



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2018

Marking Scheme

Classical Studies

Higher Level

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

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

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

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

Future Marking Schemes

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

Introduction

The Leaving Certificate course in Classical Studies is wide-ranging and varied. It presents a study of history, historiography, philosophy, literature of different genres (including drama, epic and lyric poetry) as well as art and architecture. The questions on the examination paper reflect this variety of approaches and skills; the marking scheme is therefore adapted to this differentiation between the individual topics and questions. In discursive questions examiners look for developed points in candidates' answers and award marks to the degree in which these points are developed. These points must be individual and substantial.

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

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

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

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

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

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

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

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

Topic 1. Athens at War.

(i)

(a) Pericles tries to persuade the Athenians to go to war in 431 B.C. He points out that the Spartans had not agreed to arbitration, which they should have done, but that they continually plotted against Athens. He says that the demand of the Spartans for the revoking of the Megarian Decree was no small matter, but that if the Athenians give in on this matter, they will just make some other demand. It is crucial to make a firm stand so that they will see that they cannot push you around. He states that it shows a slavish mentality to give in to demands, big or small and that one must make a stand. He goes on to say that the Spartans are in a weaker position, that they haven't much wealth and they have little experience of fighting wars, certainly not wars of any duration. They don't have the kind of resources that Athens has, particularly the control of the sea. If the war lasts a long time, the Peloponnesians will start to be anxious about their land and possessions and want to go back home.

Another disadvantage they have is that the Peloponnesians are not a single authority. They have to agree on all of their decisions which will lead to delay and division as they will each have different priorities. But again, he emphasises, they will be short of funds in comparison to Athens which will be the crucial factor. We need not worry about them setting up in Attica because our fortifications are mighty and with the advantage of our navy, we can always attack their territory. We also have lots of territory overseas to rely on for resources.

We know more about land fighting than they do about naval warfare. They will never be good at sea battles because it takes too long to learn. They are farmers, not sailors. Even if they laid hands on the money at Olympia and Delphi and tried to buy off our foreign sailors, we still would be a match for them. Athenian sailors are better than any others in Hellas. Again, he emphasises the importance of the sea and tells the Athenians they should think of themselves as islanders, not to worry about the loss of any lands in Attica, just to think of the sea and the city.

He points out that any sign of weakness would probably start a revolt among their allies upon whom their strength depends. He tells them not to worry about land, but about the lives of their men, he almost wishes he could persuade them to destroy their own crops to show how little they mean to them.

He does say that they should not even think of adding to their empire, though. They do not need new dangers or new enemies. He advises them to tell the Spartans that they will not start the war, but that they will resist whoever does start it. He says "This war is being forced upon us". He says that the greatest glory is to be won from the greatest danger. He reminds them of how their ancestors stood against the Persians in an even less advantageous position and by their wisdom and daring won the day. He urges the Athenians to live up to their standard.

A range of elements of Pericles' speech. (12, 12, 11.)

(35 marks)

(b) According to Thucydides, Pericles' strategy to prioritise the navy was the right one. He also agreed with his policy to avoid adding to the empire. Pericles was anxious to do nothing to risk the safety of the city. His successors did the exact opposite and pursued their own political interests at the expense of the city's good. The disastrous Sicilian Expedition went against his advice. After Pericles, private ambitions and profit began to ruin the state whereas he had never sought power for his own profit. After him there was constant strife amongst the leading politicians. He had intelligence, integrity and respect for the liberty of the people. He could tell the Athenians the truth and was not afraid of criticising them. One could argue that the Oligarchic Coup would not have happened under Pericles. Unlike later leaders, he did not try to flatter them to increase his own popularity.

Impression mark. (15)

(15 marks)

(ii)

(a) The soldiers wished to go on past Pylos, but a storm forced them to land there, led by Demosthenes. Despite opposition, he persuaded the men to fortify the place as being 45 miles from Sparta, on a height and with a good natural harbour and lots of stone and wood nearby, it would be worthwhile. The weather turned really bad and the men got bored and decided to fortify the place. They had no tools so they carried the stones by hand, taking six days to do it. It was a good place to build, having natural defences. The Spartans were having a festival and so heard late of the fortifications and did not take it very seriously. The Athenians left Demosthenes and five ships as a garrison there. Sphacteria – was an island across the entrance to the harbour at Pylos, about a mile and a half long. The two harbour entrances were each side of the island and the Spartans planned to block these. They placed some hoplites on the island, chosen by lot, a total of 420 men with their helots, commanded by Eпитadas. Meanwhile Demosthenes dragged up the triremes to the shore and built a palisade around them, arming his sailors with very poor quality shields made of osiers. He was joined by 40 Messenian hoplites and he placed his force facing the land. He went down to the sea with 40 hoplites to stop the Spartans from landing. He made an inspirational speech to his men, urging them not to fear the enemy's superior numbers. The attack, led by Thrasymelidas, began. But the outstanding general was Brasidas who compelled his men to land their ships. When this was done the ships were set upon and in the struggle Brasidas' shield slipped away into the water. Later it was captured and was used as a trophy by Athens. It was strange for the Athenians to be fighting on land and the Spartans by sea. On the third day, the Spartans began to get wood for making siege engines. The Athenian fleet of 50 ships arrived from Zacynthus. The next day, they sailed in to attack by both entrances to the harbour. They did great damage to the Spartan fleet which fled, leaving the men stranded on Sphacteria. There was great confusion; in the end the Spartans tried to agree an armistice with Athens in order to rescue the men off the island. The Spartans handed over 60 ships and the Athenians agreed to send supplies over to the men on the island. The Spartans tried to persuade Athens to agree a peace, but Cleon did not want this and argued forcefully that they should use the leverage of the men on the island to their advantage. War began again and the Athenians patrolled the island. It was difficult for the Athenians as they were quite short of water. Meanwhile the helots were offered large

rewards to sneak supplies to the besieged Spartans on the island. The Athenians began to fear that they would have to abandon the siege. Cleon became very unpopular. Back at Sphacteria there had been a fire which cleared much of the island of forest. This made Demosthenes more optimistic about taking the island. He was joined by Cleon, shamed into leading the expedition. They offered a chance of surrender to the Spartans who refused and then invaded the island before dawn (about eight hundred men, from both sides of the island). They overran the first guard post of about thirty men and headed for the centre where there was a fortification held by the rest. At dawn the other seventy ships landed and occupied the highest ground on all sides. Many of them were armed for long-range fighting. The Spartans tried to engage the enemy at close quarters, but kept being driven back. The Athenians began to be less fearful of the two Spartan soldiers who were under pressure. They fell back to the end of the island to the fortifications and tried to defend them. The Commander of the Messenians knew of a secret, steep way around and took some men who ended up above the Spartan position, similar to Thermopylae. The Spartans were outnumbered and surrounded, they were doomed. Led by Styphon, they surrendered and two hundred and ninety two of them were taken prisoner back to Athens.

A coherent account featuring the two episodes. (10, 10, 10, 10.)

(40 marks)

(b) The Hellenes were all shocked that the Spartans had been defeated and above all that they had surrendered their arms. This was unprecedented. The Athenians had the leverage of the prisoners to prevent Spartan attacks on Attica and the area of Pylos was now well-fortified and held by the Messenians. From there the Messenians carried out raids into Laconia which greatly unsettled the Spartans and was a major blow to their morale. The Spartans were anxious to recover their prisoners and this made them willing to enter into negotiations leading to the Peace of Nicias.

Two points of explanation. (5, 5.)

(10 marks)

(iii)

(a) Alcibiades said that he hoped that the expedition would succeed in the conquering of Sicily and Carthage and would bring him greatness in wealth and honour. He reminded the Athenians of the honour he brought the city at the Olympic Games, entering seven chariots (more than any other individual ever had) and coming 1st, 2nd and 4th. He said that this type of thing (e.g. the magnificence of his choruses etc.) made others jealous. He did not mind spending his own money to give glory to the city. He said that people like him always made other people jealous of them. He says that he knows he leads a flamboyant lifestyle but that he is excellent at handling public affairs. He reminds them of his record with the Spartans at Mantinea. He dismisses the population of Sicily as one that will be easy to conquer, disorganised and diverse with few hoplites, little equipment and no loyalty to their place. Each city will make separate agreements with us when we arrive. The Syracusans already have a lot of enemies who will join us and we need not worry about the position at home. Our ancestors went forth to beat the Persians and didn't worry about

that. The Spartans have no hope of success against us now. It is our duty to help the Egestaeans, all empires are won by helping those who ask for help. Remaining inactive won't achieve anything. It is not like housekeeping, we haven't worked out exactly how much empire we want. We must plan new conquests, otherwise we will be weakened and others will attack us. Heading to Sicily will demoralise our enemies and our security will be guaranteed by the superiority of our navy. Our ancestors built up this city, we should try to raise it even further. Forget the distinctions between old and young. We must all act together and keep moving or go backwards. We don't want to become idle.

A range of elements of his speech required. (7, 7, 6.) (20 marks)

(b) Before the Sicilian Expedition, Nicias had already not wanted to be chosen for its command. He thought the whole expedition was a big mistake and that the conquest of Sicily would be a huge task. He argued that essentially the war did not concern them and that they were being dragged into a conflict and that it was too risky. He assured the Athenians that it was not his own safety that concerned him at all, but that there was too much risk for doubtful gains. He says that in going to Sicily there are too many powerful enemies left behind you. You will then make new enemies there. We could be attacked at home and much of our strength would be in Sicily. Don't put too much faith in the peace treaty, it is very fragile and could be easily broken. In fact the enemy might be very tempted to attack us with our forces divided. Let us secure the empire we have rather than chasing new conquests. Even if we did conquer Sicily, it is too far away to be easily governed. We would never control them. The best way to have the respect and fear of Sicily is to stay away from it as the island is no threat to us. The Spartans now want any chance they can get to get revenge on us. They are our priority, not the Egestaeans who are looking for our help. They don't even speak our language. We are only now getting respite from war and the plague. We should look after ourselves instead. He criticised Alcibiades harshly and openly claimed that he was selfish, too young for his post and accused him of showing off his fine horses and living a very expensive lifestyle. He warned Athens that Alcibiades would endanger the state "to live a brilliant life of his own". He called him a "young man in a hurry". He urges the older men not to vote for the expedition just so they won't be seen as cowards. He urges them not to indulge in hopeless passions for things that are not there. He points out that the cities there are large and strong, with great numbers of triremes and soldiers. They have money. They have horses and they grow their own corn. He points out that the Athenians will be far from home.

A range of elements of his speech required. (7, 7, 6.) (20 marks)

(c) Alcibiades' persuasiveness was a crucial factor. He was a brilliant speaker and crowd-pleaser. He seems to have been able to persuade people of anything. One only has to look at the rest of his career to realise how persuasive a speaker he must have been. Also one could argue that his arguments played to the vanity of the Athenians, the glory of their past and their view of themselves as natural masters of others. Reminding them of the splendid victory over the Persians was probably effective too.

One developed point. (10)

(10 marks)

(iv)

Candidates could agree or disagree with Dionysus. If they wish to agree, they might argue that, above all, the speeches impart a sense of immediacy and of what it must have been like to be there. They provide a real feeling of drama and tension to some of the finest episodes in the War. The speeches often make the characters' ambitions, fears and rivalries come to life. You get a sense of the personalities involved and their motivations. It is a great way of explaining the pros and cons in a debate. The whole scene is brought alive in a way that a mere description of what happened could not do. Good examples include the speeches of Pericles (before the war and the funeral oration); Brasidas before going to battle; the Mytilenian Debate and the Melian Dialogue; the debate before the Sicilian Expedition.

If candidates wish to disagree with him, they could make the point that, as a modern historian, this method of effectively putting words into the mouth of the characters is not really history writing. It is more like drama and surely involved much use of guesswork and imagination. Many of the speeches are very long and detailed and are highly unlikely to be accurate. So by modern standards of history, the speeches probably do not qualify as history at all.

On the other hand, one could argue that when Thucydides was writing there was not yet a precise definition of history, it was more an art than a science and there was a more blurred line between fact and speculation. He did have access to some eye-witness accounts of the events he describes and so it could be argued that much of his speech-writing may be fairly accurate, but he does admit to using the words he thinks would have been used when he is not sure. This is certainly not a technique which could be justified by a modern historian, but given his era, it certainly makes for a more exciting read. Either side of the argument is valid as long as it is well supported by reference to the speeches in the text.

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

(50 marks)

Topic 2. Alexander the Great.

(i)

(a) How Alexander defeated Darius at the Battle of Issus in 333 BC: Candidates would need to include the fact that Alexander and Darius had passed each other out on either side of the mountain range and how this left Alexander facing back where he had come from. Darius's impatience and failure to listen to good advice are crucial here too, allowing Alexander to choose a battlefield which was somewhat contained by the sea and the foothills. The men first sneer at the Persians for building a stockade and Alexander gives them a rousing speech after which he conducted a measured advance. The big danger for him was the possibility of being outflanked. Darius had sent 20,000 men to the side and rear of his right flank, so Alexander sent troops to support Parmenio. Observing a certain weakness on his right Alexander moved two Companion squadrons from the centre and reinforced this area with Agrianes and Greek mercenaries. Alexander used his cavalry to rout the enemy's right wing and then got it to swing inwards to attack the centre. At the last minute, he moved a unit of Thessalians from his right wing over to Parmenio on the left. He put some of his right wing in the foothills to deal with the Persian advance force initially. Where Alexander led the Companions on the right wing, they did really well, but the Macedonian phalanx was in trouble in the centre against Greek mercenaries. The day was saved by the right wing which wheeled around to save the centre. Parmenio was struggling on the left wing but when the Persians realised that Darius had fled, there was a complete rout. **A coherent account. (12, 12, 11.)** **(35 marks)**

(b) For Alexander's behaviour after the battle candidates may include: a reference to his determined and strenuous pursuit of Darius; his respectful treatment of the family of Darius; although wounded himself Alexander visited the sick and wounded and gave splendid funerals to the dead and rewards to those who distinguished themselves in battle reflecting his loyalty and generosity towards them and his appreciation of their efforts; his shock at the splendour of the Persian tent; the arrogance and confidence which his response to the letter of Darius highlights. **Impression mark. (15)**

(15 marks)

(ii)

(a) The sequence of events leading to the death of Callisthenes would include three main elements: His personality and how Callisthenes, grand-nephew of Aristotle and Alexander's official historian, was perceived by his peers; his speeches at the banquets and Alexander's reaction; the plot of the Pages. There are so many details in these accounts that not all are required but a coherent description of the three aforementioned elements is required. First, the fact that Callisthenes was making himself very unpopular with the pro-Persian faction in the court but very popular with a rebellious minded group of young Macedonians. His eloquence won him some friends among the young and his dignified self-sufficient lifestyle was admired by the older generation. But Callisthenes often remained aloof from company and acted in a superior fashion which alienated others. Second, his response to Alexander's attempt to introduce proskynesis/prostration among the Greeks in

his court. Plutarch of course, has most of the anecdotes which include, he was asked to make a speech praising the Macedonians at a party, which he did, but when Alexander asked him to criticise them, he did so too convincingly and made himself a lot of enemies. The story of the big row between the two men which involved an attempt to introduce the Persian custom of proskynesis/prostration which was anathema to the Greeks. When the topic of proskynesis/prostration was brought up at a banquet in a planned manner, Callisthenes spoke out against it saying that it was not right to honour a man as only a god should be honoured. He said that bowing was strictly for gods. He pointed out that Alexander would not like an ordinary man to be honoured as a king, so why should the gods be happy with a man being honoured as a god. The claim by Callisthenes that Alexander's greatness would depend on his (Callisthenes' writings) further angered Alexander. Another story Arrian tells is that a gold cup of wine was being passed around, people were bowing to Alexander and then receiving a kiss. Callisthenes refused to bow and Alexander refused him the kiss. Callisthenes said that he would go "one kiss the poorer." The incident in which the page Hermolaus anticipated Alexander in the killing of a boar in a hunt and the subsequent severe punishment by Alexander of the young man prompted a plot on Alexander's life. When the plot was revealed, the interrogation of Hermolaus and his accomplices led to the implication of Callisthenes. It is reported that when Hermolaus asked his tutor Callisthenes how he could become the most famous of men the historian is said to have replied: "kill the most famous of men". Plutarch claims that the Pages did not denounce Callisthenes, even under torture. Slanders spread by Callisthenes' enemies convinced Alexander of his historian's guilt. In the end, which is not fully clear, Callisthenes was either executed straight away or carted around in chains till he died. Either way his influence at court was ended.

A coherent account. (12, 12, 11.)

(35 marks)

(b) Candidates may mention the inconsistency in Alexander's behaviour: He invited Callisthenes to point out to the Macedonians their faults but he then took exception to the speaker's remarks. The manipulative nature of Alexander is also evident when we read of how it was arranged that the topic of prostration was brought up at a party in the king's court. The vindictive nature of Alexander is evident throughout the events and the cruelty of Macedonians is highlighted by the horrible fate which Callisthenes suffered. Some reference may be made to the fact that Alexander was dealing with a tactless and outspoken man of influence whom he felt had to be silenced.

Impression mark.

(15 marks)

(iii)

(a) They had all taken refuge in the town. The Macedonians had driven them there across the Hydraotes River and now encircled the town. When the attack began, the Indians withdrew to the inner part of the town and by wrenching off a gate, Alexander and his men pursued them way ahead of the troops of Perdiccas. Here there was a breakdown in communication, looking at the outer walls, the other men thought the town was already taken and so they were slow, didn't have ladders and unaware that the enemy still held the inner fortress. Alexander was impatient with their slowness and grabbed a ladder, putting it up against the wall. He crouched under his shield and climbed up, followed by Peucestas with the sacred shield from Troy and Leonnatus and Abreas. At the top of the wall, having fought off defenders, he jumped down into the inner part of the town which filled his men with terror. A mad rush ensued during which ladders broke and he was left alone against the enemy. "His legendary courage, no less than his shining armour proclaimed him". Arrian says he preferred to risk dying a glorious death and "to think was to act". Inside, he fought against the Mallians who, afraid of him, threw missiles at him. He was hit by an arrow in the chest and a mix of blood and air came out. He fought on but then fainted and was defended by Peucestas and Leonnatus before being carried off. By now, Abreas was dead and the Macedonians were frantic, trying any means they could to get over the wall and hurl themselves down to save him.

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

(30 marks)

(b) The event and its aftermath tell us a lot about Alexander's relationship with his men. When the slaughter began, no one was spared as the men were so furious that Alexander was badly wounded. Back at camp, the men thought he was dead and were in deepest despair. "Every difficulty seemed hopelessly insoluble without Alexander..." this tells us that they still depended on his leadership and that all of their hopes resided in him. On hearing this, Alexander had himself brought down the river and shown to the men, he even had himself put up on his horse and the men were overcome with relief and joy. This is a touching scene where Alexander hauls himself up on his horse to reassure his men and their response was immense. There was a huge storm of applause, blessings were called, garlands thrown. Many wept. Despite their differences, the men were still devoted to him. But some of his companions complained to him about his rashness. Alexander was annoyed with some of his friends who criticised his recklessness in taking risks no commander ought to take. But his passion for glory was such that he could not resist the pleasure of battle. He was cheered up by a common soldier who reassured him that "action is a man's job my lord". So his relationship with his men was still a very powerful bond that endured.

Three points. (At least one from during the siege) (7, 7, 6.)

(20 marks)

(iv)

The issue here is whether or not “reign of terror” is an overstatement. Candidates may agree or disagree with the statement by Cartledge as long as they provide enough information from the texts to back up their argument and to make it persuasive. Of course partial agreement with this sentiment is another possibility. The following are some of the main evidence for each side:

If they agree: The execution of Bessus; the deaths of Cleitus, Philotas, Parmenio and Callisthenes are relevant. Hermolaus’s speech when he was about to be executed. Alexander’s desire for proskynesis/prostration; the hardships he inflicted on his men by choosing to cross the Gedrosian Desert; the slaughter of the Cossaeon tribe and Hephaestion’s doctor after his death; the punishment of the son of Abulites; the treatment of Cassander.

If they disagree: His bitter regret at his treatment of Cleitus; on the way in to India, he destroyed much of the goods and wagons of the Macedonians, including his own, to lighten the load as they travelled; his treatment of Porus after the Battle of the Hydaspes; his sensible yielding to his men at the Hyphasis; his openness to the ideas of the Indian Philosophers; his extraordinary stamina and bravery in the Gedrosian Desert (the helmet of water; his willingness to overlook his men's misdemeanours); his generosity in paying his men's debts; his willingness to forgive and forget the mutiny at Opis when he made up with the Macedonians.

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

(50 marks)

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

(i) Catullus – a poet of intense moods. Candidates will most likely agree with this statement. In terms of love, Catullus shows himself to be a man of very extreme emotions, when he loves, it is with all his being as the Lesbia poems reveal. His feelings are all-consuming and it is all or nothing for him. The relevant poems are *The Same, Love and Harsh Words, The Effects of Love, Happiness, Love and Hatred, A Prayer*. He ranges from the euphoria of devotion to the pain of doubts and uncertainty. He is especially emotional on his capacity to feel both love and irritation at the same time. His moods are volatile and seem to change quickly. He often describes love as being almost like an illness or an addiction. Candidates should know enough of these poems to display Catullus’s wide range of moods from bleak to ecstatic in his love poems. As a friend, he is loyal and feels the bonds of friendship keenly. His kindness and compassion as a friend are evident in *Consolation, The Same and At A Brother’s Grave*. His generosity of spirit and humility is evident in *To Cicero*. His poem to his dead brother is extremely touching and emotional and speaks of a very close bond with his brother. He obviously feels acutely the grief of loss and empathises with others who are in that situation.

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

(50 marks)

(ii)

One of Caesar's most striking characteristics was his willingness to take risks. Candidates will most likely agree with this statement. There are many examples from his career that might be used to back up this idea. Candidates should give a good range of examples from the text to bolster their argument. Some of these might include: his refusal to divorce his first wife when Sulla ordered him to do so; his brazen speeches to the pirates off the coast of Bithynia; his standing for Pontifex Maximus when warned off doing so; his reckless accumulation of debts in order to buy support; his speech supporting Catiline after the uncovering of his conspiracy; his military daring against the Gauls and other tribes; his expedition to Britain; his personal bravery in battle; his crossing of the Rubicon to attack Pompey in Rome ("Let the die be cast."); his trip across to Greece following Pompey (his quote to the captain: "fortune favours the brave"); his persistence after Dyrrachium despite defeat; his trust of Brutus and other enemy commanders; his visit to the Senate despite warnings on the Ides of March; his statement that he preferred to die once rather than fear dying all of the time. These would be some of the more obvious examples that could be used.

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

(50 marks)

(iii)

(a) Sulpicius Rufus says to Cicero that Tullia's death is just one "drop added to our cup of woe". He suggests that perhaps she was lucky to die in such a period of calamity for Rome (Caesar's dictatorship) when men like Cicero and Sulpicius have lost so much. He wonders what was in store for Tullia or for any children she might have had? Perhaps nothing good awaited her in the future. He advises Cicero to look at the fate of mighty cities like Corinth, lying in dust and ruins. Why should we mortals expect to live long or take it hard when a dear one dies? He tells him too to think of the many great Romans dead in the recent wars. He asks Cicero to console himself with thoughts of what she had enjoyed in life. He admonishes him to "remember who you are" and reminds him that time does soften grief. Finally he tells him that Tullia would not want him to be overcome by sorrow.

A range of the elements of the letter. (10, 10, 10, 10.)

(40 marks)

(b) This would have to be a personal response on behalf of the candidate. They might feel that it was a very consoling letter, in which case they would need to explain why. Alternatively, there are elements which might not seem very consoling (e.g. the suggestion of thinking about the destruction of great cities) in which case the student would need to explain why this would not be consoling.

Two reasons. (5,5.)

(10 marks)

(iv)

(a) The Battle of Pharsalus was the decisive battle between Caesar and Pompey in Greece. Already Pompey had lost ground by failing to follow up his victory at Dyrrhachium. Even before the battle began, Caesar had pre-empted Pompey by moving contingents of cavalry round to counter his troops. Crucially, Pompey decided 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, he left the battle in a daze, abandoning his men to their fate.

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

(35 marks)

(b) Plutarch paints a picture of a thoroughly disunited republican force with Pompey being the target of scorn and derision, already on the back foot after Dyrrhachium, 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. His leadership was weak and lacking in conviction.

Impression mark. (15)

(15 marks)

Topic 4. Roman Historians.

(i) The most important achievement of Augustus is the establishment of the Principate which restored stability to Rome and the Empire after the long years of chaotic civil war. He never expressly made himself king or dictator. The new ruler succeeded in establishing a sound working relationship with the senatorial party. He also established secure borders for the Empire and insisted on fair and efficient administration in the provinces. In terms of the safety of the city, he organised Rome into districts and wards and put each area under the control of a magistrate. He organised *vigiles* or night-watchmen to guard against fires and sent armed soldiers into very rough areas. His huge building programme with the restoration of temples and the construction of magnificent new buildings is worthy of mention because of the effect on Rome then and for future generations. Augustus commissioned many public works, including the renovated Forum, Temple of Mars, Temple of Apollo on the Palatine, and Temple of Jupiter on the Capitoline. In the names of members of his family he also built a Temple of Hercules and the Muses, Hall of Liberty, Temple of Saturn, a theatre and an amphitheatre. He claimed to have "found Rome a city of brick and

left it a city of marble.” Augustus introduced laws against extravagance, adultery, fornication and bribery. He promoted traditional marriage and tried to promote old-fashioned family values in Rome. He revived traditional ceremonies and festivals with religious rites. He became Pontifex Maximus and increased the numbers of priests in Rome. Candidates may also cite his defeat of Antony and Cleopatra, an achievement which may be said to have secured the unity of the Empire. On the negative side, he had a very bloody and vindictive rise to power and a far from blameless personal life. He encouraged the worship of himself in temples and foisted Tiberius on the Roman people.

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

(50 marks)

(ii)

(a) Candidates should show a good general understanding of the whole treason trial phenomenon combined with some knowledge of a number of cases. They may not condemn Tiberius out of hand and may take into account Tacitus’ unbalanced treatment of the emperor. The worst traits of the emperor came out in his treatment of former friends and associates of Sejanus. These traits include an insecurity, poor judgement and a grim and frightening approach to the accused as well as a tendency to allow prosecutions which were brought out of personal spite by informers (delatores). The most instructive cases might be those of Sextus Vistilius, the old woman Vitia, Considius Proculus and Sextus Marius. According to Tacitus, Tiberius “frenzied with bloodshed” ordered the execution of all those arrested for complicity with Sejanus. Many also committed suicide out of fear of execution.

Engagement; 14, Development; 14, Overall Evaluation; 7.

(b) From the outset of his biography, Tacitus is clearly antagonistic towards Tiberius. He presents Tiberius “reluctance” to rule as a sham. He comes across as a vicious, mean and arrogant tyrant. Germanicus is shown as a hero poisoned by Piso to suit Tiberius. Agrippina is also seen as an entirely innocent victim of a vindictive feud. The senators are also seen as victims rather than as self-serving as many of them must have been. Tiberius’ return to Capri to escape the pomp of office is described as an excuse to indulge in every sort of depravity and sexual perversion. Even in the early part of his reign, when Tiberius does good things, Tacitus imputes the worst of motives to him, such as hypocrisy and deceit. Any generosity is described as insincere. For the former, candidates could cite a number of events e.g. the death of Germanicus and its aftermath, the treason trial, the German campaigns, Sejanus and his crimes. In all of these, Tacitus gives a clear and accurate account of what happened – often in great detail. There is no evidence that he invented or suppressed anything. However, there are often contradictions between facts reported and impressions given by Tacitus. One common feature is that Tacitus is a great reporter of rumours that cast Tiberius in a very bad light, even though Tacitus does not state them as facts. He implies that Tiberius was involved in the death of Germanicus and that he was active in promoting treason trials and he doesn’t emphasise the emperor’s role in the fall of Sejanus. He is shown as an enemy of the city, even bringing about its ruin.

Impression mark. (15)

(15 marks)

(iii)

Candidates will need to give specific examples from the texts and to distinguish the later from the earlier part of Claudius' reign. The literary tradition paints him as "the victim of unscrupulous exploitation by his ambitious freedmen and scheming wives." Candidates should be able to give details of the activities of people such as Messalina, Agrippina, Pallas and Narcissus. However, they should also mention the evidence that Claudius ruled well in many areas up to his last few years (e.g. his judgment in the dispute between the Jews and Christians of Alexandria). He also set up an efficient civil service made up of freedmen. He was anxious that the State be run well and took various measures to improve the efficiency of the Senate and at the same time built up a civil service of competent freedmen. His infrastructural projects were also important (Ostia, aqueducts and others). He also sanctioned the invasion of Britain and was the first emperor to extend Roman citizenship to whole tribes in provinces such as Gaul (he even appointed some provincials to the Senate).

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

(50 marks)

(iv)

The main features of Corbulo's career are: a very successful campaign against the Chauci while commander in Germany in AD 47. The Emperor Claudius stopped him from following up this success. Corbulo was very strict and very efficient (he got his men to build a canal from the Rhine to the Meuse). He organised the army in the east as governor of Asia. He fought against Parthia (who had won a great victory against the Romans four years earlier) in AD 58. He took over Armenia and installed the well-disposed Tigranes as king. He fought again in AD 61 and finally made a favorable peace with the Parthians. In AD 67 Nero invited him to Greece where he forced him to commit suicide.

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

(50 marks)

Topic 5. Greek Drama.

(i)

(a) From the start, Aristophanes' attitude to Aeschylus is clear. He is portrayed as the champion of old fashioned virtues such as honesty, justice and courage. All of these are qualities required by Athens in its time of trial (the Peloponnesian War). He inspires loyalty and trust. Although he is shown as angry, it is a fine and noble anger which is justified. The much-admired Sophocles takes his side too. The characters in the plays of Aeschylus are noble heroes and so are good role models for the people of the city. His language is grand and formal, not cheap, everyday language. He speaks for the gods, not for strange abstract ideas. His values are those of old fashioned patriotism, duty and respect and he states his ideas clearly and wisely.

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

(25 marks)

(b) On the other hand he makes it clear why Euripides is not chosen. Euripides is not clear. His ideas are expressed in a rather confusing fashion. He is portrayed as being too clever for his own good and is described as a "slippery customer", unlike the grand, austere and straight Aeschylus. There are too many doubts in his plays instead of clear instruction recommending loyalty and decency; there is too much cleverness and sophistry in his ideas. His language is often crude and his subject matter frequently deals with the darker side of human nature. He puts criminals and mean characters on stage and does not prioritise love of country. He is popular with the low life in Hades. He is portrayed as petulant and having notions about his own intellectual superiority. There is no doubt about his brilliance as a poet, but he is not described as the man who can save Athens in its time of need.

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

(25 marks)

(ii)

In this play, although Zeus does not appear in person, he is one of the main characters. It is he against whom Prometheus has rebelled and he would rather be tortured into eternity than obey Zeus against his own will. Zeus, through his henchmen and messenger determines much of the action of the play. All of the characters react strongly to him in some way. The main dynamic in the play is the conflict between himself and the protagonist, Prometheus. The first indication we get of the brutality of Zeus's rule is the torture scene at the beginning when his henchmen drag Prometheus to be chained to the Caucasus mountains. Hephaestus is reluctant in obeying Zeus, but he feels that he has no choice. "Power newly won is always harsh". Strength and Violence are the heavies that every tyrant needs to carry out his dirty work (i.e. threats and physical force). We even get the sense of the surveillance of a tyrant as the characters make it clear that Zeus is keeping an eye on them at all times. The whole play has a looming sense of threat hanging over it. For the chorus, "these are new laws by which Zeus tyrannically rules". For them, Zeus is to be feared above all. The plan to annihilate humans is mentioned by Prometheus who feels bound to champion them. He is especially bitter about the ingratitude of Zeus whom he had helped to come to power.

Oceanus sees that one must adapt to new situations and be practical "Know yourself and take upon yourself new ways to suit the times". He does have some hope that negotiating and compromising with Zeus might be possible. Prometheus tells him not to endanger himself by trying to help out.

The story of Io adds to the view of Zeus as a cruel, heartless tyrant. She has been the innocent victim of his lust, and as a side-effect of this of Hera's anger. Prometheus says "Does it not seem to you that this king of the gods in all matters alike is given to violence? However, the suggestion that Zeus will come upon Io "not with terror, with a gentle touch" introduces a note of hope that the tyrant will in time become mild.

Hermes is the smart, self-serving one who knows that it is always clever to be on the side of the most powerful one, he reinforces the notion of Zeus as the all-powerful, brutal villain who always gets his own way. It is plain from what he says that going up against Zeus is a form of lunacy.

One of the choral odes is on the theme of fear of the gods, and Zeus in particular. They pray that they may never be crushed by the will of Zeus. They suggest to Prometheus that disobeying Zeus for the sake of mere humans was not worthwhile

Prometheus despises the fact that Zeus got his help when he needed it but now has turned on his friend "to look on all friends with suspicion - this disease would seem to be inherent in a tyrant's soul".

Mention can be made of the assault by Zeus on Prometheus at the end of the play which further exemplifies the new tyrant's villainy. It is difficult not to agree with the role of Zeus as villain in the play.

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

(50 marks)

(iii)

Full or partial agreement with this sentiment is possible here. Throughout his investigation, which takes up most of the play, Oedipus shows that he has the qualities one would associate with a great detective. These qualities are energy, curiosity, rational thinking, persistence and a desire for justice.

Firstly Oedipus is a man of action: He assures his people that he has been searching for a cure for the plague, "I wasn't asleep, dreaming." And also says, "I have wept through the nights... groping, laboring over many paths of thought." He sent Creon to Delphi to discover the cause of the plague. Later he admits that "on Creon's cue" he has sent for Tiresias.

Secondly the offer which he makes to the murderer in his public proclamation was a good tactic. For reasons obvious to us, but not to the king and his citizens, it failed.

Thirdly, any great detective must be curious about finding the truth. This is an essential trait in a detective and Oedipus shows that he certainly possesses this curiosity. He longs to get to the heart of the truth and to unveil the murderer of Laius and is prepared to go down any avenue that might lead to the truth; "Which rumours? I'll search out every word". His questioning of Creon on his return from Delphi is clinical and efficient.

Another possible point is that any good detective must have a capacity for reasoning and a good level of intelligence. There are several points in the play where Oedipus shows that he is a character of above average intelligence with a quick mind and a very logical approach to

problems. He immediately sees the importance of the survivor of the attack on Laius as a source of information.

As for persistence, no one could accuse Oedipus of being slack in following up any opportunity to reveal the murderer. He shows that he will overcome any opposition (Tiresias, Jocasta, the shepherd) or even danger (his own possible guilt) in order to get to the truth. Even though Oedipus reaches a point when he believes that he might be the murderer of Laius, he persists with the investigation. Towards the end of his investigative work, when it is clear where his search is leading, Oedipus persists.

He is ruthless in his desire to reach the truth as witnessed by the pressure he puts on Tiresias and the old shepherd.

Finally, one of his main qualities, and one which any great detective must have is a desire for justice to prevail. He has a strong sense of what is right and proper and a need to make everything right, especially for his people; "My children, I pity you." Ultimately he does solve the murder mystery so he certainly does possess at least some of the qualities one would expect in a great detective.

However some elements of Oedipus' character do not lend themselves to good detective work: His rashness when Creon suggests speaking to him in private on his return from Delphi is not what one would deem a good quality in a detective. He puts too much faith in his own judgement and especially in his assumption of the guilt of both Tiresias and Creon. As a result he goes off on the wrong track completely. His short temper is also a feature of his character that is not the mark of a great detective. His cruel mocking of the blind prophet and threats of violence suggest Oedipus has lost control of his emotions. His boastfulness of how he solved the riddle of the Sphinx does nothing to enhance our view of his detective work.

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

(50 marks)

(iv)

(a) Medea thinks that of all creatures women are the "most wretched" for reasons which she sets out clearly to the Chorus of Corinthian women. She begins by talking about how women are treated so unfairly in marriage. She talks about how they "buy" a husband and don't find out till too late if he is any good. If the marriage goes wrong, they cannot go out to find alternative entertainment, but their husband can. Also, for a woman, to seek divorce is not respectable. She highlights how much worse the plight of "a foreign woman" is. She maintains that such a woman would need "the skill of magic" to have a successful marriage. She finishes the speech by damning the male justification for the status quo, that women are protected at home. "*I would rather stand three times in the front line than bear one child*". This is a total indictment of the position of women in the society of the day. It is a shockingly outspoken and powerful speech.

A treatment of the three parts of her speech. (10, 10, 10.)

(30 marks)

(b) Candidates could take either side in this debate. They may take the view that the play paints women in a bad light and is therefore a misogynistic play. To do so they should use the text to show that the protagonist and strongest woman in the play, the one who espouses women's rights is the person who goes on to commit the most horrible crimes, including infanticide. You could argue that this terrible deed and her heartlessness towards Jason afterwards negates any moral ground that her pro-woman arguments might have held. The other women in the play are not evil, but Glauce is portrayed as petulant and vain, and the chorus of Corinthian women wonders if they should intervene to save the children, but they do not. So they do not do much for the case for womanhood in the play. Even the Nurse who speaks common sense fails to save her charges, despite her hand-wringing. Medea herself is central to this argument. She is the one who so eloquently speaks for the condition of women and her appalling crime makes that case seem very unconvincing. One could argue that the play shows the absolute horror that ensues if women get ideas above their station.

On the other hand, candidates might argue that Euripides was trying to highlight the injustices which women experienced in society, in the marriage contract, cited by Medea herself and in the way they were regarded by men. Jason's words illustrate the male view of women: "if only children could be got some other way, without the female sex, if women didn't exist at all human life would be rid of all its miseries." In addition, the view that women are viewed as "in all kinds of evil, skilled practitioners" and how they have an unenviable reputation in stories "of male poets with their ballads of faithless women" could be seen as unfair on women. Another way of looking at this play is that although the playwright portrays Medea as not at all likeable, she comes across as a most compelling, strong and fascinating character. Her speech on the position of women in society is immensely powerful and persuasive. She is far cleverer than any of the men in the play and outwits them all quite easily. She triumphs, with the gods on her side and avenges the wrongs done to her. You could say that the victory of a clever woman means that this play is not misogynistic at all.

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

(20 marks)

Topic 6. Ancient Epic.

(i)

(a) Dido's situation before Aeneas arrives is that she had fled from Tyre, where her evil brother, Pygmalion had secretly murdered her husband, Sychaeus, for money. Her brother concealed his evil deed and even reassured the grieving Dido, giving her false reasons of hope that Sychaeus would return. But in a dream the young woman was informed by the ghost of Sychaeus what had happened. The spectre warned her to leave Carthage and directed her to a secret hoard of gold and silver. Accordingly she gathered all of those who opposed or feared her brother and set sail. They arrived in Carthage and bought the amount

of land “covered by a bull’s hide”. When Aeneas first sees her she is a beautiful and commanding figure, who had already rejected local chieftains in marriage. She is overseeing the building of a fine city, delegating jobs and dispensing justice. She is concerned for the defence of her shores, but extremely hospitable to the strangers when she realizes that they are no threat.

Three aspects of her situation. (5, 5, 5.)

(15 marks)

(b) Candidates may argue either way here. Jupiter had instructed Mercury to inspire “their queen with a tolerance for the Trojans and a kindly intent. Certainly, the nature of Dido’s obsession with Aeneas is down to the infatuation which Venus and Cupid have contrived. Venus had been anxious that Juno’s savage will would mean more trouble for Aeneas in Carthage. It is all-consuming and she has no choice. She is helpless against the power of the gods. Added to this is Juno’s scheme for the two to marry. She stage-manages a “so-called” marriage as Virgil puts it, in a cave. This suits Juno’s plan to obstruct the fulfilment of Trojan destiny. So Dido is trapped in the overwhelming power games of the gods. She already had heard so much about Aeneas as a child that she is helpless when faced with his actual presence. She is persuaded by the arguments of her sister, Anna to break her oath. Aeneas’ decision to prepare for his departure before informing Dido causes the young queen to become upset. Her emotions get the better of her and she kills herself.

On the other hand, Virgil makes it clear that Dido had taken an oath to Sychaeus which she had now broken. This implies that she was somewhat at fault. Her neglect of her city adds to this picture of dereliction of duty. In fact, when she is about to commit suicide, she concedes that she has broken a sacred oath. She is portrayed as a woman susceptible to strong emotions. One might have to argue that she contributes to her own downfall, even if we feel desperately sorry for her.

Engagement, 14; Development, 14; Overall Evaluation, 7.

(35 marks)

(ii)

At the start of *The Odyssey*, Telemachus is a self-pitying youth. He is depressed and wishes that he had brothers to help him to stand up to the Suitors. He feels sure that his father’s bones are being washed by the rain. The turning point for him is the visit of Athene, disguised as Mentos. She urges him on and tells him it is time to grow up. He rises to the challenge but has a few false starts. He is brave enough to address an assembly of the Suitors, but breaks down. His dealings with his mother are interesting. He is very rude and dismissive towards her, ordering her to go to her room, but she is pleased at this as it shows his growing independence. He even instructs Eurykleia not to tell Penelope about his journey in search of his father. He acquits himself well in his visits to Sparta and Pylos and grows in stature as he obviously impresses his hosts. What he sees and hears in these two kingdoms teaches him a lot: how civilised society should be; the stories told to him of his father’s exploits at Troy inspire him; the story of Orestes’ revenge for the murder of his father stirs similar feelings in him towards the suitors. The expedition gives a greater sense

of maturity and significantly the suitors begin to see him as a threat and no longer an object of ridicule. Having been warned by Pallas Athene, he avoids the Suitors' ambush and follows the goddess's instructions to go directly to the hut of Eumaeus. There, Odysseus reveals himself to his son, obviously now deeming the young man to be an ally in whom he can place considerable trust. Back in the palace he is now more assertive in dealing with the suitors and protecting his disguised father. He takes a confident and important role in helping his father to defeat the Suitors. Another measure of the development of Telemachus is illustrated in his attempts to string his father's great bow: He might have succeeded in stringing it on his fourth attempt if Odysseus had not put an end to his attempts with a shake of his head. However, he is still not a fully-fledged hero, during the battle in the hall he leaves the door to the weapons room open allowing the suitors access to their weapons. He fights bravely and comes of age as he stands side by side with Odysseus in battle.

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

(50 marks)

(iii)

Loyalty is definitely a defining quality of the admirable characters in Homer's *Odyssey*. Beginning with Odysseus himself, his overwhelming desire to get back to his wife, child and home in Ithaca is one of the outstanding features of his character. He resists the offers of immortality from Calypso and says that he would rather go home. He was not tempted by the offer from Alcinoos of Nausicaa's hand in marriage. He is loyal to his men, rescuing them from the Lotus Eaters and trying to keep them out of trouble. Penelope proves herself a worthy wife of the hero through the lengths to which she goes to stay loyal to him. Her funeral shroud stratagem, her patience and the clever bow and axe-heads contest enable her to stay loyal to her absent husband, even though she is not sure that he is still alive. Eumaeus is a most loyal servant who faithfully sees to his master's pigs throughout Odysseus' long absence. The returned hero delights in his servant's loyalty and he becomes one of his master's accomplices against the suitors. Eurycleia too is a reliable maid in the palace in whom Odysseus can place trust in advance of his confrontation with the suitors. Even the dog, Argos is poignantly loyal to his old master, greeting him on his return before he dies. As for disloyalty, the consequences for this in the poem are terrible. The most obvious example here is the Suitors. It is made clear that their families have been very well treated by Odysseus in the past. So their deeds are not just evil, they are turning their backs on the king to whom they owe loyalty. Their terrible massacre is seen as a just reward for such thanklessness. Also severely punished for disloyalty are the maidservants, left hanging like dead fish and the nasty goatherd, Melanthius who was horribly mutilated. All who have betrayed the hero, or even stood by while others did, find themselves brutally cut down. The message is simple, loyalty is to be admired and rewarded and disloyalty is to be punished as a low, terrible crime.

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

(50 marks)

(iv)

The depiction of warfare in the *Táin* compared to that in the *Aeneid* or *Odyssey* – here, the candidate need not go into detail about events in the *Táin*, rather describe the style of warfare and what is distinctive about it. There is a more fantastical element in the warfare of the *Táin* where Cúchulainn takes on whole battalions of men and even shapes changes where he is described like a man possessed in a vivid, almost cartoon like sequence. All fighting in the *Táin* is in open country or woodland and usually involves fighting from chariots. There are no descriptions of pitched battles where the actions of entire armies are described in detail. In contrast, the fighting in the *Aeneid*, firstly is more varied. There is the close up, street fighting described by Aeneas in Book 2 and where there is single combat, it is Aeneas against one other warrior rather than several. The *Aeneid* also contains the account of the siege of a camp. The *Aeneid* includes warships but there is none in the *Táin*. Chariots are not used in Virgil. There are several elements that both epics have in common regarding warfare: The fight is generally a hero triumphing over the odds, often with some divine assistance, revealing amazing prowess and often superhuman bravery; The *Táin* and the *Aeneid* have in common a moving duel between two characters with an element of sadness and pathos.

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

(50 marks)

Topic 7. Writers of the Augustan Age.

(i) Virgil's writing certainly reveals a deep fondness for nature. He is often described as "painting with words". This certainly applies to his detailed descriptions of the natural world which he loved so much. As with other Augustan writers, notably Horace, Virgil seems to have seen the natural world as an ideal in stark contrast to the flawed, corrupt world of the city. He delights in giving us images of beauty and serenity in nature, depicting an ideal world far from the troubled life of the city.

First, in the *Eclogues*, he depicts the story of Silenus taking place in an idyllic woodland setting with nymphs and fauns, a scene of fantasy and fun which finishes with a gorgeous image of the stars hung at night in the sky. In *the Birth of the Saviour*, Virgil foretells a golden age which is marked by the crops and flowers growing plentifully from the earth and even sheep growing their own multi-coloured wool. Happiness is connected with a cornucopia of flowers and herbs growing in the wild.

Rustic Happiness is more obviously a song to the wonders of nature. Its theme is the inherent goodness of country life, but it reflects Virgil's deep love of nature in its descriptions of woodland, flowing streams and branches heavy with fruit and berries. Likewise, *A Farmer's Calendar* is full of images of nature in all seasons, from the deep snow of winter to massive storms and parching heat. Virgil's love of nature is very obvious here again.

Even in *Orpheus and Eurydice*, whose theme is the tragic double loss of Eurydice to her husband, Virgil uses nature to convey atmosphere and mood in a powerful way. The image of Orpheus singing under the “ice-cold stars” is memorable and his song of despair is compared to a nightingale lamenting the young she has lost to the ploughman. Likewise in the excerpt from *the Underworld*, Virgil gives very detailed descriptions of the natural world to illustrate the misery and sadness of the place. His famous simile of the lost, unburied souls compared to the autumn leaves or the birds migrating in winter is very atmospheric and sad.

For Virgil, his love of nature and his wonderful powers of description combine to give us a real sense of the natural world in all of its richness and varied moods.

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

(50 marks)

(ii)

The most relevant poems are: Ovid – *Baucis and Philemon*, *Myself*, *Advice to Women*, *The Art of Love*, *Unfair*. Propertius – *Two Requests*, *Susceptibility*, *Love and Peace*, *Gone, Gone to Clitumnus*, *Cynthia is Dead*, *The God of Love*, *Cynthia*. Candidates should not have to reference all of these poems. They should be able to refer to a few by each poet and to show familiarity with the works of both. Women play a large part, perhaps the dominant part, in the lives of both men. Each of them is susceptible to the charms of women and writes a lot about them. For both of them love is a source of great joy but also of pain. They both have ambiguous feelings about women and while devoted, also are very critical of them. However, there is a big difference in tone and feeling in the attitudes of each of them to women.

Ovid studies the ways of women and seems to regard love as a sort of game. Much of what he writes about women is very light-hearted. We sense that he enjoys pursuing and being pursued but that for him it is not a matter of life and death. He is very much the sophisticated urban dweller, involved with lots of women in the social round and ever ready to give advice on the game of love. He is often tongue in cheek, or even downright cynical when addressing women or speaking about them as in the *Art of Love* where he describes all the low tricks women play. This poem paints women in a very unflattering light as devious. In *Advice to Women* he tells them that they should try harder with their looks as men have become so vain. However, he can be serious as in *Unfair* and especially in his really beautiful portrayal of lasting love in *Baucis and Philemon*. Baucis is portrayed as a kindly old woman who is decent and loving, devoted to her husband, her home and the gods.

Propertius, despite his susceptibility to all women, treats love in quite a different way. In *Two Requests*, before he even knows this girl, he assumes that she is born to hurt him. In the poems about Cynthia we meet real passion and jealous obsession. There is the pain of separation and loss in *Cynthia is Dead*, there is jealousy in *Gone to Clitumnus* and real bitterness towards his ex-girlfriend in *Gone*. There is even a mood of violence and physical abuse in *Cynthia*. Also, it seems that death is never far away. Even in his poems on love in

general, the tone is more serious, less frivolous than that of Ovid, (*Love and Peace and The God of Love*). For him women and Cynthia in particular are partly a necessity, partly a torment.

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

(50 marks)

(iii)

These three poems are Horace's Satires. They are lighter and less profound than his other poems. They certainly show Horace's sense of humour. Firstly in *The Town Mouse and the Country Mouse* Horace tells a little tale of a country mouse preparing for his sophisticated, urban friend who is coming for a visit. We witness the amusing scene of the little mouse putting aside some half-eaten bacon and a single raisin as the delicacies which will tempt his visitor. The city mouse, of course, is unimpressed and persuades his friend that life in the city has much more to offer. We see the funny sight of the city mouse bustling about like a waiter, tasting all the tempting leftovers from a fancy dinner party, delighted with the impression he is making. But there is a price for the luxurious life, the barking of mastiffs sends the country mouse back to his rough and ready home where he will happily stay. The humour here is sweet and wholesome, simple and homely.

In *Journey to Brundisium* Horace's humour is wry and at times directed at himself. He also describes some outright funny scenes such as the two drunken men on the barge, the mule not moving the boat for the whole night and the kitchen going on fire. These scenes are funny stories again, in a simple, homely style. But he does also laugh at his own foibles. For a man who professes in so many of his poems to love the countryside, he moans about the frogs and gnats keeping him awake at night, he despises the food in many of the places he visits and seems very fussy indeed. He even makes fun of the names of some of the places they travel through. Horace is a city dweller and not made for roughing it, yet he is able to laugh at his own fussiness.

In *The Bore* Horace gives us a short but very vivid description of an encounter on the street with the eponymous Bore. It is in the form of dialogue, wittily recounted. The bore's combination of conceitedness and neediness is cleverly conveyed. He boasts about his ability to write (quickly!) and his brilliance as a dancer, but even when he knows that Horace wants to get away, he won't give up. Horace compares himself to a sullen donkey with too great a load. His drooping ears give us a funny image of his sulk. He also envies his friend Bolanus who has a fiery temper and would tell the bore where to go. This is amusing, both in the depiction of the awful bore and of Horace himself, sullen but not able to be rude. It finishes with a funny line where Horace assumes the bore has killed off everyone else and might as well finish him off now.

Horace's humour is accessible and simple. It is directed at others, but also at himself and is often warm and wise probably reflecting his own personality.

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

(50 marks)

(iv)

(a) Romulus and his fellow Romans were in difficulty. They had founded the new state of Rome, but had no women to make sure that the nation would continue. No neighbouring state would agree to a treaty of marriage rights with Rome and so Romulus decided that a more daring strategy would have to be tried. He sent out invitations to the neighbouring tribes for a religious festival in honour of Neptune. The Sabines came with their families. At a signal, the Romans seized the Sabine maidens and carried them off while their parents fled. Some had been picked out by senators already and some were just kidnapped on the spot. The parents departed sorrowing for their abducted daughters.

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

(30 marks)

(b) Romulus explained to the girls that the only reason they had been taken was because their parents had unreasonably refused the offers of marriage. He promised them marriage and children. He reassured them that they would be loved and respected all the more as it was the passion for them that had caused the men to capture them and that their husbands would be exceptionally keen to make it up to them for the loss of their homes and families. Candidates may highlight that Livy seems to see this as an excellent plan to support their opinions. He approves of it and from a modern perspective takes a very sexist approach to the weakness of the Sabine women who are easily persuaded on the grounds that the Romans fell in love with them.

Two points substantiated by references to the text. (10, 10.)

(20 marks)

Topic 8. Art and Architecture in Greek Society.

(i)

(a) Gorgon, (Medusa). **One point. (5)**

(5 marks)

(b) Early Archaic (660-580 BC) **One point. (5)**

(5 marks)

(c) Several features make this sculpture typical of its period. Firstly the composition in the triangular pediment shape is very disjointed. The huge gorgon in the centre is flanked by her two sons and beside them are two large cats (lions or panthers or leopards) and in the corners are two battle scenes. The figures decrease in size into the angles of the pediment and are not to scale. There is no co-ordination or connection between the figures in the scene. Also typical of the early archaic period is the stylized nature of the figures. They are not totally realistic looking, but recognizable. The Medusa is in a typical running pose from the period which shows her with one knee on the ground and the other lifted. Her head, torso and arms are in frontal view, but her legs are in profile which is not a realistic pose. Her hair is also very stylized, a series of patterns rather than natural looking hair. Another feature typical of the time is that there is not much sense of depth or perspective in the scene, it is quite flat.

Three aspects typical of the period explained. (10, 10, 10.)

(30 marks)

(d) The running pose here is as it might be depicted in a poor quality drawing. It is not realistic and probably impossible to do in real life. However, it certainly does convey a strong sense of movement and energy which is effective.

One point of explanation. (10)

(10 marks)

(ii)

(a) The theatre at Epidauros. **One point. (5)**

(5 marks)

(b) **a**, skene; **b**, parodoi; **c**, orchestra; **d**, kerkides; **e**, diazoma.

Five features. (3, 3, 3, 3, 3.)

(15 marks)

(c) This theatre is really well designed for its purpose. It held about 14,000 people and had an orchestra with an altar in its centre. It has a huge theatron or viewing area built into the slope of a hill so that everyone could have a clear view of orchestra and stage. The stage was raised (again for better visibility). The parodoi gave two access points for the audience and for the actors and chorus. The bowl shape gave an excellent acoustic quality to the performances. As for the viewing area, the division of the diazoma into two levels and the segments or kerkides meant that access to the seats was made easy. The seats were hollow underneath to allow people to pull in their feet to let others pass. Each stone seat dips slightly so that the spectator would sit back into it. All in all the visibility and sound of the performance would have been enhanced (the theatre is still used for performances today to excellent effect). Also the entrance and exit of large numbers of people is well catered for. The similarity of modern auditoria today is a testament to the excellence of the design for its purpose.

Reasons given to be based on a comprehensive knowledge of the structure.

(10, 10, 10.)

(30 marks)

(iii)

(a) This is a skyphos which was a type of drinking cup.

Two points. (5, 5.)

(10 marks)

(b) It originates from the sanctuary of Kabeiroi near Thebes.

One point. (10)

(5 marks)

(c) The decoration, in black silhouette against a pale terra-cotta ground, features a humorous depiction of Odysseus and Circe. It is like a cartoon or caricature of the story of the encounter between the hero and the sorceress. It is really clear and simple. Odysseus looks like a funny little man with a hat and a big belly, not very heroic. Circe looks somewhat wild and is mixing her potions in a pot. Beside her is a beautifully clear rendering of a loom. The figures are very simple, but really vivid and fresh.

A brief description. (7, 7, 6)

(20 marks)

(d) Black figure vases were made by the following technique: The decoration was applied while the clay was hard. The surface was covered with a thin wash made of a diluted peptized clay which gave it a slightly glossy, reddish hue after firing. In black-figure the design was painted in black silhouette against the light red clay background, with incised details, and white and dark red accessory colours – white mostly for the flesh of women and for the hair and beards of old men, red generally for main, manes of horses and parts of garments.

A brief description. (8, 7.)

(15 marks)

(iv)

(a) The first statue is a kore and the second one is a caryatid.

Two points. (5,5.)

(10 marks)

(b) The kore is from the early archaic period (660-580 BC) and the caryatid is from the high classical period (450-400 BC).

(10 marks)

(c) There are many changes that have taken place between the two statues. The first one is a very stylised, formal and stiff statue. Her head, feet and hand are out of proportion to the rest of her body. She has an archaic smile, typical of the period and her eye and brow are poorly portrayed and flat. Her pose is very still and her drapery is not completely realistic. She does have a recognizable female shape, but it is very simple and her skirt falls in a way that does not suggest any legs underneath. The pattern on her skirt is also geometrical with no suggestion of a body beneath the garment. Her hand is large and stylized as are her squared off toes. Her hair is highly stylized and patterned rather than natural, indicated by a series of squares. The caryatid from the Erechtheum on the Athenian Acropolis is quite different. Firstly, her proportions are perfect and the curves of her body are very realistic. Her drapery falls in beautiful folds around her form and (typical of the period) reveals much of her body underneath. Her stance is loose and asymmetrical, unlike the Auxerre kore who stands so stiffly. She carries all her weight on one leg while the other remains relaxed (contrapposto). Her hair is in a thick plait, with realistic strands falling over her shoulders. Her face, while expressionless, is much more contoured and natural than that of the early archaic kore which could be described as cartoon like.

Two points on each statue. (8, 7 + 8, 7.)

(30 marks)

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

(i)

(a) The captain of a ship is larger and stronger than any of the crew. However, he is a bit deaf, short-sighted and also a limited in seamanship. The members of the crew are all fighting between themselves about how to navigate the ship. Each one thinks he ought to be at the helm, but none of them has ever learned the art of navigation. In fact, they claim it cannot be taught and are prepared to murder anyone who says it can. They spend all their time crowding around the captain, trying to get him to give them control of the ship.

If one faction is more successful than another, their rivals may kill them and throw their bodies overboard. After immobilising the honest captain with drinks and drugs, or in some other way, they then take control of the ship, then they help themselves to whatever is on board and turn the voyage into a pleasure cruise. They regard the captain as completely useless.

Socrates illustrates his criticism of the sophists with a simile of a man in charge of a large animal. By making a study of its moods and needs, he learns when to approach and handle it.

He gets to know when and why it is particularly savage or gentle, what the different noises it makes mean, and what tone of voice to use to soothe it or annoy it. All this he learns by long experience and familiarity. He could then call it a science, reduce it to a system and set up to teach it. However, he would not really know or question which of the creature's tastes and desires were admirable or shameful, good or bad, right or wrong. He would simply use what pleased as 'good' and what annoyed it 'bad'. His sense of right and wrong would be dictated by the reaction of the animal and he would remain totally blind to the real of and difference between the two. Socrates suggests that he would make a queer sort of teacher.

A coherent summary of each simile. (15 and 15.)

(30 marks)

(b) The first simile is a condemnation of democracy on the grounds that the mass of people is not to be trusted. Plato means us to learn from the first simile that the ship of state is something precious which should not be entrusted to just anyone. The mob is clueless about what it takes to run the ship and their judgement of who should do so is flawed. In other words they fail to see the value of philosophers. Ordinary people do not know enough about the affairs of state to see what needs to be done. In the second simile, the message is that the mass of people do not necessarily know what is good for them and so need to be led by people who are wise. The large and powerful animal must be kept under control because of the damage it can do. It represents Socrates' dislike of the sophists who instigated a general education based on rhetoric and self-expression. This is a warning about how, when democracy gets out of hand, it can lead to measures which are popular but not necessarily for the common good. Both similes attempt to show up the weaknesses of democracy.

A brief explanation of both similes. (10, 10.)

(20 marks)

(ii)

Firstly, candidates should note the extraordinary devotion of the young Dion to Plato and to his philosophical ideas and of his ardent desire to put them into practice in his native Syracuse. They may argue either way as to whether he lived up to them. In fact, Dion did try to live up to Plato's philosophy in many respects: He made every effort to persuade both Dionysius I and Dionysius II to rule according to Plato's principles; He wanted only the best for his city and its people and on his successful return as leader to Syracuse, he avoided any hint of tyranny and tried to rule wisely despite the appalling fickleness of the Syracusans and their bad treatment of him; He invoked his philosophical training "to overcome anger, envy and the spirit of rivalry," and forgave Heraclides; He maintained a modest, frugal lifestyle (rather as Plato prescribed in *The Republic*). He did do his best, but the one thing for which Plato (and Plutarch) criticise Dion is his spirit of unbending superiority. He lived a sober life but was a bit of a prig and made no secret of his disapproval of the less strict behaviour of others which alienated people easily. He believed that he was superior to most other people and was extremely critical. He was not capable of compromise.

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

(50 marks)

(iii)

(a) Candidates may link civilized society to primitive society and then explain how a need for more land leads to war.

Socrates explains that all humans are dependent; none of us is fully self-sufficient.

Therefore, it makes sense for us to gather into groups and to each use our personal aptitude for the good of the community. Essentially he says that there should be only a few types of worker: farmer; shoemaker; weaver, a builder and maybe a few others. The common good is paramount, each person sticking to the task he is most suited. Socrates says that typically, we go on to improve our standards to include more refined and luxurious items (food, furniture, perfume... etc.). This, in turn, leads to the formation of larger city states, bigger communities and the need for more land, now populated by hunters, fishermen, artists, poets, and many others including swineherds. He says that, in turn, the growth of large city states means that there is a greater demand for food and other goods which leads to a desire for more land for pasture. This land belongs to one's neighbour who wants to keep it and so it has to be fought for. He also says that competition with neighbouring communities for trade is inevitable. Hence there is the certainty of war and a need for armies.

Three points of explanation. (7, 7, 6.)

(20 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 featuring the three elements of his argument is required.

Three points of explanation. (7, 7, 6.)

(20 marks)

(c) Candidates may agree or disagree with this question, as long as they back their opinions up with reference to the text and at least one reasonable argument.

One reason supported by a reference to the prescribed material. (10)

(10 marks)

(iv)

(a) Socrates lays down rules requiring that the music which accompanies song must be appropriate. Song consists of three elements – words, mode, and rhythm. The same rules must apply as for words not set to music.

The Mixed Lydian and Extreme Lydian which are suitable for dirges are to be rejected. Even women, if they are respectable, have no use for them let alone men. The Ionian and Lydian modes, commonly described as languid and the ones used for drinking songs are also to be rejected.

The only acceptable modes are the Dorian and the Phrygian – one stern, the other pleasant. The first (stern) mode will represent appropriately the voice and accent of a brave man on military service or on some other dangerous undertaking where he faces injury, death, or any other misfortune with the same steadfast endurance. The second (pleasant) mode will represent him in the ordinary, voluntary occupations of peace time – persuading someone to grant a request, praying to a god, rebuking a neighbour, submitting himself to the requests or instructions or persuasion of others and in all these, he will show no conceit, but moderation, common sense and a willingness to accept the outcome. These two modes express courage and moderation in good fortune and in bad.

Socrates does not insist on very elaborate or varied combinations of rhythm but seeks rhythms which suit a life of courage and discipline. Beat and tune shall be adapted to the words. On the matter of the four elements which go to build up the modes the suggestion is made to consult Damon.

Three points. (7, 7, 6.)

(20 marks)

(b) Firstly, the mode and rhythm must suit the words. Therefore dirges and laments in the Mixed Lydian and Extreme Lydian modes must be rejected and even respectable women, let alone men, must not use them.

Secondly, because drunkenness, softness or idleness are qualities most unsuitable in Guardians, then the Ionian and relaxing Lydian modes used in drinking songs are to be rejected because they will be of no use for training soldiers.

Candidates may also mention consequent need only for the lyre and the cithara in the city.

Two explained points. (8, 7.)

(15 marks)

(c) Candidates will be required to offer opinions on the philosopher's views which are supported by references to the text.

Two views to be treated. (8, 7.)

(15 marks)

Topic 10. Roman Art and Architecture.

(i)

(a) **c**, the forum; **d**, Constantinian Baths; **e**, amphitheatre; **g**, Constantinian palace and **k**, Barbara Baths. **Five features. (3, 3, 3, 3, 3.)**

(15 marks)

(b) Even from the map, one can see that Trier was a fine town with some imposing structures. It was probably the main town in Gaul for most of the period of Roman rule. It was situated where the rivers Moselle and Altbach meet and so was in a very strategic position. A powerful tribe called the Treveri lived there before the Romans moved in. In the reign of Claudius it was given colonial status and was already described by a contemporary writer as a city of great wealth. It had a fine forum (c) with vaulted arcades, a basilica and council house. It had rectangular insulae of varying widths. On the banks of the Altbach was a temple quarter in which the dominant type was the so-called Romano Celtic temple with a square shrine surrounded on all four sides by a portico or verandah. The fine Constantinian Baths with their lovely brick work and the large Barbara Baths indicate a sophisticated and rich city, as does the amphitheatre which held 7,000 people. Other buildings which show that the city was both rich and important are the impressive house of the Emperor Victorinus and the palace of Constantine who resided here. The Porta Nigra is a huge defensive gateway which reflects the wealth of the city. Also, the magnificent Aula Palatina or audience hall shows how significant the city was. Near the rivers were two large *horrea* or warehouses which testify to a thriving trade. Finally, the city was supposed to have had a magnificent circus which rivalled the Circus Maximus in Rome. Candidates will be required to offer a range of examples from the above list which will reflect their knowledge of Trier.

Four pieces of detailed evidence (7, 6, 6, 6.)

(25 marks)

(c) The Aula Palatina or audience hall is now a church, supposedly converted to such in 326 AD. It is a big aisle-less hall which consists of a main nave only. There is an apse opposite the entrance end. It is 220 feet long and 106 feet high in dimension. It was heated by a hypocaust or underfloor heating system with wall flues which opened out through the exterior walls at the lower window level. The windows had balconies. The floors were decorated with mosaics and frescoes adorned the walls. The entrance featured a colonnaded court.

A coherent description. (4, 3, 3.)

(10 marks)

(ii)

(a) The event shown is the triumphal procession in Rome after Titus defeated the Jews. It belongs to the Arch of Titus in Rome. **Two points (5, 5.)**

(10 marks)

(b) In this scene, the focal point is the Jewish candlestick or menorah being carried by the Roman soldiers. Also depicted here are the table on which the menorah is carried and the sacred silver trumpets, all plundered from the holy temple in Jerusalem. Other soldiers carry placards which identify the items of plunder for the watching crowds. The procession curves towards the viewer and then veers off towards the triumphal arch which can be partially seen in the distance.

A brief description reflecting knowledge of the elements of the scene. (4, 3, 3.) (10 marks)

(c) The sculptor's use of low and high relief gives an excellent sense of perspective or depth to the panel. The shallow relief of the arch is in nice contrast to the high relief of the front row of soldiers and the candlestick which stand out. The different levels of relief give the impression that the procession curves towards the viewer and veers off into the distance towards the arch. Some of the drapery is carved in high relief making it seem more to the fore, while some of the heads of soldiers are shallow and look more distant.

Two briefly developed points. (8, 7.)

(15 marks)

(d) With the use of high and low relief, the sculptor certainly has given a sense of space and depth to this panel. You definitely get the sense of a procession approaching from the distance and receding into the background. To add to this effect, there is plenty of space above the figures heads (unlike in the friezes of the Ara Pacis). Where the perspective doesn't go so well is with the arch on the right which "is nearly right." However Wheeler has some grounds for what he says when we consider the chariot of Titus which is twisted inorganically to confront the viewer. The author is surprised that the Romans did not ever fully grasp or seek to grasp the rules of perspective.

Two briefly developed points. (8, 7.)

(15 marks)

(iii)

(a) The Roman theatre at Orange was an enclosed semi-circle with no permanent roof. The stage was wider and deeper than its Greek prototype and may have had a permanent roof. Immediately in front of the stage is the semi-circular orchestra in which movable seats were placed for the officials. The scaenae frons /the stage backdrop is a tall, magnificent structure which was very richly decorated with arches, columns and statuary in niches. There were three entrances through this wall onto the stage and one other from either side. The theatre has a curved cavea/auditorium consisting of tiered seating divided into sections in which the different classes of society were accommodated. The back wall of the cavea/auditorium was connected to the scaenae frons/stage backdrop by means of lateral returns. A canvas awning was erected (probably attached to the corbels), to shade the audience. **A coherent description. (10, 10, 10.)** **(30 marks)**

(b) The theatre at Orange had a typical Roman design: The back wall of the auditorium is connected to the scaenae frons by means of lateral returns/side walls. Access to the theatre was restricted to designated entrances. Candidates should reference other Roman structures to highlight the trend towards enclosed interiors. Examples may include the forum, the amphitheatre and the circus.

One developed point (10.)

(10 marks)

(c) The tiered seating ensured that everyone would have had a good view of the action on stage. The shape of the cavea/auditorium (based on the Greek model) allowed for excellent acoustics. The size of the stage facilitated much action. The stage backdrop provided an edifying background (e.g. a palace façade).

Two ways the theatre was well designed. (5, 5.)

(10 marks)

(iv)

(a) This painting is in the fourth style. **One point. (5.)**

(5 marks)

(b) The features that make it typical are its baroque fussiness, the airy, fantasy style architecture very similar to a stage backdrop. The style seemed to aim at lightening and brightening a room, opening it out with very fantastic architectural features receding into the distance. The details such as the dolphins, the theatre masks, pegasi and hippocamps are also typical of the style along with the gilded, slender columns, the arches and broken pediment. The strong yellow, red and black colours are also features of this style. It showed a type of "fairyland" according to Wheeler.

Three features. (7, 7, 6.)

(20 marks)

(c) We learn a lot about the interests of Romans from their paintings. The predominance of mythological scenes tells us of their great interest in the Greek myths (The Wooden Horse of Troy and Achilles Revealed). We can also assume that they were interested in the beauty of nature for itself (e.g. The Garden of Livia) and a taste for the pastoral scenes typical of the countryside. One great insight into their interests is the charming still life paintings which show us that they appreciated the beauty in everyday objects such as fruit and household objects. The fantasy style which was fashionable late on (as in the Herculaneum painting illustrated) shows us that they liked an escapist, almost magical type of feel to some of their rooms. Their interest in the games of the amphitheatre is also reflected in their paintings.

A range of interests. (9, 8, 8.)

(25 marks)

Appendix 1
Classical Studies – Leaving Certificate – Higher Level
Discrete criteria / breakdown marking – discursive
questions > 30 marks

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

Marks to be displayed on paper

E- ?/20

D- ?/20

OE -?/10

Total-?/50

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

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