



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination 2023 Classical Studies

Higher Level

Monday 26 June Afternoon 2:00 - 4:30

400 marks

Examination Number

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Day and Month of Birth

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For example, 3rd February
is entered as 0302

Centre Stamp

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Instructions

Write your examination number and date of birth in the boxes on the front cover.

Write your answers in blue or black pen.

You may use pencil, including colouring pencils, **only** in drawings or diagrams.

Write all your answers in the spaces provided in this booklet. There is additional answer space at the end of the booklet. Label any such extra work clearly with the question number and part.

This examination booklet will be scanned and your work will be presented to an examiner on screen. Anything that you write outside of the answer areas may not be seen by the examiner.

There are **two** sections in this paper.

Section A	Stimulus Questions	200 marks
	• Answer all questions presented.	

Images for Questions 1-6 in Section A are on **Paper X**, which accompanies this examination paper.

Section B	Extended Answers	200 marks
	• Answer Question 11. • Answer one from Questions 12-16.	(120 marks) (80 marks)

Where appropriate, you may include drawings, diagrams etc., in the blank answer space on page 19 and page 24 in Section B.

Section A**Stimulus Questions****200 marks**

Answer all **ten** of the following questions. Each question carries twenty marks.
Refer to the images on **Paper X** as indicated for Questions 1-6.

Question 1**(20 marks)**

Image A is a photograph of an ancient Greek temple.

(a) State the name of the temple in Image A **and** its location in ancient Athens.

Temple:	Location:
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(b) Give an account of any **two** myths included in the sculptures on this temple.

Name of Myth 1:
Location on temple:
Account:
Name of Myth 2:
Location on temple:
Account:

Question 2**(20 marks)**

Image B shows a red-figure calyx krater from ancient Greece.

(a) Give the Greek and Roman names of the **three** gods labelled in Image B.

	Greek Name	Roman Name
God 1		
God 2		
God 3		

(b) Choose **two** of the gods in Image B and explain how they are related to each other.

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(c) Give the symbol(s) and domain of the **three** gods labelled in Image B.

	Symbol(s)	Domain
God 1		
God 2		
God 3		

(d) In your opinion, why did the ancient Greeks decorate their pottery with images of the gods? Explain your answer.

Question 3**(20 marks)**

Image C is an ancient Greek terracotta funerary plaque. Image D is a stele of a young girl.

- (a)** Describe the ancient Greek funerary practice that is shown in Image C.
Refer to at least **one** detail in Image C to support your answer.

- (b)** Explain the importance of funerary practices in ancient Greek society.

- (c)** What was the purpose of a stele in ancient Greece?

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- (d)** Comment on how grief is conveyed in Image D. In your answer refer to details in Image D.

Question 4**(20 marks)**

Image E shows the Circus Maximus.

(a) Briefly explain where the Circus Maximus was located in ancient Rome.

(b) Name **four** features of the Circus Maximus and describe their use in the events held there.

Architectural Feature 1:
Description:

Architectural Feature 2:
Description:

Architectural Feature 3:
Description:

Architectural Feature 4:
Description:

Question 5**(20 marks)**

Image F is a labelled diagram of the seating layout in the Colosseum.

(a) List the categories of people who sat in each of the **five** areas labelled in Image F.

1.
2.
3.
4.
5.

(b) Give a detailed description of the audience experience in the Colosseum based on the perspective of someone from **one** of the categories you identified in part **(a)**.

Chosen Category:

Question 6**(20 marks)**

Image G shows an ancient Greek vase with a scene from daily life.

Image H shows the Vestal Virgins.

(a) What female duties are portrayed in Image G **and** Image H?

Image G:
Image H:

(b) Discuss the importance that **one** duty in part **(a)** had in its society.

(c) Do you think that the women shown in Image G **and** Image H lived well in their daily lives?
Explain your answer with reference to the role of women in ancient Greece **and** Rome.

Question 7**(20 marks)**

Read the following statement by Classics Professor Timothy Duff.

“At the end of his life, Alexander is increasingly superstitious; Caesar is dismissive of omens and warnings.”

- (a)** Give an account of **one** moment from the life of Alexander the Great **or** Julius Caesar which supports this statement. In your answer, briefly explain how it supports this statement.

- (b)** In your opinion, what are **two** character traits that Alexander the Great **and** Julius Caesar have in common? Justify your answer with reference to events you have studied.

Question 8**(20 marks)**

Read Text A below, which is taken from *Ode 3.16* by Horace.

Text A: A brook of pure water, few acres of timber,
and confident hope of harvest: my lot
is more blessed than that of fertile
Africa's golden grain.

- (a)** How does the rural / natural setting in Horace's poetry relate to his views on living well? Support your answer with analysis of Text A **or** any other ode or epode.

- (b)** Discuss **two** ways in which Horace's views on living well compare to your own views.

Question 9**(20 marks)**

Read the passage below, which is taken from Book 2 of Virgil's *Aeneid*.

"O husband that I love, why do you choose to give yourself to such wild grief? These things do not happen without the approval of the gods. It is not their will that Creusa should go with you when you leave this place. The king of High Olympus does not allow it. Before you lies a long exile and a vast expanse of sea to plough before you reach the land of Hesperia where the Lydian river Thybris flows with smooth advance through a rich land of brave warriors. There prosperity is waiting for you, and a Kingdom and a royal bride. Wipe away the tears you are shedding for Creusa whom you loved. I shall not have to see proud palaces of the Myrmidons and Dolopians. I am a daughter of Dardanus and my husband was the son of Venus, and I shall never go to be a slave to any matron of Greece. The Great Mother of the Gods keeps me here in Troy. They fare you well. Do not fail in your love for our son."

- (a)** Who is the speaker of this passage **and** who is being addressed? Give their names.

Speaker:

Addressee:

- (b)** Examine how this passage supports the view that Virgil's *Aeneid* is a work of propaganda on behalf of Augustus. In your answer, reference at least **two** examples from the passage.

Question 10**(20 marks)**

Read the opening lines of the *Odyssey* and the *Aeneid* in Text A and Text B below.

Text A: The *Odyssey*

Tell me, Muse, the story of that resourceful man who was driven to wander far and wide after he had sacked the holy citadel of Troy. He saw the cities of many people and he learnt their ways. He suffered great anguish on the high seas in his struggles to preserve his life and bring his comrades home. But he failed to save those comrades, in spite of all his efforts. It was their own transgression that brought them to their doom, for in their folly they devoured the oxen of Hyperion the sun God and he saw to it that day would never return. Tell us this story, goddess daughter of Zeus, beginning at whatever point you will.

Text B: The *Aeneid*

I sing of arms and of the man, fated to be an exile, who long since left the land of Troy and came to Italy to the shores of Lavinium; and a great pounding he took by land and sea at the hands of the heavenly gods because of the fierce and unforgetting anger of Juno. Great too were his sufferings in war before he could find his city and carry his gods into Latium. This was the beginning of the Latin race, the Alban fathers and the high walls of Rome. Tell me, muse, the causes of her anger. How did he violate the will of the queen of the gods? What was his offence? Why did she drive a man famous for his piety to such endless hardship and suffering? Can there be so much anger in the hearts of the heavenly gods?

- (a) Name the feature of epic poetry found in **both** Text A **and** Text B.

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- (b) What other storytelling techniques are used in Text A **and** Text B to engage the audience? Refer to **one** example from **each** text.

Text A:
Text B:

- (c) Based on your reading of the *Odyssey* **or** the *Aeneid*, do you think that the opening lines give an accurate overview of what happens in the epic? Explain your answer with reference to Text A **or** Text B.

Section B – Extended Answers – begins on page 14.

Question 11

(120 marks)

Read this quotation by Classics expert David Raeburn, and answer the questions which follow.

The texts of Greek Tragedy can be usefully explored as socio-historical documents for the light they shed on the practices and values of ancient Athenian society. I see them, above all else, as literary works of art and masterpieces of world theatre.

(a) Discuss the civic **and** religious importance of Greek Tragedy in ancient Athens. (40 marks)

[illegible]

(b) Answer **one** of the following questions.

(80 marks)

- (i)** Do you consider Euripides' *Medea* **or** Sophocles' *Philoctetes* to be a 'literary work of art and a masterpiece of theatre'? Justify your answer with analysis of the text **and / or** how its performance was staged in ancient Greece.

OR

- (ii)** Evaluate how the characters in Euripides' *Medea* **or** Sophocles' *Philoctetes* reflect the social roles and values of ancient Greek society.

OR

- (iii)** In your opinion, what are the central messages of Euripides' *Medea* **or** Sophocles' *Philoctetes*? Justify your opinion by including analysis of the text.

Optional Planning Space:

Answer for Question 11 (b), part

Optional Answer Space for drawings, diagrams, etc:

Answer **one** of the five questions below.

(80 marks)

Question 12

Discuss how a father-son relationship contributes to the overall narrative of **at least one** text you studied. You may use material from **any** of the four Strands on your course.

OR

Question 13

Examine the roles that the Temple of Vesta **and** the Erechtheion played in their societies. In your answer, discuss how the architectural features of **each** temple relate to its roles.

OR

Question 14

- (a) Compare the experiences of Odysseus and Aeneas during their visits to the Underworld.
- (b) In your opinion, which visit to the Underworld would have been considered more heroic by its ancient audience? In your answer, discuss the heroic values in ancient Greece **and** Rome.

OR

Question 15

Evaluate how the leadership shown by Alexander the Great **or** Julius Caesar influenced the outcome of **at least one** major military event. Include relevant military details in your answer.

OR

Question 16

- (a) How does Plato's *Crito* explore the themes of personal responsibility and justice? Support your answer with reference to the text.
- (b) Do you agree with Socrates' decision to accept his punishment? Give reasons for your answer.

Optional Planning Space:

Optional Answer Space for drawings, diagrams, etc:

Additional Answer Space:

[illegible]

Acknowledgements:

Texts

Page 9: Plutarch. *The Age of Alexander*. Trans. & Ed. Timothy Duff. London: Penguin Books, 2012.

Page 10: Horace. *The Complete Odes and Epodes*. Trans. W. G Shephard. London: Penguin Books, 1983.

Page 11: Virgil. *The Aeneid*. Trans. David West. London: Penguin Books, 2003.

Page 12: Homer. *Odyssey*. Trans. E.V. Rieu. Ed. Dominic Rieu. London: Penguin Books, 2003.

Virgil. *The Aeneid*. Trans. David West. London: Penguin Books, 2003.

Page 14: Raeburn, David, trans. *Electra and Other Plays*. By Sophocles. Ed. David Raeburn. London: Penguin Books, 2008.

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Leaving Certificate – Higher Level

Classical Studies

Monday 26 June

Afternoon 2:00 - 4:30