

Classical Civilisation

Advanced GCE **A2 7816**

Advanced Subsidiary GCE **AS 3816**

Combined Mark Schemes And Report on the Units

June 2005

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

CONTENTS

Advanced GCE Classical Civilisation (7816)

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MARK SCHEMES FOR THE UNITS

Unit	Content	Page
2736	Greek Epic	1
2737	Roman Epic	5
2738	Greek Historians	9
2739	Roman Historians	13
2740	Greek Tragedy 1	17
2741	Greek Tragedy 2	21
2742	Roman Satire and Society 1	25
2743	Roman Satire and Society 2	29
2744	Archaeology 1	33
2745	Archaeology 2	37
2746	Greek Comedy 1	41
2747	Greek Art and Architecture 1	45
2748	Roman Britain 1	49
2749	Greek and Roman Epic	53
2750	Greek and Roman Historians	57
2751	Greek Tragedy 3	61
2752	Roman Satire and Society 3	65
2753	Archaeology 3	69
2754	Greek Comedy 2	73
2755	Greek Art and Architecture 2	77
2756	Roman Britain 2	81

REPORT ON THE UNITS		
Unit	Content	Page
	Chief Examiner's Report	86
2736	Greek Epic	87
2737	Roman Epic	89
2738	Greek Historians	91
2739	Roman Historians	93
2740	Greek Tragedy 1	95
2741	Greek Tragedy 2	97
2742	Roman Satire and Society 1	99
2743	Roman Satire and Society 2	101
2744	Archaeology 1	103
2745	Archaeology 2	105
2746	Greek Comedy 1	107
2747	Greek Art and Architecture 1	109
2748	Roman Britain 1	112
2749	Greek and Roman Epic	114
2750	Greek and Roman Historians	118
2751	Greek Tragedy 3	120
2752	Roman Satire and Society 3	123
2753	Archaeology 3	125
2754	Greek Comedy 2	127
2755	Greek Art and Architecture 2	129
2756	Roman Britain 2	132
2757 & 2799	Individual Study (Classical Civilisation)	133
*	Statistics	135

**Mark Scheme 2736
June 2005**

- A1** (a) Odysseus is sleeping under a pair of olive bushes near the river mouth. He had been caught in a storm sent by Poseidon after he left Calypso. Ino had offered him a veil for protection, but he was reluctant to use it until his raft broke up. Athene flattened the waves for him and on the third day he saw land. However, the coast was dangerous and he had to cling to a rock to prevent himself being torn apart on the rugged shore. Eventually he swam along parallel to the shore until he came to the mouth of a river; he prayed to the river god who held back his water, allowing Odysseus to swim to land.

[AO1 = 10 marks]

- (b) Athene is 'like a breath of air/wind': she is insubstantial and can go wherever she pleases. She can adopt any disguise and is able to talk to Nausicaa in her sleep. Thus she seems to have magical powers. She is given the epithet 'bright-eyed'/'gray-eyed': this suggests that she is in some way dazzling. Athene's title 'Lady of the Bright Eyes' confirms that she is very special. The immortality of the gods is shown ('everlasting'/'unmoving forever') and Olympus is portrayed as idyllic. The tricolon 'shaken by...no snows' would repay careful discussion. Not only the weather, but also the air ('cloudless', 'bright', 'limpid') and light ('white radiance') quality are superior to those experienced by mortals. The gods are occupied only with pleasure, while even in Phaeacia people have to concern themselves with tedious practicalities such as washing clothes.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) An ideal Phaeacian girl is expected to marry. She looks after her own clothes and prepares clothes for her bridegroom's family. This contributes to her good reputation, which is very important to her parents. Nausicaa has apparently not been paying enough attention to her clothes, but following this passage she is quick to arrange a washing expedition, which she seems to carry out attentively. She communicates implicitly with her father about marriage preparations. She is careful of her reputation: she tells Odysseus to follow after her, for she is afraid of gossip. We do not see her married, but she is clearly aware of her duty in this respect: she tells her maids she wants a man like Odysseus for her husband and the Phaeacian nobility are keen for her hand.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Odysseus, disguised as a beggar, has been welcomed hospitably by Eumaeus. He has told Eumaeus a Cretan tale and Eumaeus has lent him a cloak. Telemachus has returned and Odysseus, prompted by Athene, has revealed his identity to him: after a tearful reunion they plan their campaign against the suitors. Odysseus resumes his disguise when Eumaeus returns from telling Penelope that Telemachus is safe. Telemachus has already left for town and Eumaeus and Odysseus are preparing to follow him.

[AO1 = 10 marks]

- (b) Homer's descriptions include vivid visual detail (e.g. 'of the wallet'/knapsack and of the fountain'). Odysseus' disguise as a beggar ('hobbling along'/'propping on a stick', 'wretched old beggar'/'dismal vagabond', 'miserable/wretched clothes') is clearly portrayed. Circumstantial detail ('built by Ithacus', 'two other herdsmen went along with him') helps to convince the audience that the scene is real. The direct speech is particularly vivid. As usual, expect short phrases quoted from one of the translations and explanations of how each word or phrase helps to make the passage vivid.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Eumaeus is courteous here, giving Odysseus a walking stick and guiding him to town without fuss. This is typical of his behaviour elsewhere: he welcomes Odysseus to his hut and gives him the best of his meat. Elsewhere we see also his loyalty to Odysseus and his family in the way he greets Telemachus, in his tears of joy when Odysseus reveals his identity and in his unquestioning support of Odysseus in the battles against the suitors. Melanthius is typically abusive. He continues his verbal violence after the end of this passage and even kicks Odysseus. He is rude again when Odysseus is begging at the palace. Here he is supplying goats to the suitors; elsewhere he pours wine for them, provides tallow to grease the bow and fetches weapons from the store room.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Odysseus may be considered selfish: he stayed with Circe for his own enjoyment until his men asked him to leave; he wanted to hear the Siren's song himself; he gave Polyphemus his name for his own glory without considering the safety of his men. On the other hand, he did leave Circe when asked; he kept most of his men safe for a long time; he treated Nausicaa with courtesy. He was certainly deceitful: he told many lying tales and hid his identity, notably in Ithaca. However, this deceit was perhaps necessary and could be considered intelligence or cunning. Some essays may agree with the statement, particularly in view of the way Odysseus tricks his wife and father. Others will see Odysseus as a hero, considering the selfishness and deceit necessary attributes for his success.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Expect a range of examples of what Telemachus does, both in Books 1-4 and later in the epic. Most answers will probably see the development in Telemachus' character from the uncertain youth who burst into tears at the Ithacan Assembly to the confident young man fighting successfully at Odysseus' side and persuading him to spare Phemius and Medon. To score highly under AO2, essays will need to address the question precisely, not simply analyse the character of Telemachus. They may, for example, see an incipient spirit of adventure in Telemachus' decision to travel to find out about his father, or note his lack of subterfuge at all stages and therefore dismiss him as a future Odysseus.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2737
June 2005**

- A1** (a) Iarbas drew Jupiter's attention to the way Dido and Aeneas are behaving, so Jupiter sent Mercury to tell Aeneas he is not living up to the description Venus gave of him, that he would be the man to rule Italy. He should remember the destiny of Ascanius even if he is not ambitious for himself. Mercury found Aeneas working on the building of Carthage and delivered the message. Aeneas ordered his fleet to be prepared and waited for an opportunity to break the news to Dido. Rumour, however, informed her, so she called Aeneas a traitor and begged him to stay. Aeneas tried to explain that he had not meant to deceive her and that he was fated to go to Italy. Dido was very angry; she cursed his future and rushed away. The Trojans continued their preparations for departure.

[AO1 = 10 marks]

- (b) Virgil addresses Dido directly, thus bringing her to life and encouraging the audience to empathise with her. He includes general statements ('Love is a cruel master'), which the audience may recognise in their own lives and thus feel greater empathy for Dido. He portrays her as a sad and lonely figure, gazing out from the top of the citadel and emphasises her tears and desperation. Her isolation and despair contrasts with the bustle and eagerness of the Trojans as they prepare to depart. Virgil hints at her imminent death ('in case she were to die in vain'/'she should all needlessly die'). The appeal she asks Anna to deliver becomes increasingly desperate: tricolon (I was not...I sent no fleet...I did not...)/ repeated 'I never'; rhetorical questions; much reduced request (that he should simply delay his departure).

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) In this passage, Anna is a confidante, allowing Dido some release for her feelings and providing Virgil with a device for showing Dido's thoughts and feelings to the audience. This reflects her role throughout Book 4, such as when Dido confides her love for Aeneas. In the passage (perhaps regretting her former advice), Anna keeps quiet, whereas on the former occasion she had encouraged Dido to move on from mourning Sychaeus and marry Aeneas. She is a messenger for Dido to Aeneas here. Similarly she acts almost as a servant in procuring the materials necessary for the pyre. These deeds are necessary for the plot, but it is as a sister encouraging Dido in her love for Aeneas that Anna is most significant. Her character remains lightly drawn: she is a gentle shadow and support for Dido, but seems kind, efficient, tactful and friendly. This passage suggests she has a good relationship with Aeneas and she is devoted to Dido. She does not understand that Dido is preparing for death, but is distraught once she realises and says that she would have liked to die alongside her. Her sympathy for Dido guides the audience, particularly in the final picture when Anna climbs to the top of the pyre and uses her own dress to dry Dido's blood. Were it not for Anna, we might be more inclined to regard Dido as a foolish woman.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Mezentius was the exiled king of the Etruscans. After this passage he sends men to recall Lausus, but the messages are in vain and Mezentius, from where he is staunching his own wounds, hears the wailing of Lausus' men as they carry his body from battle. Mezentius regrets allowing his son to save his life and even says he is sorry for the crimes he committed. He calls for his horse and mounts despite his wound. He calls to Aeneas as he enters battle, determined to avenge his son or die. He rides around Aeneas, who is on foot, throwing spears at his shield. Eventually Aeneas throws his spear and wounds the horse, which falls on top of Mezentius. Aeneas approaches with a sword and Mezentius, after asking Aeneas to protect his body from the fury of his countrymen, accepts his death.

[AO1 = 10 marks]

- (b) The passage is full of action, but there is variation in pace. At the beginning, Virgil builds tension and emphasises the heroic scale of the battle by describing the shield of Mezentius while Aeneas' arrow is in flight. The audience guess that Mezentius is going to die, but Lausus is unexpectedly introduced. Virgil's description of his love for his father brings humanity and pathos to the story. Lausus is directly addressed: this makes him seem real, but the language emphasises his remoteness in time. He lived in the heroic past ('warrior who does not deserve to be forgotten'/'long tradition allows us to do so'). The audience is told explicitly that a momentous event is about to occur ('cruel/hard death'/'great exploit'/'heroic action'). The timing of Lausus' intervention is exciting ('just as Aeneas was...raising his arm to strike/rising on tiptoe') and the simile interrupts the story at a climax, taking the audience momentarily away from the drama of the battlefield to an every-day scene so that they can take stock of the situation from a distance. There is much to say here: look for close reference to the text and an appreciation of narrative.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Here, Aeneas is fighting with enthusiasm and skill, even passion ('exultant'/'elated' at the sight of blood; 'in hot fury'/'with furious energy'). He seems fully involved and does not hesitate, but his passion does not overwhelm him: despite being enraged by the rain of missiles, he takes cover until it is sensible to venture out and challenge Lausus. Similarly, Aeneas expects his men to wait patiently in the camp until he procures allies. He tries to maintain the truce for as long as possible, refusing to join the renewed fighting until he is actually struck. When he is wounded, however, he struggles to wait patiently for his wound to be tended; he wants to rush back to battle at the earliest opportunity. The passion and skill shown here are typical of many other instances, particularly during the aristeia which follows the death of Pallas. However, this passage does not show the pity for wasted young life Aeneas displays on occasion, such as after the death of Lausus and, almost, before he kills Turnus. Look for analysis of the passage and comments which relate other incidents to the way Aeneas behaves here: a general character sketch of Aeneas in Book 7-12 will not be altogether adequate.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Aeneas' destiny is determined from Jupiter's prophecy in Book 1. He follows instructions given by the gods on many occasions (Venus tells him to leave Troy, Apollo's oracle at Delos tells him where to go, Mercury conveys Jupiter's order for him to leave Carthage, he follows the doves of Venus to the golden bough). However, he does not follow these instructions automatically: he stays in Troy and Carthage longer than a puppet would have done. The instructions are not clear (e.g. the Delos prophecy) or regular enough to mean that he can avoid all decision-making. Some actions, such as the killing of Turnus, seem to show Aeneas as an individual, independent of the gods. A discussion of the fate versus free will problem is relevant but not essential here.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Answers may well agree with the implication of the statement, that apart from Aeneas the most memorable characters in the Aeneid are female. However, some men do make an impact. Characters that could be discussed include Anchises, Turnus, Ascanius, Priam, Helenus, Pallas, Evander, Latinus, Nisus and Euryalus. Answers may also refer to groups, such as Aeneas' companions, who do not really emerge as differentiated individuals. Any view is acceptable, provided it is well supported. A careful discussion of three characters is just as valid as a more extensive survey.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

Mark Scheme 2738
June 2005

- A1** (a) Xerxes is the son of Darius, the Persian king (Darius had become angered by the battle of Marathon and had spent three years increasing his army). Two of his sons, Xerxes and Artabazanes, had argued over who should succeed should Darius fall, as was Persian custom before battle. Xerxes talked his father round with reference to tradition and Spartan precedent. Darius died before the next stage of the war and Xerxes took the throne.

[AO1 = 10 marks]

- (b) He appeals to Xerxes' sense of pride & need to prove himself. Herodotus' theme of hubris is touched upon here – Mardonius blames the Athenians' arrogance and Egypt. He urges Xerxes to fight for the good of Persia and its king – an appeal to Xerxes' vanity and pride using logic and rhetoric.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) In the work, the speeches serve several purposes. They are used for characterisation, as with Artaphernes in 6.1-2. They may show men's skills as leaders when speeches are used to stir up the various forces as in 6.9-11. He even uses speeches as an excuse for some of his famous ethnographic digressions with his story of Glaucus. Credit any sensible examples with appropriate understanding of its use in the work.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Epidamnus had been riven by political unrest and the aristocrats had been driven out. They were attacking the city and the inhabitants asked the Corcyraeans for help. When this was denied, they asked the Corinthians for help, handing the city over to them. The Corcyraeans then arrive, supporting the aristocrats and siege occurred.

[AO1 = 10 marks]

- (b) The passage is typically factual. The list of allies called in to help is presented as nothing more than a list. Also typically, he does expand the earlier section of the passage with a huge amount of detail, describing how the appeal for colonists was carried out. Expect a description of how Thucydides is a very factual author, caring little for extrapolation and imagination, but trying to instruct his audience with the facts.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Thucydides is very interested in the political origins of conflict. Throughout his description of the siege of Epidamnus, he is keen to describe the long-standing issues that lie between the states of Corcyra and Corinth. Throughout the book, he describes the origins of the conflict whenever it is appropriate. The invasion of Plataea by Theban forces in Book Two, seen as the actual outbreak of the war is described with reference to the motivations of both the Theban commanders and the Plataean traitors.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Thucydides' methods of collating information do mark him out as a reliable source. He does describe military techniques in detail and candidates should pick pertinent examples, such as the siege of Plataea, to illustrate their points. He is keen to illustrate every detail of a battle from the formation of battle lines to every technique of fighting and to the consequences of the result.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Both authors refer to the Oracle at Delphi several times in their works, so expect this to form the basis of the answers. Although the Oracle is primarily used almost as a plot point where men find guidance on what to do next, such as in Herodotus 6.52 when the Oracle gives advice on who should be the next Spartan king, or in Thucydides 1.118 when the Spartans use Delphi to decide on whether to go to war, there are other ways in which the gods are involved. Thucydides is less interested than Herodotus in this area, as he tends to rely on what he has himself seen or heard about. Herodotus uses omens to accompany significant events (6.27, 98 and 139), as well as dreams. In a dream (7.12), Xerxes is told to invade Greece, thus providing him with a motive for his subsequent action.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2739
June 2005**

- A1** (a) (i) Rubria, as a vestal virgin, would have held an exalted position within society with special privileges.
- (ii) Nero eventually has his mother murdered for her 'over-critical eye'. Expect candidates to recount the story fully, including elements of the story of the boat trap and Agrippina's eventual death.

[AO1 = 10 marks]

- (b) Suetonius employs a very matter-of-fact approach to this appalling list of offences. Rape, deceit, castration and incest are all dealt with without too much fuss and without excessive dwelling on the gruesome details. He even reports a joke where people wished that Nero's father had not had children – although it is a joke, after Suetonius' description of Nero's reign, it may seem rather wistful. A reason is given for the possible lack of incest – Agrippina would have been too powerful if she had been allowed to sleep with her son. The passage shows many choice words which heighten the shock of the description.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) He refers to a popular joke and to a nebulous 'some'. He had had some access to imperial archives for a while and he quotes from these. He cites other writers rarely. There is quotation from conversations which would not be first-hand by the time of Suetonius' writing. He cites some verses still doing the rounds about Nero's excesses. Suetonius is infuriatingly vague about his sources and this passage is highly typical.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) As the passage opens, the emperor Nero has married Poppaea, his long-term mistress and divorced and banished his previous wife, Octavia. Poppaea is afraid of Octavia's possible influence with the people. She has been appealing to Nero out of her alleged love for him and has been playing with his insecurities.

[AO1 = 10 marks]

- (b) The reminder of Agrippina's death serves to remind us of Nero's earlier crime. The phrase 'equal gratitude' is shocking when used to describe a man who is killing his wife as he killed his own mother. The short sentence 'Refusal would mean death' is deadpan, but contains much horror. Accept any answer which shows good understanding of the text.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Nero is presented here as under the sway of Poppaea. He is typically insecure about his popularity and his descent into cruelty which has developed largely since his mother's death is seen again in this passage. His lust has led him to remove his popular wife and his lack of respect does honestly lead him to find a way to discredit her that involves deceit and bribery. Throughout this book, Nero is led by his need for acceptance by women and by this desire for popularity. His insecurities lead him to be savage and this is seen in the passage.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Suetonius is certainly more of a biographer than a historian. We are given an account of Nero's childhood and relationship with his family that might account for his character later in life. Even when he was a child, it is described how his step-father's third wife tried to kill him. However, he is depicted as having a naturally cruel heart from an early age. Although Suetonius feels Nero was evil from the start, reasons are given for the way he turned out. He is seen as driven by fear and insecurity and this drives many of his actions.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Accept either choice, as long as it is backed up with enough evidence and opinion. Many may choose Suetonius as his style is often less convoluted and with a more structured approach to the work. His deadpan style and dramatic set-pieces make the book easier to read. Tacitus, however, may be chosen for his narrative style. Just as things get interesting in the court of Nero, he pans away to events elsewhere in the empire. These stories are interesting in their own right but serves to keep the tension brewing until we return to Nero himself. The account of Boudicca and Suetonius Paulinus may be of interest to some candidates.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2740
June 2005**

- A1** (a) After the Theban shepherd arrives, through discussion with the messenger from Corinth and threats of torture, the truth of Oedipus' birth has come to light. Jocasta realised before Oedipus, and fled into the palace where she hanged herself. Oedipus followed her, took her down and blinded himself using the brooch pins from her dress. These events are narrated by a messenger. Oedipus has now emerged from the palace with the blood pouring down his face.

[AO1 = 10 marks]

- (b) The theme of sight and blindness runs through the play. This is seen especially in the confrontation between Oedipus and Teiresias. Oedipus can see but is blind to the truth. Teiresias is physically blind, but can see the future. He predicts Oedipus' fate, and the contrast at the end of the play, where seeing his fate makes Oedipus blind himself. In this passage, Oedipus is blind and bemoaning his fate – he is like Teiresias.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Oedipus is here a broken man. He has blinded himself in despair after learning the truth about his birth and fate. His words are emotional and desperate. From the start of the play, Oedipus has been noted for his intelligence and his power. He set out on the quest to find Laius' killer full of arrogance but gradually the quest became a personal one. His actions in blinding himself seem consistent with his rash temper, exhibited when talking to Teiresias and Creon.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) When Clytemnestra appeared on the stage, she attacked Electra's attitude and justified her own situation. After Electra's reply, Clytemnestra threatens her with punishment when Aegisthus returns. Orestes' Tutor enters and describes Orestes' death in a chariot race at Delphi. Clytemnestra reacts with a mixture of sorrow and relief at his death.

[AO1 = 10 marks]

- (b) The scene is an important one in the play. Orestes' plan is taking shape, lulling Clytemnestra into a sense of security. The audience now wait to see how the plan will develop. There are the contrasting emotions of the two characters, but also the participation of the Tutor. The pace is varied, with Clytemnestra's speech followed by *stichomythia* which speeds up the action. The language used is emotive, with references to justice and vengeance.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The opinions expressed here by Clytemnestra are typical of what she has said previously. She has had a fear of Orestes' return, as shown by the sacrifices she sends following the dream and her words to Electra. She also has contempt for Electra's attitude and constant moping. Electra herself hates her mother, regarding her as the source of all her evils; the death of her father, Aegisthus' position of power, and her own miserable existence. When Orestes is killing Clytemnestra, Electra urges him on and rejoices in the deed.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Clytemnestra does behave more like a man than a woman. The traditional role of women within Athens was a submissive one within the house. Clytemnestra rules the kingdom while Agamemnon is away, has an affair with Aegisthus and is the driving force behind the murder. She displays skills such as rhetoric, cunning and has a ruthless streak within her. All these would be expected characteristics of the men in Athenian society, not women.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** The gods figure indirectly in all the plays, not just through omens and prophecies, but also as driving forces behind moral behaviour. In *Agamemnon*, the tragedy begins because of the omen of the eagles. Zeus is constantly referred to by the Chorus, and even Clytemnestra, as the god of Justice. Cassandra talks about the gods, especially Apollo, and her fate. In *Oedipus the King*, prophecy drives the action. Oedipus tries to avoid his fate, the plague and subsequent reply from Delphi prompt him to act and discover the truth, and even the resolution of the play is left in the hands of Apollo. Orestes and Electra have the backing of the gods for their killing of Clytemnestra. There is also the omen of the sceptre in the dream. Candidates need to decide for themselves which of the playwrights, or even plays, places more importance on the role of the gods.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2741
June 2005**

- A1** (a) Phaedra has revealed her passion for Hippolytus to the Nurse after being tricked by her. The Nurse, after her initial shock, urges Phaedra to give in to her feelings, but she refused. She asked the Nurse not to tell anyone, but the Nurse went inside, saying she had a way of solving Phaedra's dilemma. The Nurse revealed Phaedra's feelings to him, leading him to curse all womankind, and threaten to tell his father. Phaedra overheard the conversation.

[AO1 = 10 marks]

- (b) Phaedra is angry at the Nurse for going against her instructions. She wanted to avoid the shame her passion aroused in her, and was resolved to die rather than admit her feelings. However, the Nurse was acting from the best motives, trying to save the life of her mistress – she says she was unlucky because her course of action did not work out as anticipated.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Phaedra is shown as being angry and in despair. All her efforts to avoid dishonour have now crumbled because of the meddling of the Nurse. Her fate has been taken out of her hands to a certain extent. This is the case throughout the play. Phaedra is simply a pawn of Aphrodite; it is not her fault she fell in love with Hippolytus. She tried to take the honourable way out, but was foiled by the actions of the Nurse. Even in her death, she is trying to keep her honour and that of her family intact. She may lose some sympathy through the letter which implicates Hippolytus, but even this was an attempt to minimise the damage caused by the Nurse.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Pentheus has arrested Dionysus and had him imprisoned. Dionysus has escaped and in a confrontation with Pentheus, has persuaded him to spy on the Maenads rather than attacking them. During this confrontation, a herdsman has arrived with news of the Maenads' behaviour on the mountain. In order to escape notice, Pentheus has had to dress up in women's clothes. He is now under the control of Dionysus.

[AO1 = 10 marks]

- (b) Dionysus' words are full of irony. These include references to Pentheus' ordeal, his return at the hands of his mother, borne on high, and gaining what he deserves. The audience would be aware of what was to happen to Pentheus, which adds to the effectiveness of the scene.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Dionysus is shown as being merciless, leading Pentheus to his fate. The fate itself is gruesome, punishing both mother and son. There is a cruel streak to Dionysus. This is consistent with his image throughout the play. From the beginning he is determined on revenge for the insult he has suffered. None of the members of the family escapes his wrath; even the aged Cadmus who honours the god is still punished.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Medea is portrayed as an evil woman, who commits four murders, including her children. She is manipulative. She expresses attitudes which indicate that women are only good for evil deeds. Other characters, especially Jason, also express openly misogynistic views. However, there is also sympathy for Medea in her predicament. Aegeus feels sorry for her, despite being tricked. Medea herself gives a speech concerning the position of women and the double standards of society. She also seems to emerge as the victor in the confrontation with Jason. Comments about the Nurse and Glauce should be credited. Both points of view will be argued; the basis of discussion should be the text.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** All the plays have tragic elements. *Medea* is a personal tragedy, with Jason suffering the loss of his family, although Medea's escape may lessen the impact of the play. Both *Hippolytus* and *Bacchae* involve suffering of mortals caused by the gods. *Hippolytus* sees the punishment of Hippolytus for his insults to Aphrodite, but there is also the suffering of Phaedra and of Theseus. In *Bacchae*, all the mortals are punished by Dionysus, even those like Cadmus who accepted his divinity. Much of the candidates' opinions will depend on their definition of tragedy.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

Mark Scheme 2742
June 2005

- A1** (a) Horace has already said that you need terseness to let the thought run freely so that it does not get entangled in a mass of words which hangs heavy on the ear. The style should sometimes be severe or happy, suiting the role of an orator or poet or gifted speaker. Humour is essential in cutting difficult issues and satire should be written in Latin verse.

[AO1 = 10 marks]

- (b) The metaphor of a 'muddy river' helps us to envisage the power of Lucilius' work and also its excess. Horace is also straight to the point in stating what he thinks is wrong with Lucilius' work, as he also does at the beginning of the satire. He softens the criticism by indirectly comparing him to the mighty Homer. The four successive rhetorical questions help to disarm any criticism by pointing out that other skilled writers have their own inherent faults as well. Horace is also ready to blame Lucilius' times, rather than the man himself for preventing his verses from flowing more freely. He restates his case, brings back the river analogy then credits him with his positive points. The repetition of 'let us' is effective in winning over the audience.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) In this passage he criticises Lucilius' verbosity and that there was little thought that went into his writings. He finds the verse to be harsh and incomplete. However Horace admits he 'had a charming and civilised wit' and recognises that Lucilius was at the forefront of pioneering satire and had he lived later, he would have put more effort into refining the quality of his writings. At the start of 1.10 he praises Lucilius for 'scouring the city with caustic wit' and in 1.4 he gives Lucilius credit for publicly exposing anyone's misdemeanours.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) To ensure his household loves him now as much as if he was dead, Trimalchio has said he is freeing all his slaves in his will, has had a copy of it brought in and read out. He checks with Habinnas that he is building his tombstone correctly. Better **answers** might recount some of the details such as the picture of the pup at his feet. He has had his epitaph read out with the result that the whole household start lamenting. To try to rekindle the spirit of the party Trimalchio suggests they all have another bath at which point Encolpius can take no more and Ascyltus suggests they slip away.

[AO1 = 10 marks]

- (b) It is obvious that Encolpius is very drunk. He is scared by a dog whose barking he claims is so ferocious that Ascyltus falls into the fishpond. Encolpius admits he is under the influence and gets dragged into the same fishpond which is now described as a 'watery trap'. The exaggeration is also evident in the fact they are 'trembling' once they are rescued. The house has now become some 'modern labyrinth' probably because they have drunk so much and lost their way. When they get to the bath Trimalchio 'with his drunken mouth gaping at the ceiling' starts singing out aloud and murders some song. The rest of the guests are running around hand in hand performing some dubious physical activities 'giggling away with a tremendous noise'. The whole scene is a complete riot.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The fellow diners play a crucial role in the story. It is Menelaus who first introduces Trimalchio. Encolpius asks the person he is dining next to about Fortunata and we learn about her lowly origins, Trimalchio's and the other freedmen's immense wealth. He also informs us about the joke of the freedman's cap on the boar's head. Whilst Trimalchio is off to the toilet the guests talk generally about their experiences in the city and how things are getting steadily worse. Agamemnon is used to highlight Trimalchio's ignorance and supposed learning. Giton's filthy guffaw nearly leads to a physical altercation and produces some suspense in the novel. We are also treated to Niceros' delightful ghost story about the werewolf which adds a supernatural element. Habinnas' and his wife's entry provides a fresh injection of life into the party and provides a new side to the host and his wife as they all interact. Habinnas highlights Trimalchio's morbidity and lack of taste in his account of the gravestone. Even if the spotlight is on Trimalchio for much of the novel it is these secondary figures who are essential to keep the plot moving and to draw attention to the hero's shortcomings.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** The didactic element in Horace's work is extremely evident. He offers a critique of vice and folly and aims to stimulate his reader's moral awareness. Generally each poem has one main section devoted to a single vice e.g. 2.2 (gluttony) where we find that the satirical attack is conducted in the form of an argument or debate to convince the reader. Alternatively Horace might use an allegory such as the town mouse and the country mouse to try and make his reader aware and appreciate his viewpoint. However as Rudd writes, perhaps the didactic element is not his primary aim. By entertaining people he is more likely to win over his audience and humour as such is instrumental to his teaching. Answers should produce a range of incidences, use of language, ideas, opinions which have been found entertaining (or not, as the case may be) and look at both sides of the argument. Braund's chapter entitled 'The smiling satirist' is a useful point of reference.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Answers will probably start by giving some sort of definition of satire and note the differences and similarities found in the *Satyricon*. There should be awareness and discussion of the themes typically found in satire – the dinner-party, the nouveaux-riches etc. - and evaluation of the effectiveness of Petronius in dealing with these issues. Look for a range of examples from the text. More perceptive responses will also see him satirising the wasteful extravagance of his society or might consider his role as the 'arbiter elegantiae' at Nero's court and perhaps see the satire as a piece against the emperor himself.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2743
June 2005**

- A1** (a) (i) Umbricius (1)
 (ii) Capuan Gate/City's edge (1)
 (iii) Cumae (1)
 (iv) There's no longer any point in decent professions so while he's still young enough he is going to leave Rome to upstarts who make a name for themselves because he cannot lie, murder, thief or be an informer. (7)

[AO1 = 10 marks]

- (b) Juvenal highlights his anger by making the Greeks the first reason why Umbricius is leaving Rome. It is 'my special pet aversion'. He refuses to mince his words and draws attention to the next sentence which is more poignant in its brevity and the paradox of a 'Greek-struck Rome'. The thought of the Greeks impregnating Roman society makes him sick, the fact that they are the favourites of the rich, have moved into the classiest area 'with a long-term plan' for taking them over and have polluted the Roman customs with their ways of life. Juvenal's racism is most evident when he calls the foreigners 'sweepings' and are like refuse carried down the river which has polluted the city. He also highlights the number of foreigners by pointing out to the reader that they are here, they're there, they're everywhere. References to citizens, Tiber, beloved Founder serve to paint a patriotic picture of the traditional Roman ideas and values and emphasise how things have changed and what has been lost.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Juvenal continues his tirade against foreigners in that they can act, wheedle and scheme to get on top. At Rome he argues that everything is based on money and pretence and that a pauper is the butt of everyone's joke. He is hit by inflation which even affects the most basic of necessities of something to eat and a place to live. He notes that the country does not suffer in the same way nor has the problems of shoddy housing, which, apart from running the risk of falling down, is liable to catch fire and allows for no sleep. He then leads us on a tour of life in the city and its bustle. There is the risk of getting crushed, struck by a falling object or beaten up or burgled. The second part of the question is open-ended. Answers might draw on knowledge of what contemporary Roman society was really like and draw comparisons with what Juvenal writes in a somewhat dramatic and hyperbolic way (such as a praetor attending a salutatio). Others might consider the way he expresses himself – the brilliant tour of the city that takes us right into its heart, the witty and sarcastic comments about the Greeks ability to transform themselves physically. Alternatively answers might consider the problems of city life and argue that things have not really changed very much in 2000 years and that there are still the same drawbacks of living in a large city. Or it could be argued that by creating Umbricius as a mouthpiece and by continuing to stay at Rome himself, Juvenal is somewhat hypocritical. Reward any argument and personal response and look for a range of examples.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) (i) Tacitus (1)
(ii) Wrote history/historian (2) (writer -1)
(iii) He is inspired by the goddess of wisdom as much as the goddess of the hunt. Previously he has caught three fine boars though whilst he was waiting by the hunting nets armed with his writing materials. He has been thinking something out and making some notes. (7)

[AO1 = 10 marks]

- (b) There are plenty of fish and game around and 'every' opportunity to study in the depths of your retreat. The fact you can do all three at Como makes it more perfect. Expect some comment on the simile about the way he is hankering after this place. His frustration also comes across in the way he writes about being tied up in his work at Rome – 'constricting fetters' – which he wonders if he is allowed to undo because 'more and more links are added to the chain'. His work piles up 'on the old before the old is finished' and stretches out 'farther and farther every day'.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) From these passages we learn that Pliny's friends are wealthy – both hunt and Caninius Rufus has his own retreat. Both are educated and enjoy their studies; the importance and reputation of Tacitus is highlighted in 7.20. This atmosphere of wealthy calm and refinement is prevalent in his other letters. He writes in praise of his friend who has the means to put on a gladiatorial contest (6.34), he writes to Rufus recommending a poet friend of his (6.21), he asks Tacitus to look out for teachers for his native town (4.13). The fact his friends are learned and wealthy is perhaps unsurprising given the fact that the majority of people he wrote to were senatorials or equestrians. The letters also highlight the other side Pliny was connected to – Rome and his obligations there such as preparing and appearing in court (3.21, 5.20).

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Juvenal presents a vitriolic attack on the system of patronage. Most answers will probably focus on satire 5 where Juvenal writes about the humiliation and degradation a client suffers at a dinner put on by his patron. Answers might observe how early a client has to get up to make for the salutatio and the effort involved in being a client and supporting his patron. He thinks the dinner is not worth the effort with its poor wine and water, service and food, the client receives which is a complete contrast to that which the patron enjoys. Expect a range of examples from the text to support the above. Juvenal also comments that the client is a fool to put up with this – ‘if you can swallow the whole treatment – why you deserve no better’. Look for reference from the text and some evaluation of its effectiveness. Answers might also consider his undoubted exaggeration in satire 3 where he writes about a praetor attending the salutatio and illustrate a basic understanding of how the system of patron and clients operated in Roman society. Other answers might also evaluate his discussion about the current state of the patronage of the arts in satire 7.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** From the passages the reader gets the impression that Pliny loves nature, is keen on hunting and literature. This is backed up by his other letters where he praises the source of the Clitumnus (8.8), is keen to recommend Vergilius Romanus (6.21), lauds the work of Martial (3.21), is closely connected to Tacitus and pursues his own literary reputation (6.20). More perceptive answers will also note his association with Rome. Whether he is passionate about it is debatable but he does put a lot of energy into his work (5.20, 3.21) and is keen to further his political career (10.33-34, 10.96 – 99). Other answers might comment on the closeness of his relationship with his wife Calpurnia (6.4, 6.7) or his desire to help his birthplace (7.18, 4.13, 3.6) or his more enlightened approach to his slaves and freedmen (5.16, 5.19).

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2744
June 2005**

- A1** (a) (i) The diagram shows a section which can be interpreted using stratigraphy.
- (ii) Ciftlik in Turkey
- (iii) The site was occupied in the Bronze Age and remained occupied up until the Roman period when it was destroyed by fire. It was subsequently burnt again before being occupied in the fourth and fifth centuries AD. Layer 2 was used in the fifth and sixth centuries AD. 3 is a robber trench when stones were removed.

[AO1 = 10 marks]

- (b) Expect some discussion of natural formations and other naturally formed layers such as decay, erosion or the volcanic eruption of Vesuvius in 79 AD. Answers should also discuss how anthropogenic formations may cause stratigraphic layers, such as construction, use and destruction. A comprehensive list may be found in the set text on page 110. There must be some discussion of a site other than Ciftlik.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) It is essential to keep accurate records during and after an excavation, as without the correct paperwork the whole dig would be worthless. Once excavation has begun, it is essential to keep accurate records of what was found where and when, so that dating and analysis can be complete. The set text contains an example of a context record made at Whitely Grange, which provides information about the location, nature and relationships of each deposit, as well as the main features discovered. Basket records, photographs, finds records and site plans are relevant here. Any techniques described should be related to a Classical site.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) (i) It is a skeleton record sheet used to record skeletal remains. It can be used to show which parts of the structure remain, as well as its posture and artefacts found with it.
This individual was found lying down, his legs bent and his arms folded, with half of his skeleton destroyed on the right side. He was wearing an earring. He was excavated with a fine trowel in context 2703.
- (ii) Expect a brief discussion of tissue remains, seeds, food-stuffs, wood or cloth. These items may be used for giving evidence of trade, diet, health and, in the cases of bodies, manner of death.

[AO1 = 10 marks]

- (b) Fragile objects, such as bodies, human and animal, or seeds, wood and clothing will be left in situ for as long as possible and would preferably be removed along with the surrounding soil to maintain its environment. In some cases, as at Pompeii by Giuseppe Fiorelli and his successors, plaster or resin may be used to preserve the remains. Before removal, objects may be shielded from the elements. Acid-free tissues and high quality plastic wrap may be used for transport. Organic remains are usually kept in moist conditions to preserve integrity, although some will remain coherent in anaerobic conditions. Answers should relate to at least one Classical site.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Pottery can be used to establish a purpose for a site, as well as its chronology. Expect some discussion of dating techniques as well as some evaluation of how artefacts can be used to show evidence of trade. Objects found may indicate status and wealth and some objects may have held religious significance. There must be discussion of at least one Classical site.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** The set text refers to the Basilica of St Polyeuktos in Constantinople, which was excavated while a bypass was being built. There are also other similar sites, such as Zeugma in Turkey, which was excavated while a dam was being finished which eventually flooded the site. At this site some mosaics were rescued. Similarly Gresham Street in London was dug up alongside contractors building new office blocks. One such site should be mentioned whilst discussing the disadvantages of reduced scope for recording and the problems incurred by possibly only having limited access to the site. Significant finds may be lost or destroyed and little can be done to save them. There is often little opportunity to consider the site as a whole and in urban sites power cables may cause a hazard.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** There should be an understanding of the problems of letting the public trample all over your site, as well as the advantages of fund raising and education. The internet has become important as many people will look at computer displays such as the virtual reconstruction of Wroxeter. Presentation of a site is highly significant and deals with the debate over whether to reconstruct or not and the possible uses of experimental archaeology.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2745
June 2005**

- A1** (a) (i) The site is the Treasury of Atreus, a tholos tomb (2)
(ii) Mycenae, in the Argive region (2)
(iii) It was built in c.1350 BC (1 mark for within 50 years or correct century) (2)
(iv) Many such tombs were robbed and reused or objects moved. Skeletons were not treated with much respect by later visitors and organic objects have generally decayed (4)

[AO1 = 10 marks]

- (b) Answers may discuss how the proliferation of gold indicates wealth. The discovery of bodies in Grave Circle B can teach us about lifestyles, trade and health. Answers may discuss the jewellery, rhyta, weaponry, exotic goods and face masks.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The sheer size and durability of Mycenaean tholos tombs are testament to the skill of their builders. Expect discussion of corbelling and the effect created by the dromoi, as well as the impact of the chosen locations. The tholoi were exceptional rather than the norm. There should be discussion of the Grave Circles.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) (i) This is the 'Ivory Trio' (2) which was buried in c.1450 BC (accept 25 years either side of this date) (4)
(ii) It shows two women and a child (2)
(iii) Mycenae (1)
(iv) Three from couchant lion, youth's head from the Room with the Fresco, the table legs at Thebes, the Salamis chair, the warrior's head, sword hilts, pommels, mirror handles, combs, pyxides or inlays.

[AO1 = 10 marks]

- (b) Wall-paintings give us many valuable clues about the Mycenaean religion, as well as fashion, both for men and women. Answers may discuss how such paintings might reflect the wealth of the house's owner. Information on agriculture and social structure may also be offered.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) As well as the Ivory Trio, answers may discuss the snakes and the goddesses found at the shrine in Mycenae, the warrior's head or any other valid example they choose. Expect some understanding of the skill that has gone into the objects' manufacture.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Expect a firm response to this statement. The identification of the shrine at Mycenae by its figurines should form part of the answer. Expect use of Linear B evidence as well as specific wall paintings. There is much evidence for a strongly female pantheon and some evidence of a Great Mother cult, which may be linked to the agricultural year. Answers must discuss the tentativeness of this identification as well as referring to the lack of certain knowledge over specific rituals – a lack of temples may suggest rituals conducted outside.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** It would seem that Greece was sub-divided into areas dominated by large palaces. Expect answers to mention the enormity and wealth of such structures. There is substantial evidence for the work-forces employed at these palaces but little evidence for ordinary farmers. There is evidence for slavery. Expect some discussion of officials such as basileus, lawegetas, telestai, hequestai and koreters. The phrase wanax may be mentioned. The existence of an educated class, who could write in Linear B. Expect some discussion of the problems of knowing more than this paucity of information.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2746
June 2005**

- A1** (a) The girl is a slave flute-player, whom Procleon has abducted from the symposium. She is the butt of his innuendoes ('Hold on to this rope...') and is promised her freedom and a concubinage under the old man. When Anticleon catches him with the girl he rather implausibly pretends that she is a torch.

[AO1 = 10 marks]

- (b) On the passage as a piece of theatre, answers should mention the girl's reaction to being handled and the rather unexpected punching of Anticleon, followed by his uncertain staggering to his feet. There is plenty of verbal humour here, starting with Procleon's woeful attempt to explain away the girl's bottom. The prelude to the punch is neatly done as Anticleon has taught his father to impress people by starting anecdotes with references to State missions and to seeing Ephudion fight Ascondas – which is exactly what he does! The moral of the story is suitably banal. Procleon next sees a story as the antidote to his problem, again following his son's advice that a quotation from Aesop will do the trick. The humour lies in the fact that it's a story *about* Aesop rather than by him, and that, although it has a sort of anthropomorphism, the 'moral' is of relevance only to the baking-woman rather than to the 'bitch'. Please credit any other citations from the passage, which carry some justification.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Procleon certainly has his aggressive moments in the passage – the punch and his lack of remorse for his attack on the baking-woman. Elsewhere in Act 2 Xanthias tells how, at the symposium, the old man attacked him and 'everyone he met on the way home'. He chases off the indignant revellers with his torch. He later admits that he beat up the bandaged citizen. However it can surely be argued that this negative impression of Procleon is modified by the humour of his misjudged stories, his rather pathetic speech to the flute girl and his joie-de-vivre as he dances the play away. Credit should be given for the argument that the blame for Procleon's aggressive persona should lie with his son for trying to teach an old dog new tricks. Answers will, of course, come to different conclusions. As always, relevant detail is needed for high marks.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) The bulk of the meeting is taken up with the Ambassadors returning from foreign parts. First there is the group who have been on an unsuccessful quest for gold (for the war effort) from the King of Persia, their lack of success confirmed by the Cyclopean Pseudartabas, the 'Great King's Eye'. Secondly there is Theorus who has brought back some (rather ill-disciplined) soldiers from Thrace, whose first action is to raid Dikaiopolis' lunch-box. Dikaiopolis is cynical about both missions, criticising their length (which piles up the expense account) and the decadent treatment the envoys have received.

[AO1 = 10 marks]

- (b) There are some clear references to elements of the Assembly process interspersed with Aristophanic exaggeration for satirical effect. Good answers should be able to identify the following items: the start time, the location with its consecrated space (see notes Penguin p239 (old)/p196 (new)), the significance of the red rope (notes *ibid*), the Prytaneis (= Executive Committee) with their power of veto, and (probably) the reference to heckling. The unreality of this scene must lie in the length of the delay to the start – it is hard to believe that not even the organising committee would turn up on time. However for the satire to have some bite there must have been a problem with tardiness. Would the committee have scrambled for the best seats? The lineage of Amphytheus and his unilateral proposal to the Assembly clearly take us further from reality, as almost certainly does the complete self-sufficiency of Dikaiopolis' village.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) In the passage Dikaiopolis seems full of despair ('Oh, Athens, what are you coming to?) and resignation, but also shows the beginning of his determination to resolve the peace issue ('I'll heckle him...'). Even within the Assembly scene he (implausibly) takes over the questioning of Pseudartabas. The successful arrangement of his private treaty is the catalyst for a more positive mood. Having got what he wanted from Euripides, he is eloquent enough to persuade first one half of the Chorus and then (by a debunking of Lamachus) the other half to support his cause. He enjoys his personal market deals with the Megarian and the Boeotian ('Oh, how happy is our hero', sings the Chorus). It could be argued that he becomes rather vindictive towards the farmer and the best man but his rejection of them can possibly be excused because they are or have been excessively pro-war. He sees off Lamachus and ends the play triumphant amidst wine, women and song.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** There is probably less conflict in this play than in most other Aristophanic comedies. Hermes is initially aggressive but is twice seen off relatively quickly and easily through bribery and flattery. Similarly, Hierocles, for all his cryptic pro-war pronouncements, is given a taste of his own verbal medicine and then beaten up. The Arms-Salesman is more crestfallen than aggressive and therefore provides a source for Trygaeus' triumphalism rather than a conflict. Answers (despite the prompt in the question) may interpret conflict in a wider sense and thus make reference to War and Havoc. This deserves some credit.

Ranged against these confrontational scenes are those where the spectacle of co-operation is paramount. Answers are likely to mention the beetle, the Chorus working together to free Peace and the exodus.

Please credit other relevant examples and look for some attempt at an evaluation of the quotation.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** In both plays the protagonist, an old countryman, wants to end the war and return to his home. In both the fantastic scheme is achieved and ends in celebration. Both contain (somewhat trivialising) speeches about the causes of the war, and in both the protagonists have to fight off representatives of the pro-war factions.

Differences include the greater spectacle of *Peace* (beetle, War, gods etc.) and Trygaeus' easier ride than Dikaiopolis' to achieve his aim.

Also, answers should be rewarded for pointing out the difference between the more altruistic nature of Trygaeus' peace compared with Dikaiopolis' 'private' arrangement.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2747
June 2005**

- A1** (a) (i) The Gorgon Painter
(ii) Dinos and stand
(iii) 600-590 BC
(iv) The Pan Painter
(v) 475-450 BC

[AO1 = 10 marks]

- (b) The pot is divided into five friezes of varying width, each decorated with its own design. The main frieze depicts Perseus and the Gorgons. From the left the figures are as follows: Hermes, Athena, Medusa, two Gorgons and Perseus. Medusa is shown already headless, falling to her death and Perseus is shown on the far side escaping from her pursuing sisters. Expect candidates to comment on the positioning of the figures strung out along the same baseline and on the swastika-type poses to indicate rapid movement.

The pot is fairly typical of the time. Painters divided their pots into narrow bands, sometimes with one narrative scene and several decorative bands, e.g. the Sophilos dinos, and sometimes with many more figured scenes, e.g. the Francois vase.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The Pan Painter's depiction of the story is obviously very different. The whole composition is quite balletic in the way that the figures move across the pot and relate to each other. Even the figure of Medusa is no longer the terrifying figure of the Gorgon Painter's work. The effect of the composition is one of elegance and charm. See Woodford p.108 for a fuller discussion of the Pan Painter's pot. Expect answers to compare the two scenes and make a reasoned argument as to which they prefer.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) (i) Doric
 (ii) A Pediment
 B frieze
 C triglyph
 D metope
 E architrave
 F Column, shaft, flute, capital

[AO1 = 10 marks]

- (b) The problems faced by an architect start with very basic choices about choice of site, the materials to be employed [limestone or marble?] and financial considerations. The other problems faced by the architect include the triglyphs and metope frieze (angle metope and the triglyphs/metope spacing).

These problems need to be discussed with reference to a temple or temples of the candidates' choice.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) It does not matter whether candidates choose a church, mosque, synagogue etc. as their modern place of worship. The idea is to show some appreciation of the similarities and differences between it and a Greek temple under the headings of location, function and decoration.

The Greeks built their temples in existing sacred spots [the Erechtheion at Athens], to shelter hallowed places with special powers [e.g. temple of Apollo at Delphi], or even for propaganda purposes [e.g. temple of Zeus at Olympia, the Parthenon]. Such places could be in remote locations.

Modern places of worship tend to be built to serve local communities. New churches are often built on the site, or close to the site, of old churches.

Temples were intended to house the cult statue of the god to whom the temple was dedicated. They were not built as venues for worshippers to congregate or as venues for large scale ceremonies. The focus of worship was in the sanctuary around the altar where sacrifices were made to the god. Even big temples could not have accommodated large numbers of people.

Modern places of worship are usually built large enough to hold the religious community for the services/ceremonies which take place there.

The decoration of temples was often splendid and was meant to honour the god. Modern places of worship have different styles of decoration but the intention is the same.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** There is a wealth of examples [in Woodford and on the Mythology film strip] on which the candidates may base their arguments and from which they may choose to illustrate their answers. Candidates probably need to use more than the Woodford examples in order to get a variety into their responses. The answers must be more than a string of descriptions of recognisable pots; there must be some attempt to deal with the ideas of the 'opportunities' and 'challenges' offered by the subject matter. Herakles was a popular figure in art and literature. Once his iconography was established he was easily recognised through his trusty knotty club and, after the Nemean lion episode, his lion skin cloak. The variety of his numerous exciting adventures gave the painter great scope for strong narrative and dynamic compositions and even humour. The painters also had opportunities to exercise their imaginations in depicting the many terrifying and exotic creatures and monsters encountered by Herakles. In addition to the usual challenges presented to vase painters, there was also the challenge of how to depict Herakles effectively in the face of often monstrous opposition.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Candidates will probably begin by establishing the elements of the Doric order. They should be able to cite relevant examples to illustrate any point that is made. They should then move on to discuss how the architects of the Parthenon adapted or stretched the traditional Doric elements. There should be some consideration of the subtleties and refinements of the design [the curvature of the entablature and the steps, entasis and slight tilting of the columns etc.] and the inclusion of Ionic features [Ionic columns in the opisthodomos, continuous frieze inside the colonnade and various carved decorations and mouldings etc.]. The question is not just about the Parthenon and there should be reference to other named buildings in order to answer the 'how typical' part of the question. Credit may be given to a brief mention of the sculpture but not for extended description which is not part of this module.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

Mark Scheme 2748
June 2005

- A1 (a)**
- (i) 55BC
 - (ii) Reconnaissance, Britons sending help to Gaul
 - (iii) British were forewarned, the size of the ships was wrong which hindered the morale and landing of the troops. The enemy were massed on the shore and contested the landing. They knew the shallows well. They were able to pick the Romans off. The Romans themselves were unfamiliar with the ground, burdened by their weapons, jumping into deep water, unable to keep rank. Any three of the above.
 - (iv) He sailed further along the coast. He intimidated the British with the shape of the ships and is helped by the enthusiasm of the eagle bearer. He used some of his boats as a platform to use his weapons. He used the boats to bring reinforcements to help his troops where they were hard pressed. Any three of the above
 - (v) **Either** contested the landing **or** surrendered

[AO1 = 10 marks]

- (b) Caesar displays a lack of understanding about the Atlantic tides with the result that he has not taken the necessary measures to protect his fleet or give his soldiers enough time to save them from the storm. The result is that it makes his fleet unusable which affects the army's morale, especially as they had not provided themselves with enough food to winter in Britain. Admittedly elsewhere he does show some preparation by sending Volusenus to gain knowledge of the country and question native traders. However he campaigned late in the season, with only two legions, with boats that were largely a prey to wind and tide, a factor which affected his place of landing. His cavalry never arrived which meant he could not deal with the chariots. Of the first invasion Hill & Ireland write "it was a potential shambles held together by skilful adaptation and reaction to events, and by sheer luck."

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) As Tacitus wrote, "Caesar may fairly be said to have merely drawn attention to the island: it was not his to bequeath". Hill and Ireland (p.15-17) go into more depth. Caesar clearly displayed more determination to conquer in his second invasion – five legions, specially designed ships and a fleet of 800 which perhaps deterred any resistance on the shore. Upon landing unopposed he launched a lightning attack before the British could mass. This worked well for 24 hours but he again suffered from a storm which necessitated his withdrawal and he lost the initiative and allowed the enemy to regroup under Cassivellaunus. Another cat and mouse game followed though Caesar did manage to cross the Thames and penetrate his opponents' territory and stronghold. Peace terms were agreed upon and Caesar withdrew.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) (i) A = Brigantes
B = Regni
C = Iceni
D = Trinovantes
E = Cantiaci
(ii) Relation of tribes/'civitates' to settlement types
(iii) Villages and open settlements

[AO1 = 10 marks]

- (b) As both the map and Caesar's writings illustrate Britain was a tribal region, split into various entities. The map illustrates the different types of settlement and Hill & Ireland argue that the western and northern zones of Britain were less culturally sophisticated than the southern areas. Caesar highlights this point in his Gallic Wars (V 14) and provides us with a useful picture of what Britain was like. Expect some recall from the relevant chapters of the set texts and better answers might include reference to Strabo. Areas that might be discussed could include origins, money, climate, farming, appearance, customs and fighting capabilities.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Hill & Ireland write "in general terms the picture which emerges from the ancient literary sources confirms the pattern which can be detected from the archaeological record." Evidence for trade with the continent can be found in the late second century BC Gallo-Belgic gold coinage and Italian wine found on the south coast of Britain. Hill forts like Maiden Castle and Hod Hill have been seen as territorial capitals. There is also evidence of population shift from upland sites to extensive lowland sites, the 'oppida' such as Colchester and Silchester where there is evidence of streets, industrial activity and defences. The economy was predominantly agricultural and immediately before the invasion there is evidence of improved productivity and the clearance of more land.

[AO1 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** Hill & Ireland offer a useful summary and evaluation of Agricola's achievements as a governor on pp24-26. Answers should consider the following points: Agricola's education which influenced his temperament. His experience before he became governor of Britain, especially his apprenticeship under Suetonius Paulinus during Boudicca's rebellion. There are two sides to his governorship to consider. Firstly his successful Romanisation of the province of Britain (ch.21), the discipline he enforced on his own troops and the rooting out of various corrupt practices (e.g. corn tax). But perhaps more importantly answers should consider his military achievements and the conquering of northern Britain. Answers might question the value of his success in Scotland and also compare his record to that of previous governors. There should also be some questioning of the reliability of Tacitus' record and give examples of possible bias.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B4** Hill & Ireland chapter 4 covers all the essential points. Responses will need to show a knowledge of how a legion was divided up and organised. There should be discussion of the rigorous training programmes in place, the quality of the weapons and armour used, the effectiveness of the battle tactics, the use of auxiliaries and the defences of the marching and permanent camps which were suitable for repelling attacks. Look for a range of evidence from both archaeological and literary sources.

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2749
June 2005**

- A1** (a) Theoclymenus has come to Ithaca as a guest aboard the ship of Telemachus who was returning from a visit to Menelaus and Nestor. On their way back they had avoided an ambush set by the suitors. Menelaus had told Telemachus that Odysseus was alive, held captive on the island of Calypso. Odysseus has in fact escaped and is in Eumaeus' hut, disguised as a beggar, about to set out for the palace. Telemachus, who knows the identity of Odysseus, has brought Theoclymenus to the palace and given Penelope a brief account of his visit to the Peloponnese.

[AO1 = 10 marks]

- (b) In the passage, Anchises takes charge in a difficult situation, removing pressure from Aeneas, who had been asked for help by his men. Anchises prays on behalf of the Trojans, then gives a clear and decisive order that they should leave the land of the Harpies. Elsewhere, Anchises sometimes has to be helped by Aeneas (e.g. when they leave Troy) and sometimes appears to take charge (e.g. at Delos). His reverence for the gods here is typical (e.g. the importance he places on the omen of flames on Ascanius' head). His importance to Aeneas' mission is also apparent in the Underworld in Book 6.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) In the *Odyssey* passage, the prophecy is part of a series of omens presaging the return of Odysseus. Homer uses prophecy to build up the audience's expectations of a climax and to suggest divine approval for Odysseus. Earlier in the epic Teiresias and Circe have given prophecies to help Odysseus on his travels. These are similar to those given by Helenus in the *Aeneid*. In the *Aeneid* passage, the prophecy that Aeneas is to go to Italy is not new: indeed it is a major theme of the poem (mentioned for example by Jupiter and Creusa). Eating tables, on the other hand, is not mentioned again until Ascanius' joke in Book 7. Thus Virgil's use of prophecy is perhaps more sophisticated and integral to the text.

As usual, accept any argument that is closely based in the texts.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- A2** (a) Aeneas arrived in Carthage after a shipwreck. Dido, under the influence of Cupid who was disguised as Ascanius, has fallen in love with him and is being encouraged by her sister Anna. She is neglecting her work in building the city and is spending time with Aeneas, repeatedly asking him to tell her of his experiences at Troy. Juno has suggested to Venus that Dido and Aeneas should marry. Even though Venus realises that this is a trick to place the new empire in Carthage rather than Italy, she agrees, saying that she has to follow fate. Juno has just explained that she will send a storm while Dido and Aeneas are out hunting and get them both to shelter in the same cave.

[AO1 = 10 marks]

- (b) Most candidates will probably think Homer has successfully created an idyllic atmosphere, though even here clothes have to be washed. Washing the clothes 'till no dirt was left' can be seen as a metaphor for the absence of trouble in the land of the Phaeacians. Similarly, the waves 'wash the shingle clean'. The weather is good and the sunshine dries the clothes. The girls work, rest and play innocently and happily. Nausicaa is compared to Artemis, who would be known to the audience as the goddess of virginity: this emphasises the purity of Nausicaa. The pastoral hunting scene is evocative and joyful and there is a positive reference to a mother's pride. In this perfect place, all the girls are beautiful, but especially Nausicaa.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) In this passage, Nausicaa is pure and beautiful. Dido is also beautiful, but in a more sophisticated, less innocent way: her beauty depends on her clothes, her horse and her golden accessories. It seems that she has spent time improving her appearance ('she came at last'), whereas Nausicaa had simply bathed in a river and rubbed herself with olive oil. Both are surrounded by attendants. Here, Dido is in hunting gear and Nausicaa is compared to the hunting goddess, Artemis. Earlier, Dido was also compared to the Roman hunting goddess (Diana). On the other hand, Dido is presented as older and more experienced than Nausicaa, who was too young and embarrassed even to talk directly about marriage to her father. Dido was widowed and very aware of the possibilities of remarriage, to Aeneas or to a local leader. Dido eagerly embarks on a relationship with Aeneas, whereas Nausicaa takes only very tentative steps, saying that one day she would like to marry a man like Odysseus and asking him to remember her when he returns home.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B3** Candidates should explain, at least implicitly, what they understand by heroic and their definitions will affect their conclusions. Odysseus is bolder, Aeneas more reflective. There is plenty of material here, so expect a range of examples, covering more than just the context books. Look for close focus on the question: answers which are about which portrayal is more realistic, or who is the better leader, will not score highly under AO2.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Answers may argue that the *Aeneid* has plenty (both in content and style) that is not present in the *Odyssey*, but most will agree that Virgil gains something from Homer. Areas which could be considered include the intended contrast between Odysseus and Aeneas as heroes and the Augustan wish for a 'Roman' epic as a parallel to Homer. Specific relevant points include: journeys (especially Cyclops episodes), visits to the underworld, use of similes. A list of similes that Virgil reuses, however, would be of limited use in answering this question: look for individual analysis of how closely Virgil followed Homer and of whether this is a weakness. Do not expect a prepared set of parallel material. Some answers may consider the differing attitudes to plagiarism in the classical and modern worlds.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B5** Both epics lead to some kind of 'happy ending'. In the *Aeneid*, Aeneas has begun to establish in Italy the empire that has been prophesied, while in the *Odyssey*, Odysseus has been restored to his kingdom and the suitors have been destroyed. However, Aeneas has killed Turnus despite his appeal for mercy and Odysseus has to embark on another journey, so neither epic has a completely optimistic ending. This question allows scope for discussion of many parts of the epics and of their general tone, not just the endings. Some answers may see the achievement of justice in the *Odyssey* as more optimistic, with the underlying message that evil will be punished and good will triumph. Some may find the way Virgil looks forward to the time of Augustus more optimistic, while others may see the pathos of the *Aeneid*, especially the loss of young life in war, as inherently pessimistic.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2750
June 2005**

- A1** (a) The Oracle at Delphi was used by the ancient world as a conduit to the gods, as it was the shrine of Phoebus Apollo, god of prophecy. Nero is eventually removed when the armies revolt. He flees the city and takes refuge in a country villa. Fearing execution he takes his own life.

[AO1 = 10 marks]

- (b) Look for discussion of narrative technique, use of direct speech, choice of words to make the story interesting to read. The use of religion in this passage is interesting.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Herodotus is almost an ethnographer, tending to include the gods as when they are relevant to the people he is describing. However, he does show belief that important events may be presaged by omens, such as in 6.98, when an earthquake hits Delos. Accept any answer that is backed up by pertinent examples and discusses both authors.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- A2** (a) He has discussed tradition (Homer), but shows this to be sometimes unreliable, as the story of Hipparchus shows. He may also be referring to an inaccuracy in Herodotus' description of Spartan troops. Poetry is dismissed as seeking popularity rather than truth. The use of speeches is discussed – although he does it, he acknowledges the problems of relying on one's own memory. He admits that he may have altered what was actually said, as even cross-questioning those who head the speeches leads to different versions.

[AO1 = 10 marks]

- (b) Accept any answer as long as it shows good understanding of the text. Tacitus' choice of words is often very loaded with innuendo and suggestions of illicit motivations. His use of sources is often judicious and is used to add weight to his suggestions of scandal.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Tacitus refers to Cluvius Rufus and Fabius Rusticus as direct sources for his more scandalous reports. Although he does refer to sources throughout his work, he also had access to the Annals, giving him some credence. Thucydides relies on tradition, memory and questioning for events, which might make him stronger, as Tacitus was writing about events in his childhood. Expect answers which choose either as long as they are backed up with adequate reference to the texts.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B3** Thucydides only briefly dwells on the supernatural element of the war and then is often limited to reporting the utterings of the Pythia. On the other hand, Tacitus frequently refers to omens in a matter-of-fact way – omens presage events of significance, such as the burning of London or the increasing excesses of Nero. That said, he does not sanction the direct involvement of the supernatural in his work, limiting it to setting of atmosphere and accounting for characters' actions and fears. Reward sound use of the text.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Herodotus has been accused by many of being biased towards the non-Greek. However, much of his work has been corroborated from other sources, so it seems that in general he is telling the truth. His description of the Persian hierarchy shows an interest in them as human achievements, both Greek and non-Greek and thus he looks at both sides of the picture in his presentation of Nero, where we are presented with his faults, as well as the benefits he brought during his reign. Expect answers to provide a well-rounded range of examples, backed up with appropriate understanding.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B5** Accept any choice, as long as it is backed by a thorough understanding of the ways in which he could be described as a descent historiographer. Herodotus may be chosen for his collation of data from a wide area, albeit without much credit given to his sources. Thucydides was an eye-witness at many of the events described and took great pains to collate information from similar sources. Tacitus had access to the imperial records and makes the effort to include many historical items beyond his story of Nero and his exploits. Suetonius is more of a biographer tending to concentrate on characterisation rather than chronology.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2751
June 2005**

- A1** (a) After Agamemnon murdered their daughter Iphigeneia, Clytemnestra decided to murder him. She has now found out that Troy has fallen through the signal beacon, a fact confirmed by the Herald. Agamemnon has now arrived with Cassandra and been warned by the Chorus that there is trouble in the city. After his speech, Clytemnestra has made a long speech of welcome, all part of her plan to lure Agamemnon into the palace, making him commit *hybris*, so that she can murder him.

[AO1 = 10 marks]

- (b) The passage is in stichomythia. This increases the pace of the action and the argument between Medea and Creon. The passage follows longer speeches, so changes the pace in the play. There is tension as the audience wonder who will win the argument and whether Medea will be able to carry out her revenge. The personalities of the two characters are a contrast; Medea clever and determined, Creon weaker and easily persuaded. This is also a role reversal from the normal situation in Greece.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Both women are persuasive speakers, winning their respective arguments by appealing to their opponent's weak points; Clytemnestra to Agamemnon's pride, Medea to Creon's fatherly love. Their success is maintained throughout the plays. Clytemnestra persuades the Chorus over the Beacons and at the end convinces Aegisthus not to attack the Chorus. Medea fools not only Creon, but also Jason and Aegeus. Both women end the plays triumphant, but are unable to convince the other characters that their actions are right.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- A2** (a) Pentheus has been put into a trance by Dionysus. He has led him through the streets of Thebes to the mountain where the Bacchae were meeting. After putting him on a pine tree, the god told the women he was there. The tree was torn down and Pentheus torn to pieces by the women, led by his mother Agave. She returned to Thebes with his head, before gradually realising what she had done. She and her sisters have now been exiled from Thebes. Cadmus and his wife Harmonia are to be turned into serpents, before eventually reaching the Elysian Fields.

[AO1 = 10 marks]

- (b) Orestes wants to kill Aegisthus as revenge for his father's death. He is merciless, trying to ensure that the deed is carried out. He has been like this throughout the play, having no doubts at any stage about the rightness of his actions. This includes the death of his own mother. He is convinced he is right, having the backing of Apollo as further justification.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The endings are different. *Electra* is fairly abrupt; Aegisthus is taken off stage to be killed and the Chorus end the play with a final comment. The action is continued until the very end. In *The Bacchae*, the action has been completed some time ago. The characters are summing up the situation, bringing the play to a gradual close. There is also a final comment by the Chorus. Credit any references to language and the views expressed by the characters. Answers need to use the passages as the basis of their discussion.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B3** Aeschylus sees the gods as divine powers, guiding mankind through the medium of prophets and oracles. They are the dispensers of Justice, as seen in Zeus and Artemis. They are to be feared and respected. Their presence, although intangible, pervades the actions of the characters. Even Clytemnestra acknowledges their power. In Euripides, their presence is more physical. Aphrodite, Artemis and Dionysus all appear in his plays. His deities are vengeful powers who need to be worshipped for fear of punishment. They use human beings as pawns in their games. Euripides also compares the wisdom and the pity of men and gods, unfavourably in the case of the gods. In both authors, the gods are vital to the plot. Euripides' use is more blatant, Aeschylus' more subtle. The candidates need to decide for themselves whose gods are more dramatically effective, basing their argument on the plays studied.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Both plays are very tragic, full of suffering and with central figures who are alive at the end of the play to endure their fate. They are also both tremendous plays, full of effective characterisation, dramatic twists, use of language and references to the gods. *Oedipus the King* explores fate and man's control over his own destiny; it could be argued that Oedipus did nothing to deserve his fate and so suffers undeservedly. The play is full of the elevated characters and themes Sophocles is famous for using. *Medea* is about personal conflict and human emotions on a more down to earth level with Jason suffering as a result of his own actions. Answers should be able to argue on the basis of which of the two plays is more tragic, or to consider them as dramas, as long as the texts form the basis of the discussion.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B5** All three playwrights deal with revenge. Aeschylus considers the actions taken by Clytemnestra in return for the death of her daughter Iphigeneia and Agamemnon bringing home Cassandra. Sophocles deals with the deaths of Clytemnestra and Aegisthus in revenge for the murder of Agamemnon. Euripides has *Medea's* revenge on Jason, Aphrodite's action against Hippolytus and even the reactions of Dionysus to being insulted by the Theban Royal Family. All the figures have reasons for their actions; which of the playwrights makes the most effective use is up to the individual candidate. A lot will depend on the interpretation of 'effective'.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2752
June 2005**

- A1** (a) At the beginning of the *Satire* Juvenal has stated his dissatisfaction with the traditional subject matter dealt with by poets. As he too has had an education Juvenal is instead going to write satire because of all the injustices and wrongs he sees in society around him – eunuchs getting married, the nouveaux riches, the position of foreigners, informers and legacy hunters.

[AO1 = 10 marks]

- (b) In the passage we see Trimalchio dominating the dinner-party in the way he reads aloud over some reciters. His pretence to an education and his complete ignorance is more than evident in his false recall of various myths. The extravagance of the party can be seen in the whole calf and Trimalchio's fondness for dressing up his food can be seen in the re-enactment of the madness of Ajax. The passage is largely consistent with his character though does not give his full character. Credit responses which mention his superstitious nature, his lack of taste, his fondness for slaves and obsession with death etc.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Both writers make considerable use of mythology. Juvenal begins *Satire* 1 highlighting his knowledge and lack of interest in the traditional myths. He believes they are a waste of time to write about when he sees so many injustices in the world around him. This point is well illustrated in the passage. However he does end this particular satire by noting that it is a lot safer to write about such things and decides to use examples from the past to draw attention to the wrongs he sees in his society. In the passage we also see his disrespectful treatment of mythology which injects humour into his works-elsewhere there is the corpse shuddering at the sight of the ferryman. As in the passage Juvenal often uses references to mythology as part of a simile, just as in *Satire* 3 he describes the drunk tossing and turning 'like Achilles after the death of his boyfriend Patroclus'. Perhaps this gives his descriptions a broader appeal and serves to lend an educated air to his writing.

Petronius on the other hand uses mythology to send up Trimalchio's and his circle's pretence for learning, their complete ignorance and lack of taste. This is amply illustrated in the given passage and elsewhere when recalling some of Odysseus' adventures. Trimalchio is even set alongside some of the characters from mythology - at the beginning he is painted as 'holding a wand of Mercury and being led into Rome by Minerva'. Mythology is even found in the presentation of the food - a hare looks like Pegasus and a youth pretends to be Bacchus.

As for which is more effective, look for some comparisons between the two and reward any valid arguments.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- A2** (a) Horace recounts what life is like in Rome before the passage begins. He acts as a guarantor whatever the weather is like. He has to barge his way through the crowds and by the time he has reached the Esquiline he has encountered hundreds of items of other peoples' business, such as getting Maecenas's signature on some papers. He is the target of jealous comments, people ask him for news and he is disbelieved if he protests his ignorance.

[AO1 = 10 marks]

- (b) Look for some discussion on the point Pliny is making in this letter and some evaluation of his success. Pliny seems to be resentful that Clarus has snubbed one of his dinner parties and believes that 'you can eat richer food at many houses, but nowhere with such free and easy enjoyment'. Perhaps the enjoyment he has missed is evidenced in Pliny's use of humour and wit throughout the letter. Pliny is going to sentence Clarus. He is demanding compensation which Clarus is to pay 'in full' for the cost of the dinner he has missed. However the threat is undercut by how basic the food on offer was. That being said, Pliny is at pains to emphasise how special it was. But its simplicity is reinforced by the immediate contrast of the description of the richer fare at another dinner. Pliny also makes a mockery of his indignation when he writes, 'You will suffer for this – I won't say how'.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Both writers advocate the advantages of simple dining and look for recall of evidence from the *Satires* and *Letters* to support this. There is a mass of information to draw on. Better answers will pivot the 'convincing' part of the question and this is entirely open to personal interpretation. Does Horace write more persuasively or is Pliny's account more honest? Both enjoy simple, wholesome food, learned discussion and basic forms of entertainment. From the Horace passage we see how there are no silly regulations, a point Pliny echoes in *Letter* 2.6. At Horace's dinner the slaves join in whereas with Pliny it is his freedmen. Pliny's distaste for extravagant entertainment can be seen in *Letter* 9.17 where he writes about his disgust for mimes, clowns and male dancers. Perhaps Horace makes a more convincing case through the quality of the fable of the town and country mouse and the words and actions of Ofellus as well as his heartfelt concluding words in 1.6.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B3** Answers might include a discussion on the nature of satire, its form and purpose and from this starting point examine which satirist is the most effective. Reward any argument as long as it is supported by the text. Possible areas of discussion and comparison might be the use of the 'cena', their respective dislike of foreigners and the nouveaux riches and other areas where the same topics are dealt with by both satirists. Answers might consider the pros and cons of verse versus the early form of novel. Does one engage the interest of the reader more than the other? Or what of their literary qualities as writers? Their use of humour? Answers might consider the raw emotion of Juvenal who purports to lead the reader through a broad range of topics and types of people at Rome to be more effective. Or is Petronius more daring if he is setting up Trimalchio as an equivalent of Nero and parodying life at his court? Answers could even consider who is the more realistic - does one distort their picture of life too much that the reader becomes sceptical.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Look for some definition of what social conscience means and a range of comparisons between the two writers. Pliny would seem to be the more outward looking and more concerned about the community at large. Responses might consider his concern to improve life in Amastris (10.98), his views on creating fire brigade after a fire in Nicomedia (10.35), the financial support he offers his home town (7.18), his concerns about the education it provides (4.13), and his plans on providing it a bronze statue (3.6). Both share an enlightened view about the status of slaves and freedmen and their behaviour towards them. Answers might argue that it is Horace's social conscience that makes him write satire to warn off people from acting certain ways although Pliny does the same thing in *Letter 2.6*.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B5** Expect an overview of the content of some forms of modern satire, e.g. *Vanity of Human Wishes*, *Have I got News for You*, *Private Eye* and an assessment of the parallels with the ancient satirists. However credit will be given to those which illustrate the inherent differences in content, form, purpose and make some assessment of which is more effective. The focus of the discussion needs to be on one of the ancient satirists.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2753
June 2005**

- A1** (a) A is a clay figurine from Chamber Tomb 41 at Mycenae, height 13cms, from the 14th century BC. It is carrying two children and a parasol. B is a figurine being carried by two hands.

[AO1 = 10 marks]

- (b) Such figurines have been used to help identify the shrine at Mycenae. They are predominately female and thus may suggest a female-dominated pantheon. Other evidence such as wall paintings and the Linear B archives should be taken into account. The existence of burial gods may suggest a belief in the afterlife.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Mycenaean art has been used to extrapolate data on many aspects of life. Primary may be fashion – most of our information of female and male dress comes from figurines and wall paintings. The Ivory Trio may be mentioned as a possible example of the basic family structure. Art itself can give us an indication of the skills within a culture. Warfare is represented in art, giving us an idea of how Mycenaean warriors dressed when going off into battle. Strong answers may recognise the possible connection between Mycenaean art and Egyptian art.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- A2** (a) A is fragments of the façade of the Treasury of Atreus in green and red stone. B is a half-column in gypsum from the Clytemnestra tholos, height 1.6m and C is a half-column in grey-green stone from the Treasury of Atreus.

[AO1 = 10 marks]

- (b) Mycenae itself has provided us with huge amounts of information on Mycenaean life. The graves contain bodies which can tell us something about diet and health, as well as grave-goods which are very helpful in extrapolating patterns of trade. Expect some discussion of the Linear B that has been found, as well as the religious artefacts in the cult centre and how they can be interpreted.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The sheer size of Mycenaean buildings, especially the two citadels with their Cyclopean walls, shows us a great deal about the skill and determination of the builders. The skills involved in corbelling should be considered. The fact that so much does remain reinforces the abilities of the architects. Expect a discussion of tombs, walls and citadels. Strong answers will comment on social structure and religion, as well as defence and how information on these may be gleaned from the architectural remains.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B3** Importation of metal in ingot or scrap form was an important aspect of Mycenaean trade sources (some of which should be mentioned), especially copper and tin. Mention should be made of the ingots found in shipwrecks. Large quantities of metalwork were deposited in graves and a range of metal objects (sourced) should be offered to explain both the importance of metalworking and the high quality (as shown by engraving, granulation, cloisonné and repousse techniques). See Wardle pp 37-41, 98-99 for further information.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Much is known about Mycenaean agriculture from the lists provided by the Linear B tablets, in which ideograms depict animals and commodities. Greek landscape lends itself to certain types of farming as the soil in many places is of poor quality. Cereal crops were grown, especially wheat and barley, as evidenced by Linear B. Certain legumes and spices are also recorded. As well as written evidence, animal farming is suggested by the finds of bones of pigs, cattle, sheep and goats. Expect a solid understanding of what farming occurred as well as evidence for it.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B5** Expect answers to discuss the preservation of Linear B tablets and the way in which they have given us information about many aspects of Mycenaean life, including farming, administration, warfare, religion and trade. Expect a solid range of examples to back up any valid ideas. Stronger answers may refer to the role played by Homer, although his oral poetry was created several centuries later.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2754
June 2005**

- A1** (a) Everything is to be shared and everyone is to have everything. There will be no thieves because everyone owns everything. The women are to feed the men and manage affairs 'sensibly and economically'. Girls will be common property but a man wanting to sleep with a pretty one will have to lay a plain one first – and vice versa for the women. Slaves will farm the land. Children won't have individual fathers. Court cases will be abolished; anyone committing assault will merely have his food ration diminished.

[AO1 = 10 marks]

- (b) There is a wide range of references in this passage to different areas of Athenian life. There is in particular the imaginative use made of specific buildings – the Basileion, the Theseus colonnade etc., to be converted to communal dining-halls. The assignment of people to these dining-halls cleverly makes use of the redundant jury-allocation devices. Speakers' platforms will be for uplifting poems recited by children rather than for demagogy. The statue of Harmodius reminds the audience of a hero of the democracy who would (Praxagora might claim) approve of her ideas. The beginning and end of the passage both have references to street life: mugging will disappear and street women will become ubiquitous – and free! For very high AO2 marks, please look for some response to the 'how successfully...' focus.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Blepyrus in this passage is clearly the straight-man, doing little more than reacting positively to his wife's ideas and asking the follow-up question. The best he can do is one rather feeble pun! The same is true for the rest of this scene, although he is allowed the occasional joke ('Are turds to be shared equally too?'). Answers will undoubtedly contrast this rather anodyne representation with his initial appearance wearing his wife's yellow slip and Persian slippers and performing what MacDowell calls 'the longest excremental passage in Greek literature'. However after this comic tour-de-force he inevitably has to play second fiddle in his dialogue with Chremes as the latter has attended the vital Assembly and Blepyrus hasn't. When he confronts Praxagora on her return from the Assembly (or childbirth, as she claims), it is of course the woman who is the imaginative and dominant character, and the husband is again largely a re-actor. Blepyrus' only other appearance is at the end of the play where he (the representative of the average Athenian man throughout) goes off to the feast in the company of several girls – a symbol of the success of the 'revolution' perhaps.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) Lysistrata and the women, safely installed on the Acropolis, have seen off first the Chorus of men and then the Magistrate who has come to get money to pay for a timber deal. Answers will probably put forward details of these encounters which should be credited. He has engaged unsuccessfully in an *agon* with Lysistrata (she puts forward the Thatcherite argument that if a woman can run the economy of a household she can run the economy of the country and presents the wool metaphor) and been dressed up in a veil and later as a corpse; not surprisingly, he then runs off. It is now the sixth day of the occupation and the first cracks are starting to appear in the women's solidarity. Lysistrata tells of some desertions and then vigorously stops the First and Second Women from leaving. The former's excuse is that she must check on some moth-threatened fleeces, while the latter is worried about her flax.

[AO1 = 10 marks]

- (b) The main elements of the humour are the Third Woman's imaginative (and instant) pregnancy and Lysistrata's oracle. The pregnancy is amusing because it is based on a valid reason for escape (birth on the Acropolis being illegal) and because of the farcical nature of the bulge (in reality the helmet on Athena's statue was not detachable and presumably too big to stick up a jumper!). Also humorous is the quick-wittedness of the second element of improvisation – that she could give birth in the helmet. The Athenians would also enjoy the reasons given by the Fourth and Fifth Women (old edition)/Second and Third Women (new) – one's seen a ghost and the other can't sleep because of the owls (perhaps those citizens who lived at the foot of the Acropolis might have had some sympathy with the latter). The oracle has its usual archaic language and obscure symbolism, made amusing by the sexual imagery (cock-birds and the Third Woman's interpretation) and the bathetic ending. As always, credit answers that see little humour here, provided that they put forward an argument based on the text.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The passage clearly would not work without an actual helmet and the unrolling of a 'real' scroll. Elsewhere the sacrifice scene needs the customary vessels and is made more interesting by the proposal to use the shield as a catcher of the sacrificial blood. The intention of the Chorus of men is made clear by the carrying of logs and a source of fire, as is the intention of the women, who provide some slapstick humour by drenching the men with the contents of their pitchers. The subjugation of the Magistrate is nicely shown by giving him first a sewing-basket and some uncarded wool, and later the accoutrements of a corpse – two half-obols and a wreath. Props are central to the humour arising from Cinesias' sexual frustration; Myrrhine's carrying of a camp-bed, a mattress, a pillow, a blanket and some ointment all delays the action. For the purpose of this answer, please look kindly on the phallus as a prop, but only if it is related to a specific scenario within this play (such as Cinesias' frustration). Answers will differ in the importance they assign to these items. A possible argument is that there is a lot of drama (and humour) in other aspects of the play and that, with the exception of the Cinesias/Myrrhine scene, the props do not contribute all that much to the play.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** The most likely argument here is that Menander's characters are types (angry old man etc.) and that the plot is not dependent on specific political events and/or personalities. However there are certain aspects of the play which are only comprehensible with some knowledge of Greek culture. The gods influence the play to some extent: there is the early appearance of Pan and the girl's goodness is exemplified by her service to the Nymphs. A sacrifice (detailed by Knemon in Act 3) forms the catalyst for the appearance of certain characters at certain times. The etiquette of betrothal (dowry and fathers' permission) in the play is clearly based on contemporary Athenian practice. For a complete understanding of Knemon's misanthropy the spectator needs to know who Perseus was! These would seem to be rather insignificant in an appreciation of the play. Extensive references to Aristophanes are unnecessary in this answer and therefore should not gain much credit.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Plutarch was most impressed by Menander's charm, the eloquence of his poetry and the polish of his diction, not elements necessarily easily grasped by candidates studying the play in translation. (Plutarch's thoughts are given in detail on pages 8-9 of the Introduction to the Penguin translation.) However they should be able to say something positive about *Dyskolos* – perhaps the straightforwardness of the plot and the 'charm' of the characters, for example. By contrast the support for Aristophanes should include mention of most or all of such characteristics as wild fantasy, politics, bawdiness, spectacle, slapstick, and song and dance. Some answers will attempt to make something of the 'intelligent' (as opposed to 'ordinary') theatregoer and are likely to gain AO2 marks for their efforts. For high marks expect specific references to all three plays – and in particular the two Aristophanes plays.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2755
June 2005**

- A1** (a) (i) Metope
 (ii) Sculpture 1 Temple of Zeus at Olympia
 Stables of Augeas
 Sculpture 2 Parthenon, Athens
 Centauromachy

[AO1 = 10 marks]

- (b) The Stables metope is full of geometric shapes (see Woodford p.100). It is dominated by strong diagonal composition lines, emphasised by Herakles' arms, the spade, Athene's arm and her spear, all supported by the direction in which they both look. The strong vertical of Athene's upright body, on the right of the metope, acts as a contrast to the straining stance of Herakles.

Metope XXVII from the Parthenon is sure to be a favourite with many candidates (see Woodford p.113-114). Here the dynamic composition sets the Lapith across the Centaur, with the backdrop of the Lapith's cloak falling in beautiful catenary folds. The sense of contrast between skin, hide and drapery would have been further emphasised by colour.

Candidates have to decide which metope is more effective in terms of the artistic effects and the use of space. Look for a genuine attempt to answer the question with reference to the two sculptures.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The battle of the Lapiths and Centaurs was used as the subject matter of the west pediment of the Temple of Zeus at Olympia.

The pedimental space is a large area which allows the sculptor to depict the battle scene in some detail and the viewer to take in the whole scene at once, gaining a good sense of the panic and confusion of the participants. The pediment also depicts figures such as Apollo and the bride.

On the other hand, the metopes of the Parthenon are like snapshots. The story is broken up into comic-strip like sections with only two figures in each section of the story. It is harder to gain a sense of the whole story but individual metopes do convey elation and triumph, desperation and pathos and there is a sense of continuous action across the metopes as a whole.

There is no right or wrong answer to this question. Answers need to show familiarity with the material and formulate an answer to the question posed. Credit reference to other metopes and to some of the figures from the west pediment.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) (i) Peplos Kore 540-530 BC
 (ii) 475-450 BC
 (iii) Aphrodite 425-400 BC

[AO1 = 10 marks]

- (b) Woodford deals with three earlier korai: Nikandre, the Berlin Standing Goddess and Cheramyas' Hera. The statues are very different in appearance and overall effect. The most obvious differences are in the depiction of the face and hair and the drapery worn by each of the statues. The poses of the three statues have some similarities but differ in the positioning of the arms. The fact that the Peplos Kore's head is very sensitively carved will probably influence the opinion of most candidates. She is simple in her elegance and has a feminine charm but some may find her a little top heavy in relation to Nikandre.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) Expect comment on stance, drapery, the extent to which the drapery reveals the shape of the body beneath, the face and the hair. For detailed discussion of the statues see Woodford (p.55 for Peplos Kore, p.138 for the goddess and p.141 for Aphrodite). It is difficult to predict which of the three statues candidates will find most pleasing. It is difficult to appreciate archaic sculpture but in comparison to the shrouded goddess (Statue B) and the elaborate Aphrodite (Statue C) the Peplos Kore is appealing and simple with a certain elegance and grace. The Aphrodite figure, with her swirling drapery, is curvy and feminine and will no doubt have much support. It is more difficult to gauge how much support there will be for the figure of the goddess. Her pose, her sideways glance and her all encompassing drapery seem to set her apart from the spectator and make her seem distant and aloof. Both the Peplos Kore and the Aphrodite, even without her head, seem softer, more welcoming and approachable.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** There is no model answer to this question. Answers must refer to the two statues depicted, the New York kouros and the Artemision Zeus and other statues of their own choice. The fact that the New York kouros is depicted should not be an excuse to unload a 'development of the kouros' essay. The material offered must be made relevant to the question in order for a reasoned conclusion to be reached. For answers to reach Band 3 and beyond on AO2 look for a reasoned argument to support the stated preference. A simple statement that early Classical is more realistic and therefore preferable, is insufficient at this level.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Most will probably recognise this paraphrase of Woodford's statement on p.34. There is plenty of material from which answers may select to build a case to agree/disagree completely or even partially: Temple of Artemis, Siphnian Treasury, Temple of Aphaia, east and west, Temple of Zeus at Olympia, east and west, Parthenon, east and west. It does not matter whether they agree or disagree with the statement, provided there is close reference to specific examples and the answer consists of more than mere description.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

**Mark Scheme 2756
June 2005**

- A1** (a) (i) Venus bathing and attendant nymphs. High Rochester
(ii) Genii Cucullati, Netherby, Cumberland
(iii) Relief

[AO1 = 10 marks]

- (b) The first point to make is that the faces of all three figures are thoroughly Celtic. They have the staring eyes, long straight noses and downcast slits of mouths which characterise so many so-called heads. The overall composition and execution of detail is crude but striking. That said, the story is a Classical one, as is the architectural framework. This is a real fusion of Roman and native British, thoroughly deserving the description of being 'Romano-British'. Effective as a work of art? – that's a matter of taste. It's not high Classical art, but it has vigour and charm. When discussing the how typical part of the question, answers would benefit from briefly comparing the two pieces in the question with other works of art. Look for an attempt to answer both parts of the question.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The concentration of dedications found in rivers and bogs etc. point to the sacredness of such places in the minds of Celts. In consequence many gods were of a distinctly localised nature. Animals were another object of veneration where strength, speed and migration may have suggested powers beyond those natural to men. Also the human head was regarded as an object of particular potency as seen in the occurrence in parts of Britain of isolated stone heads. Responses should note the Roman practice of 'interpretatio Romana', the attempted equation of a Celtic divinity with a Classical counterpart based upon some shared characteristic. The results are such fusions as Sulis Minerva or Cocidius which would be equated with Mars. Hence the Romans displayed a tolerant attitude to Celtic cults with the notable exception of Druidism and its practice of human sacrifice.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- A2** (a) (i) The maps represent the administrative divisions of Britain
(ii) A Britannia Inferior
B Britannia Superior
C Britannia Secunda
D Flavia Caesariensis
E Britannia Prima
F Maxima Caesariensis
- iii) 197 AD and 296 AD – to stop Britain becoming a power base for usurpers like Clodius Albinus and to divide it into smaller and less powerful units.

[AO1 = 10 marks]

- (b) Responses should identify that supreme authority lay in the hands of the governor. A governor was important because he often came from the Senatorial order, who had held consulship and was often chosen for Britain because of some particular expertise which matched the province's needs at that time. His importance is also highlighted by the large permanent staff employed to carry out the governor's policy and were attached directly to the headquarters (originally in Colchester, later in London) or stationed throughout the province. The governor might also have an unofficial body of friends who acted as consultants. The responsibilities of the governor were wide-ranging. When he was not fighting he would be expected to Romanise the local nobility, construct roads etc. He would also administer justice and was the final court of appeal for non-citizens. He was not however responsible for the economic development of the province. This was the job of a wealthy, lower class person. However taxes within the province including the corn tax, a tax on other produce of the land, a property tax and customs duties lay within a governor's responsibility as did the completion of periodic censuses.

[AO1 = 6 + AO2 = 9 = 15 marks]

- (c) The Romans were very reliant on the help of the natives in ruling. Even though the governor oversaw the administration of the province at its highest level, there was also a system of local administration to replace the tribal governments that had operated before the invasion. This was largely achieved using native help. Early on in the invasion the Romans used client-kings where the locals retained their identity, laws, right to bear arms in return for enforcing Roman law. The 'civitates' were old tribal areas which had been converted into Roman administrative units. They held their own power as the Romans shifted the responsibility for administration onto the local population as soon as it was practical. The 'Vicus' were the smallest unit of self-administration. Some 'Civitas' capitals had this status but it was also given to civil settlements that grew up around forts and we find examples of these along Hadrian's Wall. The use of 'coloniae' and veteran soldiers is an example where the Romans were not so reliant on the help of the British.

[AO1 = 6 + AO2 = 14 = 20 marks]

[Quality of Written Communication = 5 marks]

[Total AO1: 23 marks + AO2: 22 marks + AO3: 5 marks = 50 marks]

- B3** The archaeological record varies depending on the town and type of public building found there. The forum at St Albans was very grand, measuring 94 by 62 meters: ranged round this forum behind a colonnaded walkway were a 'basilica', a 'curia' and two temples. Less grand examples have been found at Silchester and Lincoln. Leicester, St Albans and Wroxeter provide examples of a 'macellum' and St Albans shows alterations with a large raised platform which might have been designed to create the space for a 'ponderarium'. For theatres there are only the remains at St Albans though we know that there were examples at Canterbury and Colchester. Of baths we know a great deal from the enormous complex at Bath, to military baths at Corbridge and examples found in Leicester and Lincoln. With temples, like baths, there is considerable variety in terms of scale, from the vast classical temple of Sulis-Minerva at Bath to the more common type of religious structure such as the simple rectangular shrine at the temple of Antenociticus. Look for a range of examples which have added to our knowledge of what town life was like and some evaluation of the evidence and its strengths and limitations.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

- B4** Occasionally imperial officials (e.g. at Woodchester) lived there but more often would have been the wealthy Romano-British, members of the upper classes of the native society who had become thoroughly Romanised and would enjoy impressive winged corridor villa (e.g. at Lockleys) and the benefits of Roman civilisation (heating systems etc.). However, these people might not have lived there all the time but possibly used such places for weekend entertainment purposes. At other times a bailiff might have been employed by the land owner who then would not have needed to maintain regular personal oversight of the farming activities. There was also the need for slaves to attend the practical needs of the farm. The evidence of barns, stables, mills and corn dryers show the agrarian side to a villa. Look for a range of examples which have added to our knowledge of what villas were like and evaluation of it.

[Total AO1: 22 marks + AO2: 23 marks + AO3: 5 marks = 50 marks]

Report on the Units June 2005

Overall Report From The Chief Examiner

There was a marked difference in the performance of the candidates at AS and A2 this year, with the A2 candidates out-performing the AS candidates at each of the grade boundaries. There was also a difference in the numbers of candidates being entered for each level, with a significant rise at AS and a slight drop at A2 in comparison to last year.

The subject obviously continues to grow in popularity and the love of different aspects of the ancient world is evident in the performance of many individual candidates. Examiners enjoyed reading fine personal responses to questions on a variety of topics. Such answers are often expressed with fluency and sophistication but there are also equally strong responses which do not have the critical vocabulary to express views in a complex manner.

Examiners were pleased to note that in this year's scripts there was more awareness of contemporary background at both levels, particularly in the Epic, Satire and Tragedy modules. Examiners for some modules reported that candidates were grappling with synopticity well this year and were able to make telling links between the material.

Whilst there is obviously much to praise in the performance of the candidates in individual modules there were a couple of worrying trends which emerged this year. In Archaeology and Art, some answers produced a 'shopping list' of facts for examiners, without analysing or evaluating the material. This approach cannot gain much credit under AO1 or AO2. In Epic and Tragedy, there was a tendency to avoid answering the question posed and instead to make a 'prepared' answer fit the question. Whether a candidate answered the precise question proved to be a good discriminator at all levels.

More generally, this year there were more rubric errors of all kinds than ever before. The ones which concerned examiners most were:

- The number of candidates who used red or green ink on their script. Candidates should write in blue or black ink only.
- The number of candidates who used correction fluid or eraser pens, both of which are forbidden.
- The significant number of candidates who do not start each question on a new page of the answer booklet.
- The number and variety of question paper rubric infringements – answering all four questions, answering two contexts or two essays (rarely), answering two contexts and one essay, answering just one question or adopting a 'pick and mix' approach to the context questions.

These rubric infringements were common amongst both AS and A2 candidates.

Finally, examiners commented on the poor legibility of an increasing number of scripts and the poor spelling which was evident, particularly among the AS candidates. It was not just Classical names and terminology which caused problems; it seems that the word 'women' no longer has a singular version as 'women' was used for both singular and plural. A new way to deal with difficult Classical names emerged this year – abbreviate them! Thus Clytemnestra became 'Clyt', Agamemnon became 'Ag', Sophocles became 'Soph' and Euripides 'Eur'. This is not acceptable in an essay based subject where the quality of written communication is assessed.

2736 Greek Epic

General Comments

The overall performance was generally good. The first half of the *Odyssey* was well-known (perhaps unsurprisingly given the fact that 3 out of the 4 set text books came from this section). However the knowledge of Books 13-24 was very patchy in places and given this fact, several examiners felt that the quality of answers was poorer than in previous years. A1 proved to be the most popular context. B3 and B4 were equally popular and elicited some lively comments, showing an engagement with the text and social context.

There were an increasing number of answers which displayed a tendency to use Ancient Greek and literary technical terms without much appreciation of their meaning. But on a more positive note there were far fewer rubric errors and very few simply told the story in answer to the question requiring analysis. Most had evidently found their work interesting and tended to have a very sympathetic engagement with the characters of the *Odyssey*.

Comments on Individual Questions

A1

- (a) This question posed very few problems and responses were usually very thorough. The main omissions were Athene's involvement and the precise sleeping arrangements. There was general disagreement about the length of time Odysseus was at sea before Poseidon intervened. It was encouraging to see that very few answers failed to realise that this is a fact based question.
- (b) Generally Athene's character was observed well with close reference to the text. Many displayed a good understanding of Homer's use of language and how it conveyed the essential and more subtle differences between gods and men. For example Athene's ability to know beforehand what Nausicaa's thoughts might be on marriage and how the choice of the character of Dymas to influence her was a sensible one. Candidates showed touching empathy here with a girl of their age group. Credit was given to those who argued that Athene was clever in her verbal skills persuading Nausicaa to do the washing which would lead to a meeting with Odysseus. The similes were well-noted and explained with sensitivity and understanding to explain Athene's godlike quality. Only the stronger answers got a real grip of the idea of Olympus and its superior qualities. There were also a significant number of answers which ignored the prompt and failed to discuss the differences between gods and mortals and also went well beyond the passage.
- (c) Most answers identified the ideal qualities but some were limited when referring to other parts of the poem. A surprising number argued that Nausicaa was an ideal Phaeacian girl despite the 'lazy' clue. The need to look at both sides of the argument cannot be stressed enough. References to marriage were not commonly seen.

A2

- (a) This question was done well. Where confusion arose was when Odysseus revealed his identity to Eumaeus and the various comings and goings of Eumaeus and Telemachus.
- (b) Better answers made use of the whole passage, contrasting the gentle tone of the description of the fountain with the aggression and tension that the advent of Melanthius brought. A few answers quoted whole sentences without explaining their significance or what they demonstrated. Again, a worrying minority ignored part of the prompt and failed to take into account Melanthius' direct speech.
- (c) Most answers looked at the sharp contrast between the slaves with varying degrees of evidence. Comments on the passage were usually detailed but some struggled to come up with much detail beyond that. Encouragingly very few classed Melanthius as a suitor who spent his time throwing footstools at Odysseus.

B3

Most managed to keep some emphasis on 'selfish' and 'deceitful' (wins prize on this year's most commonly misspelled word along with 'Phaeacians') although some interpretations of selfishness stretched credibility. There was a tendency to concentrate on Books 9-12, often at the expense of any mention at all of the 'beggar' deceit. Weaker answers spent a lot of time in explaining what a hero was leaving little time to get to grips on the main idea of the question or alternatively wrote a 'standard' essay on Odysseus' character and forgot to discuss the concept of heroism.

B4

This essay tended to be done well. Better answers used a wide range of textual information, including experiences in Pylos and Sparta and details about the battle. What divided the better answers from the weaker ones was their discussion of 'worthy' and their analysis of the way Telemachus grows as a character. Good answers struck a balance between Telemachus and Odysseus and made some telling comparisons. Weaker responses went through Telemachus' development in a varying range of detail, tacking on the 'worthy son' bit whenever they remembered.

2737 Roman Epic

General Comments

Despite the numbers taking this module dropping, it was felt by the Principal Examiner that there was a significant rise in the quality of candidates' work and this was reflected in the percentage achieving an A grade. Not only did many candidates display a full knowledge of the *Aeneid* and the issues the epic raises, but also had a good grasp of the contemporary background. It was also encouraging to see many of the handy hints given out at INSET being adhered to.

Comments on Individual Questions

A1

- (a) Generally, answers displayed a good knowledge of what had happened before the passage started. The actions of Iarbas, Jupiter, Mercury, Aeneas and Rumour were well remembered. However weaker responses failed to include more detail the closer they got chronologically to the passage in question i.e. details of Aeneas' and Dido's conversation. As in Greek Epic, there were a number of answers that ignored the prompt and went back beyond Iarbas' prayer.
- (b) The best answers included recognition of the possibility of empathy by the audience with Dido in this circumstance. Few commented on Virgil's use of apostrophe, though found many useful points to make in the first paragraph, quoting well and explaining the effect. The second half of the passage was less well done and it is worth while reminding candidates to use the **whole** of the passage. Only the strongest responses made mention of how Dido's appeal to Anna becomes increasingly desperate – rhetorical questions and a much reduced request.
- (c) This question was well tackled. Answers used the passage and the rest of Book 4 well and found much to say about her role as confidante, messenger and pseudo-servant. Stronger answers scored highly on AO2 when tackling the 'how important' part of the question and discussing the importance and significance of her role. Any valid response was credited as long as it was supported by the text.

A2

- (a) Fewer candidates tackled this context, but of those who did, they displayed more focus on the subsequent events than those who did A1. Nearly all recalled that Mezentius was the exiled King of the Etruscans and recalled in depth his final encounter with Aeneas. Only stronger answers mentioned his last request or his attempts to recall Lausus.
- (b) Nearly all answers made a telling effort at a demanding question. Again, the need to use the whole of the passage needs emphasising and few answers mentioned the simile at the end and even fewer made any significant discussion of it. However the first two thirds were well done – relevant quotes were picked out carefully and there was much informative discussion about how they add to the overall effectiveness of the passage.
- (c) Generally this question posed few problems. Answers used the passage well and found a wealth of examples from the second half of the *Aeneid*. Better responses were those which married up both sets of evidence in a way which addresses the ‘how far is this typical’ part of the question in an effective way. A useful approach is to pick out each characteristic displayed in the passage in turn and compare it directly outside the passage, considering the similarities and differences. Again, a surprisingly few too many answers ignored the prompt and included evidence from the whole of the *Aeneid*.

B3

Few answers had problems in finding examples where Aeneas fails to show free-will – Dido, leaving Troy, Apollo’s oracle at Delos being the most popular. Better answers observed how his destiny is mapped out in Jupiter’s prophecy in Book 1. Where answers struggled was in finding a range of relevant examples where Aeneas is not acting like a puppet and failed to consider the other side of the argument in significant depth.

B4

Apart from the answers which ignored the prompt, this question was well done. There was considerable knowledge of the epic on display and perhaps this caused the biggest problem in finding enough time to cover all **three** characters in sufficient depth. Turnus was by far the most popular male character to be covered but there were also useful responses on Pallas, Anchises and Evander. Better responses were those who tackled the ‘vividly’ part of the question in a rigorous fashion.

2738 Greek Historians

General Comments

This paper was generally well answered with many candidates showing that they had got to grips with the specified set texts and had put in some thorough learning. All questions were attempted, although A1 and B4 were by far the more popular. It is difficult to say why A1 was more popular than A2 - many of the candidates who attempted A2 performed very well indeed. B4 may have proven more popular as it may have seemed easier to write about the historians' approach to the supernatural, although, again, those candidates who attempted B3 generally had strong arguments and points to make.

Comments on Individual Questions

A1

- (a) Most answers managed to provide a succinct précis of events preceding the passage in Book 7. Many could not remember the name of Artabazanes and resorted to intricately phrased ways of showing that they knew all about Darius' half brother. There was, in some answers, a lot of discussion of events in Book 6, which could not be credited in answering the last part of the question.
- (b) Most answers were able to make sound use of the passage. The theme of hubris, both Xerxes' and the Athenians', was mentioned by many of the stronger answers. It is clear that candidates are experiencing the opportunity to practise literary criticism of Greek Historians.
- (c) There was a tendency in some answers to use either the passage given or the work of Herodotus as a whole, but the stronger answers made good use of both. Credit was given to those who discussed the way in which Herodotus uses speeches to give his readers an insight into the personality of his subjects, as well as 'liven up' his work.

A2

- (a) Although some answers were confused as to who was allied with whom, most managed to give a reliable account of the events preceding the passage. There was in some a tendency to go beyond what the question asked for, and this could not be credited.
- (b) Most answers were able to make sound use of the passage. Many discussed at length the way in which Thucydides can seem very dry to a modern reader, but discussed how the factual nature of his writing can make him a very plausible historian. Some answers gave a good discussion of the nature of Thucydides writing in general but omitted to apply their points to the passage.
- (c) There were some very interesting answers provided for this question. Most answers reliably related this passage to Thucydides as a whole, but some, as in the Herodotus question, used either the passage or the work in general. Stronger answers drew out the relevant information from the passage and compared them to Thucydides normal practice.

B3

There were some very strong answers to this question. Higher credit was awarded to those who could define clearly what made a historian a 'good' historian, before moving onto discussion of collation of material, etc. There was a tendency in many answers to produce a list of points to make about Thucydides' skills as a writer and historian without any substantial evidence. Higher marks are given to backing up points with detailed reference to the work.

B4

As in B3, some answers had a generic list of points to make about the topic raised by the question, but wrote down little specific detail as evidence. However, many answers were able to display a sound and reliable understanding of how to use the works to elucidate ideas about the role of the supernatural in the histories of both writers.

2739 Roman Historians

General Comments

This paper was generally well answered with many candidates showing that they had got to grips with the specified set texts and had put in some thorough learning. All questions were attempted, and neither A question proved more popular than the other. The same was true of the B question. All questions were answered by the full ability range of the candidates.

Comments on Individual Questions

A1

- (a) Most candidates wrote in detail discussing the status in Roman society of the priestesses of Vesta. The part of the question which dealt with the end of Nero's relationship with his mother was generally answered well, although some answers did not discuss much of the detail.
- (b) Most answers covered most of the main points that could be said about the passage. Clearly many candidates have enjoyed reading about the gruesome elements and 'deadpan' delivery of Suetonius' style.
- (c) As with the Greek Historians paper, there was occasionally a tendency to write about sources either in the passage or in Suetonius as a whole, but not always about both. Higher credit was given to those who used the references in the passage as a point of contrast and comparison with the work in general. Most who answered this question had clearly thought a lot about this topic before starting it.

A2

- (a) Although many answers to this question were good, a lot were confused as to whereabouts in the story this passage fitted, with the identity of Nero's current wife being mixed up. However, most were more than able to describe in detail the situation between the main characters (although not always with very specific detail) as the passage opens.
- (b) Most answers were able to make sound use of the passage. There was a lot of discussion of the psychological insights given to us by Tacitus in this passage, and most enthused about Tacitus' damning choices of words and phraseology.
- (c) Stronger answers focussed on using the passage to back up generic points and further examples from the work as a whole. However, some answers were a generic list of points about Nero and Tacitus with only a scant attempt to connect it to specific detail and references.

B3

Most answers came out with a resounding agreement for the statement in the question. Higher credit was given to those who managed to back up their argument with well-chosen examples from the text studied. Clearly centres have been successful in encouraging their candidates to enjoy the work of Suetonius.

B4

As ever, there was a constant attempt to compare Tacitus to modern-day broad-sheets and Suetonius to a tabloid writer. Despite this, most answers dealt successfully with this question, with the reasons for choosing a particular writer covered well. However, many answers, as in the two (c) questions, depended on a list of ideas without an enormous amount of specific incidents and sections being referred to.

2740 Greek Tragedy 1

General Comments

The Greek Tragedy Modules proved to be as popular as ever. The candidates for both modules displayed a good understanding of the issues involved in the plays, and had a sound grasp of the details of the plays. However, they were not always able to use these details to their fullest extent in answering the questions. There also seemed to be an increase in misspellings of characters' names, despite many appearing on the question paper. Use of the verb 'prophesy' continued to cause problems in spelling and usage.

The answers showed that *Oedipus the King* and *Agamemnon* seemed to be the candidates' preferred choice. Many more candidates answered the context question on *Oedipus the King* than *Electra*, and of the two essays, B3 discussing Clytemnestra behaving as a man had more answers than B4 on gods, prophecies and omens.

Comments on Individual Questions

A1

- (a) In part (a), most answers were able to place the passage into its context in the play. The detail given varied in depth, with many failing to include all the detail necessary, especially not mentioning the death of Jocasta and/or Oedipus' self-blinding. There were still answers which went back to the beginning of the play and even detail from the myth, despite the direction given in the question.
- (b) In part (b), answers were able to draw upon the details from both the passage and the play, discussing the idea of literal and metaphorical sight and blindness. Most commented on the confrontation between Oedipus and Tiresias and many mentioned the irony the theme provided.
- (c) The character of Oedipus was generally well analysed in part (c); the contrast between the noble king at the start of the play and the broken wreck in the passage was mentioned in virtually all answers. Some answers did point out that some of his traits were still apparent, such as the giving of orders, his love for his family and people, and his temper. Many answers, however, dealt with the passage only superficially, limiting comment to just a few lines before launching into an analysis of his character in the rest of the play.

A2

- (a) Candidates generally had a good grasp of the details of the play. In part (a) almost all knew that Electra and Clytemnestra had been informed of Orestes' death, although there were many answers which showed confusion over the order of events. Some omitted the argument between Electra and Clytemnestra altogether. As with A1, there were answers which went beyond the requirements of the question.
- (b) Part (b) also produced some good answers, able to comment on features of the passage such as the conflict between mother and daughter, the emotions created and the use of language (although many did not mention the metaphor of the serpent, or thought it applied to Orestes).
- (c) Clytemnestra's character was generally well discussed although quite a few answers found difficulty in balancing the passage with detail from the rest of the play and in contrasting Clytemnestra's actual presentation with Electra's opinions of her mother.

B3

This was the more popular of the two essays. Answers varied in quality, but all were able to discuss the play and the implications of the question. There was a good range of cultural understanding, with discussion of the roles of women and men in Greek society, using this as a basis for their answer. Most commented on the killing of Agamemnon and Cassandra and her control of the city as being manly. Many neglected to mention the comments of the Chorus and Watchman about Clytemnestra. A good number of the answers also discussed Clytemnestra's feminine side, such as her maternal love for Iphigeneia and her jealousy over Cassandra. Some answers twisted the question to discuss how Clytemnestra was not a typical woman, rather than how she behaved like a man.

B4

Candidates answering this question tended to concentrate on *Oedipus the King* and *Agamemnon*. The aspect of prophecy was most fully covered as a result, with the prophecies given to Laius and Jocasta, that given to Oedipus and Creon's reply from Delphi being fully analysed. A surprisingly large number of answers failed to mention Tiresias. The oracle at Delphi was also mentioned by those who included *Electra* in their answers. Cassandra was often also neglected by those discussing *Agamemnon*. The omens generally mentioned were the eagles and hare from *Agamemnon*, the plague in *Oedipus the King* and Clytemnestra's dream in *Electra*. There were also answers which regarded Orestes' offerings as an omen. Gods were less well dealt with, Artemis in *Agamemnon* and Apollo as god of prophecy being mentioned. Some answers did discuss the role of Zeus as god of hospitality in *Agamemnon*. Most answers tended to list the gods, omens and prophecies in the plays, but better answers discussed their role in driving the plot of the play and providing dramatic effect such as irony.

2741 Greek Tragedy 2

General Comments

The Greek Tragedy Modules proved to be as popular as ever. The candidates for both modules displayed a good understanding of the issues involved in the plays, and had a sound grasp of the details of the plays. However, they were not always able to use these details to their fullest extent in answering the questions. There also seemed to be an increase in misspellings of characters' names, despite many appearing on the question paper. Use of the verb 'prophesy' continued to cause problems in spelling and usage.

The context question from *Hippolytus* and the essay question on Euripides as a woman hater seemed to be more popular, but not by much.

Comments on Individual Questions

A1

- (a) Answers generally knew the details of the play, although there were those who thought that the Nurse had sworn an oath to Phaedra to keep her love a secret, or that Hippolytus had confronted Phaedra directly.
- (b) Part (b) was generally well answered, with answers picking up on Phaedra's despair over Hippolytus knowing of her love for him, despite her desire for it to remain secret. Many failed to consider that the Nurse's motives were good, as even Phaedra herself acknowledged.
- (c) Part (c) also produced some good answers, but many found it hard to achieve a good balance between the passage and the rest of the play. Most were able to deal with Phaedra's situation, but many neglected to mention that she was not responsible for her love, or failed to take into account her attempts to combat her love and her letter accusing Hippolytus of rape.

A2

- (a) Most answers produced a full range of detail in part (a), describing the events leading up to the confrontation, although many went back beyond even the start of the play. The entry of the Herdsman was often not mentioned.
- (b) Part (b) revealed a good understanding of dramatic irony, and answers were able to produce examples from the passage and explain why they were ironic. However, the effectiveness of dramatic irony was dealt with less well. Often an example was given and stated to be effective, without explaining why.
- (c) Part (c) produced a wide range of answers. Most were able to relate Dionysus' behaviour to the rest of the play, although quite a few did not mention his cruelty towards Pentheus and the rest of the royal family. Some even thought he was being kind in the passage.

B3

The question produced a full range of answers. Many answers approached it on a superficial level, focussing mainly on Medea's behaviour and actions. Better answers discussed not only Medea, but also the opinions of Jason and other characters. It was disappointing to see how few used the speeches of Medea about the position of women in society and Jason about their character as evidence for their ideas. Some answers also discussed the portrayal of other characters, such as the Nurse and Glauce, and even the Chorus, in the play. There were some answers which seemed to be a pre-prepared essay on Euripides as a woman-hater.

B4

Candidates who answered this question produced a range of answers. They included not only the suffering of the characters as a criterion for their choice (although there were several who used the 'body-count' method) but also included ideas such as responsibility for suffering, innocence and characterisation. The question gave scope for use of technical terms, which was done very well. Weaker answers tended to discuss Tragedy in general, without making much reference to the plays themselves. Most answers chose the *Medea*, largely because it has the most deaths, and because of the deaths of the children.

2742 Roman Satire and Society 1

General Comments

All candidates had an appreciation for Roman satire and were able to place it in its literary and social context. Overall performances in Section B were better than in Section A with many varied and interesting essays displaying a real interest in the authors studied. No question was particularly more popular than another.

Comments on Individual Questions

A1

- (a) Answers tended to focus on Horace's views in general rather than set the passage in context. Some answers were based on Satire 1.4.
- (b) The tendency in some answers was to paraphrase the content of the passage rather than discuss the literary devices used and to evaluate how persuasive Horace is.
- (c) The prompt 'using this passage as a starting point' was to encourage references from elsewhere in the Satires. Better answers made accurate use of the rest of 1.10 and 1.4.

A2

- (a) Several answers had Trimalchio upset following his row with Fortunata rather than the reading of the will. Better answers as always included details – in this case about the monument.
- (b) Several answers seemed to sympathise with the characters in the passage and were able to explain fully the drunkenness of the participants. Not so many were able to analyse the language but there were some comments for example on the 'watery trap'.
- (c) Those unsure about who the guests were tended to focus on different aspects of Trimalchio's character or what Encolpius has to say. However those who included a range of details on the guests and the different directions offered to the plot were more successful.

B3

Candidates were able to offer a range of detail from Horace's satires and to discuss the didactic elements. However 'pleasure' was often interpreted as 'humorous' with a catalogue of those Satires which are amusing and those which are not. Nevertheless many had found the Satires enjoyable and the personal views were given credit as were those who argued passionately against.

B4

Many answers dealt with Rudd's definition of Satire though other views are equally valid and were given credit. The most successful answers used a range of detail from the *Dinner with Trimalchio* and addressed its success.

2743 Roman Satire and Society 2

General Comments

The standard of answers was very pleasing and nearly all answers had a clear understanding of the nature of Roman satire and its context. A few candidates do not rate Pliny very highly as a satirist. No question was more popular than another.

Comments on Individual Questions

A1

- (a) This satire was well known though many reasons for moving were drawn from after the passage as opposed to what Umbricius 'has already given'.
- (b) Some answers tended to paraphrase the content of the passage rather than to select detail of Juvenal's hatred or to consider the language used. Better answers fully appreciated the metaphorical language used to express the strong feelings.
- (c) As Satire 3 was well known there were few problems in selecting details against living in Rome. Fewer answers addressed the second part of the question.

A2

- (a) Most answers identified Tacitus and understood the significance of Diana and Minerva. Better answers offered specific details from the rest of the letter.
- (b) Despite feeling that the activities around Como were more suited to 'old people' most agreed that Pliny paints an attractive picture. The language analysis however caused more problems in explaining 'how' Pliny expresses the appeal.
- (c) Candidates were able to use a wide range of letters to support very varied views on the company that Pliny kept. All views were credited though better answers were supported with detailed reference to the text.

B3

As expected many answers made reference to Juvenal's Satire 5 which was well known. Answers had more problems in discussing 'effectively' and 'realistically' but were able to appreciate that Juvenal was writing Satire.

B4

This question elicited many interesting personal responses. In particular candidates appreciated the image that Pliny was trying to promote and there was a range of details from his public and private life.

2744 Archaeology 1

General Comments

It was clear from this Summer's examination scripts that candidates have been getting to grips with the set book as well as with an interesting range of sites chosen by centres. As well as the sites used by the authors of the text book, answers included many sites such as Vindolanda, Caerleon and Athens' Acropolis to name but three. Evidently centres have been taking candidates on site visits, both home and abroad.

There was an even spread of answers across the four questions, and the full ability range was demonstrated within each question.

Comments on Individual Questions

A1

- (a) Although many failed to identify the site shown, most were fully able to make sensible interpretations and gain marks for this question. The descriptions given do allow candidates to construct a rough timeline for this site. Almost all answers identified the diagram as a section or as something involving stratigraphy.
- (b) Most answers described the ways in which both natural and anthropogenic formations can cause layer formation. Vesuvius was a popular reference by many answers, although stronger answers dealt in detail on the ways in which urban sites can be built up.
- Not all answers discussed formations, but limited themselves to discussing finds made at a particular site. To gain higher marks, it was necessary to discuss how stratigraphy can be useful to archaeology in some form of dating.
- (c) Unsurprisingly, most answers dealt with skeletal records, but most answers went on to discuss the usefulness of keeping records for general administration of a site, for keeping information on a site, and for tracking dating and other research. Several answers referred to specific forms and records such as the ones presented in the text book. Not all answers, despite the prompt, referred their records to specific sites. Several stronger answers deplored poor record-keeping in early archaeology – Heinrich Schliemann did not have many fans in this question!

A2

- (a) Most answers correctly discussed the skeletal record form and dealt well with other organic remains. Leather proved a popular choice, although strong answers brought up animal remains, wood or seeds, while describing the use of dendrochronology or C14 dating.

Some answers discussed the layout of the body and its orientation, suggesting ideas and interpretation.

- (b) Although some were confused by what constitutes organic, most answers dealt well with the different methods of conservation.

Pottery was covered well by most. Some answers struggled to relate ideas to specific remains, although several described the wooden water system at Gresham Street - the episode of 'Time Team' dealing with this archaeological operation is still clearly popular in centres and provides many with useful information.

- (c) Gresham Street's bronze arm was given an airing by many answers, but there was an interesting range of useful artefacts at different sites brought up to answer this question. There was a small number who tried to answer without using specific artefacts, but they did not achieve the higher marks.

B3

Gresham Street again! However, other sites were used by many answers. Zeugma was a popular choice. Most answers were outraged that builders would not wait indefinitely while the archaeologists did their work. Most answers discussed the limitations of such excavation. There are those who believe that such archaeology is more exciting! Some did not correctly understand what salvage archaeology is, but the majority of answers gave a sensible account of at least one Classical site which has had to be excavated hurriedly. Generic answers about the advantages and limitations without reference to specific sites did not achieve higher marks.

B4

This question allowed candidates who had seen specific sites to discuss the advantages and problems of those sites. In general, this question was well answered, although those who did not make use of a specific site did not achieve higher marks. Most discussed litter, theft and erosion, and most answers showed understanding of how a paying public can help to increase funding for further excavation and research.

2745 Archaeology 2

General Comments

Candidates showed familiarity with the Mycenaean culture and most brought Homer into their discussions, usually along with the understanding of Homer's limitations as a source for this period.

There was a tendency for a small number of candidates to use questions as a chance to show how much information they had without showing the skills required for assessment under AO2. However, this was a small number and most made a good job of using their information soundly in their argument.

There was a generally even spread of answers across the four questions, although B4 was a little more popular than B3. The full ability range was demonstrated within each question.

Comments on Individual Questions

A1

- (a) Most answers recognised the tomb shown on the question paper, and those who did not managed to bring it into their answer for part (c). The descriptions as to its type and region were generally accurate, although the dating proved less reliable overall.

Similarly, many answers discussed the problems of earthquakes to answer the final part of the question, but failed to discuss tomb raiders or early excavations.

- (b) Several answers contented themselves with describing what was found within the tomb rather than what was found on the same site, but most presented a useful discussion of grave goods from the shaft graves as well as a brief overview of the usefulness of finds at Mycenae. Stronger answers included specific artefacts such as the Cup of Nestor and the Warrior Vase, although some answers limited themselves to generic comments about pottery and jewellery.
- (c) Although some answers limited themselves to writing about tholos tombs, most discussed tombs in general. Some answers saw this as a chance to discuss grave goods, although stronger answers dealt with corbelling and the visual impact these structures would have had.

A2

- (a) Most of those who attempted this question were able to identify successfully the Ivory Trio, although many saw it as a typical family structure of father, mother and child. Precise location and date eluded many, but most were able to pick out three other ivory objects from the Mycenaean period.
- (b) There was an interesting range of answers to this question although many relied on generic points without referring to specific artefacts. Most answers chose to focus on religion but trade was often discussed as was fashion. Most answers understood that art is one of the most useful resources available to us.
- (c) The small number of answers that knew lots of general points about art, but little specific knowledge of particular artefacts struggled with this question. Stronger answers focused on specific objects such as the psi, phi and tau figurines or the snake goddess.

Some struggled to demonstrate the artistic merit of these artefacts, but most recognised the skills required to create such things.

B3

It was no surprise that most answers disagreed vigorously with the statement in the question. Although some answers were a little vague in using specific artefacts and shrines, the majority displayed confidence in their treatment of the archaeological material. Stronger answers assessed the problems in labelling artefacts as 'religious' when they may be simply decorative or children's toys. Linear B evidence of the names of gods was raised as evidence by stronger answers.

B4

This question was less popular than its counterpart, but those who answered it tended to display familiarity with useful material and ideas. Those who tried to answer without referring to Linear B found themselves struggling to find enough to say here, but most discussed the usefulness of Linear B in giving us at least a few good ideas about how Mycenaean society was organised. Selecting relevant material is key to answering questions such as these.

2746 Greek Comedy 1

General Comments

The questions seemed to have been accessible to most candidates and the wide range of responses allowed for successful differentiation. Question 2 was slightly more popular than Question 1 and, in Section B, Question 4 was attempted by about 90% of candidates.

Pleasingly there was less evidence in this session of learned quotations (from both the plays and secondary sources) which candidates were determined to use regardless of their appropriateness. Procleon's 'I don't *want* to be given a good time' is a useful stand-by but some others quoted ('long-haired, tassel-fringed pro-Spartan' is a favourite, although often attributed to the wrong person!) are too esoteric to fit many contexts.

There seemed to be more rubric infringements this summer, with candidates attempting both Section A questions and no Section B. This was usually, although not always, a refuge for the desperate.

The Examiners continue to be impressed at how the majority of candidates, in a short amount of study time, acquire a solid understanding of three plays, very different from the plays they will have studied for English Literature GCSE.

Comments on Individual Questions

A1

- (a) Precise detail was needed here for high marks. Few answers were able to go beyond stating that the girl was a flute player abducted from a party by Procleon. Candidates who scored poorly here were not necessarily handicapped by their choice of question as 1(b) proved straightforward.
- (b) Candidates are now aware that there is a good chance of them being asked to analyse the humour of a passage and are ready to identify and discuss types of humour. As always, differentiation was achieved by precision (or lack of it) in references to the passage. A surprising number of answers failed to mention the most obvious point of physical/visual humour here – Procleon's punching of his son.
- A plea to teachers from the Examiners: please clarify the word 'slapstick' to your students. In this passage it seemed to encompass, apart from the above-mentioned punch, the baking-woman's mention of Procleon's assault ('banging me with his torch'), the Aesop story and anything even remotely smutty.
- (c) Those who resisted the temptation to rehearse the whole of Act 1 generally scored well here. Credit was given to those who argued that Anticleon was to blame, at least to some extent, for Procleon's aggression.

Candidates should be reminded that the 20-mark question invariably demands discussion of **both** the passage **and** details from elsewhere in the play. On occasions this might mean citing some of the same evidence already used in (b).

A2

- (a) This question produced more thorough answers than 1(a), perhaps because the scope was wider. There was some confusion about the countries involved and the embassy returning from Thrace was often ignored. A pleasing number remembered the Odomantian rabble: perhaps the image of them making straight for Dikaiopolis' lunch box is memorable for its bizarreness.
- (b) The phrase 'political process' in the question appeared difficult for some candidates, although the second question included 'the picture of the Assembly'. Consequently many answers failed to mention the obvious: the starting time, the location and the elements of the procedure mentioned. Without these details it was hard to acquire AO2 marks for a discussion of the degree of exaggeration in Dikaiopolis' remarks.
- (c) This was generally done successfully. Better answers were able to go beyond gloom at the beginning and happiness at the end, and to back up their assertions with detailed evidence from the play. The less successful ones gained some credit by using their 'character of Dikaiopolis' prepared essays.

B3

Despite the citing of characters' names and the use of the word 'disagreement' in the prompt, some answers defined 'conflict' as 'war' and confined themselves to the short scene with War and Havoc and/or a discussion of the political and military background to the play.

Most however were able to give plenty of detail of Trygaeus' encounters with his opposition but only the best went on to suggest the tameness of this opposition and to claim the existence of scenes of harmony and celebration.

B4

The standard of responses to this question was encouragingly high. The themes in the prompt were dealt with in detail and a respectable number of answers added some historical background which gained some credit.

2747 Greek Art and Architecture 1

General Comments

There was a marked difference in the performance of this year's candidates. Although there were some superb performances at the top end of the mark range, there were fewer very good papers because candidates did not perform consistently throughout the paper, and essays were often significantly weaker than the context questions. Although marks were awarded across almost the whole mark range, there were fewer very poor papers.

Examiners noted that very few candidates ran out of time, though there is still a tendency to spend longer on the context question. There was a rise in the number of rubric errors again, with a number of candidates answering both contexts and an essay. Legibility and spelling also proved to be more of a challenge this year to the examiners. Herakles often grappled with the many headed 'hydria' and the Gorgon sisters 'persued' 'Purseus' around a 'hydra'. Other errors included a few perennial favourites 'symetrical', 'ironic', 'donic', 'colum/coloum', and 'gorgan'. Examiners would like to encourage more candidates to use diagrams to illustrate their answers.

Comments on Individual Questions

The vase-painting question was considerably more popular than the architecture question, though this question also received more support than in previous years. Those who tackled the vase-painting question seemed more likely to give short responses to part (a). Some of those who tackled the architecture question wrote lengthy answers at the expense of the longer questions.

A1

- (a) This question was well answered on the whole, with many answers scoring high marks. There were, of course, those who could identify neither of the pots or their painters and simply invented the names of painters, shapes and uses of pots.
- (b) Candidates appear to have been well-trained in the analysis of pot design. Even if they lacked the precise detail of the specific pot, they were able to say something sensible about the composition and style of the decoration. Some spent too much of their answer writing about the borders, the other friezes, palmettes and filling ornaments, missing the details of the narrative frieze. An alarming number of answers identified Perseus as Peleus or Theseus.

There was some excellent observation of detail and effect in the narrative frieze. Worthy of note are the use of incision for the embroidered hems of tunics and feathered wings, the use of repetition in the running figures, creating a pattern but also representing speed and taking advantage of the lack of handles, the way Medusa breaks the pattern by falling, and the way the wings are used as space-fillers. The very best responses were able to balance the discussion of composition and typicality and place it correctly in the stream of contemporary vases and influences.

- (c) Examiner's enjoyed reading some excellent responses to this question. Despite the fact that nearly all answers could find something of worth to say about these pots, it proved to be a good discriminator. Some were too general in their discussions and talked in terms of the techniques of black-figure and red-figure rather than exploring the scenes on the two pots. A weakness in a significant number of responses was to analyse Pot B, giving reasons why they liked it, without any actual comparison. Most could analyse the Pan Painter's hydria reasonably well. They noted plenty of detail, including the clever balance of the composition, overlapping for depth, the varied flow of drapery on each figure, and the three-quarter poses. There was a good deal of direct reference to Woodford's descriptions, particularly concerning the wit and balletic nature of the scene. Some answers, however, were able to include wonderful descriptive phrases and interesting and original personal observations.

Most candidates preferred the Pan Painter's pot because it was more life-like. Those who preferred the Gorgon Painter's dinos and explained their preference, often did this well. Avid supporters of the Gorgon Painter's work praised its dynamic portrayal of ferocity and exciting tension ('will they catch him?').

There was some confusion about technical words, such as 'foreshortening' and 'symmetrical'. Definitions for these words are to be found in the glossary at the back of Woodford's book. Some did not make allowances for the way the photographic image gets distorted by the roundness of the pot and just assumed that the artist had distorted the pot.

A2

- (a) This question produced a wide spread of marks, depending on the knowledge of the individual candidate, and invited numerous spelling errors. Fewer answers scored full marks and fewer scored no marks when compared to A1(a). There was some confusion between architrave and entablature and between metope and triglyphs. A small number of answers identified just elements A and E.
- (b) There were many solid, sensible responses to this question but very few good responses. The common failings were: to focus too much on one aspect, such as topography, location or columns, at the expense of a range of typical problems; to choose a particular temple, such as the Erechtheion, where the problems discussed were not all typical; to concentrate on sculpture.
- (c) Examiners thoroughly enjoyed marking the interesting variety of answers elicited by this question. Answers mostly used the three prompts, of location, function and decoration, to focus their ideas and structure their responses. Those who knew detail about Greek sanctuaries and worship were able to use the material well to make comparisons with a range of modern places of worship, from grand, well-known places, such as York Minster, to local churches, mosques and synagogues. Commonly made points included outdoor and indoor worship, location, frequency of use and decoration. The decorative elements provided some fascinating discussions about the depiction of mythology and the depiction of scenes from the life of Jesus in stained glass windows or in Stations of the Cross (often compared to metopes!). Some weaker answers strayed into faith issues which were not part of this question.

B3

The Herakles essay drew out ingenuity from some candidates in using the knowledge they had of both Woodford's book and the film-strip. Many used only examples from Woodford which meant the range of pots from which they had to select was too narrow and, therefore, the argument was also restricted. Others fell back on telling the myths without reference to a single pot. A disappointing compromise was to illustrate the general development of vase-painting by taking Herakles vases as examples, especially the bi-lingual examples from Woodford. The best examples described their examples with visual detail, whilst drawing out the opportunities and challenges presented to vase-painters. A few stunning answers offered nine or ten pots from across the period and linked them to trends in vase-painting and the historical context. Weaker responses presented examples of pots in a list-like fashion and did not link them to formulate an argument. Some answers confused Herakles with Achilles.

B4

Surprisingly, this question was not well done on the whole, though there were some outstanding exceptions. Most answers seemed to know a lot about the Parthenon, or made good use of the picture, but often did not use their knowledge to good effect. In some cases, too much attention was given to the sculptural decoration of the Parthenon and too little attention was given to details of the refinements of design. The most common temple for comparison was the temple of Zeus at Olympia. Typicality was not accurately expressed by those who chose the temple of Apollo at Bassae as their 'Doric' model. A number of answers did not define what typical Doric elements were, but concentrated only on the Parthenon's Ionic features. There were several misconceptions: the Propylaia is a temple, the Erechtheion and the Athena Nike are a mixture of Doric and Ionic, the continuous frieze was on the outside of the temple, all 92 metopes depicted the Centauromachy, the number of metopes, the location of the Ionic columns.

Better answers were able to clarify the term 'Doric', set the Parthenon in the context of the development of the order and make useful comparisons with appropriate examples. Several responses concluded that the Parthenon could not be the highest achievement of the Doric order because it was not completely Doric. Others argued that, as most temples 'broke the rules' in some way, it was reasonable to accept the Parthenon as Doric and therefore the finest achievement of the order.

2748 Roman Britain 1

General Comments

Ability and attainment ranged widely in this module. Encouragingly, there were far fewer answers which displayed no knowledge of the specification. More scripts showed genuine learning, secondary reading and evidence from their own field trips and site visits. Most scripts showed competence in grasping the question and addressing it in the answer. By far the most popular combination of question was A1 and B3 where there was generally a good knowledge of the literary set texts on show. The questions based on Hill and Ireland were less popular – the question on the Roman army showed good recall from Hill and Ireland and the set texts but the question on Celtic society was not so well tackled.

Comments on Individual Questions

A1

- (a) The date was well remembered though there was some confusion over BC and AD. It also pays to read the whole question first before committing pen to paper as many overran their answer into the next part of the question.
- (b) Better answers used both parts of the question and thus were balanced between the passage and elsewhere. Weaker answers did not know the set texts well enough to discuss events outside the passage and often confused invasions.
- (c) The best answers addressed the quote and knew their set texts such that they could support their opinions on Caesar's generalship, achievements and literary merits. Weaker answers ignored the quote or had insufficient knowledge of the second invasion to answer the question.

A2

- (a) Most answers could identify what the shading meant. It is surprising how few candidates tackle this context.
- (b) 'before the Romans invaded' was a key phrase ignored by weaker answers as was the key to the map printed on the examination paper. Once again knowledge of set texts separated weak and strong answers.
- (c) There were some very good answers which were supported with a useful range of examples. However there was a substantial minority who could not identify a single specific site mentioned in Hill and Ireland. The need to have an in depth knowledge of this book cannot be over stressed.

B3

This question was handled in different ways. Some answers recorded Agricola's achievements with varying degrees and quality of commentary, then proceeded to some evaluation of the historical reliability of Tacitus' text.

Other responses showed a really scholarly approach with impressively perceptive insight into the biased nature of the text focusing the evaluation of the work on this point, with recorded detail applied in support of the discussion.

Both approaches were rewarded and many candidates scored highly on this question.

B4

Better answers used literary and archaeological examples to support their arguments. Many answers could reproduce Table 1, p.36 and displayed 'photographic' knowledge of minutiae, though this detail was not always applied to the question nor addressed the 'effective' element of the question.

2749 Greek and Roman Epic

General Comments

Many candidates managed to communicate their knowledge of the text and their synoptic abilities. Weaker answers did manage to adduce some conclusions from their more limited AO1 understanding and better answers produced some fine combinations of thoughtful argument and apposite textual evidence.

There was, however, a number of answers throughout the ability range whose performance in the relatively straightforward context (a) questions fell considerably short in relevance of data and its proximity to the examination passage; this, in turn, tended to result in a lower overall mark for the paper. Despite advice in previous Examiners' Reports, the context question in general seemed to suffer from poor answer technique.

Each section had its clear favourite: A2 and B3. The lure of dealing with comparative AO1 between Nausicaa and Dido in A2 (c) and between Odysseus and Aeneas in B3 prevented many candidates from straying too far from the obvious in their choice of question.

AO3 continues to reflect a common inability to spell even the most obvious names, such as the heroes', (both of which were on the question paper) and a frequent disregard of the function of the full stop, which, it seems, is fast approaching extinction. Rubric errors, including failing to leave space between answers, to begin a new answer on a new page and to list answered questions on the front of the answer book made the examiners' task more onerous than it needed to be.

Comments on Individual Questions

A1

- (a) The format of this question was the same as that of A2 (a) and identical to that used in the 2004 paper. It was, therefore, possible for centres, with the aid of the 2004 Examiners' Report, to prepare candidates fully to meet the technical requirements of an AO1 only question: a balanced and detailed summary of the events recently preceding the passage, with no direct quotation or analytical interpretation and avoiding both excessive focus on any one area of events and intrusion into the examination passage. Even the best answers here can be achieved in a succinct side or less of average sized handwriting.
- This question required a summary of events from the separate returns of Odysseus and Telemachus to Ithaca to the exact point at which the passage begins. Most answers did manage to sketch out the outline of events but were sometimes diverted into excessive focus on the movements of either Odysseus or Telemachus to the detriment of AO1 on the other character. Others went into excessive, but unnecessary, detail such as the entire content of Odysseus' lying tale to Eumaeus. The most common misconception was that Odysseus had already reached the palace and the most common omissions were the suitors' ambush and how Theoclymenus came to be in Ithaca. The most common reason for underachievement, however, was lack of apt detail.
- (b) This is a common question format in A2 contexts. The best answers first considered the content of the passage, identifying, with appropriate short quotations, the main aspects of Anchises' character they felt to be relevant, notably, his piety in the prayer, his response to the Harpy's omen and his fatherly command over the men. They then introduced a wide range of AO1 from elsewhere in the text to support or contrast with that in the passage. Answers of all levels managed to comment on Anchises' interpretation of omens in Book 3, a detailed study text; fewer introduced the obvious data from Book 2 and Book 6 – some did, but limited themselves in Book 2 to the omens persuading Anchises to leave Troy and omitted his obvious frailty in being carried. Breadth of AO1 reference is important in an answer of this kind; it is unwise to limit the data to the detailed study books.
- (c) It was obvious from some very short answers that the demands of all three sections had not been sufficiently weighed up. Particular problems were caused by the need for AO1 from the *Odyssey*, such as Zeus' prediction at the beginning of Book 1, various bird omens and Teiresias' and Circe's prophecies to Odysseus directly. Other answers ignored the instruction to '...use these passages as the starting point...' and, by ignoring the passages, missed a chance for straightforward AO1 credit. As *Aeneid* 3 was set for detailed study, many answers did produce an impressively revised list of data from there but only the best extended to Jupiter's speech in Book 1, the basis of all prophecy in the *Aeneid*, Creusa in Book 2, the Sybil in Book 6, as well as the procession of heroes, the shield and even the prophecy to Latinus about Lavinia. For maximum AO2 credit, it is worth reminding candidates that they need clearly to address the question. Lists of AO1 without comment will limit the final mark; here, the best answers commented on the dramatic irony created by the prophecies of the *Odyssey*, and the fundamental links to the Roman theme of many of the *Aeneid* prophecies. Generally, Virgil was considered to make more integral use of prophecy for his literary and political intentions.

A2

- (a) Although the majority of answers identified the outline of events, performance was often limited by a general failure to give precise detail such as Cupid's disguise, evidence of Dido's infatuation with Aeneas, the deities' personal motives in their discussion and exactly how the 'marriage' is to be brought about. The most common distraction (probably because Book 3 was a detailed study book) was a blow-by-blow account at self-penalising length of all Aeneas' travels in Book 3 as told to Dido.
- (b) Those who used the skills of literary analysis (as opposed to the character analysis required in A1 (b)) were at an advantage here. The demands of A2 (b) are to use the **whole** passage, to identify and comment on the relevant material and to use the text in specific detail, rather than in large, copied extracts. The main points were the washing of clothes, the relaxing and playing afterwards in a utopian landscape and the portrayal of Nausicaa, including the simile. Many answers only dealt with two (or sometimes one) of these, or gave just cursory attention to parts of it. Most saw the idyllic (variously spelt) atmosphere and the playful, child-like energy of the washing; the best saw the general theme of cleansing in laundry and landscape and linked it to the purity of Nausicaa as evidenced in her comparison with the chaste Artemis. A few misunderstood the simile and took '...or Erymanthus...' as following '...Diana...' rather than the '...Taygetus...'. Those who had forgotten that Odysseus was asleep at this point saw some titillation in his watching the girls, '...bathing and rubbing themselves with olive oil...'.
- (c) The skill of (c) context questions lies in using both passages and text elsewhere to adduce a balanced amount of evidence for the two characters and in keeping focussed on the question, in this case the key words, '...more vividly...' so that the answer ends with a clear conclusion. Because there was so much obvious evidence for the vivid presentation of Dido, in order to expand on her, many fell into the trap of disposing summarily of Nausicaa; this meant that they were penalised for failing to reach the synoptic balance of AO1 required for the context (c) question and the Section B essays. Some fine answers found much to say about Nausicaa both in and out of the passage: in it, her virginal, perhaps naïve, adolescent air, and outside it, her shyness with her father, aplomb in dealing with Odysseus and resignation at his departure. All found something vivid in Dido's presentation; the best managed to pinpoint specific instances throughout Book 4 and in the Underworld. The clearest synoptic answers came from those who compared the characters as they went along rather than those who dealt wholly with one, then the other, with a final synoptic paragraph.

B3

The majority of candidates opted for this essay, seeing a chance to use their well-revised AO1 on the two heroes. It is, however, advisable to warn against the enthusiastic but indiscriminate listing of known AO1 without direct reference to the actual question asked; in this case '...more heroic...' was the key phrase. Whilst some did regurgitate an essay on, for example, who was the better leader, at most levels, answers did attempt a definition of 'heroic', the more perceptive linking this to the literary purpose and historical context of each epic. As in the context (c) question, the most telling synoptic answers came from those who compared the heroes as they went along rather than those who dealt with each separately. Odysseus' 'superman' type heroism was often ably compared to the more reflective, sometimes reluctant, heroism of Aeneas; the key to better essays was the precision of the textual evidence produced. From those who did make their conclusion clear, honours were roughly even between the two heroes.

B4

Although fewer candidates opted for this title, there were some perceptive responses. Most managed to find some points of connection between the Homeric epics and the *Aeneid*, particularly the events in *Aeneid* 1, the travels of both heroes with the attendant monsters and their visits to the Underworld. Less able answers sometimes produced the AO1, on the Cyclops and Scylla and Charybdis, for example, without identifying the differences in Homer and Virgil and suggesting reasons for them. A few turned the title into a comparison of the two heroes, thereby limiting its scope. The best answers saw a range of differences from throughout each epic, not just the books for detailed study, and did suggest reasons for them; the originality of some of Virgil's material, especially Dido and the Italian war was often included. Not many considered ancient attitudes to plagiarism.

B5

Few chose this essay. Those who did made a valiant attempt to adduce AO1 to prove their point. Some, however, automatically equated 'optimism' (variously spelt despite appearing in the question) with good things (or not) happening in the here and now and disregarded views of the future. Thoughtful responses considered the ultimate justice of the *Odyssey* and the glorious Roman world view of the *Aeneid*; the best contrasted that with the pessimism of the cost of empire in the victims of Aeneas' mission and Virgil's presentation of war. As in B1, honours were evenly divided between the two epics.

2750 Greek and Roman Historians

General Comments

In general, candidates handled the synoptic Historians paper very well. Many coped soundly with comparing and contrasting historians of different approaches and styles and from different eras.

However, there are a small number of candidates who have clearly learnt a list of points to make on specific topics but who did not have sufficient evidence to draw on to illustrate their points. Although quotation from outside the passages on the paper is not required to gain full marks, for higher marks detailed reference to events described by the writers is needed in questions asking for it.

Both A questions proved popular, and there was no clear favourite in the essay section. Each question was answered by the full ability range.

Comments on Individual Questions

A1

- (a) Most answers were full, although some were unable to explain what the Oracle was. The descriptions of Nero's fall from power ranged in length, but most covered the main points well.
- (b) There was some solid use of the passage in answering this question. Although a few answers relied on a list of points pertaining to Herodotus' story telling techniques without always coupling it to the passage, most discussed in detail the way in which the writer 'lives up' his story with his use of direct speech and digression.
- (c) Most answers used the passages as a springboard to discuss both authors in detail, although some limited themselves by either using only the passages or the works in general. As stated in the mark scheme, pertinent examples are required here rather than a list of ideas, and most answers were able to present reliable evidence for their points.

A2

- (a) Not all answers were able to recall in detail what Thucydides has been discussing just before the extract given on the paper, but most gave satisfactory account. Most managed to describe his dismissal of Homer and tradition, as well as summarising what he says about the way he is going to use speeches.
- (b) Many candidates who answered this question seemed to enjoy demonstrating how Tacitus most certainly fails in his aim! The passage was dissected well by most answers, that made a lot out of the choice of words in the text, as well as the way in which Tacitus uses his sources to add credibility to his more outrageous claims.
- (c) Some answers to this question did not use the passages on the paper. In general most managed to acquit themselves well, discussing the way in which each author uses the material available to him. Most successfully described how Thucydides was an eye-witness to much of what he includes in his work. Higher marks were scored by those who could back up their ideas by relevant use of the authors' works.

B3

Some answers were confused as to how to tackle this question - whether to go for the religious angle or the credibility angle. Both were given credit, although higher marks went to those who discussed both aspects. Most agreed with the statement to a large extent. Stronger answers relied on solid evidence from each author to back up what they said.

B4

There was no consensus from candidates as to who is the more impartial with each writer having his supporters. Many approved of the way in which Herodotus looked at events from the Persian side as well as the Greek, while others felt that, although Suetonius would never have been president of Nero's fan club, he did look at the emperor's good points as well as his more outrageous actions. Credit was given to those who could back up their arguments with germane evidence.

B5

Any answer was acceptable, but it was important for answers to show solid understanding of what defines a good historian as well as giving evidence to back up their answer. Most answers made a sound job of answering this question, although some did not tether their answers to particular details. Some answers opened with sweeping statements such as 'it is well-known that X was a good historian...' without actually giving any evidence for them. However, on the whole, for the majority, this was a good opportunity to demonstrate and utilise a wealth of useful information and ideas.

2751 Greek Tragedy 3

General Comments

The overall performance of the candidates on this paper was slightly better than that of last year's candidates but there were also some much weaker performances. The raw marks covered almost the whole range available. The majority of candidates, however, were confident discussing plot, character and literary techniques. The quality of answers on *Agamemnon* was noticeably better than last year but *Electra* was, by some way, the play candidates felt least confident about. Some answers confused the events and characters of *Electra* with those of *Agamemnon*. Some appeared to have read Euripides' *Electra* and the *Libation Bearers*, which led to further confusion and the inclusion of irrelevant material.

There was more direct quotation used this year, often to good effect, and a number of candidates used secondary sources copiously, if not always usefully. When marks were not gained it was very often through failing to answer the question fully or properly because 'prepared essays' were used to fit the question posed. Narrative or descriptive essays can receive little reward under AO2. There is a gradual move away from retelling the myths or incidents outside the plays, though some are still inclined to do this.

The quality of written English was worse than in previous years. Predictably, some Classical names continue to cause problems (e.g. Glace and Glaucoma for Glauce), but spelling of everyday words was often poor too (e.g. vengeance, veagance, revenage, alterior (for 'ulterior motive'?), blast fomus (blasphemous), hooberous (hubris) and syke (psyche)). There was more confusion between names this year too, with characters from the *Odyssey* appearing with alarming frequency, notably Laertes and Melanthius!

Most candidates used their time well and only a few failed to finish the paper. There was a slight increase in the number of rubric infringements and the types of infringement, e.g. there was an answer for A1(b) which was on the wrong passage, another answered A1(b) on the passages from A2.

Examiners were frustrated by a number of administrative failings on the part of the candidates:

- Lack of Centre number and/or candidate number;
- Lack of question numbers in the box on the front of the answer booklet;
- Lack of question numbers on the script;
- Not starting a new page for a new question;
- Lack of treasury tags;
- Extra pages in the wrong order.

Comments on Individual Questions

A1 was by far the most popular context question on the paper and was tackled by almost 80% of the candidature. Although the *Electra/Bacchae* question was not as popular, it did generally elicit a better range of responses. The most notable improvement in the context questions was in the approach to part (a), where there were no essay length responses and many answers scored above half marks.

There was more evidence this year of plans, however brief, which led to more structured essays with a conclusion. There were a few answers which did not follow the synoptic rule in the essays, writing only about the *Bacchae* in B3 or only about Euripides' plays in B5. Some essays appeared to be a little rushed but this was usually because too much had been written for A1(c).

This year's essay titles precluded too many bizarre or irrelevant answers, though some did discuss Shakespeare and the Bible. There was a new trend of referring to Medea as the 'original bunny-boiler'. Some answers got a little carried away with the sexual imagery in *Oedipus the King* ('Oedipus parked his boat in the harbour of his mother...') and a pre-occupation with Clytemnestra's 'manliness' led to some odd statements ('Clytemnestra used power-tools to do the killing...') and answers.

Specialist vocabulary continued to be a problem, particularly in B4. Terms such as *catharsis* and *peripeteia* were used without understanding and there were some unreliable interpretations that comprised the evaluation of the plays.

A1

- (a) This was generally well answered, though too many answers made forays into the reasons for Artemis' anger and the circumstances surrounding the Greek expedition to Troy. A surprising number omitted to make clear what Clytemnestra was planning to do. On a more positive note few answers resorted to explaining the passage.
- (b) This was not as well answered as this type of question in previous years. Many answers analysed the passage in a general way rather than answering the question. The best answers covered stichomythia, language features, dramatic irony and characterisation but a surprisingly high number of answers omitted stichomythia. The question proved, however, to be a good discriminator.
- (c) Too many answers spent too long on Medea and then skimmed over Clytemnestra, or commented well on the passages but failed to move on to the rest of the plays. Many concluded, rather simplistically, that Medea was more persuasive because she persuaded more people. The synoptic element was dealt with very well, particularly on the passages.

A2

- (a) This question was well answered. Candidates were able to place the passage correctly and include the relevant detail about the punishments inflicted on the Royal House of Thebes by Dionysus. Common omissions were the punishments meted out to Cadmus and Agaue.
- (b) This question produced a range of answers but it was rarely fully covered. Most were able to comment confidently on Orestes' behaviour in the passage and resourcefully provided examples of his behaviour elsewhere in the play. The most common omission was the murder of Clytemnestra. There was also some confusion with Euripides' portrayal of Orestes.
- (c) There were few very good answers here because the chorus was not included in discussions and events outside the passages were often discussed. Many overlooked the obvious point that *Electra* ends almost prematurely – unusually for a Greek tragedy. A number focused on the emotional ending of the *Bacchae* and the contrast with Orestes' clinical treatment of Aegisthus.

B3

This was the least popular of the three essays (15% of the candidates) and there were few very good responses. Too many answers never got beyond the obvious differences, and found it hard to discuss *Agamemnon* in detail. It was common to recount the plots of *Hippolytus* and *Bacchae* in detail and ignore the choral odes of *Agamemnon*. Better answers showed a confident knowledge of the role of the gods beyond the obvious physical presence on stage and were able to comment on the gods' influence through omens and prophecies.

B4

This was a popular topic (42% of the candidates) and was probably the best answered of the three essay questions, offering an excellent opportunity to display effective synoptic reasoning. Better answers defined terms clearly, included close reference to the plays to justify their points. Many used Aristotle's *Poetics* as a starting point, though this sometime inhibited their personal response. The best answers covered characterisation, plot, drama, irony, messenger speeches, visual entertainment, and the play's appeal to a modern audience. Answers rarely tended to go against Aristotle and concluded that *Oedipus the King* was the better play. There was one major problem evident in the responses to this question: some answers twisted the title from 'which is the better play' to 'which is the more tragic play'. Candidates are advised to read questions carefully and answer the question as it is set.

B5

The theme of revenge proved to be a very popular choice (43% of the candidates), but there were many disappointing answers for this question. Some were unsure of the concept of revenge and the different types of revenge depicted in the plays. Some weaker answers tried valiantly, with little success, to make use of *Oedipus the King* in their discussions. Answers were much more confident on Euripides' plays but struggled to discuss *Electra* or *Agamemnon* in much depth. Too often answers consisted of describing the plots of the plays selected, then adding on a token conclusion. Many resorted to discussing how justified the acts of revenge were, or how much sympathy was provoked for the victims. The better answers identified the correlation between motivation, justification and retribution. Euripides was overwhelmingly considered to be the master of the revenge theme.

2752 Roman Satire and Society 3

General Comments

There were many sound answers this year with no question being more popular than another. It was pleasing to see an increase in those answering the B5 essay where there were a number of fine answers. However although there were fewer very poor quality answers some candidates did not gain their personal maximum marks as comparison between the authors was frequently only minimal. Some candidates display a detailed knowledge of one author but are less secure in the comparison with others.

Candidates should be advised to take note of spellings, particularly those printed on the question paper e.g. Maecenas, Achilles, conscience and satirist.

Comments on Individual Questions

A1

- (a) Answers were rather general and on occasions material was drawn from later in the Satire rather than before. Specific detail is needed to set the passage in context.
- (b) Answers tended to focus on the character of Trimalchio, as seen in the passage, rather than discussing how 'typical'. This prompt was to encourage reference from the rest of the *Dinner with Trimalchio*.
- (c) Answers dealt, in some cases at great length, with mythological references in Petronius but examples from Juvenal were mainly restricted to the passage. There was a prompt to encourage comparison – who makes better use – but this was often ignored.

A2

- (a) Answers were able to set the passage in its general context.
- (b) There were many varied and valid responses to 'successful'. A few were able to identify the humour of the passage and the use of legal terms. One answer compared the letter to a mock trial appropriate to Pliny's career. Candidates who felt Pliny to be genuinely angry were given equal credit provided that they selected appropriate detail.
- (c) Too many answers referred to 'living simply' with the accompanying details of Horace's philosophy. Better answers offered a close comparison of both authors' views on 'dining simply'. Only the best considered 'how convincing'.

B3

Better answers included some definition of satire which helped in drawing some conclusions. Less successful answers were directed at the content of Juvenal and Petronius in turn often with no introduction of conclusion.

B4

There were some very good discussions and comparisons between Pliny and Horace with slightly more examples drawn from Pliny. Answers were able to discuss the genuine nature of the letters and also Horace's background and philosophy which led to some interesting answers.

B5

There is a slight increase in the number of candidates answering this type of question. Most have been very well prepared and fully appreciate the similarities and differences. The question offered the opportunity for personal response and providing that the ancient text was well known there were some very successful answers including a detailed analysis of *Dinner with Trimalchio* and *Footballers' Wives*.

2753 Archaeology 3

General Comments

In general, candidates handled the synoptic Archaeology paper well. The paper provided candidates a way to demonstrate an understanding both of the Mycenaean world and the way that archaeologists have learnt about this time period. Although most candidates had an impressive range of data at their finger tips, there were one or two who relied on generic arguments and points without any specific reference to artefacts.

All questions were attempted by a wide range of candidates, apart from B4. Presumably this was because B3 allowed more use of specific artefacts and B5 was on a more tangible topic - Linear B and Homer. Those who attempted B4, however, tended to have an appropriate amount of data to use, and so did a decent job of it.

Comments on Individual Questions

A1

- (a) Several answers correctly identified and described the artefacts although several were unable to provide full details. More than one thought that the large hands in illustration B were those of an archaeologist holding a statue rather than part of a wall painting.
- (b) In general, a wide range of archaeological data and methods of interpretation were deployed to answer this question. It is a huge topic for a 15 mark question, but most answers were able to cover the main points in sufficient detail without compromising the quality. The majority of answers successfully used the Linear B tablets to back up their ideas. However, a few answers clearly did not have sufficient information to hand and relied on generalised points about religion.
- (c) Again, there was generally a wide range of data on show to answer this question. The most popular topic discussed was fashion, but others such as trade and social structure were brought in. This question differentiated between those who had learnt a range of useful examples to bring in as evidence and those who relied on correct but non-specific ideas.

A2

- (a) Several answers correctly identified and described the artefacts although several were unable to provide full details. Some did not understand how a facade operates as part of a structure.
- (b) Candidates showed a sound amount of information and understanding. Like its counterpart in A1, this is a large subject, so answers had to cover the basics soundly, which the majority managed. There was some interesting coverage of the structures as well as the main finds at Mycenae. Those who could not furnish their answer with reliably sourced examples of finds did not achieve higher marks.
- (c) There was much discussion of buildings, although some answers did not discuss tombs at all. As tholos tombs are a building structure, they were expected to be included. There was much discussion of the Cyclopean walls and the effect that they would have had on visitors to the sites in their heyday. As ever credit was given to those who could name specific sites and buildings.

B3

Answers generally demonstrated knowledge of a comprehensive range of artefacts and interpretation, as well as demonstrating understanding of what it shows us about status, trade and technical skill. However, some tried to answer this question without reference to specific artefacts and therefore did not score as highly as those who could pick out actual finds and discuss their role in our understanding of the Mycenaeans.

B4

Only a few candidates attempted to answer this question, but these tended to be ones with a confident grasp on relevant information. There was some interesting and useful discussion of the different types of animals, crop and farming techniques as well as some mention of the problems Greece faces in its climate and landscape. Stronger answers used the Linear B tablets in detail to describe what we know about this topic, and all successful answers referred to organic remains, such as bones, pollen and seeds.

B5

Linear B was the main topic for discussion here, with stronger answers referring specifically to what the tablets tell us about the main areas that archaeologists have deduced. As ever, those who relied on generic ideas did not score as highly as those who could demonstrate precise information taken from the tablets. The 'graffito tablet', illustrated by the Wardles' book was mentioned by some as being useful for displaying male fashion. Most answers made reference to Homer and the stronger answers discussed the limitations of relying on Homer as a primary source.

2754 Greek Comedy 2

General Comments

The examiners were in general encouraged by the standard of answers to the Section A questions but felt that, by comparison, the Section B essays revealed a lack of detail in support of what were often quite sophisticated arguments. Given that 22 of the 50 marks are allocated to relevant data from the play or elsewhere, candidates do need to give precise references to support the points they make.

Question A2 was much more popular than A1 and there were more B4 answers than B3.

Spelling remains a problem for a considerable number of candidates: examiners get particularly disconcerted by the failure to *copy* correctly from the question paper such words as 'humorous', 'Aristophanes' and 'Lysistrata'.

Comments on Individual Questions

A1

- (a) Most answers were able to supply the main details of Praxagora's proposals, focusing on the common ownership of possessions. A select few even recalled, *inter alia*, that slaves would farm the land.
- (b) This question discriminated well, with only the best answers providing an overall evaluation. There was some impressive discussion of the significance of the lawcourts and the speakers' platforms but the references to various aspects of street life at the beginning and end of the passage were commonly overlooked.
- (c) Most analysed Blepyrus' role in the passage well and were able to make something of his 'toilet scene' (although more detail, however distasteful, would sometimes have eased the flow of the argument!). There was plenty of interesting and perceptive discussion on the contrast between husband and wife (role reversal being prominent) but few mentioned his appearance at the end of the play.

A2

- (a) There was more to say here than in 1(a). To gain full marks it was necessary to provide at least a small amount of detail from the *agon* between Lysistrata and the Magistrate and one example of the excuses given by the women who had already attempted escape. Some less secure answers ignored the time restriction in the question and went back to the beginning of the play: others confused the chronology and concentrated on the Cinesias/Myrrhine scene.
- (b) As with 1(b) this question provided good differentiation. Candidates are clearly prepared for a question on the humour of a passage but often fail to provide enough examples and/or discuss them in sufficient detail. Here, many contented themselves with discussing the helmet pregnancy and ignored the second half of the passage. Others were content with such statements as "it's a boy" is obviously sexual humour'. Explanation is needed to gain AO2 marks.
- (c) A fair number of answers here did make laudable attempts to evaluate the effectiveness of props to the success of the play. Virtually everyone discussed the helmet, considerably fewer the scroll. Interesting points made about the latter item were that it formed a focal point for the audience and, as the women gathered around, it confirmed the dominance of Lysistrata. For a high AO1 mark it was necessary to recall at least some of the items used by Myrrhine as delaying devices.

The examiners upheld the assumption made by many candidates that the erect (or even 'erected') phallus (the plural form proved challenging!) was a legitimate prop. To gain much credit, mention of it had to be tied in to a specific appearance within the play. However they drew the line at the interpretation as props of the stage directions, the Chorus and the Acropolis!

B3

Answers to this question were often unexpectedly disappointing. There was much irrelevant historical material on the political background to Menander's era (and even Aristophanes'). Many wrote very one-sided essays with the plot often dismissed in one sentence and mention made of stock characters without saying who they were.

Only the best were able to isolate such elements as the dowry arrangements, the role of slaves and the function of sacrifice, and argue that some understanding of these would contribute to an appreciation of the play.

B4

Again, answers failed to provide detail from the plays and, in some cases, to keep track of the precise question. It was not sufficient to produce a (prepared?) answer on the differences between the styles of Aristophanes and Menander (and, even less, the historical background).

More encouragingly, some answers honed in on the 'intelligent' in the quotation and argued that Aristophanes' plays, unlike Menander's, contained such relatively sophisticated elements as a communist-style state and the pathos of women losing their sons in war, and went on to claim with some justification that the intelligentsia can enjoy slapstick and scatology as much as the next man.

A somewhat surprising omission in many answers was any reference to humour!

2755 Greek Art and Architecture 2

General Comments

This was the first A2 paper since the division of the material by topic rather than by date. Examiners were all in agreement that the overall standard of this year's paper was higher than that of previous years, with some very high quality answers and very few that showed little knowledge of the topics. Furthermore, there were only a handful of question paper rubric infringements. It is clear that the division into vase-painting and architecture at AS level and free-standing and architectural sculpture at A2 level has done what it was intended to do: help candidates. As candidates were dealing with a continuum of knowledge about two linked topics, they seemed to have a more secure overview of the material and did not introduce material from the AS unit.

There was much more evidence this year of candidates using diagrams, often quite accurate compositional ones, to illustrate their points. There was also more awareness of the historical context of the material, though in some answers this was used at the expense of considering the aesthetic qualities. There was also a good deal of confusion over the Persian Wars and the Peloponnesian War.

Examiners considered poor handwriting to be more of an issue this year. Candidates certainly had plenty to say and often wrote at length, which resulted in a deterioration of the handwriting and legibility. Examiners cannot give credit for what they cannot read. Spelling is a perennial issue and this year was no exception. Approximately half of the candidates could not spell kouros/kouri or kore/korai correctly. Other common misspellings were Aegean for Augean, horizontle, verticle, prefere and center. It was felt that candidates generally made better use of their time this year: the contexts and essays were more balanced in their treatment and there were fewer candidates who did not complete the paper.

Comments on Individual Questions

Both the context questions elicited a good deal of support, with the question on the statues edging slightly ahead. Most candidates answered the factual part concisely but there were some who penalised themselves by writing essays and as a result often left out part of the information required and/or left themselves insufficient time to complete the paper.

The essay question on free-standing sculpture was by far the most popular question on the paper. Though it attracted approximately 80% of the candidates, it was not always well answered.

A1

- (a) Most answers knew the detail of the two metopes and many scored very highly. Marks were usually lost through lack of precision concerning the subject matter or the building.
- (b) The very best responses were able to comment on both the artistic effectiveness and the use of space. They included detailed comment on geometric patterning in the Olympia metope, dynamism in the Parthenon metope and the use of drapery in both. The drapery in the Parthenon metope drew comment not only on the catenary folds but also on the contrast between light and shade and between the folds of the cloak and the smoothness of the Lapith's skin. Some candidates displayed confusion over what constitutes a vertical, a horizontal or a diagonal line. There was no real consensus as to which is the more effective metope, with each of them having their supporters.
- (c) Most answers were able to identify the west pediment of the temple of Zeus at Olympia. There were many clearly argued responses but the best discussed not only the advantages and disadvantages of metopes and pediments for the particular subject matter but also illustrated the answer with reference to figures from the west pediment and to specific metopes. There were, however, too many general responses about pediments being the best setting for scenes of violence. Some interpreted the word 'setting' in different ways and wrote about the Lapiths and Centaurs representing civilization and barbarianism or the Greeks and Persians in a variety of wars, though usually it was the Peloponessian War. Another approach, taken by a few, was to discuss Athens and Olympia as the better setting for the story. Such responses gained some credit but the argument was often undeveloped and lacked sculptural considerations and supporting evidence.

A2

- (a) Again, most answers knew the relevant details of the three statues and were able to score good marks. Dates sometimes caused candidates a problem.
- (b) Most candidates were able to identify one or two other kourai, usually Nikandre and the Berlin Standing Goddess. Some were able to identify the Auxerre Goddess and/or the Hera of Samos. Those with less secure knowledge used later korai or even the New York Kouros as their comparative material. The most successful responses took aspects of the Peplos Kore and then discussed whether they were more innovative than the other examples cited. A more common approach was to describe the Peplos Kore and other examples without formulating an argument about the innovative qualities.
- (c) There were many superb responses to this question. Answers were perceptive in their comments on the voluptuous nature of the swirling drapery of the Aphrodite, and the radiant features of the Peplos Kore. Despite such insightful comments on these two statues, most candidates preferred Statue B, sometimes correctly identified as Hestia. The reasons given were usually that Statue B had the stance of a goddess and a superior being and that she represented the mid-point between Statues A and C. Opinions on Statue B, however, were often not as well developed or expressed as those on the other two statues and sometimes the preference came as something of a surprise at the end of an answer.

B3

A great many answers displayed a very thorough knowledge of appropriate material and some of these were able to write persuasively and perceptively about a range of statues, whilst keeping the question in mind. They avoided the straightforward, chronological approach to produce a coherent response. There was, however, a tendency to treat the question as a history of the development of male free-standing sculpture, with little or no reference to the question posed beyond a sentence attached to the end of the essay to express a preference. Some failed to identify either of the two pictured statues, others placed too much emphasis on Egyptian statues or the methods of carving and casting statues. Other common errors included discussion of High Classical and Late Classical sculpture, particularly the work of Polykleitos, Praxiteles and Lysippos, and architectural sculpture, particularly the dying warriors from the temple of Aphaia on Aegina.

Early Classical was the most popular choice because 'it was more realistic'. The best argued answers usually preferred Archaic sculpture with one answer concluding that 'Early Classical statues are 'better' representations of people, but the Archaic statues are 'better' art'.

B4

As with B3, answers had a very sound working knowledge of pedimental sculpture and approached the question very much as a history of pedimental sculpture, starting with the Medusa pediment from the temple of Artemis on Corcyra. There was much description of particular pediments without the necessary analytical comment. Better answers argued persuasively against the statement, citing the east pediment of the temple of Zeus at Olympia and the east pediment of the Parthenon at Athens as examples of successful non-violent pediments. Weaker answers tended to discuss the problems of pediments rather than adapt the material to the question.

2756 Roman Britain 2

General Comments

Encouragingly there was a significant increase in the number of candidates taking this module and the number of responses which showed an in depth knowledge and understanding of the topic has increased. However there was also a worrying number of answers that showed an insufficient knowledge of Hill and Ireland or could not recall the basic details essential to this specification. The need to learn the second half of Hill and Ireland cannot be stressed enough!

Comments on Individual Questions

A1

- (a) The only part to cause difficulty was in placing the geographical location of each artefact.
- (b) Again this was well answered. Answers showed little difficulty in picking out both the typical British features – staring eyes, sad face etc. – and Roman elements – depiction of Venus, columns etc. Better answers brought in other pieces of work. The aesthetically pleasing element brought in the necessary differentiation with some answers failing to see any aesthetic value because the women depicted were too ugly.
- (c) Too many answers listed all they knew about various religions in Britain from all over. Relatively few discriminated fully to limit their discussion to Celtic cults as directed. However, the majority did discuss Roman tolerance well.

A2

- (a) The only problems caused by the map were failing to mention ‘administrative’ divisions, as labelled in Hill and Ireland and recalling the dates of the divisions.
- (b) Most answers had little difficulty in describing what was the role of a governor but only the more able were in a position to make any telling assessment as to ‘why’ it was important.
- (c) It was perhaps here that a lack of knowledge of Hill and Ireland was most apparent. Most answers could identify the use of Client-Kings and cite several examples but few mentioned ‘coloniae’, ‘civitates’, ‘vici’ or ‘municipia’.

B3

Many deployed additional knowledge about town-life not found in Hill and Ireland and showed a very in depth understanding of what town life was like. Only the better answers made an assessment of ‘how much’ has archaeology contributed to our understanding of town-life.

B4

This question was popular and well done. The question led to a standard social function section followed by an economic one. Some answers used this as an opportunity to deploy too much knowledge about Roman farming techniques.

Others managed to argue for the introduction of Christianity as a social function via decoration which was interesting. The hallmark of a good response was that it included a range of specific examples and considered in depth which function was more important for the upkeep of Roman Britain.

2757 and 2799 Individual Study

General Comments on Both Levels

There were approximately 750 Individual Studies in the system this year, covering a wide variety of topics. Many candidates obviously choose subjects in which they have a deep interest and which they enjoy researching. Such candidates often produce the most interesting and thought-provoking pieces of work.

Moderators wish to express their gratitude to the majority of Centres which submitted their MS1s and/or samples on time and responded promptly to all correspondence. Some Centres submitted their candidates' work early – a most welcome occurrence for a busy moderator. There were other Centres, however, which did not follow the procedures set out by the Board. Some submitted neither the MS1 nor the Studies even after requests. Several sent their sample to the wrong Moderator. Such lapses in procedure cause severe problems in the moderation process and could delay the results or result in the candidates not receiving a result at all.

Most Centres are now using the Subject Specific Teacher Assessment Sheet to record brief observations and the marks awarded to a particular piece. The current documentation is usually available at INSET in the Autumn term, from the Subject Officer or may be downloaded from the OCR website.

Annotation on the Individual Studies was variable: some Centres were very thorough indeed and such comments were invaluable to Moderators; some Centres simply noted AO1, AO2 and AO3 in the margin; some awarded ticks on the left and the right and then tallied them to get the final mark; others made no comments at all and simply submitted a final mark.

Most Centres used the appropriate, and current, form of the Assessment Grid this year. The level of marking showed that more teachers are using the grids, at both levels, with greater confidence and accuracy. Moderators felt that there was a good deal less mark inflation this year, and this has enabled us to keep the boundaries for particular grades at the same level as last year.

Module 2799 – AS Level

The number of Individual Studies offered at AS had a modest increase from 257 in 2004 to 265 this year. The Principal Moderator felt that there was a good range of titles and variations on a theme, despite the choice being limited by the material relevant to the appropriate AS units: Greek Comedy 1 (2746), Greek Art and Architecture 1 (2747) and Roman Britain 1 (2748). There were some very thoughtful pieces of work, displaying good research and personal response. Teachers seem to find it easier to be consistent in their assessment when their students tackle slightly different aspects of a topic or take different approaches to the subject. Vase-painting and Architecture remain the most popular topics, followed by Roman Britain and then Greek Comedy. Overall, marking was generally sound and in line with the assessment objectives and marking grid.

It is evident that there are some Centres which have not yet grasped the rubric concerning AS coursework. The coursework **MUST** be based on the content of the three modules mentioned above, e.g. a Comedy Individual Study must be based on the plays set for AS in a given year. Several pieces this year, though a fewer number than last year, were based on the wrong plays, free-standing sculpture, architectural sculpture, Romano-British art and even Greek philosophy! The advice, as always, is that Centres should submit titles on the relevant proposal forms to ensure that titles are appropriate.

Report on the Units Taken in June 2005

Most candidates abided by the rubric that material culture Individual Studies should be illustrated. There were a few, however, who slipped through the net! Candidates who choose aspects of Roman Britain need to be especially careful about including illustrations. If in doubt, have the title and ideas approved and seek further advice.

The length of the Individual Studies continued to be problematic. Though none reached the dizzy heights of the 8000 epic of last year, there were a number which exceeded even the extended word limit. Some of these were dealt with by the markers, others had to be dealt with by the moderators as indicated last year. Centres are reminded that the word limit is 2000 words. Some Centres have, apparently, begun to regard the extended word limit (designed to allow for quotation) as the norm. Such Centres regularly submitted Individual Studies of 2499 or 2500+, without taking this into consideration when assessing the AO1. The fashion for lengthy footnotes has, mercifully, had its day!

Module 2757– A2 Level

There was a decrease in the number of candidates who submitted an Individual Study this year, from 572 in 2004 to 483. This decrease is in line with the decrease in the overall numbers of A2 candidates and the increase in the number of candidates sitting the Roman Britain paper at this level and the increase of candidates submitting coursework at AS level.

There were some very lively Individual Studies which were a delight to read. Moderators particularly enjoyed pieces of coursework on Ovid, Plato, Romano-British mosaics, sexual morality, pregnancy and childbirth, comparisons of aspects of ancient medicine with modern medicine, and a comparison between the war in Judaea and the war in Iraq. The Olympics in Athens spawned a good number of Olympics titles, some of which were more successful than others. The perennial topic of women had a similar popularity and success rate. Moderators expressed dismay at the number of Centres which are still producing Individual Studies on the same theme and even the same question. Candidates learn more and extend their skills by choosing a topic and developing their own response to it, as evidenced by the topics mentioned above.

There were fewer Individual Studies which tackled 'illegal' topics, or topic combinations. This rubric infringement can easily be avoided if titles are sent for approval in advance. Proposal forms should be completed by candidates, and not the teacher. It is essential to see what approach a candidate might take to the topic before it can be approved. Many Centres included the proposal forms with the Individual Studies, as requested at INSET this year. Moderators found it useful to see how a candidate had progressed from the initial planning stages to the finished product and whether the candidate had followed any advice given.

It was felt that marking was more realistic this year and that annotation and assessment comments were generally more helpful than last year. Where there was evidence of over-marking, particularly at the top end, it was either within tolerance or dealt with promptly by Centre staff. Markers are reminded that Individual Studies which do not have at least 50% Classical content should be dealt with at the marking stage. Moderators had to refer several Individual Studies back to Centres for remarking for this reason. The word count limit was pushed by several Centres and, though this was generally within tolerance, sometimes excessive credit was given under AO1.

Moderators believe that coursework can be a rewarding activity for candidates who are allowed to explore, with some guidance, their interests. They can gain an insight into different aspects of the ancient world and develop and extend important transferable skills as well as learning to express their opinions in varying degrees of sophistication.

**Advanced GCE Classical Civilisation 3816
June 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2736	Raw	100	73	65	57	50	43	0
	UMS	100	80	70	60	50	40	0
2737	Raw	100	77	69	61	53	46	0
	UMS	100	80	70	60	50	40	0
2738	Raw	100	76	68	60	53	46	0
	UMS	100	80	70	60	50	40	0
2739	Raw	100	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2740	Raw	100	73	65	57	49	42	0
	UMS	100	80	70	60	50	40	0
2741	Raw	100	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2742	Raw	100	73	65	57	50	43	0
	UMS	100	80	70	60	50	40	0
2743	Raw	100	80	71	62	53	44	0
	UMS	100	80	70	60	50	40	0
2744	Raw	100	73	65	57	49	42	0
	UMS	100	80	70	60	50	40	0
2745	Raw	100	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2746	Raw	100	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2747	Raw	100	73	64	56	48	40	0
	UMS	100	80	70	60	50	40	0
2799	Raw	100	84	73	62	51	40	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
3816	300	240	210	180	150	120	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
3816	23.0	48.8	73.5	88.5	95.5	100.0	2547

**Advanced GCE Classical Civilisation 7816
June 2005 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a	b	c	d	e	u
2749	Raw	100	74	65	56	48	40	0
	UMS	100	80	70	60	50	40	0
2750	Raw	100	72	63	55	47	39	0
	UMS	100	80	70	60	50	40	0
2751	Raw	100	76	67	58	50	42	0
	UMS	100	80	70	60	50	40	0
2752	Raw	100	72	64	56	49	42	0
	UMS	100	80	70	60	50	40	0
2753	Raw	100	79	70	61	52	43	0
	UMS	100	80	70	60	50	40	0
2754	Raw	100	77	69	61	53	46	0
	UMS	100	80	70	60	50	40	0
2755	Raw	100	78	69	60	51	42	0
	UMS	100	80	70	60	50	40	0
2756	Raw	100	79	70	61	52	44	0
	UMS	100	80	70	60	50	40	0
2757	Raw	100	84	74	64	54	45	0
	UMS	100	80	70	60	50	40	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A	B	C	D	E	U
7816	600	480	420	360	300	240	0

The cumulative percentage of candidates awarded each grade was as follows:

	A	B	C	D	E	U	Total Number of Candidates
7816	23.7	58.6	82.3	94.9	99.2	100.0	2172

**OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU**

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(General Qualifications)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: helpdesk@ocr.org.uk

www.ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553**

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