



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate Examination 2024
Classical Studies
Higher Level

Monday 24 June Afternoon 2:00 - 4:30

400 marks

Examination Number

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Date of Birth

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For example, 3rd February
2005 is entered as 03 02 05

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 1-8 in Section A are on **Paper X**, which accompanies this examination paper.

Section B	Extended Answers	200 marks
	• Answer Question 11.	(120 marks)
	• Answer one from Questions 12-16.	(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 1-8.

Question 1**(20 marks)**

Image A shows the Macedonian Army and Image B shows the Roman Army.

(a) Complete part **(i)** or part **(ii)**.

(i) Write the letter beside each term below into the box next to its definition.

a. sarissa		formation used to create a gap in the enemy line
b. phalanx		elite unit of the Macedonian army
c. wedge		very mobile unit of the Macedonian army
d. companion cavalry		heavily armed infantry in close formation
e. skirmishers		pike or long spear.

OR

(ii) Write the letter beside each term below into the box next to its definition.

a. legion		unit in the Roman Army made of foreign or allied troops
b. standard		fence of stakes set up as an enclosure or defence
c. gladius		symbol of Roman military power
d. palisade		short sword
e. auxiliary		largest military unit in the Roman Army.

(b) Briefly explain how **one** term from part **(a)** contributed to the success of its army.

Question 2

(20 marks)

Image C shows a Roman funerary relief.

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

- (b)** Explain how powerful Romans used funerals to reinforce their social status.

Question 3**(20 marks)**

Image D is a reconstruction of a Greek temple.

(a) Name the **three** architectural features numbered on Image D.

1.
2.
3.

(b) Name **three** deities worshipped in this temple.

1.
2.
3.

(c) Explain the significance of this temple in Athenian society.

Question 4

(20 marks)

Image E and Image F show two different temples.

(a) Give the name of each temple **and** the person who commissioned it.

Image	Name of temple	Name of person who commissioned temple
E		
F		

(b) Choose Image E **or** Image F and explain why the temple is considered to be an architectural masterpiece.

Chosen Image:	

Question 5

(20 marks)

Image G shows a diagram of a theatre in ancient Greece.

(a) Name the staging device identified by the orange circle in Image G.

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(b) Describe how the staging device in part **(a)** was used by an actor in Greek Tragedy.

(c) Evaluate why the playwright uses the device in part **(a)** to conclude the tragedy which you studied, Euripides' *Medea* or Sophocles' *Philoctetes*.

Question 6**(20 marks)**

Image H shows a vase painting of the Chorus in a Greek Tragedy.

(a) Give a detailed description of Image H.

(b) Why is the Chorus considered an important element in Greek Tragedy during 5th c. Athens?
Give reasons for your answer.

Question 7

(20 marks)

Image I shows a mythological scene from a Roman fresco.

- (a)** Complete the table below with the ancient Greek names **and** identifying features of **three** deities shown in Image I.

Greek name of god / goddess	Identifying Feature

- (b)** What is the name of the myth shown in Image I?

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- (c)** What does this myth tell us about the nature **and/ or** purpose of ancient Greek gods/ goddesses? Explain your answer with details from this myth.

Question 8**(20 marks)**

Image J is an artist's interpretation of a scene from Homer's *Odyssey*.

Text A below is an extract from the same scene in Homer's *Odyssey*.

- (a) Based on your study of the *Odyssey*, do you think that Image J is an accurate interpretation of this scene? Support your answer with details from the image.

Text A

"Princess, see me at your feet. Are you mortal, or a goddess? If a goddess, one of those who keep the wide heavens, you seem to me most like Artemis, great Zeus' daughter, in beauty, stature and form. But if you are an earthbound mortal, three times blessed is your dear father and mother, and three times blessed are your brothers. How their hearts must glow with pleasure when they watch so sweet a flower join the dancers."

- (b) Read Text A and identify **one** key characteristic of this epic hero.

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- (c) Evaluate how this characteristic is employed in Text A **or** another scene from the *Odyssey*.

Question 9

(20 marks)

Read the extract below, which is taken from Book 6 of Virgil's *Aeneid*.

Here all the crowd streams, hurrying to the shores, women and men, the lifeless bodies of noble heroes, boys and unmarried girls, sons laid on the pyre in front of their father's eyes: as many as the leaves that fall in the woods at the first frost of autumn, as many as the birds that flock to land from ocean deeps, when the cold of the year drives them abroad and despatches them to sunnier countries. They stood there, pleading to be first to make the crossing, stretching out their hands in longing for the far shore.

(a) Name the feature of epic poetry used in this extract.

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(b) Evaluate the effect of the language used in this extract, referring to **two** examples.

(c) What does this extract tell us about Roman beliefs in the afterlife?

Question 10

(20 marks)

Text A is from *Odes* 3.3 by Horace and Text B is from Plato’s *Crito*.

Text A: *Odes* 3.3

Not the rage of the million commanding things evil,
Not the doom frowning near in the brows of the tyrant,
Shakes the upright and resolute man
In the solid completeness of his soul.

Text B: *Crito*

Be assured that I shall not give in to you, Crito, even though the power of the multitude should attempt to terrify us like children, by threatening more than it does now, bonds and death, and confiscation of property.

(a) Based on Text A **and** Text B, is there any similarity in Horace’s and Socrates’ views on living well? In your answer, refer to **both** texts.

(b) Explain **two** arguments that Socrates makes in the *Crito*.

Section B – Extended Answers – begins on page 14

Question 11 (120 marks)

Read this quotation by Classics Professor Barry Strauss, and answer the questions which follow.

No conqueror has ever dared to co-opt the conquered as brilliantly as Alexander did when he declared himself to be the king of Asia—and acted the part. No soldier-statesman has ever combined the carrot with the stick—pardons and military force—as deftly as Caesar.

- (a) Based on your study of Alexander the Great **or** Julius Caesar, do you agree with this statement? Give reasons for your answer, with reference to **either** Alexander **or** Caesar. (40 marks)

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

(80 marks)

- (i)** Discuss how **either** Alexander **or** Caesar rose to power.
In your answer, refer to the political tensions at the time.

OR

- (ii)** Analyse the qualities that made Alexander **or** Caesar powerful leaders.
Support your answer with reference to **at least one** source you have studied.

OR

- (iii)** The measure of a man is what he does with power.

To what extent does this statement apply to the character of Alexander **or** Caesar?

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

Evaluate the impact of abandonment on **any** character(s) from your course.
You may use material from **any** Strand(s) on your course.

OR

Question 13

Evaluate the extent to which the *Odyssey* could be considered anti-war poetry.
Support your answer with evidence from the text.

OR

Question 14

- (a) Discuss the significance of **one** god/ goddess in ancient Roman society. Support your answer with evidence from **any** Strand(s) on your course.
- (b) How does Horace's poetry relate to the role of religion in ancient Rome? In your answer discuss how Horace's *Odes/ Epodes* deal with human responsibility, divine will **and/or** fate.

OR

Question 15

Analyse the attributes of the epic hero Aeneas that you consider relevant in today's world.
Use evidence from Virgil's *Aeneid* to support your analysis.

OR

Question 16

"And indeed there are characteristic and specific vices in this city... the obsession with actors and the passion for gladiatorial shows and horse racing. How much room does a mind preoccupied with such things have for the noble arts?" - Tacitus, *Annals of Imperial Rome*

- (a) To what extent do you consider the above quote an accurate reflection of the role of spectacle in Roman society? Refer to this quote **and** other sources you have studied.
- (b) In your opinion, how does the significance of entertainment in modern Irish society compare with spectacle in ancient Rome?

Optional Planning Space:

Answer for Question

Optional Answer Space for drawings, diagrams, etc:

[illegible]

[illegible]

Acknowledgements:

Texts

Page 10: Homer. *Odyssey*. Trans. A.S Kline. Poetry in Translation, 2004.

<https://www.poetryintranslation.com/PITBR/Greek/Odhome.php>

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

Page 12:

Grant, Michael. *Latin Literature: An Anthology*. London: Penguin Books. 2015.

Plato. *The Last Days of Socrates*. Trans. H. Tarrant, H. Tredennick, Ed. H Tarrant. London: Penguin Books. 2003.

Page 14: Strauss, Barry. *Masters of Command*. New York: Simon and Schuster, 2012.

Page 15: Diogenes Laertius. *Lives of Eminent Philosophers, Volume I: Books 1-5*. Tran. R. D. Hicks. Cambridge,

MA: Harvard University Press, Loeb Classical Library 184, 1925.

Page 20: Tacitus, *Annals of Imperial Rome*. Trans. M. Grant. London: Penguin Books. 2003.

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