



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

**Leaving Certificate 2022**

**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)**

Archidamus points out that he has experience of long wars and does not want another one. He says that this war will be on a big scale and points out how rich and populous Athens is. He refers to their superior naval forces and their many allies from whom they can import all their needs. He says that they (the Spartans) are not really prepared, building up a navy takes time. To get Athenian allies to rebel against her will take a navy. He fears a long, devastating war at the end of which Sparta will not even be able to make an honourable peace. He fears that they will leave the war to their children as it will not be short. He thinks that it would be a mistake to drive the Athenians to desperation as they will be harder to beat then. War is a matter of money and there is no shame in acting slowly and cautiously. Slow and cautious can mean wise and sensible. Let us not underestimate our enemies. Archidamus wants war postponed in favour of diplomatic action and does not want Sparta to be hurried into anything rash. In the meantime, he advised Spartans to build up their resources and prepare for war.

**Engagement, 14; Development, 14; Overall evaluation, 7.**

**(35 marks)**

**(b)**

Sthenelaidas, the ephor, rejected the advice of King Archidamus. Instead, he urged immediate action. He points out that Athens has acted aggressively, and that Sparta needed to stand by her allies. He appealed to their sense of honour and warned against the growing strength of Athens. He says that when the interests of Spartan allies are attacked, words are a waste of time, action is needed. His main arguments are loyalty to allies and the honour of Sparta. When he called for a vote, the majority supported him. The allies also supported his motion for war.

**Two reasons. (8, 7.)**

**(15 marks)**

**(ii)**

**(a)**

The terrible physical symptoms of the plague as described by Thucydides included people in perfect health suddenly getting burning feelings in their heads; eyes went red; bleeding from the throat and tongue; bad breath, hoarseness and sneezing; chest pain and vomiting; pain and spasms; red skin with ulcers; feeling of burning so people couldn't bear the touch of even the lightest garments, they wanted to plunge into cold water, they suffered from thirst, insomnia, and terrible restlessness. Death usually came on the 7th or 8th day, but if not, there was violent diarrhoea, sometimes blindness, loss of limbs or loss of memory

occurred. Other effects on society included the dead lying unburied (untouched by birds who disappeared). Other illnesses disappeared. Strong and weak were equally hit. The worst aspect was the hopelessness and despair of sufferers “dying like sheep”. Often people died untended. Those who tried to do the right thing lost their own lives. Examples of bad behaviour included unprecedented lawlessness and the absence of fear of sanctions from gods or men. A particular example is the practice of stealing pyres prepared for others. He says that the Plague was more virulent in Athens than anywhere else; that the doctors could not cope with the numbers of sick and they had the highest mortality rates of all; there was complete ignorance of how to treat the illness. Initially the people tried sacrifices, oracles etc. but gave up, overcome by suffering, when they did no good. At first, they thought the Spartans had poisoned their reservoirs. Even lamentations for the dead were abandoned. Survivors didn’t catch the disease again or if they did, it wasn’t fatal. They felt immortal. Worst affected were those who had fled from the country into the city. They “died like flies”. Bodies piled up. Half dead people staggered about. “Men became indifferent to every rule of religion or law”. Some people threw bodies onto the pyres of others. Some people began to spend all their money on pleasure as if there was no tomorrow. Honour was abandoned, the only honour was “the pleasure of the moment”. There was no fear of the gods at all as good and evil people died indiscriminately. The justice system collapsed as everyone had a death sentence hanging over them.

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

**(12, 12, 11.)**

**(35 marks)**

**(b)**

Candidates should give a personal response here. Some of the similar features that might be included are: the extraordinary and unselfish behaviour of many people; the high mortality rates amongst health workers; the bewilderment at how to treat the illness when it arrived; the initial problems with trying to bury the dead in some places; the fact that so many people placed their hopes in superstitions and magical cures; conspiracy theories as to how the plague had started; the abandonment of proper grieving for the dead; strong and weak equally at risk; the terrible behaviour of some people taking advantage of the situation; the prevalence of despair and depression. Some differences might include: the actual symptoms of the disease were not at all similar; the modern reliance on science, especially the remarkable development of vaccines; the existence of a public health system today. A couple of similarities and/or differences will suffice.

**Two points of explanation. (8, 7.)**

**(15 marks)**

**(iii)**

Candidates might argue that the whole idea of the Sicilian Expedition was a mistake from the start, stretching the resources of the city far and wide. Nicias, the expedition commander, was against the expedition from the start and he spoke against it in the assembly. He argued that Athens should secure the empire they had rather than

undertaking such an expensive and ambitious campaign. Alcibiades, one of the commanders very much in favour of the expedition, was in trouble with the law before the expedition commenced. During the expedition Nicias felt ill and asked to be recalled. He was indecisive and constantly changed his mind. A crucial mistake was that he left the wall at Eypolae incomplete which gave the Spartans a chance to enter their defences. Throughout the expedition the effectiveness of the Syracusan cavalry had a catastrophic effect on the Athenian war effort. They had a totally inadequate and this cost them a great deal. Nicias had a chance to escape by sea but did not take it for fear of ruining his reputation and later when there was a chance to retreat by sea, he was too superstitious to do so because of an eclipse of the moon. His men had lost faith in him, and his style of leadership did not do anything to bolster their confidence. The expedition required a bold determined approach, but he was cautious and dithering.

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

**(50 marks)**

**(iv)**

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

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

**(50 marks)**

## **Topic 2: Alexander the Great.**

**(i)**

**(a)**

The geographical situation of ancient Tyre – an island half a mile from the coast with massive walls and a strong navy made it seem impregnable. Alexander's lack of ships. Tyre's inhabitants who had prospered under Persian rule, were very determined not to surrender. They didn't even allow Alexander in to worship at the shrine of Heracles. Having laid down the gauntlet to Alexander, the citizens knew that it was a fight to the bitter end and had to be very resourceful.

**Three challenges explained. (7, 7, 6.)**

**(20 marks)**

**(b)**

Candidates will agree with Cartledge as there is no other siege that can compete with the scale, length or ingenuity used at Tyre. The challenge presented by the geography of the city along with the determination of the citizens presented one of Alexander's greatest tasks. The building of the mole (twice) with siege tower; fetching ships from Cyprus and Sidon; replacing ships' ropes with chains; shifting boulders underwater; ships with siege ladders attached; surrounding the island with ships. Most of these elements would need to be described, but above all there needs to be a clear showing of evidence that the resourcefulness, persistence and cleverness used by Alexander during this siege made it unique. His self-belief which he was able to pass on to his men, his quick responses to crises, his lateral thinking in terms of strategy and his ruthlessness are all evident here.

**Three reasons. (10, 10, 10.)**

**(30 marks)**

**(ii)**

**(a)**

In 333 BC Battle of Issus took place. Alexander and Darius had passed each other out on either side of the mountain range and this left Alexander facing back where he had come from. Darius's impatience and failure to listen to good advice allowed 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. The big danger for him was being outflanked, Darius had sent 20,000 men to the side and rear of his right flank. 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 his right wing at right angles to deal with the Persian advance force initially. Where Alexander led the Companions on the right wing, they did well, but the Macedonian phalanx was in trouble in the centre against Greek mercenaries. The day was saved by the right wing who 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 sketch of the battlefield is acceptable as part of a candidate's answer.

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

**(30 marks)**

**(b)**

Darius underestimated Alexander's initial threat and his forces lost the battle of Granicus which allowed Alexander to build up momentum in the first year of his expedition to Asia. Darius relied too much on the advice of flatterers and did not listen to knowledgeable advisers. This is most notable before the Battle of Issus where Amyntas had advised him to keep his armies out on the open plains where their numbers had an advantage. He decided against this and ended up facing Alexander in a more confined area which went against him. In contrast, Alexander was not fazed by the discovery that his army

intelligence had failed, and that Darius's huge army was now behind him, cutting off his supply route. We learn of his brilliance in tactics and strategy, his refusal to be set back by the confusion before the battle when he was passed out by Darius' troops and forced to turn back, his choice of battlefield was clever and his deployment of troops excellent. His own personal bravery (he was wounded in the shoulder and the thigh) was inspirational. His behaviour after the battle might include a reference to his strenuous pursuit of Darius; his courteous treatment of the family of Darius; splendid funerals and rewards for his men; his shock at the splendour of the Persian tent and possibly his response to the letter of Darius. In contrast, Darius's speedy departure from the scene, narrowly avoiding capture and leaving his troops to be slaughtered paints a very different picture.

**Points to be made on the prelude, course and aftermath of the battle.**

**(7,7,6.)**

**(20 marks)**

**(iii)**

**(a)**

The Macedonians mutinied at Opis because Alexander had announced that the older and more unfit among them were to journey home without him. Effectively they were being dismissed. This was the last straw in the build-up of Macedonian resentment against the favour being shown to the Persians and their own sense of being pushed away by Alexander. The Macedonians, above all, were resentful of the way he favoured the Persians. They did not like the fact that he was wearing elements of Persian dress. The appointment of 15,000 young Persians as "epigonoι" or Successors infuriated them too. The fact that he drafted in Persians into the elite Macedonian cavalry ranks annoyed them too. They felt unloved and ousted in Alexander's favour by the Persians. At the reconciliation, Callines explains that one of their grievances is that he allows the Persians, but not them, to kiss him and that he calls them his relations but does not do the same for them.

**Three reasons. (9, 8, 8.)**

**(25 marks)**

**(b)**

Alexander first tells his men that they can go where they like, but first he lists the reasons why they should be grateful to Philip first and even more grateful to him for all he has done for them. The fact that he had thirteen ringleaders led off for execution shows that he was not at all as well disposed to the Macedonians as he had been. As Arrian says, he had grown used to oriental subservience. It is a very interesting and revealing episode, showing both the deep attachment, which the men have to Alexander as well as the fact that he had become very short tempered and no longer needed their support as he had before. He states how his father brought them from poverty to glory and prosperity and turned them into great warriors. He lists Philip's military achievements and how he gained control of Greece. He says this honour fell to the Macedonians as a whole. He says that Philip's achievements are trivial compared to his own and lists all the peoples his army has



conquered. The extent of his ego and his pride are evident here. He points out that he took little from this in terms of personal gain and always rewarded them generously. He points out that he has as many wounds as any of them and leads the same kind of life as they do. He points out how he paid their debts and gave the dead splendid funerals. He tells them they can all go and explain how they left their king. There is a large degree of bitterness in the speech. He is exasperated with them and dismisses them, but ends up in tears, hugging them and calling them brothers. There is certainly a suggestion of a father's attitude to his ungrateful children here in his treatment of them.

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

**(25 marks)**

**(iv)**

Candidates will most likely agree with this statement, it would be very difficult to argue against. The most obvious examples to use from the story include: his leading the charge at the battle of Granicus where he almost dies; his outstanding bravery at Issus where he is badly wounded but most importantly his reckless bravery at the Mallian Siege where, enraged by the slowness of his men, he grabs a siege ladder and climbs the wall of the city. There he jumps down inside the city and assumes his men will follow him, which, of course, they do. An obvious target, he is hit in the chest by an arrow and possibly sustains a punctured lung. He is very severely wounded, and his troops think that he is dead. When he is brought to them, desperately weak, but alive, there are scenes of jubilation. Importantly, his companions are furious with him for showing such careless contempt for his own safety and criticise him strongly. Better candidates will remark that Arrian phrases his description of Alexander's bravery as a weakness, which is interesting, portraying it as a lack of control, rather than a strength. He almost describes it as an addiction. His desire to continue beyond the Hyphasis river is further evidence of how he found the sheer pleasure of battle irresistible.

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

**(50 marks)**

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

**(i)**

**(a)**

Catullus shows himself to be a man of very extreme emotions, when he loves, it is with all his being as the Lesbia poems reveal. His feelings are all-consuming, and it is all or nothing for him. He feels both love and loathing very intensely. He takes love very seriously and is very open about expressing his feelings. The relevant poems are *The Same, Love and Harsh Words, The Effects of Love, Happiness, Love and Hatred, A Prayer*. Candidates should use the prescribed poems to chart the progress of the affair including the initial euphoria of his devotion, doubts and uncertainty and especially his capacity to feel both love and irritation

at the same time. He often describes love as being almost like an illness or an addiction. He even describes the painful determination to be cured in *A Prayer*. Candidates should know enough of these poems to cover the course of the love affair and to display Catullus's wonderful range of emotions from bleak to ecstatic in his love poems.

**A coherent account of the affair. (12, 12, 11.)**

**(35 marks)**

**(b)**

The obvious answer to this question is that the issues dealt with in the poetry of Catullus are universal ones which do not go out of fashion. Love, hatred, sympathy and loyalty are all timeless. There is not much that dates in the substance of his poetry, anything that does is somewhat incidental to the main messages. Candidates should provide some examples of how the feelings expressed in his poems are those which are still felt as intensely by people today. Credit should go to a personal response to the poetry in this answer.

**Two explained reasons. (8, 7.)**

**(15 marks)**

**(ii)**

Candidates may agree or disagree with this statement if they include enough information from the text to back up their argument. On the one hand, Pompey had a meteoric rise, he had great victories in Asia and against Sertorius in Spain and he defeated the pirates which made him immensely popular in Rome. He was Sulla's right-hand man, consul several times and a member of the First Triumvirate with Caesar and Crassus. On the other hand, he failed to stand up to Clodius and deserted Cicero. He is also accused of indolence and of being overly fond of his wife (which I suppose one could use in either argument). Later, against Caesar, Pompey failed to live up to his reputation. He made some fatal miscalculations and poor decisions. He was overconfident, assuming on the word of the legions that Caesar sent back to him in Rome, that he would just have to stamp his foot to fill Italy with armies loyal to him. He fled from Rome when he would have been much better to stay there. After the battle of Dyrrachium, if he had followed up his victory, he could have beaten Caesar. 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 Dyrrachium, and 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.

His behaviour after the Battle of Pharsalus might even indicate that he had had some kind of breakdown. He died an ignominious death in Egypt, betrayed by his friends. His chief faults appear to be vanity and indecision. The account of one of his ex-soldiers of his burial is very touching and reflects the great esteem in which he was held earlier on in his career.

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

**(50 marks)**

**(iii)**

**(a)**

“But what made Caesar most openly and mortally hated was his passion to be made king”. Plutarch recounts several incidents where Caesar’s friends and flatterers tried to push titles and honours onto him, notably the attempt by Mark Antony to crown him at the Lupercalia. His treatment of the tribunes, Flavius and Marullus, at that event was also seen as harsh and unwarranted. This infuriated the politicians who wished to preserve the Republic and bitterly resented Caesar’s overweening ambition. Caesar also occasionally treated senators and other elected officials with contempt.

There is also the pressure put on Brutus to emulate his ancestor who had driven the last king of Rome, Tarquin, from the city. Cassius too hated Caesar and had a personal grudge against him. Another and very important reason was that Caesar had had himself appointed dictator for life. This anti-Republican act convinced the conspirators that he had to be removed.

**Three reasons. (7, 7, 6.)**

**(20 marks)**

**(b)**

The senators rushed away and hid in their homes. The people were confused and frightened. The assassins marched to the Capitol, holding their bloody daggers before them and declaring that liberty had been restored. On the next day Brutus made a speech, explaining their motivation, which was received in silence. But when Caesar’s will was opened and it was discovered that he had left a legacy to every Roman citizen, their mood changed. The sight of Caesar’s corpse, covered in stab wounds enraged the mob and they attacked the houses of the conspirators. A man called Cinna was torn to pieces when he was mistaken for Cinna the assassin. In fear for their lives, the conspirators fled to Greece.

**A coherent account of the events of this period. (10, 10, 10.)**

**(30 marks)**

**(iv)**

**(a)**

In the letter, Cicero talks to Atticus about the marriage of Atticus’s sister Pomponia to Cicero’s brother, Quintus. He says that his brother, Quintus was really kind and sweet to Pomponia and that there certainly was no ill feeling on account of money. Next day Quintus kindly asked his wife to invite the women and he would invite the men, very nicely. But she answered him rudely and said she felt like a stranger, angry because someone had not already prepared the dinner. Exasperated, Quintus asks Cicero what he thinks of all of this which he has to put up with all day every day. Although she did not turn up for dinner, Quintus sent her out food which she refused. Cicero says she was appallingly rude. He adds that he did not even tell everything here. Later, he heard that she refused to sleep with Quintus that night. Cicero suggests that Atticus advises his sister on how to behave.

**Three elements of the letter’s contents. (10, 10, 10.)**

**(30 marks)**

**(b)**

It is apparent that Cicero is close to his brother, and he defends him totally. He does not seem to think that his brother is at all at fault here and does not even guess that there is more to the bad feeling than Pomponia's bad behaviour. He obviously feels quite protective of his brother in writing to Atticus to get his sister to behave better.

**One explained point. (10.)**

**(10 marks)**

**(c)**

It is difficult to sympathise with Pomponia here as we get only one side of the story. It sounds like she is being cranky and difficult while Quintus is being totally reasonable and kind. It is worth noting that we get only Cicero's view and that he is certainly biased.

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

**(10 marks)**

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

**(i)**

**(a)**

Augustus commissioned many public works, including the renovated Forum, Temple of Mars, Temple of Apollo on the Palatine, 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. According to his *Res Gestae*, he built or restored eighty-six temples in the city. He claimed to have "found Rome a city of brick and left it a city of marble."

**Three specific examples explained. (7, 7, 6.)**

**(20 marks)**

**(b)**

Augustus organised the city into districts and wards and put each area under the control of a magistrate. He organised vigils or night-watchmen to guard against fires and sent armed soldiers into very rough areas. Under his reign, the height of buildings was restricted on safety grounds.

**Two examples explained. (8, 7.)**

**(15 marks)**

**(c)**

Augustus introduced laws against extravagance, adultery, fornication and bribery. He also made a point of apparently living frugally himself. Given that he was leading Rome after a period of great upheaval and civil war, he wanted to promote the idea that the city was returning to "the good old days" when traditional morality prevailed. He promoted traditional marriage and revived traditional ceremonies and festivals with religious rites. He

became Pontifex Maximus and increased the numbers of priests in Rome all of which suggest that he believed a return to old fashioned religious and family values would increase stability in the state after so much bitter dissent.

**Two measures and reasons for them. (8, 7.)**

**(15 marks)**

**(ii)**

**(a)**

Sejanus was hugely useful to Tiberius who seems to have relied on him heavily in many respects. As prefect of the hugely important Praetorian Guard, he made himself indispensable to Tiberius. He kept the Praetorian Guards on side which Tiberius might not have been able to do without him. Sejanus's seduction of Livilla and the murder of her husband, Drusus; Tiberius' departure for Capri and Sejanus' part in saving his life; his persecution of Agrippina and her children which influenced Tiberius; his poisoning of Tiberius against them and the intervention of Antonia should all be mentioned. Then the final denunciation by Tiberius which led to his downfall.

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

**(35 marks)**

**(b)**

The character of Tiberius allowed him to be influenced easily as he was aloof and remote from most people, distrusted almost everyone, so it meant that someone like Sejanus was overly relied upon by him. Tiberius' morose and gloomy disposition, his loneliness and the atmosphere of mistrust, especially after the death of Germanicus meant that Sejanus had unique access to the emperor. Combined with the fact that Sejanus may have saved his life all led him to see Sejanus as the real "partner of my labours". Tiberius of course then turned on him showing his unpredictable and disloyal side.

**Two explained points. (8,7.)**

**(15 marks)**

**(iii)**

**(a)**

The Great Fire of Rome in 64 AD was disastrous, some thought it was accidental, but others did not. It began in the N. E. corner of the Circus Maximus and broke out quickly in shops selling inflammable goods. It was spread by the wind and engulfed the whole length of the Circus. There were no big buildings nearby to hold it back and so it swept over flat ground and destroyed everything in its path. It moved incredibly quickly, too fast for any countermeasure, through the winding streets and haphazardly built houses. People were terrified and there were screaming women and children running, old people caught in the chaos. People thought they had got to a safe district, but then the fire caught up with them. No one knew where to run but all tried to get out on the roads to the countryside. Some

chose to die rather than flee because they had lost everything. Some gangs tried to spread the fire or to stop others from putting it out, perhaps to give themselves a chance to loot. Some said they had orders to do this. The fire was finally put out on the 6th day at the foot of the Esquiline Hill, a vast number of buildings had been demolished to create a fire break. But then it broke out again, not as ferociously, but it did destroy a lot of temples and pleasure arcades. This caused a great scandal as this second fire broke out on the estate of Tigellinus. The gossip was that Nero wanted the land cleared to build a new city called Neronia. Three whole districts were levelled to the ground. Seven districts were almost destroyed. Four were left undamaged. A lot of fine temples and shrines were wrecked and a lot of beautiful objects which were irreplaceable.

**A coherent account describing the outbreak, the escalation and the end of the fire.**

**(10, 10, 10.)**

**(30 marks)**

**(b)**

Some said that Nero had contrived to have the fire begin. He was at Antium while the fire raged and did not return till the fire threatened the building which he had made to link the Palatine and the Gardens of Maecenas. But this was too late, the Palatine and the gardens were overwhelmed. He did throw open the Campus Martius and Agrippa's public buildings to house the homeless refugees and had temporary accommodation built for them. Food was brought from Ostia and other places and the price of corn was reduced. However, this did not add much to his popularity as the story was going around that during the fire, he had gone to a private stage and recited a poem about the fall of Troy. He did bring in some good planning regulations for the rebuilding programme afterwards.

**Two aspects of Nero's behaviour to be referenced. (10, 10.)**

**(20 marks)**

**(iv)**

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

Suetonius is also generally trustworthy in the recording of facts and often goes so far as to give conflicting evidence without bias, but he does include a lot of rumour and anecdote

which makes his account much livelier, if not as reliable. He does not match Tacitus' high moral sense, nor does he have that historian's biting judgment of human failings. He is very readable and entertaining with a wealth of gossip and scandalous anecdotes about the Caesars. He gives us great insights into the private lives of the emperors, where Tacitus takes a much wider view. Suetonius is probably the more readable and entertaining of the two. A personal response in this answer should be rewarded.

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

**(50 marks)**

## **Topic 5: Greek Drama.**

**(i)**

**(a)**

Medea first calls Jason a filthy coward, she despises the fact that he can even look her in the face after betraying her. She hopes to make him wince with her recriminations. She lists all that she has done for him in the past. She reminds Jason of how she saved his life in Colchis when he had to yoke the fire-breathing bulls and that she made him a hero by killing the serpent when he sought the Golden Fleece. She points out that he could not have done this without her help which involved betraying her own family. She reminds him that in Iolcus, to further his career, she caused the death of Pelias by tricking the king's daughters into killing him. In return he has betrayed her by abandoning her in favour of the princess of Corinth, even though she has given him sons. He has broken his oaths to the gods and is guilty of perjury. She points out that she has no family or friends and nowhere to go as she has earned the hatred of all by helping him. She says that he should be ashamed of leaving his wife and children begging by the side of the road. She also suggests that an ageing Asiatic wife was no longer considered respectable by him.

**Three grievances outlined. (10, 10, 10.)**

**(30 marks)**

**(b)**

Candidates may argue either way as to whether Jason's arguments are fair or reasonable. Jason dismisses Medea's claim that the success of his voyage was due to her. Instead, he attributes his success to Aphrodite. In conceding that Medea gave him some help, he points out to her that she gained greatly by coming to a civilized society with him. He stresses that she enjoys fame in Hellas whereas if she had stayed at home, she would have been a nobody. Jason explains the reasons why he married Glauce very logically. He says that it was not that he was tired of Medea, rather that the marriage was directed in "your interests and my children's". He explains that as a stateless exile, the offer of marriage to the king's daughter was a great opportunity for advancement. His main aim was to ensure that "we should live well and not be poor". A poor man is shunned by people, and it would be good to bring up his sons in a worthy manner and ensure their prosperity. He says he wanted to

ensure her future and to give their sons brothers of royal blood “and build security for us all”. He dismisses women and their feelings with some insulting comments, e.g. “If only children could be got some other way, without the female sex! If women didn’t exist, human life would be rid of all its misery.” It is fine to be persuaded by these arguments or not, if the candidate refers to the text in explaining why.

**Three reasons. (7, 7, 6.)**

**(20 marks)**

**(ii)**

Candidates should deal with two issues here, firstly that Oedipus has indeed committed crimes too huge for hanging and secondly, the heroic qualities of his character both before he knows the truth and afterwards. The first issue can be dealt with quickly and lengthy plot summaries are not required here but candidates do need to make clear what he has done and why it is so terrible. Elements that may be included in a discussion of his character are: his courage and intelligence in solving the riddle of the Sphinx, his devotion to his people and his willingness to go to any length to rid the city of Thebes of the plague; the speed, intelligence and determination with which he works on behalf of his people and their allegiance to him; the single-mindedness with which he focuses on his task, always focusing on the public good, refusing even his wife when she tried to persuade him not to go further in the investigation; his complete acceptance of his own guilt with no excuses; the horrific nature of his self-punishment showing much physical courage – much worse than anyone would have done to him; his continuing love for his children and his lament for them; his nobility even though he is completely crushed. If a candidate wished to argue against the heroic quality of his character, they could use the argument that he disregarded the words of the Oracle of Apollo; he is very arrogant in his treatment of both Tiresias and Creon; he is overly confident in his own judgement and not open to taking advice, even from Jocasta; he has a very hot temper and is quick to resort to violence.

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

**(50 marks)**

**(iii)**

**(a)**

Prometheus is being punished by his imprisonment on the peak of the Caucasus Mountains, the haunt of Scythians. A wild place of very extreme temperatures and no human inhabitants. His jailers are Strength and Violence (two henchmen of Zeus) and Hephaestus, the god of fire and metalwork whose skill is needed to make the fetters to fasten Prometheus to the rock. Hephaestus is ambivalent about his task. On the one hand, he feels that Prometheus was wrong to give fire to man “whose life is but a day”. But it pains him to treat a fellow immortal so harshly and he says that he hates his skill and wishes he did not have to do this. Strength sneers at Hephaestus for expressing his sympathies with the prisoner. He points out to Hephaestus that only Zeus is free. He also warns him that he



had better watch what he says, sympathy for a rebel might cost him dearly. As far as Strength is concerned, Prometheus richly deserves whatever he gets. He urges Hephaestus on to his job. As Violence does not speak, we assume that he is satisfied with his job.

**Three points. (5, 10, 10.)**

**(25 marks)**

**(b)**

Although the setting of this play is static, the events are violent and full of dramatic confrontations. The opening scene of the play is very physical and violent. Prometheus is dragged on to the mountain peak and tortured. The main character remains static, but the constant arrivals and departures of other characters liven up the action of the play. The main drama is derived from the interaction of the characters which varies widely including: kindness (Prometheus and Io), criticism (Prometheus and Oceanus) and downright antagonism (Prometheus and Hermes). Another valid point is that, although the play is physically static, the text includes a wide-ranging account of travels and exotic places (Prometheus describing Io's travels). Aeschylus makes the central struggle between Prometheus and Zeus compelling enough, through the unfolding of the story and the gradual revelation of Prometheus's character for the static setting to be irrelevant. The dramatic and violent ending must have had a major effect on the audience too.

**Three dramatic elements of the play explained. (9, 8, 8.)**

**(25 marks)**

**(iv)**

Candidates should cover both politics and life, though not necessarily at equal length. There is more to say about politics. Aristophanes wrote *Frogs* as the Peloponnesian War was reaching a crucial stage and a short time after the failed Oligarchic Coup. Both of these events feature regularly throughout the play. In the case of the former, the major debate was on the desirability of making peace and in the case of the Coup, it was the question of restoring to those involved their rights as citizens. The contribution of the chorus at the end of Act 1 makes a very strong plea for a full restoration, pointing out that even the slaves who helped the Athenians at the Battle of Arginusae have more rights now than these men who did so much for Athens in the past. Another topical political issue was the return of the exiled Alcibiades. One of the two questions put to Euripides and Aeschylus at the end of the play asked the poets what they thought should be done about him. These are the major political issues that arise in the play. As regards life in Athens at that time, there is mention of the hard times brought on by the war. The currency of the city had been devalued so that Charon's fare across the Styx has doubled in cost. We also get insights into the personal lives of prominent citizens, and we hear of evidence of corruption among officials. Candidates may also point out the central role of drama in the life of the city and its close involvement in the key issues of the day.

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

**(50 marks)**

## Topic 6: Ancient Epic.

(i)

(a)

Odysseus visits the Underworld on the instructions of Circe, the witch-goddess. As he is leaving her, she tells him that he will get home to Ithaca and Penelope, but that first he must visit the Underworld to consult the blind prophet Tiresias. Tiresias will tell him how he has to proceed on his journey from there. Aeneas goes to the Underworld as the ghost of his father, Anchises had appeared to him in a vision telling him to visit him there. In the Underworld, Anchises will tell him about the rest of his journey and about his descendants.

**Two points. (5, 5.)**

**(10 marks)**

(b)

Candidates may choose either text as their preference if they back up their answer with clear knowledge of the text, but knowledge of both visits must be demonstrated. Both journeys to the Underworld are moving and dramatic and both begin with descriptions of bloody animal sacrifice. In the *Odyssey*, the Underworld is accessed by the river Oceanus and is described as being a mass of confused souls. It is a simple journey for Odysseus, in fact it is more the case that the spirits come out to him. There is not much of a sense of place, the focus is more on the characters whom he meets. There are emotional encounters with the forlorn spirit of Odysseus's fallen comrade Elpenor. Tiresias then gives Odysseus a detailed account of what lies in the future for him. There is another emotional encounter with the ghost of his mother, whom he did not know to be dead. She reassures him that Penelope and Telemachus are still alive in Ithaca. Three times, Odysseus tries to embrace her, but her insubstantial spirit slips away. There is a catalogue of heroic women whom he sees next. He then describes his meeting with Agamemnon. This is a powerful episode, full of fury and bitterness, including the description of the horror of Clytemnestra murdering Agamemnon and Cassandra. This includes the detail of how she does not even close his eyes when he is dead. Agamemnon urges Odysseus never to trust a woman. Odysseus's final meeting is with Achilles, again a moving and tragic encounter where Achilles says that he would rather be a nobody but alive than down in Hades. However, he is at least cheered by good news of his living son. Before he leaves, Odysseus tries to speak to the great hero, Ajax. But, still bitter, Ajax refuses to speak to him. He sees Tantalus, Minos, Tityos and Heracles who speaks to him briefly. Homer's Underworld is essentially a series of encounters, some of which are full of emotion and pathos. Candidates could also argue that there are many elements of Virgil's description which borrow from Homer's.

Aeneas gains access to the Underworld accompanied by the Sibyl of Cumae and he must first acquire the golden bough to enter. The trek takes them from Lake Avernus down the dark paths of decay to the meadow of Asphodel. Virgil builds up a very strong sense of place in his description. The stink, the sounds and the grim sights are described in detail,

including the horrible Charon, the ferryman on the Styx. Virgil gives a most poignant description of the unburied souls longing to cross the river. His imagery here of autumn leaves and birds migrating is very moving. On the way he sees dreadful mythical creatures and many of the ills of human nature and eventually he encounters the dramatic sight of the dog Cerberus with his mane bristling with snakes. Virgil describes a kingdom very different to that experienced by Odysseus. The Underworld is an organised realm. There are different areas for those who lived different kinds of lives and those who died different kinds of death. The Fields of Mourning are the secluded fields thronged by those glorious in war, Tartarus and Elysium. While both heroes meet people from their past, Aeneas' meeting with Dido is, perhaps, more moving and dramatic than any encounter experienced by Odysseus. The detailed account in Virgil of Anchises' explanation of death and reincarnation is unique to *The Aeneid* as is the parade of his descendants shown to Aeneas. Virgil's account of the reasons for characters being punished in Tartarus gives us an insight into the moral values of his time. This has often been seen as almost a prototype Christian hell. There are dramatic references to victims of eternal punishments for those who led evil lives.

In the end, the personal response of the candidate is key here and if they back up their answer with good references to the texts either choice is fine.

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

**(40 marks)**

**(ii)**

**(a)**

Odysseus earns the hatred of the sea god Poseidon because of his encounter with Poseidon's son, Polyphemus, the Cyclops. In escaping from the one-eyed giant, Odysseus blinds him. This causes the Cyclops to call out to his father to punish Odysseus, either to stop him reaching home or to make sure that when he does, he will have lost his men and his ship and arrive home to trouble. Athene seems to be the champion of Odysseus because of his personality. She admires his shrewdness and resourcefulness and likes him as a person. She admits to him that she always wishes to help him because she loves his self-possession, his quick wittedness. She says that it would be difficult even for a god to outwit him.

**Two points of explanation. (10, 10.)**

**(20 marks)**

**(b)**

Athene, throughout Homer's *Odyssey*, provides support and help to the hero Odysseus and to his family. Candidates may include the guidance given to Telemachus and Penelope here, but most of the answer should focus on the help Athene gives to Odysseus himself. The first five books of the *Odyssey* feature Athene's very significant prompting, guidance and

practical help given to the depressed and hapless Telemachus, ensuring that he stands up to the Suitors and goes on a journey to find out if his father is still alive. Athene also helps Penelope who prays to her often and receives guidance about what to do. On occasions Athene enhances the beauty of Odysseus, Penelope and Telemachus for greater effect. As for Odysseus himself, it is Athene who prompts Zeus to send down Hermes to order Calypso to let him go. She ensures that he does not die as he swims to the Phaeacian coast. She inspires Nausicaa to go to the river to wash clothes and gives her the courage to deal with Odysseus when she meets him. She shrouds him in mist to protect him. Athene's most significant help occurs once Odysseus is back in Ithaca. She speaks to him and disguises him as a beggar in order that he might see who is loyal and good in his palace, and who is not. She prompts Penelope to set up the competition with the bow and the axes. Crucially, she helps Odysseus and Telemachus in the Battle in the Hall, ensuring that the Suitors' spears do not hit their mark and that the hero and his son (and Laertes, given extra strength), are successful. Finally, she faces down the families of the Suitors and orders them to leave the palace and not to seek revenge.

**Three aspects of her role to be treated. (10, 10, 10.)**

**(30 marks)**

**(iii)**

**(a)**

The gods have a major role in the doomed love affair of Dido and Aeneas. Jupiter sent Mercury initially to the Carthaginians to dispel any hostility towards the Trojans and to inspire their queen with a tolerance for the newcomers and a kindly intent. Juno, patron goddess of Dido's city of Carthage wishes to prevent Aeneas from reaching Italy and founding the race of Romans. Venus, Aeneas' mother, wishes to ensure that no evil befalls Aeneas in Carthage and that he gets to Italy safely to fulfil his destiny. Venus sends her other son, Cupid, disguised as Ascanius/Iulus to make Dido fall besottedly in love with Aeneas. Once under the god's spell, she is obsessed with Aeneas. He loves her too. Juno sees a chance of getting Aeneas to stay in Carthage, so she proposes a plan to Venus that the two should marry. Venus agrees, knowing that Fate has other ideas. The two lovers marry in a terrible storm during a hunt and continue to live together. But, alerted by his angry son, Iarbas, Jupiter sends down Mercury again to warn Aeneas that he must leave and go to Italy. So, the great love affair is doomed.

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

**(25 marks)**

**(b)**

Candidates may argue either way here or partly agree with the sentiment. Certainly, the nature of Dido's obsession with Aeneas is down to the infatuation which Venus and Cupid have contrived. It is all-consuming and she has no choice. She is helpless against the power of the gods. 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 pursue the relationship. She is certainly a victim. 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, though most modern readers feel that she was not at fault.

**Three points of explanation. (9, 8, 8.)**

**(25 marks)**

**(iv)**

The world of the Táin is very different to that of the Odyssey. The Táin is a world of battles and apart from the Pillow Talk chapter which sets up the story, almost all of the action takes place in the open in the arena of war. It is a world more of men than of women, even Medb is a ferocious warrior. We get little insight into domestic life or of material things. The focus is almost entirely on the continuing clash of Cúchulann and the army of Medb and is taken up with a very high level of violence. The Odyssey, by contrast, gives us homely details of family life, social distinctions, buildings, tasks and occupations, even everyday objects such as chairs, tables and clothes often described minutely. There is very little fighting in The Odyssey. Much of the epic is set in the palaces of Ithaca and the Phaeacians where we learn a lot about customs such as hospitality and gift-giving. The world of the Táin is altogether simpler and sketched in very broad strokes compared to that of The Odyssey. Military prowess is pre-eminent and everything else is secondary to it.

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

**(50 marks)**

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

**(i)**

**(a)**

Both Horace and Virgil reveal a strong desire for a simpler more rural life. Much of Horace's imagery when conjuring up the good things in life, focus on nature. His ideal seems to include the outdoors, leisure, friendship and love. The poem which shows his admiration for the simple life of rural labour is *Rustic Joys*. In it, there is a thoroughly idealised version of the life of a simple farmer. Alongside his "frugal" wife, he works hard, but has no worries or anxieties and enjoys his leisure with an easy conscience. The imagery of the poem contrasts the luxuries of city living with the beauties of nature and the seasons. The twist in

the tail is that it is the dream of a moneylender, Alfius, too caught up in avarice ever to live such a life. When reminding us of our inevitable death, Horace urges us to appreciate today, especially the simple joys of friendship, love and good food and drink. This is simply and clearly expressed in his little parable of *the Town Mouse and the Country Mouse*. Other poems can be cited also.

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 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, almost a Disneyland scene of fun and story-telling 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. The Georgic, *Rustic Happiness*, is more obviously a song to the wonders of nature. Its theme is the inherent goodness of country life, but it betrays 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. Like Horace, he emphasizes how worthwhile the simple tasks of farming are and, especially in *Rustic Happiness* he extols the stress free life of the farmer in comparison to the "purple slavery" of sophisticated city life. He decries the corruption of law and politics and contrasts it with the happy, uncomplicated life of the farmer. The man who lives a country life does not cheat others out of money or take bribes, he is not a slave to luxury and does not thirst for the applause of the crowd. He is innocent of all evil and can live well but with an easy conscience. He is content with his wife and children and works hard all year but relaxes with his beloved children and enjoys feast days in innocent fun, drinking wine and competitions such as archery or wrestling. He compares this life to the life of the Sabines in the old days, simple but virtuous and innocent of wars and strife.

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

**(35 marks)**

**(b)**

Candidates may argue either way on this question. One could argue that the world of the small farmer as described by Horace and Virgil is totally idealized so far as to be unrealistic. Farmers have their own anxieties and are at the mercy of weather and so on. Candidates might also argue that human beings tend to be good and bad in equal measure no matter what their circumstances. If the candidate is making the point that their ideas are relevant to today's world, they might point out the strength of the green movement today; the desire of so many people to avert climate change and to move away from fossil fuels. A

great many people are trying to make their lives simpler, more natural and less consumer driven. Candidates might argue that the pandemic caused many people to turn towards the world of nature and gardening.

**Two points. (8, 7.)**

**(15 marks)**

**(ii)**

**(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 even 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. Students may either disapprove of the behaviour of the Romans, citing what was in fact, a kidnapping under false pretences. The Romans used physical force as well as dishonesty to capture the women. Alternatively, they can commend their cleverness in first tricking the Sabines into coming to Rome, capturing the women and then persuading them that they were in love with them and that they should stay.

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

**(20 marks)**

**(iii)**

**(a)**

From the prescribed poems, Ovid's main theme is probably love. His coverage of this theme ranges from an amusing guide to flirtation in *the Art of Love*. Here, he discusses the foibles of love and how women can be fickle and greedy but easily tricked. In *Advice to Women*, he also treats flirtation lightly. In *Myself*, he issues a heartfelt plea to his loved one to accept him. He also deals with the darker side of love. In *Unfair*, he is extremely bitter at how his lover treats him and his love seems to be veering towards hatred. Probably his most moving

poem deals with the goodness, virtue and fidelity which can be found in *Baucis and Philemon*. Here he praises the kindness and simplicity of the old couple and their unmaterialistic way of life which earns them the rewards of Jupiter and Mercury. In latter years, Ovid is very depressed in exile from Rome. In his *Misery in Exile*, he feels buried in a wasteland far from home with no one to write for.

**Three developed points. (10, 10, 10.)**

**(30 marks)**

**(b)**

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

**Two reasons. (10, 10.)**

**(20 marks)**

**(iv)**

**(a)**

Relevant poems for reference here include: *Two Requests*; *Susceptibility*; *The God of Love*; *Cynthia*; *Gone*; *Gone to Clitumnus*; *Cynthia is Dead* and *Cynthia*. Candidates are not required to refer to all of the poems but should be able to refer to at least three or four of them. Propertius ranges from light-hearted treatment of love in *Susceptibility* to an extremely dark and violent emotion which seems dysfunctional. His attitude to love is possibly best revealed in his *Cynthia* poems which deal with his conflicts with Cynthia, his intense devotion to her and his rivalry for her. His volatile relationship with Cynthia is shockingly clear in *Cynthia* which shows elements of sexual violence as well as emotional conflict. His neediness and insecurity leading to outbursts of violence are obvious here. His jealousy of her attentions from other potential lovers is expressed in *Gone to Clitumnus* as is his desire for her. His obsession with love, but always as a source of pain is evident in *Two Requests* ("you who were born to hurt me") showing that for Propertius, love is a source of pleasure but also, inevitably of pain too. He thinks that it is entirely appropriate that a little mischievous boy with a bow and arrow is the one in charge of love, which is a source of pain. His lament for Cynthia in *Cynthia Is Dead* is heart-wrenching and shows us his dark, gloomy side. One must feel that as a lover, he was obsessive, demanding, possessive and very difficult.

**Three poems to be treated. (12, 12, 11.)**

**(35 marks)**

**(b)**

Propertius's sense of humour is clear in *Susceptibility*. He tells his friend Demophoon that he suffers from an affliction. This is his inability to resist a pretty girl. He only has to walk down a street and he will have fallen in love again. He seems to be laughing at himself and his own form of madness. He shows his humour in *Gone to Clitumnus* where again, he can laugh at himself. He makes fun of himself as a mighty hunter who might dare to catch a



sitting bird. His last line of *Love and Peace* is amusing too, he urges anyone who wants to fight to run off and rescue the standards of Crassus while he stays at home and has a good time. Overall, though, Propertius may not have been much fun to live with.

**Evidence from two poems. (8, 7.)**

**(15 marks)**

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

**(i)**

**(a)**

This is an amphora. **One point. (5.)**

**(5 marks)**

**(b)**

It would have been used as a wine jar. Candidates may also mention their use as prizes in the Panathenaic Festival.

**One point. (10.)**

**(10 marks)**

**(c)**

The scene is of a boxing match watched by a male figure and by the goddess Athena. The amphora is rather elongated. The decoration is quite plain. The base is simple, black with a thin white band. The neck has a delicate fluted design and elegant yet simple handles. Richter comments "The form of the amphora is more elongated than before, the figure of Athena is drawn in archaizing style, whereas the representation of the contest is in the free manner of the period." This might have been a prize for a boxing competition.

**Three elements of the scene described. (5, 5, 5.)**

**(15 marks)**

**(d)**

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

**Two elements of the process explained. (10, 10.)**

**(20 marks)**

**(ii)**

**(a)**

The Doric Order.

**One point. (5.)**

**(5 marks)**

**(b)**

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

**A full description. (9, 8, 8.)**

**(25 marks)**

**(c)**

There are two other significant temples at Paestum, another older temple to Hera, formerly called the Basilica and a temple of Athena.

**One point. (5.)**

**(5 marks)**

**(d)**

This temple dates from 460 BC so it is technically a classical temple. However, it is very archaic in style. Evidence for this includes: its long length; its very chunky columns; the fact that the columns are quite close together; the pronounced tapering of the columns; the bulging echinus in the capitals; the very high entablature. all mean that it is very archaic in style. Any two of these elements described should suffice.

**Two pieces of evidence. (8, 7.)**

**(15 marks)**

**(iii)**

**(a)**

The frieze was located above the inner row of columns, on the outside wall of the naos, inside the peristyle/colonnade. (Candidates may use a sketch to indicate the position).

**One point. (5.)**

**(5 marks)**

**(b)**

The frieze depicts seated deities above the east (entrance) side. They are in relaxed, easy and varied poses, each with an identifying feature. Next to them are maidens and officials (including the child with the peplos). The procession was shown forming up in the west porch and proceeding along both north and south sides of the temple towards the east. There are citizens, water-bearers, musicians, charioteers, animal sacrifices and horsemen. Massed horsemen gallop along. Overlapping ranks of horses give the illusion of depth

although it is carved in bas (or shallow relief) at its deepest 6cm. A man, wearing a helmet and carrying a shield, leaps onto and off one chariot as it races along. There is a more dignified, slower feel to the procession as it nears its end. Sacrificial victims are led at a stately pace. One heifer raises its head in protest. Women, girls and gods are depicted on the east frieze.

**Three aspects fully described. (9, 8, 8.)**

**(25 marks)**

**(c)**

The frieze is thought to depict the procession of the Great Panathenaic Procession where the folded peplos is being presented to Athene. It is possibly the Panathenaic Procession celebrating the Athenian dead at Marathon.

**One point. (5.)**

**(5 marks)**

**(d)**

Candidates may agree or disagree with this idea. They must answer with direct reference to the Parthenon frieze. Candidates may also make reference to other pieces of art to support their argument. It is certainly open to candidates to argue with this, but on the assumption that they will agree, the following points could be made: the varied and natural poses of the figures, not all facing the same direction, some moving quickly, others slowly, some static; the sense of perspective or 3D where, even though the relief is so shallow, there is a great sense of depth (at its most obvious in the lines of horses); the drapery is beautifully depicted in flowing folds of great elegance, very full, but also revealing the bodies underneath. The remarkable variety contained in what was a very restricted scene carved on such a narrow band in such shallow relief.

**Two fully developed points as to why they agree or disagree with direct reference to the Parthenon frieze. Candidates may also refer to other pieces of art to support their argument.**

**(8, 7.)**

**(20 marks)**

**(iv)**

**(a)**

The Dying Gaul sculpted at Pergamon.

**Two points. (5, 5.)**

**(10 marks)**

**(b)**

It dates from the Hellenistic Period (330 – 100 BC).

**One point. (5.)**

**(5 marks)**

(c)

This is a typical Hellenistic sculpture in every way. Firstly, its subject matter is different to typical sculpture of previous eras. Its subject is a non-Greek. He is definitely Gallic, tall, wearing a torc and with typical Celtic moustache and gelled-back hair. He is also dying, which is evidence of the Hellenistic fashion for the revelation of emotion and the emphasis on high drama. The body, just at the point of collapse, barely held up on one hand is *in extremis*. The exhausted limbs carved in very realistic detail, even veins show up, are exhausted and the drooping, but noble head shows the end is near. His face is full of strain and tiredness, but he is heroic in defeat. His abandoned horn shows his role in the battle. The contortion and pain in the body and face, the drama and theatricality of the moment and the choice of a different physical type, (ie. non-Greek), are all typical of the period.

**Three features identified and explained. (12, 12, 11.)**

**(35 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 reserve their admiration for the man who knows how to lend a hand in controlling the captain by force or fraud. They regard the captain a word spinner, a stargazer and to be completely useless. Socrates illustrates his criticism of the sophists with a simile of a man in charge of a large and powerful 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 account of both similes. (15, 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 how each simile reflects Plato's views. (10, 10.)**

**(20 marks)**

**(ii)**

**(a)**

Cephalus says that people are wrong when they say that old age is a time of regrets and loss of pleasure and powers. He says that it is good to be free of "feelings of this sort" when your emotions are less intense, and you are no longer enslaved by them. He says that old age is easy to bear if you are sensible about it. Cephalus says that most of the old men he associates with are unhappy because they long for the lost pleasures of youth – making love, drinking, parties. They feel deprived and believe they are no longer living. They also complain that their families show no respect, and they harp on the miseries of old age. However, the father of Polemarchus claims that the fault lies not with old age, but in their characters which would also find youth a burden. By contrast, old age is peaceful for goodtempered, sensible old men such as Cephalus himself as they are glad to have left behind the tyranny of intense sexual desire, what the dramatist Sophocles describes as "so fierce and frenzied a master".

**A coherent summary of Cephalus' answer. (7, 7, 6.)**

**(20 marks)**

**(b)**

Cephalus asserts that when a man is confronted with a prospect of death, anxieties come to his mind that did not trouble him previously. Stories of punishment in the world after death

for crimes done in this world begin to make him fear that these stories may be true. And so, plagued with doubts and fears, he begins to consider if there is anyone he has wronged. The man who finds he has done a lot of wrong often wakes up in the night in terror and his life is filled with foreboding. But a man who is aware of no wrongdoing is cheerful and hopeful, the comfort of old age, according to the poet Pindar. Cephalus declares that wealth is particularly valuable to good and sensible men as it helps them to avoid unintentional cheating or lying, anxiety over unpaid debts and fear of some sacrifice not offered to a god. He does acknowledge that wealth in old age will not afford bad men peace.

**A coherent account of Cephalus' views. (8, 7.)**

**(15 marks)**

**(c)**

The candidate's opinion must be substantiated by reference to the text. One opinion is that Cephalus' views on the advantage of wealth as one approaches death are self-serving and opportunistic rather than unselfish and altruistic. Although he earlier acknowledged that he would like to leave a legacy to his children, his arguments appear to be very superficial. He would use his wealth mostly to avoid pain and suffering by ensuring that no debts remain unpaid, that he avoids unintentional cheating and lying and that he appeases or placates the gods by leaving no sacrifice to them unmade. On the other hand, however, candidates may take the view that this is quite acceptable.

**Two points. (8, 7.)**

**(15 marks)**

**(iii)**

**(a)**

Socrates justifies this statement by saying that wealth makes workers uninterested and lazy. He says that the acquisition of wealth turns people from the ideal of service to the state and towards private enrichment. He states that poverty makes workers unable to do their work and could lead to revolution. Socrates believes that it is the duty of the Guardians to prevent wealth and poverty from slipping unobserved into the state and corrupting his Third Class. A potter who becomes rich will also become careless and idle, and so a bad potter. At the other extreme, a potter who is too poor to provide himself with tools and the other necessities of his trade will produce inferior pots and his apprentices will be badly trained. Poverty may also breed the desire for revolution. Maximum of 20 marks for answer which fails to mention the potter.

**Wealth and poverty to be treated. (13, 12.)**

**(25 marks)**

**(b)**

Socrates' confident response is that his well-trained Auxiliaries (i.e. soldiers) will be able to defeat their wealthy antagonists. The philosopher 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 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.

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

**(25 marks)**

**(iv)**

**(a)**

Plato, on his first visit to Syracuse, felt that it was now or never that he might achieve what he wished because his friend, Dion was there and Dion, along with other friends, had urged him to visit to try to inculcate a philosophical view in the ruler of Syracuse. He felt that it was a unique opportunity to put his ideas into practice and feared being a man of words and no actions. He felt that this trip offered him a chance of having more self-respect. He also wanted the good opinion of Dion. He was worried that Dion, who was his friend, was in danger and might need help.

**Three reasons. (10, 10, 10.)**

**(30 marks)**

**(b)**

Candidates can agree, disagree or partly agree with this sentiment on the basis that Plato seems to have been quite naïve in his aspirations for influencing Dionysius to rule as a philosopher king. He did influence Dionysius to some degree, but the two men quarrelled when Dionysius was insulted by what he had to say about tyranny. His close friendship with Dionysius's brother-in-law, Dion complicated matters. Dionysius did not trust Dion. He actually tried to have Plato assassinated, which did not happen, though he was sold as a slave in Athens. When he returned to Syracuse for the second time, he tried to instruct Dionysius II in philosophy. The young king had a wild lifestyle and was not much given to a philosophical turn of mind. But Plato seems to have had some success in firing him with great ideas, at least initially. But enemies of Plato poisoned his mind against him, and he exiled Plato's friend Dion. Plato intervened on Dion's behalf and got himself into trouble. He demanded his friend's recall, but this did not happen, and Plato was not allowed to leave for some time. Eventually after a while back at his Academy in Athens, Plato was persuaded to return by Dionysius II on the basis that it might help to sort out Dion's affairs, but it did not. Dion was never allowed to return by Dionysius, and his property was confiscated. Again, Plato was not allowed to leave until Archytas intervened and he left. Later, Dionysius captured the town of Syracuse, but was killed in a plot. All of this was far from the lofty

ambitions of the ideal state which Plato had hoped to bring to fruition in Syracuse when he first visited there.

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

**(20 marks)**

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

**(i)**

**(a)**

(aa) – Decumanus maximus; (d) – Baths; (e) – theatre; (f) – the forum; (g) – the present course of the Tiber.

**(3, 3, 3, 3, 3.)**

**(15 marks)**

**(b)**

In the town are the remains of horrea or warehouses which were obviously used for storage of large quantities of goods and two miles north of central Ostia lie the remains of its harbours with a canal link to the Tiber built by Claudius. There is also the remains of Trajan's hexagonal harbour surrounded by storage barns and perhaps an imperial palace. There are moorings for ships and offices of shipping agents identifiable by maritime and trading mosaics and sculptures.

**Two points. (5, 5.)**

**(10 marks)**

**(c)**

The types of housing in Ostia include the traditional domus, but notably also fine examples of cenacula or insulae – blocks of apartments. Interestingly some of these, especially the House of Diana seem to have been beautifully appointed and finely decorated which does not fit the conventional view of cenacula as being only for the poor. Unlike Rome itself, there is no evidence of slum-dwellings in Ostia.

**Two types of housing briefly described. (8, 7.)**

**(15 marks)**

**(d)**

There are several features of the layout of Ostia typical of the Roman type. It is not a neat rectangle like the colonia, but this is easily explained by the fact that it was a major port and followed the line of the river. But the Romans' devotion to the grid planning system is still clear. The dominant cardo and decumanus maximus with the square insulae or blocks of buildings are obviously Roman in style. The rectangular forum lined with colonnades is quintessentially Roman. A single imposing temple from Hadrian's time of brick and marble at one end was set up on a high podium, a feature of almost every Roman town. The existence of a theatre and several bath buildings confirm it as a very typical Roman town.



Evidence of the original castrum/fort in the shaded area of the plan is another typical Roman feature.

**Two typically Roman features identified. (5, 5.)**

**(10 marks)**

**(ii)**

**(a)**

This is from Trajan's Column.

**One point. (5.)**

**(5 marks)**

**(b)**

It commemorates Trajan's victory over the Dacians (modern day Romania).

**One point. (10.)**

**(10 marks)**

**(c)**

It is a magnificent achievement, a 100 ft column with 215 yards of spiralling relief figures all the way up. It begins at the foot telling the story of Trajan's two campaigns against the Dacians. We can see the Roman soldiers leaving a fortified city and crossing the Danube, led by Trajan himself. Trajan appears at intervals along the frieze, holding a council of war, outside a camp, veiled as a priest, surveying the scene. All types of episodes are shown, a spy captured, orders being given, marching, a camp being built much of which is a crucial source of information about the routines, weapons, armour and methods used by the Roman army. Pro-Trajan propaganda flows from the depictions on this monument. It is beautifully carved and full of life and detail.

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

**(20 marks)**

**(d)**

Perspective is not carefully observed in the relief sculpture. Often scenes are shown in layers, one above the other, which is known as pictorial map technique. But the primary purpose of the sculptor was to tell a story effectively. Perspective is often sacrificed in favour of narrative. Trajan is much taller than any other figure so that he stands out and is obvious to the viewer. It is full of life and incident and extremely informative.

**Two points. (8, 7.)**

**(15 marks)**

**(iii)**

**(a)**

Hadrian.

**One point. (5.)**

**(5 marks)**

**(b)**

Candidates will probably agree. They should point to several features. Wheeler says that the amazing dome stands for the cosmos and is a landmark in architectural history. It has a circular opening or oculus 27 ft /8.2 metres in diameter. There is a beautifully coffered ceiling, once spectacularly painted. Around the walls are deep recesses screened by Corinthian columns and flanked by Corinthian pilasters. Above these, between a lower and upper cornice are window-like openings. Niches containing statues are later Christian additions. There is a marble inlaid floor. The temple is accessed through two huge bronze double doors. The uncluttered, vast interior space sets this temple apart. However, the later built temple of Bacchus at Baalbek with its impressive interior could be mentioned as a rival to the splendour of the interior of the Pantheon.

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

**(30 marks)**

**(c)**

The Pantheon, apart from its façade, has a dull exterior. The rectangular porch, rotunda wall and hemispherical dome appear as an incongruous mixture of shapes. Denuded of its stucco the exterior wall with its blind arches is unattractive. The deep porch with its rows of Corinthian columns is very impressive with a typical classical pediment. There is an inscription to Agrippa. There is a large oculus at the top of the rotunda.

**Three features identified. (5, 5, 5.)**

**(15 marks)**

**(iv)**

**(a)**

The wall painting is the Garden of Livia.

**One point. (10.)**

**(10 marks)**

**(b)**

A wall is plastered and while the plaster is still wet, the colour is applied quickly.

**Three elements of the process. (5,5,5.)**

**(15 marks)**

**(c)**

If candidates agree, they might mention the love of landscape, especially of a garden. It shows great attention to the detail of the natural world in the freshness of the depiction of

leaves, fruit birds and flowers. There is a desire to bring the outside inside in a kind of optical illusion with a sense of depth. The colours are subtle, there is elegance and grace. We see a division of the plane of the painting into three distinct areas (garden fence, greenery, and sky). It transports us into a green, shady garden full of birdsong. If candidates disagree, they might argue that it is a perfectly pleasant painting but not a masterpiece. If they do argue this, they would need to give an example of what does constitute a masterpiece. Either stance is fine if it is argued with evidence of observation of the painting.

**Three reasons. (9, 8, 8.)**

**(25 marks)**

## Appendix 1

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

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

Marks to be displayed on paper

E- ?/20

D- ?/20

OE -?/10

Total-?/50

	Weighting	Marks out of 50	Marks out of 40	Marks out of 35
Engagement	40%	20	16	14
Development	40%	20	16	14
Overall Evaluation	20%	10	8	7

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