new forum and basilica which are outstanding. The forum is enormous (1,000 X 600 ft.) surrounded with colonnades and arches springing from eastern style leafy capitals. The basilica had three aisles with an apse at each end, over 100 ft. high. Its columns were of red Egyptian granite and green Euboean marble with pilasters of white marble decorated with carvings of Heracles and Dionysus. Caracalla completed the building. Severus's reign also saw the addition of a highly decorative four way monumental arch at the meeting of the cardo and the decumanus. Mention should be made too of the development of the harbour.

A coherent account of the town's development. (10, 10, 10.) (30 marks)

(c) Wheeler says that the city "over-reached itself" in the building of this harbour and that it was never used as it silted up.

One point. (5 marks)

(ii)

(a) The amphitheatre in H is the one at Pompeii, (5) the one in I is the Colosseum/Flavian amphitheatre in Rome. (5) (10 marks)

(b) The evidence that the amphitheatre at Pompeii was built long before the Colosseum is explained in the following points: It is one of the earliest example of a stone amphitheatre is that it is so open and flat compared to the Colosseum. It is also much smaller with a capacity of about 14,000. The amphitheatre at Pompeii is supported partly by the town walls and partly by an earthen bank. The absence of the intricate sub structure which supports the seating and arena of the Colosseum made for the very unusual entrance in the Pompeian structure, a set of double steps up to the top of the structure which was not used in any other amphitheatre. It is also very plain.

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

(c) The amphitheatre in H is a simple and very wide open oval with very gradual sloping of the cavea or seating. It had a peculiar entranceway which meant that all spectators essentially came in through a bottleneck at the top of a stairs and then walked down to their seats. The exterior of this structure consists of a series of brick faced arches (some of which are blind arches). Two double staircases allowed access to the upper seats of the auditorium. The Colosseum or Flavian Amphitheatre held 45-50,000 spectators and was a very elaborate structure built on a series of ascending vaults. Its exterior had three tiers of arches and columns (Doric on the ground floor, Ionic on the first floor and Corinthian on the third floor), on top of this was a level with pilasters topped with poles for the huge awning. It had entrances through most of the arches on the ground floor for ease of movement of large numbers of people and it had an elaborate system of underground tunnels and cages for the

animals below the arena. It was a much grander structure in terms of scale, complexity and decoration than the one at Pompeii.

Three points. (9, 8, 8.)

(25 marks)

(iii)

(a) This is from Trajan's Column. **One point.**

(5 marks)

(b) It commemorates Trajan's victories over the Dacians. **One point.**

(10 marks)

(c) It is a magnificent achievement, a 100 foot (38 mtrs.) column with 215 yards of spiraling relief figures all the way up (23 spirals in all). It begins at the foot telling the story of Trajan's two campaigns against the Dacians. We can see the Roman soldiers leaving a fortified city and crossing the River Danube, led by Trajan himself. Trajan appears at intervals along the frieze, holding a council of war, outside a camp, veiled as a priest, surveying the scene. All types of episodes are shown, a spy captured, orders being given, marching, a camp being built much of which is a crucial source of information about the routines, weapons, armour and methods used by the Roman army. It is beautifully carved and full of life and detail. Perspective is not carefully observed but that is in order to tell a story more effectively. Trajan is much taller than any other figure. It is full of life and incident and extremely informative. There are about 2,500 figures in total, all carved in low relief. All pieces were originally hand painted and the horse trapping and weapons were added in metal. It is argued that this monument's relief sculpture tells us more about the Roman army in the field than any other single document.

Three explained reasons. (12, 12, 11.)

(35 marks)

(iv)

(a) These are two still-life paintings from the House of Julia Felix in Pompeii. One shows a platter of eggs on a table with two metal vessels, one a jug, the other with a ladle and an amphora. There are some dead birds hanging on the wall. The other is a still-life of a glass fruit bowl, an amphora and a pot.

Two detailed descriptions. (10, 10.)

(20 marks)

(b) The subject matter of these two paintings could not be more mundane or every day. They are simple, household items holding food with no dramatic or grand element at all. No story is being told. But they are painted with loving attention to detail which shows that the Romans appreciated the beautiful in the everyday and focused on even ordinary things as objects of beauty. The sheen on the metal vessels, the colours of the apples and grapes, the beautiful rendering of the glass bowl all indicate a real attention to the loveliness of even the most ordinary things in their homes.

Two points. (8, 7.)

(15 marks)

(c)Candidates could choose the first style -painting walls to look like marble blocks, second style – illusions of fanciful architecture and landscapes, third style – very sophisticated, dainty patterns with small landscaped panels or fourth style - theatrical scenes and elaborate decoration. Also acceptable would be the choice of a particular theme depicted in Roman painting (gardens, mythological scenes or landscapes). Treatment of the impressionistic style of paintings on the course is a valid answer. Candidates should be able to describe at least one example of the style he/she chooses.

One developed comment.

(15 marks)

Appendix 1

Classical Studies – Leaving Certificate – Higher Level

Discrete criteria / breakdown marking – discursive questions > 30 marks

	Weighting	Marks out of 50	Marks out of 35	Marks out of 30
Engagement	40%	20	14	12
Development	40%	20	14	12
Overall Evaluation	20%	10	7	6

	A	B	C	D	E
20 Marks	20 - 17	14	11	8	7 - 0
14 Marks	14 - 12	10	8	6	5 - 0
12 Marks	12 - 10	8	7	5	4 - 0
10 Marks	10 - 9	7	6	4	3 - 0
7 Marks	7 - 6	5	4	3	2 - 0
6 Marks	6 - 5	4	3		2 - 0

