

Classical Civilisation

Advanced GCE **A2 7816**

Advanced Subsidiary GCE **AS 3816**

Mark Schemes for the Units

June 2006

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Mark Scheme 2736
June 2006

- A1 (a) Nausicaa is brought to the palace, meets her brothers who unharness the two mules and carry the clothes inside. She retires to her own apartments where Eurymedusa lights a fire for her. At this point Odysseus leaves Athene's grove and makes for the town enveloped in a thick mist sent by Athene to avoid any insults from the Phaeacians. He is about to enter the town when Athene, disguised as a young girl carrying a pitcher meets him. Odysseus asks the way to the palace. Athene replies that the people are not friendly towards strangers and are a sea-loving nation. She leads him safely to the palace and before he enters gives him the lineage of Arete.

[AO1 = 10 marks]

- (b) The dwelling is described as 'splendid'. The abundance of precious metals is obvious. The threshold and walls are bronze, the lintel and posts are silver. The watch dogs are of gold and silver, crafted by Hephaestus, made with 'consummate skill'. Candidates might also consider the simile used to describe the radiance that played upon the high-roofed halls. The walls are topped with a frieze and Odysseus keeps on stopping to admire things. Inside the chairs are draped in a delicately woven cover.

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

- (c) Arete is portrayed as receiving exceptional honour – 'as no other woman receives'. She is popular and loved by her family and the people who look on her as a goddess. She is wise and even settles the disputes of men – hence Nausicaa urges Odysseus to supplicate her first. When they meet, her authority is evident in that she is the first to break the silence and she perceptively asks about the clothes Odysseus is wearing. She also takes the lead in setting up a bed for Odysseus. The people agree with her when she encourages them to be generous to Odysseus. Penelope perhaps does not hold the same stature. She is ordered around by her son, experiences much grief and sadness and spends much time crying. However she is in a completely different situation. She is also praised by Agamemnon, is intelligent, is an equal to Odysseus in her tricking of the Suitors and her own husband and clearly loves her own family. At the other extreme is the example set by Clytaemnestra and perhaps between Arete and Penelope is Helen who displays perception in recognising Odysseus' son, compassion in slipping the drug that has the power of robbing grief and confidence in speaking in the company of men.

[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 Odysseus arrives he hears Phemius tuning up. He decides to wait outside the palace and observes Argus who recognises him before passing away. Odysseus secretly brushes away a tear. Eumaeus enters the palace, followed by Odysseus. He is fed by Telemachus who verbally rounds on Antinous. The rest of the Suitors give Odysseus some food. Odysseus stops by Antinous and tells him the story of how Zeus wrecked his life.

[AO1 = 10 marks]

- (b) The use of direct speech enlivens the narrative. The contrast in characters certainly increases the excitement. Antinous' mounting anger and recklessness is worthy of comment. He calls Odysseus a 'plague', his disrespect for the rules of xenia is manifest and we can clearly see how he is bringing about his own demise. At the end his anger has turned into fury; he gives Odysseus a 'black look' and peaks with words that 'flew'. He physically abuses Odysseus and there is delightful irony in his words, 'I fancy you won't leave this hall in one piece after such an insolent speech.' Odysseus on the other hand is the complete opposite – he maintains his wits and keeps his calm. He shows incredible endurance and 'stood firm as a rock and did not feel the blow.' The passage ends with the mounting suspense that due revenge is drawing ever closer.

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

- (c) Antinous' ill-nature is emphasised by this passage. He calls Odysseus a 'plague', orders him to stand away and refuses to give him anything. He is of a quick-temper. He is further enraged by Odysseus' words and gives him a 'black look' and is physically abusive. Elsewhere his character is similarly vile. All his speeches are direct and insulting. He initiates the plot against Telemachus in the beginning and renews it when it has broken down. He promotes the Irus versus Odysseus fight and threatens the former. Eurymachus is oily and uncompromising. He similarly attacks Odysseus in Book 18. He is hypocritical. Amphinomus has some positive attributes. He tries to restrain the Suitors in Book 16 and 18 and is liked by Penelope. The other Suitors are not as well characterised but expect some knowledge of them.

[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 importance of the gods is fundamental. The gods are used to outline the plots. At the end of Book 2 Athene predicts the Suitors' doom and that this will happen is never in doubt. They play an essential part in moving the story along – Hermes' involvement with Calypso is also instrumental. Poseidon's anger is also important to the story and shows another side to the gods' character. The council of the gods ensures Odysseus gets back to Ithaca and in Book 13 Athene arranges the disguise of Odysseus and conspires with him to bring about the Suitors' fall, in which she plays a part. Zeus and Athene end the bloodshed in Book 24 and conclude the epic. They also introduce more variety to the epic and delay Odysseus' homecoming which enables us to see more of his character. Athene's role in particular is instrumental – she guides Telemachus, comforts Penelope, gets Nausicaa to wash her clothes. The divine presence magnifies the protagonist. Their sending of omens suggests an underlying fate which comes to fruition largely through the instigation of the gods.

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

- B4** Candidates should avoid retelling the narrative but analyse what is good and bad in their opinions about Books 5-12. Areas for comment might include the use of the first person narrative (Odysseus in Phaeacia), the broad range of characters including men and women, mortals and immortals, giants and mythical monsters, the element of fantasy which kindles the imagination, the vivid descriptions of the Underworld and Cyclops, the development of Odysseus' character, the way he handles an array of situations with varying degrees of success. Candidates will probably argue that 5-12 are better than 1-4 but whether this is true for 13-24 is open to debate and personal response. Look for close reference to the text and a genuine personal response as to what makes the *Odyssey* exciting.

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

**Mark Scheme 2737
June 2006**

- A1 (a) Achaemenides. He is in a state of distress because he has been left on the island of the Cyclops by Odysseus. Consequently, he is half dead with hunger, looking very dishevelled. To make matters worse he is a Greek who has just seen some of his former enemies but is forced to supplicate them because he is such a desperate plight.

[AO1 = 10 marks]

- (b) The description of the cavern is full of foreboding – ‘deep and dark and filthy with the gore of his feasts.’ Polyphemus’ description is horrific. Candidates might comment on the use of hyperbole – ‘so tall that his head knocked against the stars.’ Achaemenides’ invocation of the gods – ‘relieve the earth of all such monsters’ also serves to highlight the Cyclops’ monstrosity. His hands are so large he can hold two men in each at one time. The use of first hand experience makes it all the more poignant – ‘I have seen him.’ Polyphemus’ behaviour itself is most horrendous. Note the use of the verbs ‘lolling’ in contrast to ‘bashing their bodies’ so the threshold was ‘swimming’ in blood. He is ‘chewing’ arms and legs drenched in black gore ‘oozing’ from them with the warm limbs ‘twitching between his teeth.’ The adjectives also help to bring this section alive. After the feast, the horror continues in that although he is sunk in a drunken stupor he is ‘belching blood and pieces of flesh.’

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

- (c) The Cyclops passage is a great piece of storytelling. It adds a fantastical element to the epic, it raises Virgil onto a level with Homer and it allows us to see the importance of Anchises. But more interestingly, Virgil takes the opportunity to use the episode to display the concept of reconciliation between former enemies – the Trojans ‘lost no time in taking the fugitive aboard – he had suffered enough.’ There is also pathos in the description of the defeated monster ‘using the trunk of a pine tree to guide his hand and give him a firm footing. His woolly sheep were coming with him. They were the only pleasure he had left, his sole consolation in distress.’ Elsewhere monsters are used to great effect in keeping the narrative vivid and as a device to display Virgil’s literary skills. The sea serpents of Book 2 provide a reason for the Trojans taking in the Wooden Horse. Celaeno is used to offer Aeneas a prophecy in Book 3. There is the wonderful description of Rumour which is essential in ensuring Iarbas and Jupiter are aware of what’s going on down in Carthage. The monsters of the Underworld instil a fear of the afterlife, Cacus and Hercules might be a political allegory, Allecto is instrumental in stirring up the plot in the second half and the Dira fundamental for bringing about Turnus’ demise.

[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) Aeneas has decided to obey the gods and leave Dido. He is unsure about how to break the news and decides to tell his men to equip the ships in secret while he waits for the kindest time to tell her his decision. Dido confronts Aeneas who, mindful of Jupiter's warning, replies in brief that he is eternally grateful to Dido, that he never intended to leave her without a word, nor had he actually married her. If he could he would have stayed at Troy but now he must go to Italy. He has had dreams of his father and the thought of his son and the future he is depriving him of spur him on. He has also had a visitation from Mercury. At the end of this meeting Aeneas is left with much to say but obeys the gods and returns to the boats where he turns a deaf ear to Anna's pleas.

[AO1 = 10 marks]

- (b) Dido is isolated and suicidal. As she is making sacrifices she sees the milk turn black and the wine to filthy gore though 'no one else saw it.' Is she possibly hallucinating? She is hearing the voice of her dead husband from beyond the grave calling her. She is paranoid. She 'kept remembering the predictions' that terrified her and dreams that she is being pursued by Aeneas whilst she is trying to find her people. The reference to Pentheus also highlights her mad state of mind.

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

- (c) This question will hopefully stimulate some lively discussion. Look for a consideration of a range of factors and close reference to the text. Candidates might feel that Dido was herself to blame – she should not have broken her vow to Sychaeus. Aeneas should not have allowed a situation to develop where Dido believed they were married. Juno and Venus' machinations are clearly a significant factor and Anna might not have encouraged Dido's love for Aeneas.

[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** Ultimately it was Turnus' fate to be killed by Aeneas and the scenes with Jupiter make this clear. Turnus himself realises the Fates are too strong. His own 'furor' and many acts of violence, such as the killing of Pallas, have no place in the society Aeneas is going to establish. However Aeneas' own behaviour (human sacrifice, the killing of a priest) is just as ferocious as Turnus' at times. It might be noted that Turnus was aware and unconcerned about Aeneas' arrival in Book 7 and only went to war because of Allecto's interference. Virgil also makes it abundantly clear that he is a fine leader and has many admirable qualities. His speech in the council, his response to when his enemies' ships transform into dolphins, his shame when he is carried off from the battle are all worthy of consideration. His worship of the gods, love of family and his men match Aeneas'. He clearly has the love and respect of his potential in-laws. It takes the direct intervention of the gods to unman him. Whether Aeneas was right to kill him at the end is highly contentious. Aeneas fails to follow his father's advice to conquer the proud and spare the conquered. Turnus is clearly conquered at the end and renounces his claim to Lavinia and supplicates Aeneas. Perhaps there was room for Aeneas to show mercy though there is also the obvious need for him to avenge the death of Pallas.

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

- B4** Candidates should make reference to the three big prophetic passages extolling the future greatness of the Roman empire and Augustus himself. They might consider how Virgil indirectly praises him with the simile in the calming of the storm in Book 1 and the political allegory in the Hercules and Cacus episode in Book 8. The example Aeneas sets is also important, as is the praise of the virtues of 'pietas', the emphasis on the importance of morality and the worshipping of the gods. However there should also be awareness of Virgil's private voice where Rome's greatness comes at the expense of personal suffering on an individual level. Episodes worthy of consideration might be the tragedies of Dido, Turnus, Nisus and Euryalus, Mezentius and Lausus, the death of Pallas, the suffering Aeneas experiences in pursuit of Italy, and the depiction of warfare.

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

Mark Scheme 2738
June 2006

- A1** (a) Xerxes arrived at Thermopylae and sent a spy to see what the Spartans were doing. He was told they were combing their hair and was puzzled. Demareteus explains that such behaviour is normal, but Xerxes refuses to believe this. The Greeks show no sign of leaving, so the Medes are sent to attack, followed by the Persians. Both fail to take the pass. Ephialtes betrays the Greeks by revealing the mountain track, and the Greeks fall valiantly in battle. Xerxes is triumphant, and the dead are buried.

[AO1 = 10 marks]

- (b) Candidates may have some sympathy for Aristodemus – his illness may have been less severe than Eurytus', or if he feared going back to certain death, candidates may find it hard to condemn him for that – it would be a very human response. But the Spartan warrior code does not allow for such a response, and Herodotus is using this story to show us the Spartan view of warfare. Aristodemus is to be loathed for his cowardice, and Eurytus praised for his self-sacrifice.

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

- (c) Those who are not fans of military history may well enjoy Herodotus' approach to narrating. He wanders around with anecdotes rather than dealing with facts in a straightforward way. There is an interesting view of the Greeks in battle – they are driven by individual honour, whereas the Persians are obeying their master. There are several examples of interesting battles throughout Book 6 when Darius begins his attack on Greece and good examples of battle preparation in Book 7. Look for examples of reference to specific battles and the way in which Herodotus deals with them.

[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 Athenians and the Spartans have been sniping at one another over various curses as pretexts for making war. One of these curses involved 'the goddess of the Brazen House.' The Spartan Pausanias had taken Byzantium and had kept some of the Persian king's family and friends as prisoners. He secretly sent these people back to the King, disguising it to the Greeks as an escape. The leader of Byzantium, Gongylus, took a letter from Pausanias to Xerxes, saying that he was willing to marry the King's daughter and thus form a union between the King and Hellas.

[AO1 = 10 marks]

- (b) Pausanias is easily impressed by the trappings of wealth, so the formal address would certainly appeal. The humble opening emphasises to Pausanias that it is no less than a king who is in his debt. He would be pleased when the King expresses gratitude and pleasure. The encouragement to work hard is balanced by offers of money and manpower and the final entreaty emphasises how both of them will benefit from this enterprise.

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

- (c) In Book One, Thucydides himself declares that while he will try to give the gist of speeches, he does not always have evidence, so he may have to create them using his skill as a writer. They are often used, as the letter here is, to add nuances to a character. Expect some discussion of Pericles' idealised Funeral Speech and its role in the work. Candidates may well refer to the way in which Thucydides uses speeches to describe the declaration of war – a method of dramatising what could have been a flat description.

[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** No historian can ever be completely impartial – the selective sifting of evidence and the piece-meal recollection of eye-witnesses must be borne in mind. However, Thucydides does seem to have an edge when it comes to assessing his sources' reliability. The pentekaetia may seem to have bias in it, but expect most to discuss the rose-tinted glasses through which Pericles seems to have been viewed. His lack of declared sources may well mark him out as being unstable in the eyes of some candidates. Reward detailed discussion of the text and a clear argument.

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

- B4** Each author has several interesting characters in their work. Herodotus' presentation of Darius and Xerxes makes them both into interesting and plausible characters – his anecdotal style tends to add depth to our understanding of the characters he describes. Many candidates will find Thucydides' characterisations a little harder to follow, although his use of speeches may help to add a more focused approach to the presentation of character than Herodotus. Expect discussion of Pericles' attitude and behaviour. Stronger answers will deal with other characters. In the discussion, candidates should be dealing with a range of characters, such as Archidamus, Pausanias and Themistocles. Reward detailed discussion of the text and a clear argument.

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

**Mark Scheme 2739
June 2006**

- A1** (a) i) Britannicus was Nero's stepbrother, son of Claudius, Nero's stepfather, the previous emperor.
- ii) Suetonius acknowledges that Nero may not have killed Claudius himself, but that he certainly knew all about the poisoning and found it worthy of a joke. He joked about Claudius being a fool and 'doddering old idiot', annuls several of his decrees and encloses his tomb with a small wall of rubble.

[AO1 = 10 marks]

- (b) We are encouraged to be horrified by Nero wishing to murder his stepbrother over jealousy of his singing, as well as worry over public opinion. The existence of a person whose job is some kind of official poisoner is striking, as is Nero's relentless determination. Suetonius presents it all in a nonchalant way with laden words and phrases such as 'lying assured.' Locusta is even rewarded for her work and set up as some kind of teacher!

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

- (c) Nero is cruel, heartless, vicious and trivial in this passage. This is not dissimilar to his normal presentation. His stepfather's death, his treatment of his mother and Domitia Lepida, as well as his stepsister is shocking and indicative of a mind that was unfettered by remorse or guilt. His cruelty extends to the lower classes. Earlier in the work, Suetonius does find some aspects of Nero's reign to praise, such as his building works, and he is lauded for his 'good intentions', but the general tone is one of horror at Nero's actions.

[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) Germanicus was Agrippina's father and Anicetus, a former slave, was now fleet commander.
- ii) The Emperor Nero has tried to murder his mother ('she'), following the plan of Anicetus. Full description of murder attempts.

[AO1 = 10 marks]

- (b) Nero's fear is emphasised – understandable in a man who has just tried to kill his mother and failed. He panics, and the use of direct speech shows us his terrified state of mind. He is concerned that she may launch an attack on him and his power, and he is presented as terrified of his mother. Burrus and Seneca express no horror at discussing matricide, suggesting that, in Nero's presence, they feel compelled to go along with whatever depravity he is involved in. The telling remark towards the end where Nero believes the day of his mother's death was 'the first day of his reign' is very interesting – now he seems to feel liberated.

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

- (c) Nero's advisers seem able to talk about anything with the Emperor – even the murder of his mother. Anicetus was the instigator of the whole idea of killing Agrippina with the boat device. Seneca and Burrus are seen elsewhere as helping to control Nero's excesses. Burrus' death is marked by Tacitus with a comment about the 'counteracting influence being lost to the deterioration of the country. It allows Tigellinus to become more powerful, not a good thing in Tacitus' view.

[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 discussion of loaded words and phrases, as well as the selective use of sources to imply scandalous facts. His choice of words to describe Nero is often far from impartial, and he carries this through to other characters – Agrippina is accused of committing incest to gain power. Tacitus seems unable to control himself – nearly every presentation of a character is tinged with anger and distaste. Reward detailed discussion of the text.

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

- B4** Expect plenty of discussion here about the ways in which Suetonius looks at various aspects of his subject's character and background. He seems to aim to explain. Accept any answer, as long as it uses sensible judgement and solid employment of the text.

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

Mark Scheme 2740
June 2006

- A1** (a) Oedipus, following Creon's suggestion, sent for Tiresias to help uncover the murderer of Laius and stop the plague in Thebes. This follows the news brought by Creon from the Delphic oracle. He treats the prophet with respect at first, but Tiresias, knowing that Oedipus is the murderer, has refused to tell what he knows. This goads Oedipus into accusing him of being involved with a plot to kill Laius, and Tiresias responds by calling Oedipus the 'corruption', the murderer of Laius responsible for the plagues in Thebes.

[AO1 = 10 marks]

- (b) Dramatic irony underpins the passage: the audience and Tiresias know that Oedipus is the murderer, but Oedipus does not. Oedipus is forcing Tiresias to reveal information which will hurt him. There is enormous anger in the exchange, emphasised by the stichomythia and the exclamations. The formal language of Tiresias' accusation is dramatic, and reinforced by his repetition of the accusation in plain language. Oedipus' hot-tempered abuse is a contrast. The short questions create pace, as does the second revelation (about living with his loved ones) following soon after the first. The imagery of sight and blindness, introduced for the first time in the play, is powerful and hints at the future.

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

- (c) This scene depends on the concept that prophets have knowledge of the truth. Oedipus doubts that the prophet is speaking the truth. Throughout the play doubt is cast on the power of prophecy (natural death of Polybus, Laius not being killed by his son), but in the end it is shown that prophecy is unerringly accurate. Here, Tiresias acknowledges that the power is with the god Apollo rather than with the prophets themselves. Similarly Jocasta makes a distinction between Apollo and his prophets: she does not suggest that the god himself could be wrong or powerless, and the chorus say only that they will not visit the oracles again if the prophecies do not come true. Creon also proposes consulting an oracle to determine Oedipus' fate at the end of the play. Prophecy drives the plot, from the initial visit of Creon to Delphi onwards.

[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 strangers/messengers are Orestes and Pylades and the old tutor disguised as Phocians. They have brought the false news that Orestes has been killed in a chariot accident. The Tutor described how Orestes died in the Pythian Games, after winning all the foot races. His chariot had grazed the turning post and he had been thrown out, tangled in the reins. Orestes and Pylades then arrived, bringing an urn with his ashes for burial in his own country.

[AO1 = 10 marks]

- (b) The dramatic irony stems from Aegisthus' false belief that Orestes is dead, whereas Electra and the audience know that Orestes is present and alive. There is also ambiguity about the identity of the dead body: Electra knows it is Clytemnestra whereas Aegisthus believes it is Orestes. This is particularly effective as it leads the audience to anticipate Aegisthus' discovery of the truth; we have not been encouraged to feel any sympathy for him, and we enjoy his brash claims because we know he will soon suffer for them. There is irony in Aegisthus' gloating and his request for Clytemnestra to come out of the house, and in Electra's apparent compliance.

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

- (c) Electra here is superficially subservient to Aegisthus. We have not seen her with Aegisthus before, but we get the impression that she has antagonised him, since Chrysothemis tells us that he intends to wall her up as a punishment. Aegisthus shows here that he is surprised at her behaviour. Electra is clever in her use of irony, which is what we might expect after her clever arguments in her speech to Clytemnestra. Her claim that she has learnt compliance is manifestly false; in her conversation with Chrysothemis she scorns her sister for refusing to stand up to their mother and Aegisthus simply because they are stronger. She does not show the self-pity which was a major characteristic in the first part of the play, before she recognised Orestes. She gives way to Orestes at the key moment, which fits with her attitude towards him elsewhere as a great hero, though after this passage she has to intervene to prevent Orestes listening to Aegisthus since she is afraid he might weaken. She drove him on to kill Clytemnestra in a blood-thirsty way.

[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** **Pity:** for Clytemnestra's situation, deprived of her daughter and confronted with Cassandra as a concubine. Some may be taken in momentarily by her description of her distress while waiting for reports of Agamemnon from the Trojan War. She is perhaps a slightly pathetic figure after the murders, when she claims to have acted simply as an agent of the curse.
- Admiration:** for her organisational skills (beacon speech), self-control, determination, strength.
- Anger:** for the way she manipulates Agamemnon, for the way she glories in the violence of the murders, for striking Agamemnon a third time.
- Candidates might usefully consider different reactions from different audiences (ancient/modern, male/female). They should refer to details of the play, not just the mythological situation. Admiration and anger are likely to be stronger emotions than pity here.

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

- B4** Agamemnon is portrayed as a great warrior: he led his army successfully against Troy, sacrificing his daughter for the common good. He has less control over the situation at home, as the watchman and Clytemnestra know. He was also unable to stop his army from sacking Troy, especially the temples of the gods. The Chorus want to believe that he is a great king, but doubt his wisdom. Oedipus is portrayed as a great king with almost divine status at the opening of the play. He deals with situations authoritatively as they arise, though his hot temper in dealings with Tiresias and Creon is not statesmanlike. He still wants the best for his city, commanding Creon to banish him. Better answers will go further than presenting two character studies: they will draw direct comparisons between Oedipus and Agamemnon, and focus on their kingship.

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

**Mark Scheme 2741
June 2006**

- A1** (a) Following the discovery of the letter attached to Phaedra's body, Theseus cursed Hippolytus. When Hippolytus arrived, Theseus refused to believe his claims that he had not touched Phaedra and sent him into exile. Hippolytus protested that it would have been completely out of character for him to have raped anyone, but did not reveal Phaedra's love for him, because of the oath he had sworn to the nurse. He went down to the shore and wept with his friends, then climbed onto his chariot, prayed to Zeus and started along the coast road with his servants following. A bull came out of a huge wave and bellowed.

[AO1 = 10 marks]

- (b) Expect detailed comment on the text. The passage starts with a metaphor, comparing Hippolytus and the chariot to a helmsman on a ship. This builds up the idea that Hippolytus is in control at the beginning, which makes it all the more shocking when he loses control. The personification of the horses adds to the drama. The bull is too terrible to describe. The climax is emphasised by violent verbs and a vivid description of the crash. Vivid detail contributes to the imagery, with the personal reaction of the messenger. The direct speech is dramatic, as is the change of focus in the final sentence back to the messenger and his role as an eye-witness.

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

- (c) The audience would probably sympathise with Hippolytus because of the dreadful accident – violent and painful – described here and his lack of control. Many would agree with his description of himself as innocent. At other places in the play, they might not see him as completely innocent: particularly at the beginning where he refuses to honour Aphrodite despite the advice from his old servant. The reference to his father's curse might bring more sympathy, particularly to those who felt that Theseus had been hasty in his condemnation. His death at the end of the play after forgiving his father would also arouse sympathy. Hippolytus' rant against women may alienate an audience, though candidates should be aware that the reaction of the original audience may not have been the same as their own, and that individuals in an audience may react differently.

[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) Dionysus has come to Thebes to make his worship known and to punish his mother's family for their insult to him. Pentheus has returned and is outraged to find the women have left Thebes and are on Mount Cithaeron as followers of Dionysus. They have been inspired by the god, who is in Thebes disguised as a priest of Dionysus. Cadmus and Tiresias have decided to join the worshippers. Pentheus mocked them for this. Tiresias has tried to persuade Pentheus to join them in worshipping Dionysus.

[AO1 = 10 marks]

- (b) Cadmus is calm and open to advice, whereas Pentheus is resistant. He is hot-tempered and quick to demand punishment; his methods are violent and physical. His attitude to religion is intolerant whereas Cadmus shows respect for tradition and advocates the worship of Dionysus, if only for the pragmatic reason that it will bring honour to the family. He also mentions Actaeon and his fate after insulting the gods. Cadmus' language is gentle and reasoned. Pentheus uses extreme words.

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

- (c) Cadmus represents the old city of Thebes and the family of Pentheus. Here, he tries to find a moderate way which leaves honour for the family without risking the anger of the gods. Throughout the play he is portrayed as moderate and wise, and concerned for the family, but is faintly ridiculous when joining Teiresias to become a Bacchic worshipper. He accentuates the pathos and irony of the situation as he brings Agave to understanding of her deed. His banishment adds to the tragedy of the ending.

[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's murder of her own children is central to Euripides' play: it is hinted at from the beginning, when the nurse comments on how wildly she looks at them. It forms the means of Medea's revenge on Jason, and her refusal to allow him to touch or bury the bodies provides the main point of the final scene. Killing only Glauce, with or without Jason and Creon, would allow most of the plot to progress, but scenes such as those with Aegeus and Creon would lose much of their irony and tension. Medea is certainly a more interesting character as a result of the twist in the plot. This is seen particularly in her hesitation and doubt when she explains to the chorus how difficult it is for her to kill them. Jason, also, would be more one-sided, and gain far less sympathy, if Medea did not punish him in this way. Candidates may mention that Euripides was the first to write this version of the play, which would shock even a contemporary audience, who would not be familiar with this ending.

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

- B4** The nurses in *Medea* and *Hippolytus* are intensely loyal. Medea's nurse even stops herself from cursing Jason on the grounds that he is her master. She is portrayed as sympathetic towards Medea but realistic in assessing her attitude towards the children. She makes some effort to keep the children safe, but this is ineffective. The tutor is similarly loyal, and even more perceptive of the reality of the situation, explaining to the nurse that she can expect nothing from Jason now that his love has been transferred from Medea. The messenger who brings news of the deaths of Glauce and Jason is good in that he fully understands the horror of the deed, and sensible in his advice to Medea that she should flee. Reactions to Phaedra's nurse will vary. She may be seen as good because she wants to help her mistress, or bad because of her underhand methods. Answers are unlikely to consider her actions sensible. Candidates may include the guard and the herdsman from *Bacchae*. These are sensible in their wary approach to Pentheus and their open-minded, respectful approach to the rites of Dionysus. However, their characters are not well developed: Euripides often uses servants to bring news without giving them individual personalities or actions.

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

Mark Scheme 2742
June 2006

A1 (a) Pest/bore/social climber has been trying to engage Horace in conversation. The pest has for example:

- claimed to be an intellectual
- rattled on praising street after street
- said 'I'll dog your steps'/I'll stay with you'
- boasted about his own poetry, dancing and singing
- asked for an introduction to Maecenas
- offered to be a powerful helper

Though *not all are necessary* a good range starting from the beginning of the poem should be expected in better answers. The question does not ask for Horace's replies or reactions.

[AO1 = 10 marks]

(b) Horace is angry and desperate. He refers to the whole situation as a 'performance'.

- anger – 'my temper flared'
- desperation – 'squeezing and tugging'
- frustration – 'glancing sideways'/Fuscus does not take the hint
- relief – 'thus did Apollo save me'

Expect some mention of the use of language.

- emphatic – 'get me *out* of here'
- metaphor – knife at my throat
- so black a day
- humour – parody from the *Iliad*

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

(c) The conversation is an effective tool of the satirist. In fact, satire has its tradition in conversational language. The dialogue has the audience as 'eavesdroppers' (Braund) and so more relaxed and open to the message. Moralising becomes more acceptable. Dialogue between characters can make us dislike some and sympathise with others. Doubts and questions can be addressed by imaginary interruptions.

The language used should also be mentioned:

- direct speech is more immediate; the second person is addressed directly
- colloquial language more approachable
- rapid pace and vivid details
- rhetoric – gentle or more robust persuasion

Expect examples from the passage.

Elsewhere may include:

- other sections of *Satire* 1.9
- 1.1
- 2.2
- 2.6

[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 friends arrive at Trimalchio's house in the middle of chapter 28. There are several incidents which cause amazement and surprise e.g.

- notice on the door post
- hall porter
- magpie
- beware of the dog
- rods and axes
- slave saved from flogging
- boys from Alexandria

[AO1 = 10 marks]

(b) Most candidates should be able to appreciate the visual possibilities of this scene. There is great attention to detail. Specific examples could include:

- mention of colour – scarlet, purple, black and white
- variety of metals – gilt, iron, gold and silver
- a contrast of textures – wood and glass

The description of the ridiculous appearance of Trimalchio – cropped hair and jewellery and some of the bizarre actions can also be credited.

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

(c) Candidates must consider both characters in their answers.

Encolpius

There is satire on Encolpius the mouthpiece of the satire. He exposes himself to the reader's contempt even though he is so indignant. Yet do we have a clear picture of him? Is he naïve or genuine? – accept both views.

From the passage:

- he considers the dishes 'elegant'/is sarcastic about the dishes
- he reports that the guests laugh at Trimalchio – is he in agreement?
- he is impressed by 'the very last word in luxury'

Expect examples from the passage, and at least one reference from elsewhere.

Trimalchio

A character study of Trimalchio will be familiar to most candidates so ensure that a balance is kept and that a comparison is made. Candidates should appreciate that what we know of Trimalchio is reported by Encolpius.

From the passage:

- most candidates consider picking his teeth to be 'rude/crude'
- swearing

Expect examples from the passage, and at least one reference from elsewhere.

[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 Candidates should consider both aspects of the question.

Nearly everybody seems cruel:

- guests – laugh at Trimalchio and the freedmen are not grateful
- Trimalchio teases slaves and throws a cup at Fortunata
- slaves – push guests about
- Encolpius makes rude comments – e.g. bleary-eyed boy.

On the other hand:

- Trimalchio is very generous e.g. Trimalchio's will
- Fortunata and Scintilla have fun
- the slaves are happy and sing
- there are funny/amusing episodes.

Candidates may argue that exaggeration is to make a point. Is Trimalchio a great comic character or a 'mercilessly flayed object of satire'? Some may make references to modern satire but this is not essential.

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

B4 The answer should focus on Horace's comments on life in Rome/city. Candidates should be given credit for comparative references to the countryside but this should not form the main focus of the discussion.

Main references may come from 1.6; 1.9; 2.2; 2.6 but accept any relevant others.

Though Horace complains about life in the city, he would probably miss Rome. He could not really exist without Maecenas. He muses around Rome – mentioning great places such as the forum and Circus, and seems deep down to enjoy the hustle and bustle. He enjoys fame and being recognised.

References to Maecenas could include:

Satires 1.1; 1.6 (p.66-68); 1.9; 2.6.

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

**Mark Scheme 2743
June 2006**

- A1 (a)** Candidates are asked to select information about the wine, water and bread. Expect a range of references which should include some of the following:
- wine is so rough – sheep-clippings wouldn't absorb it
 - Virro's wine is better – consuls had long hair/grapes trodden in Social wars
 - his other guests do not get his wine – not a spoonful
 - Virro is served chilled water
 - Trebius does not get the same water
 - Trebius' bread is hard and mouldy
 - Virro's is the 'finest flour'.
- Accept references to the goblets and slaves.

[AO1 = 10 marks]

- (b)** Candidates may offer some of the following but reference to language must be expected. The food and attitude is one of contrast:
- 'dubious toadstool'/'rare mushroom'
 - 'choicest fruits'/'rotten apples'
 - each is described with detail to enhance. There is reference to the Hesperides and monkeys.

The food served in such a way as to humiliate and not because Virro is mean. There is the contrast of how the freedman views himself and what Virro thinks.

- Some candidates might mention Juvenal's build up of imagery and possibly bathos.
- There is the alliteration on 'boar's butt-end'.
- The repetition of surely/for himself/for yourself
- Rhetorical questions
- Emphatic 'you and he'

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

- (c)** This is partly a society question but also there should be some appreciation that Juvenal may be exaggerating his information and this should be mentioned in better answers. Some may also use any knowledge of society but this is not a comparison with Pliny. Expect reference to:

- Poor in Rome – *Satire 3*
- Poor teacher/client etc. – *Satire 7*

It is acceptable for candidates to discuss poorer freedmen (although not all were).

[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) Pliny wants to send Zosimus to Valerius Paulinus' place at Forum Julii/Iulii for recuperation. He is asking that the people there receive him on the estate and meet any expenses he may need.
- ii) Pallas a freedman (ref. to Claudius not necessary)
The honours are
- Insignia of a praetor
 - The sum of 15 million sesterces.

[AO1 = 10 marks]

- (b) The contrast in attitude towards the two freedmen is marked. He says of Pallas:
- dirt and filth
 - rascal
 - presume to accept
 - such people

Pliny is showing his indignation and this is one of the few occasions when he shows strong views and language.

Zosimus however is treated much more sympathetically: Pliny is much kinder

- indulgence
- softened by the illness

He speaks well of Zosimus' talents and piles up examples of all that he does. Answers may also mention Pliny's use of rhetorical devices.

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

- (c) Candidates will probably feel that Pliny is generally a good and supportive master and patron and will cite:
- 2.6 – grading at dinner (but he does not offer the best to the freedmen)
 - 8.16 – slaves' wills.

On the other hand:

- 3.14 – he is concerned by the death of Larcius Macedo and has strong views on the danger of slaves – 'No master can feel safe'.
- 10.96 – he follows the usual practice of torturing slaves without question

Answers should use the passages as a starting point and there should be discussion of both.

Candidates may not agree as to whether we can know Pliny's true feelings. Accept any sensible suggestion as long as it is supported with reference to the text.

[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 is a supporter of Roman society and the established strata. He tends to attack those who threaten to make the system unstable. Juvenal therefore attacks freedmen and foreigners risen above their station. True, he moans at Trebius but does he really question the patron client relationship? Only that treatment should be better. Candidates may pick up on the warrior/fighting and appropriate references should be credited but are not to be expected. There may be mention of the anger with which he attacks – there are plenty of examples and candidates like to select the most graphic!

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

- B4** Pliny seems to be a workaholic and some of this may come from his insecurity – revealed in the letters to Trajan. Letters where he comments on his work are, for example: 2.8; 7.21 – even when ill Pliny is working. He complains about his public duties when Calpurnia is ill (6.4; 6.7) but candidates may criticise him for not putting her first. Even when in the country or at leisure he still works (1.6). He cannot bear to do nothing and is always writing.

Yet the source of the Clitumnus makes him say ‘I am only sorry I put off seeing it so long’ and he does appreciate his time away from Rome.

Candidates may see a modern comparison in his attitudes.

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

**Mark Scheme 2744
June 2006**

- A1** (a) (i) The photograph shows the Royal Engineers/soldiers reconstructing the gateway of a Roman fort.
- (ii) Lunt in Warwickshire, or Roman Fort, if not mentioned in (i).
- (iii) Acceptable answers include increasing understanding of ancient methods, testing interpretations, giving tourists something exciting to look at or to give an idea of the ways in which the original artifact/site may have been used. Accept any sensible suggestion.

[AO1 = 10 marks]

- (b) Advantages include increased finance, education and increased publicity for any findings made. Disadvantages include the possibility of forsaking deeper excavation in case of losing more attractive sights, increased wear and tear and difficulty in preservation. Accept any reasonable argument as long as there is reference to at least one authentic site.

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

- (c) Accept discussion of any relevant site. Candidates might choose to describe the high profile site of Pompeii, while discussing the ways in which some parts of the site are kept closed off. They may choose to praise the Virtual Wroxeter reconstruction or any of the numerous Internet reconstructions/presentations which allow access to a site without any need for leaving the classroom! Expect a description of the good as well as the negative aspects of sites. Some sites are well laid out with informative help provided - others not so.

[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) Whitely Grange Roman Villa at Wroxeter.
(ii) The upper diagram shows the location of every stone that has been found on the site. The lower diagram shows the interpretation that has been made, identifying possible locations of walls or other features.
(iii) A planning frame was applied to the ground and the features within each square were laboriously drawn.

[AO1 = 10 marks]

- (b) Expect discussion of photography, stratigraphic drawings, survey records, levelling, context records, environmental records, finds records and basket records. There should be some discussion of the worth of each, such as how the time of day can affect photography, or how record-keeping can be very hard work, but that it can be crucial when it comes to the dating of layers, and, subsequently, the interpretation of a site. Candidates may refer to Classical sites.

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

- (c) Expect discussion of any valid site where archaeologists have looked at evidence and drawn conclusions from it. They may choose the *gyrus* at Lunt or what we have surmised about daily life in Pompeii from the remains there. 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** Expect discussion of the various forms of field-walking, as well as accidental discovery. Aerial photography and what it shows (and its limitations), as well as site mapping, soil sampling, geophysical surveying should be discussed in detail. The advantages and limitations of each should be addressed. The set text book contains many examples which may be mentioned, such as the island of Bathos, which is used to illustrate the principles of surface survey. Wroxeter may well be given as examples of aerial photography and geophysical surveying, and Assiros as an example of theodolite/EDM use. Expect discussion of at least one Classical site.

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

- B4** Expect sensible discussion of the pros and cons of urban and rural excavation as well as specific techniques such as keyhole/test trenches, slit trenches, box trenches, step trenches and open area stripping. The importance of understanding the vertical, as well as the horizontal, record should be stressed. These methods must be connected to specific sites, and a conclusion, even if it admits that each method has some uses and some downfalls, must be made. The set text contains many useful example which may well be deployed by candidates – invading Victorian cellars that have cut through earlier layers in Britain, the badgers that invaded the site at Assiros, or the dairy farmer whose cows caused mayhem at Ciftlik, Inchtuthil's keyhole/slit approach, Lefkas, etc. Stronger answers may well discuss rescue archaeology, such as the excavations at Gresham Street.

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

**Mark Scheme 2745
June 2006**

- A1 (a) (i) It is a gold ring (2)
- (ii) Tiryns, in the Argive region (2)
- (iii) It depicts a scene of a couple in a doorway, a couple waving at each other and someone leaving in a boat. It has been suggested that the scene is of Theseus and Ariadne or even Helen and Paris. (6)

[AO1 = 10 marks]

- (b) Expect discussion of the supernatural creatures shown on the 'daemon' ring from Tiryns, giving us insight into Mycenaean religion, as well as the separation ring (showing costumes) and the great goddess ring (showing costumes) both from Mycenae. Some of the various seals should be referred to, such as the daemons on the Vaphelo seal, the sacrificial boar seal, the two onyx seals from Mycenae Chamber Tomb 515, the figure-of-eight seal from Mycenae, the griffin seal, the gold 'lion-hunting seals, Linear B seals and the Chanian seal. The Theban pyxis, Mycenaean jewellery and the Knossos ring may also be referred to.

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

- (c) You may find discussion of how wall paintings were preserved and a discussion of the use of such paintings in understanding fashion, religion, warfare, mythology and trade. The paintings at Rekhmire, the shrine at Mycenae and those discovered in Akrotiri should ideally be discussed along with others.

[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 'Lion Gate' and it dates from the 13th century BCE. (2)
- (ii) The Argive region, Mycenae, the citadel (4)
- (iii) Natural defence by its location, Cyclopean walls, entrance corridor lined by high walls which made it easier to rain weapons on an attacking force. (4)

[AO1 = 10 marks]

- (b) Useful examples of architectural sculpture would include the façade fragments from the Treasury of Atreus. Expect a discussion of how this kind of carving could dress up masonry for dramatic effect. Candidates should have a host of details to write about statuettes and figurines – expect a discussion of the goddess figures found in the Cult Centre at Mycenae. Expect candidates to be able to give data about how the Mycenaeans were quite sophisticated in their carving techniques, as well as how archaeologists have been able to surmise much about Mycenaean fashion and religion from figurines.

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

- (c) Expect discussion of Cyclopean walls as well as the very different remains of the palace at Pylos. There should be some discussion of the architectural skill involved as well as the manpower these structures entailed. Stronger answers may include discussion of tombs and bridges.

[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 strong measure of disagreement to this statement. Trade was rife throughout the Mediterranean in the Mycenaean period and candidates should be able to give many examples of objects found such as the lapis lazuli from Afghanistan and the wall painting at Rekhmire. Some may discuss the connections that these people had with Troy and stronger answers will include discussion of usefulness of the Kas and Gelidonya shipwrecks, which can give us much information about what the Mycenaeans traded with whom. Credit should be given for knowledge of individual artefacts as well as for an understanding about what such information gives.

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

- B4** Expect a strong measure of disagreement to this statement. Although we cannot speak with authority on this subject, the different forms of tomb from the simple cist graves to the architecturally impressive tholoi tombs suggest veneration for the dead. Expect extensive discussion of the various grave goods that have been found, including the golden facemasks in the Mycenaean Shaft Graves, as well as the broken kylikes, revealing array of weaponry, vessels, jewellery, rhyta, ivory, pottery, rock crystal etc. Expect a wide range of data, as well as an understanding about what such information provides an archaeologist.

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

**Mark Scheme 2746
June 2006**

- A1 (a) Having convinced Procleon in the *agon* (good answers will allude to the argument) that his powers as a juryman are not as great as he imagined, Anticleon has appeased his father (who has sworn that he will never give up jury work altogether) by encouraging him to agree to a domestic trial. The courtroom has been improvised with household items. Prominent among them are a pig-pen as the bar, dishes as notice-boards, ladles as voting-urns and a jerry as the water-clock. Procleon also has a brazier and a bowl of soup to keep him warm and a cockerel to keep him awake. Anticleon has also arranged a prosecutor and defendant.

[AO1 = 10 marks]

- (b) There is the general point of dogs as protagonists in a court case. Candidates should be able to discuss this as a parody of the trial of Laches on a charge of taking bribes from Sicilian cities. There is humour in the plaintiff dog being able to talk – and shout! Some of the language is presumably a parody of real legal speeches – the repetitious jargon ('to wit and namely'), the made-up words to impress ('silicated' / 'monophagist') and the threats. Procleon has his amusing moments here. He instantly has the sternest punishment in mind, is easily convinced of guilt (by the dog's breath) and takes advantage of the domestic setting by eating his soup and using the chamber pot. The latter provides some visual humour, as does the First Dog's licking of Procleon's face.

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

- (c) Whereas, in general terms, the stereotypes of father and son are adhered to in this scene, Anticleon has a more complex role than usual and Procleon's severe image is confirmed and then dented. Anticleon displays some 'multi-tasking' as the court official, supporter of the defendant and, as it were, father-figure to his father. In the first of these roles he reads the indictment and later introduces the witnesses. In the second, he first interprets the 'bow-wow' and then goes on to act as defence counsel (the dog chases away the wolves and guards the sheep and the house), making an emotional final speech before bringing in the puppies and ending up in tears. His third aspect is the more common one of trying to keep his father under control. In the passage he warns him not to decide before he's heard both arguments and a little later upbraids him for being 'stern and severe'. At the end of the trial his deviousness is shown as he tricks Procleon into acquitting the dog. Better answers should draw attention to his craftiness here – and perhaps his tears – as being atypical of his behaviour. Procleon starts out in the passage as his usual severe self: Labes is immediately labelled a brute and belching is instant proof of guilt. Beyond the passage, his response to the pleas that 'he's a good dog', is 'You mean he's a thief and a conspirator'. His instant response to the cheese-grater's evidence is 'He's lying'. However the big development in the portrayal of Procleon is his sudden softening when he listens to his son's summing-up speech. By the time the puppies come in he is in tears and becomes putty in Anticleon's hands. He faints on discovering what he has done and, when revived, is mortified. For high marks, please expect some reference, however brief, to events elsewhere in the play. It is important that candidates relate their character studies of father and son to the dog-trial scene, as the question demands.

[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) At their first meeting, Trygaeus gives Hermes some meat and is told that the gods have abandoned Olympus in disgust at the fighting and that War has imprisoned Peace. Hermes himself has been left behind to guard the furniture etc. At their second meeting, Trygaeus, having been told that Zeus has decreed the death penalty for anyone trying to remove Peace from her cave, wins over Hermes by beseeching him as Hermikins and promising to give *all* the gods' perks to him alone. Better answers should recall some of them: the Panathenaia, the Mysteries, the feasts of Zeus and Adonis will all be dedicated to him. All the other cities will sacrifice to Hermes the Defender instead of Apollo. The final bribe is the gold cup alluded to at the start of the passage.

[AO1 = 10 marks]

- (b) As a general pattern, the Leader utters a clause in a serious prayer for peace (couched in formal language) which Trygaeus enlivens with a more or less humorous coda. Worth commenting on as amusing are Trygaeus' rather bathetic definition of peace ('tart ... poking'), the usual barb at Cleonymus, the rather tame fate when captured by robbers and the rather excessive experience awaiting slacking ambitious generals. Candidates should also spot Hermes' humorously emotional response to the bribe in line 1 and the way the Leader, imitating Cleonymus, drops the shield ('our and healer').

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

- (c) In the passage there are obvious references to gods associated with peace and a rejection of the god of war. There is the comic behaviour of Hermes in line 1 but also a more serious plea to him to inspire the rescue of Peace. Elsewhere he is a figure of fun and a source of information for Trygaeus (as mentioned in (a)). He is blustering ('you shall die'), gullible and easily bribed. In fairly serious mode, he gives the Chorus his explanation of the causes and conduct of the war. The significant items in his version are the Megarian Decree and the bribes that enriched the top politicians, notably Cleon. Better answers may well argue that this speech is significant in putting forward Aristophanes' own views. Hermes also acts as Peace's mouthpiece and gives Harvest to Trygaeus. War (with Havoc) is a sinister representation of the destructiveness of warfare. Candidates will probably give some details of the contents of his mortar. The question suggests that Peace is seen as a goddess. The only likely comment is on the symbolism of a serene figure accompanied by the equally symbolic Harvest and Festival. In Act 2 the gods have no role except as the target for the prayer for blessings at the feast and the hymn to Hymen at the very end of the play. Please remember that the question asks candidates to evaluate the importance of the gods in the play. High AO2 marks should be reserved for those who make an explicit attempt at this evaluation.

[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** Most candidates are likely to agree with the proposition that Dikaiopolis is totally selfish, arguing that the peace treaty is made solely for him and his family, and that he spends the rest of the play convincing the Chorus to understand his case and warding off those who oppose him or seek some of his peace. Mention should be made in particular of the dismissal of Lamachus' messenger and of the farmer who has lost his cattle in raids. Also rejected is the messenger from the bridegroom. When Lamachus returns wounded, Dikaiopolis shows no sympathy for his plight. However, it is possible (largely following MacDowell) to see Dikaiopolis in a somewhat more sympathetic light. He makes his own peace only after attending the Assembly and being frustrated by its indecisiveness. It is not he who refuses to share his peace with the Acharnians but they who aggressively attack him for making it. He bars Lamachus from his market but not other Athenians. He allows Megarians and Boeotians to trade with him, thus saving them from starvation. But he drives a hard bargain and doesn't pay the Boeotian for the eels (claiming them as a market tax). The clearest example of his unselfishness is his gift to the bride. The bridegroom doesn't deserve the same treatment because he (according to MacDowell) 'merely displays laziness and lechery instead of taking active steps to bring the war to an end'. Similarly with the farmer, the fact that he is named (Dercetes) could imply that he is (based on) a real person who had supported the war and then fallen on hard times, and doesn't deserve support. These arguments are quite subtle but the better answers should be able to put forward a balanced argument with just a little more than the bride's gift on the unselfish side.

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

- B4** Candidates can, of course, agree or disagree with the assertion but in either case will have to back up their argument with detailed evidence from at least two of the plays. They will have to identify the elements of fantasy and balance them against other factors that make the plays work. Fantasy in *Acharnians* is likely to revolve around the basic concept of a private peace and the scenes with Euripides and the Megarian; in *Wasps*, there are the level of Procleon's obsession, the netted house, the appearance of the Chorus and the dog trial; in *Peace* the beetle and the scenes with Hermes and War *inter alia*. Balanced against this factor will be the effectiveness of any serious political message and the success of the satire and other forms of humour such as slapstick.

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

**Mark Scheme 2747
June 2006**

- A1** (a) (i) Pot 1 is an epinetron (2)
 (ii) It was used for protecting the leg or skirt from the greasy raw wool (2)
 (iii) The Eretria Painter painted the scene (2)
 (iv) Pot 2 is a lekythos (2)
 (v) It was used as a container for oil/perfume (2)

[AO1 = 10 marks]

- (b) **CONTENT:** Pot 2 was painted by the Amasis Painter but candidates do not have to name the painter. The pot shows women engaged in the different processes of wool working. In this section of the pot the figures are shown weaving at a free-standing loom; the woman to the left is pulling out strands of wool from a wool basket; the woman to the right is weighing the raw wool on a pair of hand scales.

COMPOSITION: The outer figures are large and fill the frame; they face outwards framing the loom and the smaller women. The women and the loom create strong verticals. The women are shown in profile, except for one of the women at the loom: her head is left profile, her body frontal and her feet right profile. The women are well-dressed in peploi which are richly decorated and individually patterned with added red paint. The white paint used for female flesh is no longer visible. Credit should be given for brief description of the scene on the shoulder. The Amasis Painter's painting is clear and controlled in its execution and is as fine as his incision work. His draughtsmanship is meticulous with great attention to detail.

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

- (c) Woodford discusses the content and composition of Pot 1 on pages 143-144. The content of the scene on Pot 2 is discussed in some detail in the commentary for the filmstrip on pages 30-32. There is no right or wrong answer to this question and much will depend on the other material evidence which candidates choose to support their argument. As always the discussion of other pots should include recognisable scenes and not merely comprise generalizations or generic scenes.

It seems reasonable to expect candidates to speculate on the status of the women based on their activities, their location and their style of dress.

[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) Figure A is the temple of Aphaia on Aegina (3)
 (ii) c.500 B.C. – 475 B.C. (2)
 (iii) The materials used were:
 limestone coated with stucco to give marble effect
 sculpture – marble (4)
 (iv) Doric order (1)

[AO1 = 10 marks]

- (b) The temples have many of the standard features of the Doric order: a rectangular building with an east/west orientation; 3 stepped base; colonnade; columns – directly on stylobate, flutes, capitals; cella; porches at east and west ends; sculpture – triglyph and metope frieze, sculpted pediments (this merits only a brief mention and not a detailed description); some Doric refinements – angle contraction, columns slope inwards, corner columns thicker than others.

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

- (c) Similarities: Both temples have the Doric elements discussed in (b) and there is no need for them to be repeated in detail here.
 Some of the points which might be considered here include: ramp; steps and superstructure of limestone, though the quality is superior in the Aphaia temple; thin coating of stucco to create impression of superior material; marble used for sculpture; use of angle contraction to counteract triglyph problem; porch columns and antae aligned contraction to counteract triglyph problem; porch columns and antae aligned with 2nd/5th columns of façade; cella divided by internal colonnade.

Differences:

	TEMPLE OF APHAIA	TEMPLE OF ZEUS
Size	smaller 13.77 m. x 28.82 m.	biggest temple in Greece until Parthenon 27.68 m. x 64.12 m.
Columns	12 x 6 monolithic (3 in drums) 5.272 m. high 0.989 m. diameter proportions heavy (1:5 1/3) heavy capitals	13 x 6 drums 10.43 m. high 2.21 m. diameter taller but sturdier, thicker, clumsier (1:4 3/4)
Proportion	short in relation to width (1:2) spacing across front/sides different	

Porches	east deep, west shallow off centre doorway into cella from back porch	roughly the same no doorway into cella from back porch
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The temple of Aphaia marks the transition from Archaic period to the fully Classical styles of the C5th B.C. in its sculpture and its architecture. Some of the features mentioned above are a legacy of the C6th B.C. (monolithic columns, heavy proportions, heavy capitals, spacing on façade and flanks).

Candidates will probably choose the temple of Zeus as the one they consider most impressive. Whichever temple is chosen sensible reasons must be given to justify the choice. The reasons should be based on more than the external sculpture, although this will obviously play a part in many answers.

[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 can be no model answer or mark scheme for this question because much will depend on which examples/shapes candidates select. What follows is a brief selection of ideas candidates may choose to explore.

Vase-painters were imaginative and creative in their approach to designing and decorating their pots with pattern and stories. The problems faced by vase-painters were much the same as those faced by the designers of metopes and continuous friezes for buildings.

The shape of a pot created problems for a painter. One solution was to use geometric pattern all over the pot; another was to use repetitive shapes of animals or monsters (Woodford figures 12-13). When painters started to paint narrative scenes they had to choose their subject matter carefully so that their chosen topic was appropriate for displaying all around a pot in a continuous frieze e.g. the wedding of Peleus and Thetis on the Sophilos *dinos* (Woodford figure 14) or any of the friezes on the Francois vase (Woodford figures 15-18). The placement of the figured frieze was an important element in any design. On pots such as *amphorae*, some painters used decorative borders or spirals to separate a figured panel from the rest of the pot, provide a ground-line on which the figures stood and a framing mechanism for the whole scene, e.g. the Amasis Painter uses a lotus bud chain as a ground-line and double spirals as a frame in the Dionysus and the Maenads pot (Woodford figure 22). Some may discuss the lack of a consistent ground-line in the pots by the Niobid Painter (Woodford figures 149) and the Lykaon Painter (Woodford figures 199-200).

The handles of all the various types of pots also created a problem for the painters. Some painters were able to use the shape of the pot to their advantage and incorporate the handles into the whole design, e.g. on a *belly amphora* Exekias creates a beautifully harmonious design by echoing the curve of the pot in the backs of Ajax and Achilles and by making the tips of their spears point to the beginning of the handles and by making the handles flow into the tops of the heroes' shields (Woodford figure 23).

The Berlin Painter's approach to the decoration of a *volute krater* was to leave most of the pot the shiny black of the background and highlight his figured friezes on the neck of the krater (Woodford figures 91-92).

The Kleophrades Painter's approach to the decoration of the rounded surface of a *hydria* was to make use of a triangular compositional arrangement of figures to deal with the space. On another hydria, the Meidias Painter presents two different, unconnected narratives separated by a band of geometric pattern. The figures in the upper register cover part of the belly, the shoulder and part of the neck of the pot and are slightly larger than the figures of the bottom scene to account for the rounded shape of the pot (Woodford figures 214-216).

The interior of a *kylix* presented a different set of problems and painters offered different solutions. A tondo was often used in the middle of the interior to present a small scene (Woodford figures 19, 82, 83). Exekias presented the more ingenious solution of using the whole of the interior space so that there was no ground-line for the scene and off-setting the scene at an angle to the handles (Woodford figure 24).

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

B4

There are some obvious points to be made here but many candidates will be able to go beyond the obvious.

Similarities

Both sites have a long standing history as sacred sites and have the same standard buildings (temples, altars, gateways), though on different scales and a different emphasis on grandeur for some features. Both have areas dedicated to two deities: Acropolis – Athene and Artemis; Delphi – Apollo and Athene. Both sanctuaries occupy hill-top/sloping sites and have all the problems which come as a result of the terrain and the ancient nature of the religious worship there. Both sites have large temples dedicated to their principal deity. Both have a tradition of athletics associated with their great festivals but there was no space for a stadium on the Athenian Acropolis.

Differences

Delphi is a Pan-Hellenic site dedicated to Apollo and Dionysus when Apollo is absent. It is a rural site but the terrain is very steep and required terracing to enable the site to be developed and substantial buildings erected. Delphi has a wider range of buildings than the Athenian Acropolis, including a number of treasuries built as gifts by various states such as Athens, Siphnos and Sikyon. The site developed over a period of time and so one could argue that it was 'unplanned' but given the remote location and its mountainous terrain a certain amount of planning must have gone into the building of any new monument.

The Acropolis is an urban hilltop site with defined limits placed upon the space available for building monuments. It is more of a local site than either Delphi or Olympia and so has buildings, monuments and decoration which reflect Athens and its achievements, e.g. the treasuries on the Acropolis are solely Athenian, the decoration on the Parthenon could be considered to be Athenian propaganda, the quality of materials used for building and decoration was far superior than at Delphi. As the site was replanned and rebuilt within a relatively short period of time some candidates may consider that it has a more coherent plan than Delphi.

There must be some discussion of the idea of 'impressive'. It does not matter which sanctuary is regarded as the more impressive provided that the argument is supported by close reference to both sites. Some will probably come to the conclusion that the Acropolis is the more impressive because it was planned and built within a few years and because of the lavish materials used. Some will undoubtedly think that Delphi is more impressive because of the way the site cannot be viewed all at once but slowly unfolds as the visitor makes his/her journey along the Sacred Way.

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

**Mark Scheme 2748
June 2006**

- A1 (a) (i) The warships have become waterlogged and transports knocked about by the storm. This has affected the morale of the troops who see themselves trapped in Britain. The Britons are also aware that Caesar lacks both grain and cavalry. (2)
- (ii) The British chiefs have put their heads together and hope to deprive the Romans of supplies, prolong the war into winter, conquer and prevent the Romans from returning. (3)
- (iii) Getting corn. (1)
- (iv) The tactics involve both remaining hidden all night at the spot where the Romans are going to cut the corn and then ambush the unprepared enemy as well as the use of chariots. They create general mayhem by driving round and throwing missiles. Soldiers jump down and engage on foot and, if they become hard pressed, they can be rescued by the chariot. Caesar also comments on their manoeuvrability. (4)

[AO1 = 10 marks]

- (b) Caesar seems to possess a certain amount of foresight and a sense of timing. He helps the men of the 7th legion “just at the right moment”, and “foresaw that what had happened before would happen again”. He is an inspiring leader – the enemy stop at his arrival and his troops regain their composure. He doesn’t act irrationally in the pursuit of glory “as he considered the situation too hazardous”. How far we can trust his account is debatable. He certainly has his own personal agenda but Caesar seems surprisingly impartial in this passage. He admits his troops were “unnerved”. However we might wonder how Caesar knew that the Britons sent messengers in all directions or what was said in their speeches.

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

- (c) He reacts well to the situation of a large force attacking his camp and repels them in a short space of time. The situation has arisen from Caesar’s lack of knowledge of the tides and not beaching his vessels properly – a potential shambles? There seems to be a considerable amount of truth in the statement. Despite attempts to gain knowledge of the terrain, Caesar was clearly sailing into the unknown. He invaded with only two legions, using boats that were unsuitable for beaching in shallow water. Only the use of more manoeuvrable warships and the antics of the standard bearer saved the day. The campaign itself was largely a cat and mouse game. He was weakened by a lack of cavalry and didn’t have any answer to the chariot. A stalemate ensued and Caesar took the opportunity to make treaties and sail home before winter.

[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) Agricola (1)
(ii) Hadrian's Wall, Antonine Wall (4)
(iii) Inchtuthil, early 80s AD (2)
(iv) Through the strains on the continent in Germany and the Danube it became necessary to withdraw troops. (3)

[AO1 = 10 marks]

- (b) After the abandonment of the fortress at Inchtuthil and the various glen-blocking forts, the Romans moved south. It was perhaps during this period of consolidation that the frontier line along the Gask Ridge was created with a series of towers set along the road line. Ultimately the bases at Carlisle and Corbridge where the main north-south roads crossed the Tyne-Solway line were reoccupied and the Stanegate became an important link with intermediate forts and fortlets added along the line. The Gask and Stanegate lines were obviously created as part of the process of consolidation and may be seen as proto-frontiers.

The Antonine Wall is a product of a renewed move to occupy southern Scotland under Antoninus Pius, a turf and timber wall on the Forth-Clyde isthmus built by the same legions as Hadrian's Wall and on the same design with milecastles, turrets and forts but on a smaller scale. It itself was abandoned in 157-8, probably in the context of the removal of troops to deal with troubles in Germany.

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

- (c) The function of the wall probably changed from time to time, as is suggested by the reduction and ultimate closing of so many of the gates which allowed passage through the milecastles. It is clear that watching and patrolling were important. It was probably not intended as a fighting platform to be defended in the event of 'siege' warfare, but perhaps a structure providing temporary security in the event of movements from the north and a base for policing activity. It would have been relatively easily scaled, but with a comparatively small garrison it would have prevented large-scale movements of people. It would also have created a border control where passage in both directions could be monitored and tolls and taxes could be collected. It would have been an adequate deterrent against border raids and served to make a very obvious statement of the strength of Roman arms.

[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 and Ireland provide a full discussion of the question on pp18-24. Claudius' motives were a combination of public and private interests. Publicly the escalation of tribal instability was chosen to be viewed in Rome as a challenge to the empire's power and authority. In personal terms, Claudius saw the opportunity of strengthening his own tenuous position by outdoing Julius Caesar, as a means of keeping the army busy and perhaps the chance to replenish the treasury with any profit that might be obtained in Britain.

Four legions and a similar number of auxiliaries were used and not surprisingly initial success was swift. The landing was unhindered and Plautus pushed on towards Colchester rapidly, having to wait for Claudius before finally taking the place. Leaving one legion there, each of the remaining three pushed on either west, north or over the Midlands. Look for comment on the successes or failures of each three thrusts and some sort of analysis of the performance of individual governors. Better responses should find more to talk about than just the Boudiccan rebellion and perhaps consider the resistance offered by Caratacus and Cartimandua.

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

- B4** The *Agricola* is a quasi-biography written by Agricola's son-in law to be read as a funeral oration clearly designed to elevate the man above his predecessors. Tacitus' praise of Agricola's military and social achievements is manifest and some discussion of its merits and defects (e.g. bias) is clearly necessary. Other elements found in the *Agricola* worthy of discussion might be Tacitus' obvious dislike of Domitian, the digression on the geography of Britain, his account of the achievements of the other governors, his merits as a military historian. Look for close analysis of the text and credit any personal response so long as it is supported by the evidence.

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

**Mark Scheme 2749
June 2006**

- A1** (a) Calypso has agreed to release Odysseus and has gone to find him. He is weeping on the shore. She offers to help him leave her island. He makes her swear an oath that she will cause no further trouble. She agrees and they have dinner together where she unsuccessfully attempts to entice him to stay. They have sex one final time and in the morning she is of assistance in the construction of the raft. She also provides supplies and a favourable wind. All's well for Odysseus until he is spotted by Poseidon who causes a massive storm. During it Ino offers Odysseus assistance but Odysseus chooses to remain with his raft.

[AO1 = 10 marks]

- (b) As always Venus is looking after Aeneas' interests. It is she who has engineered Dido's love for the hero to ensure he has a favourable reception at Carthage and in essence this passage is a continuation of this plan. Venus looks out for Aeneas on numerous occasions – she appears to him in the fall of Troy, helps him find his way to Carthage and find the Golden Bough. She seduces Vulcan to ensure Aeneas has suitable armour in the fight against Turnus, speaks up for his interests in the council of the god and assists the healing of her son's wounds in Book 12. Her conflict with Juno and their clash of interests is evident both in this passage and in their argument at the beginning of Book 10. She is deceptive – she claims not to know whether Jupiter would approve of the merging of the two nations but has had a sneak preview of the scrolls of fate in Book 1. Some candidates might argue that Venus' actions here in agreeing to the union are not in her son's best interests. However it might be argued that she has a rather distant relationship with her son elsewhere (e.g. appearing in disguise and ignoring Aeneas' desire for physical closeness Book 1), though the way she manipulates Jupiter and Neptune to protect her son is impressive.

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

- (c) This answer really hinges on the candidates' definition of godlike. In both passages the deities are protecting their own interests. Poseidon, Venus and Juno seem to show little concern for the human suffering they are causing. Whether this is a demonstration of the gods' authority is debatable. Juno does display some compassion for Dido at the end of Book 4. However, generally, Venus and Juno are portrayed as petty and squabbling e.g. Book 10. The motivation for Juno's animosity towards Aeneas would appear to be below a divinity's concern and the manner in which she perpetually harries Aeneas till the end is petulant. Venus herself assumes the unlikely role of spoilt daughter and absent mother. Athene however maintains a high profile in the *Odyssey* and stands by her favourite and his family and guides his steps almost continually. Perhaps their closeness is too much – e.g. the teasing encounter in Book 13. However her relationship with Poseidon does not descend to the level of Venus and Juno's. Both Jupiter and Zeus largely remain aloof from the action and maintain their standing. Zeus rewards justice and punishes wrongdoing e.g. Odysseus' men for eating the cattle and the Suitors for their abuse of *xenia*. He also instigates the reconciliation of Odysseus and the Suitors' relatives. Jupiter ensures the Fates find their way, e.g. sending down Mercury in Book 4. His application of his authority does seem rather slack at times, especially after his command at the council in Book 10 but nowhere is his authority questioned. He even manages to effect a reconciliation with his wife. Poseidon's/Neptune's power is evident in both epics. Where the gods do seem ridiculous in the *Odyssey* is in the story of Hephaestus, Ares and Aphrodite.

[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 has returned and landed to bring help to his beleaguered camp. Turnus has opposed the landing and some intense fighting has ensued. Pallas has inspired his retreating Arcadians with a speech and his heroics in battle. He came to confront Lausus but on the advice of Juturna, Turnus takes Lausus' place and confronts Pallas single-handedly. Pallas makes the first attack, calls on Hercules and launches his spear which grazes Turnus.

[AO1 = 10 marks]

- (b) The passage captures the mood of the occasion brilliantly in the presentation of the mindsets of the opposing factions. The fury of Antinous is evident at the beginning of the passage. He is 'enraged', gives Odysseus a 'black look' and addresses him with words that 'flew'. That his anger has mastered him is reinforced by his verbal and physical abuse of Odysseus and his neglect of the rules of xenia. His downfall is foreshadowed in Odysseus' ironical retort that he will be dragged 'through the house by the leg or arm and tearing your skin to ribbon.' Antinous' fate is also highlighted in the reaction and words of the Suitors to his behaviour. Odysseus himself is very much a strong, understated presence brooding for revenge. He is compared to a rock, does not flinch at the blow and focuses on the revenge he hopes to take. He has the strength of character not to physically retaliate and ruin his disguise but displays his skills as a speaker in a speech loaded with dramatic irony. The whole of the passage is enlivened with the use of direct speech.

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

- (c) Both passages make it clear that both deserve their fate. Virgil comments that Turnus will bitterly regret taking the baldric and his words said before killing Pallas hardly gain the audience's sympathy. Similarly Antinous' act of striking a beggar, refusing to respect the laws of hospitality and ignoring the other Suitors' comments such as 'you did wrong to strike the wretched vagrant' are enough to condemn him. Both Turnus and the Suitors are fated to die, seen in Jupiter's words and Zeus' omens. Furthermore, Antinous has plotted to kill Telemachus, and attacked Irus. He deserves Eumaeus' description that he is the 'hardest on Odysseus' servants' and according to Penelope is the worst of all the Suitors. However there are some fundamental differences between the two. The Suitors abuse the property and servants of Odysseus, are cruel to their master, and contrive to marry his wife in his absence as well as bring about Telemachus' fall. Turnus on the other hand is protecting his land from invaders, fighting for the hand of the woman he loves. Whereas the Suitors are generally presented as evil and often cowardly, Turnus is an able, brave and effective leader who excels on the battlefield, is no more harsh than Aeneas, leads from the front, is ready to fight single-handedly, is shamed when he is taken from the battle, favoured by Juno and needs divine intervention to be defeated. On the other hand some of the Suitors are presented as less evil – Amphinomus especially strives to restrain the others, for example in the plans to kill Telemachus. It was also reasonable for them to court Penelope as they thought Odysseus was dead. Reward either argument but look for a consideration of both sides of the argument and a range of examples from both 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** Candidates will probably largely agree with this statement. Odysseus is greatly helped by Nausicaa and to an extent by Arete. The ghost of his mother informs him of what is happening in Ithaca. Eurycleia maintains her silence once she has discovered Odysseus' identity and also plays a part in gaining revenge on the Suitors as well as identifying the unfaithful maidservants. Penelope is instrumental in not remarrying and is stringing the Suitors along. On the other hand Melanthis is treacherous and abuses Odysseus. The women in the *Aeneid* are certainly much more of a hindrance. Dido is a threat to the mission, the women burn the boats in Book 5, Amata tries to insist Lavinia marries Turnus and then hides her in a tree and induces a madness in the other women. In a similar way Euryalus' mother undermines the morale of the camp with her grief. Having said this, Creusa plays an important role in inspiring Aeneas to leave Troy, Andromache gives them rest and rich gifts. The Sibyl is crucial in leading Aeneas to the Underworld, an episode that is vital in the shaping of Aeneas' character.

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

- B4** It is likely that candidates will argue that loyalty is more important in the *Aeneid* and focus on the importance of 'pietas' in Aeneas' character. His devotion to his family, gods and country is evident throughout the whole of the epic and also seen in the slaying of Turnus to avenge for Pallas' death. Loyalty is also very much in evidence in Turnus' character in his love of his country and Lavinia, in Nisus and Euryalus' relationship, in Mezentius and Lausus' deaths, in Venus protecting her son's interests. Spurned loyalties are also vital to the plot in Juno's and Dido's actions. However loyalty is also largely at the forefront of the actions in the *Odyssey*. Candidates might focus on Odysseus' desire to return home to his beloved homeland, Penelope's faithfulness and his son setting out to gather news about his absent father. There is also room to consider the way Athene continually watches out for Odysseus, the actions of the Suitors' fathers in Book 24, the fate of the unfaithful maidservants, the behaviour of Eurycleia and Eumaeus. Better answers might also consider the episodes where loyalty breaks down – Aeneas' lapses into a Homeric warrior in Book 2 rather than concentrating on his mission to find Italy and Odysseus' dalliances with Circe and Calypso.

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

- B5** This is designed to be a broad question and there will be numerous ways to gain credit. Areas for consideration might be the battle scenes, the theme of love and loss, revenge, justice, homecoming, fantasy, divine intervention, flashbacks, the importance of family, good versus evil, the quality of the endings to the epics. What will discriminate will be the number of episodes recalled from both epics and the quality of the analysis and personal response. Credit any valid argument as long as it is supported by the text.

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

**Mark Scheme 2750
June 2006**

- A1** (a) The Persian army has entered Greece; the fleet was sailing towards Sciathos and picked up a prisoner, Leon, capturing two Greek vessels. The Greeks move their defences to Chalcis and defeat some ships. The Persian fleet sails on toward Sepias and the army reached Thermopylae where Greeks were waiting.

[AO1 = 10 marks]

- (b) Nero is depicted as insolent and lustful in the first line, and Suetonius continues his description with judgemental negative language. He describes Nero's insolence as not being mere teenage cruelty, but an indication of his later years. His idea of fun is committing GBH and murder on strangers. He is audacious and vicious. Suetonius combines blunt words with matter-of-fact style descriptions of Nero's actions.

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

- (c) In these passages, Suetonius describes Nero's misdeeds in detail to emphasise the horror that we are intended to feel at such random and senseless cruelty. Herodotus, on the other hand, seems more interested in demonstrating his knowledge of the size of the army and thus to emphasise how many (two million) men were involved in the Persian side, when compared to the relatively small Geek army. Whether the numbers are accurate or not is irrelevant in the terms of the story – Herodotus wants us to realise that the Greeks were hopelessly outnumbered, but managed to overcome the odds. Precision is not unknown in his work – he frequently pauses to discuss a character or people in detail – candidates should refer to specific incidents and assess them. Suetonius, although using a different methodology, is equally fond of precision – once again expect specifics.

[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) Gaius Suetonius Paulinus, the new military governor of Britain, has recently been involved in attacking the island of Anglesey (Mona), which had become a refugee haven. Scary women and cursing Druids struck the Romans, who had arrived on their flat-bottomed boats. Suetonius, however, managed to overcome them, garrisoned the island and demolished the sacred groves, where the Druids used to carry out human sacrifice.

[AO1 = 10 marks]

- (b) There is no vote in the assembly – only loud shouting, which emphasises their strength of feeling, although there is no clarity in what is going on. He creates a visual image in our minds as the men in the assembly are physically moved around – tension increases while we wait for the result. The Allies are told that unanimity is needed – tension again while we wait for the result. The Spartans are depicted as being afraid of Athenian power – this is not a dramatic declaration of war, so some candidates may not see it as exciting, but war is breaking out in a clear and well-thought way for political purposes – some may see that as more dramatic.

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

- (c) The two authors are writing in very different contexts – one is describing an ongoing war as the focus of his work, the other is writing an annalistic history of the Roman Empire. Expect candidates to wax lyrical about the details and depth of Thucydides, although some will prefer the conciseness of Tacitus' description of war. Thucydides looks at the political lead-up and reasons for the conflict, whereas Tacitus, more biographical in style, analyses the people behind the conflicts.

[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 was an eye witness to many of the events he describes and would have had access to people who were at many of the events described. Expect candidates to describe this in some detail. Suetonius was able to use access to the archives as well as other historians and eyewitness accounts, which may allow us to see his work as having some historical plausibility. Reward reference to the works.

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

- B4** The candidate may champion either author, as long as a credible and sensible range of data is given to substantiate the argument. Herodotus' presentation of Darius and Xerxes shows us much of his ability to present interesting characters in a way which demonstrates an understanding of psychology. Tacitus may well be championed by many candidates, as his portrayal of Nero quite clearly attempts to explain the reasons behind the Emperor's character – his mother's influence, as well as his innate character are discussed. An image is created of a court that is composed of characters all trying to manipulate each other for individual greed. Reward reference to events and descriptions that occur within the works.

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

- B5** The answers to this will be subjective – some will find the political intrigue and military tactics of the Greek authors as being more interesting, whereas many will find the exploits of Nero to be more enjoyable and interesting. Certainly, on the surface, the Roman writers may seem more interesting, but many candidates will describe the relative depth of the Greek writers. Expect some comparison between the different styles of each author and an understanding of how that might affect our reading of them.

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

**Mark Scheme 2751
June 2006**

- A1** (a) Aphrodite has decided to punish Hippolytus due to his disrespect of her and excessive worship of Artemis. She caused Phaedra to fall in love with Hippolytus. On finding out the cause of Phaedra's illness, the Nurse told Hippolytus, after forcing him to swear an oath not to reveal what she told him. He wanted nothing to do with Phaedra and cursed women. Phaedra hung herself and left a note accusing Hippolytus of raping her. Theseus arrived home from the oracle to find his wife Phaedra dead. Theseus assumed the note is genuine and not only accused Hippolytus of rape, but also cursed him.

[AO1 = 10 marks]

- (b) In this passage, Creon argues sensibly and logically in response to Oedipus' blustering threats. He is calm in his response to the accusation, protesting his loyalty to Oedipus and his lack of desire to be king. This is consistent with the rest of the play. In the beginning, he does all he can to solve the problem facing Thebes, even wanting to reveal the words of the oracle to Oedipus alone. At the end, he is compassionate, allowing Oedipus to meet his daughters one more time. He has taken power in Thebes, but still insists in finding out from the oracle what should be done with Oedipus, rather than taking responsibility himself. Only at the end of the confrontation with Oedipus is there a change, as he comes close to losing his temper, and has to be calmed down by Jocasta.

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

- (c) Creon's argument is based on logic and a sensible approach to power. His points make sense and are opposed to Oedipus' emotional outbursts. He argues that his position is ideal – power without responsibility. There is no evidence to suggest he bribed Tiresias to accuse Oedipus. His actions have always been for the benefit of Oedipus and the city. Hippolytus offers no evidence for his innocence, relying on his reputation and purity. He is emotional in his defence, even insulting Phaedra to Theseus' face. He does ask what motive he would have had for raping Phaedra, and how it would benefit him. He is hampered by his oath, so cannot tell Theseus the truth.

[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) Clytemnestra has been told by the Tutor that Orestes is dead. He described how Orestes died in a chariot race at the games at Delphi. Clytemnestra and Electra believe him; Clytemnestra is relieved, while Electra is upset. Clytemnestra takes the Tutor into the palace. Orestes himself has arrived carrying an urn which contains his 'ashes' and told his Electra his identity. Their celebrations are cut short by the Tutor, who comes out of the palace to warn them to hurry up. He tells Orestes that everyone inside thinks he is dead, and he will not be recognised. Clytemnestra is alone. Orestes goes into the palace to deliver the urn supposedly containing his ashes.

[AO1 = 10 marks]

- (b) The messenger speech is gory and vivid. The account of Pentheus' death is very graphic, with its full description of his dismemberment. Pity is created by the pathetic way Pentheus tries to stop his mother, with its use of direct speech. The description of her as wretched/mad and being possessed by Dionysus adds to the horror. Euripides uses not just visual images, but also sound.

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

- (c) Clytemnestra killed Orestes and Electra's father Agamemnon. She also took a lover, Aegisthus. Orestes has returned to take vengeance on his father's killers. Orestes has been told to take this action by the Pythian Oracle. Electra has been badly treated by Clytemnestra and Aegisthus. She hates her mother for what she has done, and wants revenge. Clytemnestra does point out in her defence that Agamemnon killed Iphigeneia, and that her treatment of Electra is due to Electra's own behaviour. Electra points out that Agamemnon's sacrifice was due to Artemis, and that if he deserved to die, so does Clytemnestra. Pentheus denied Dionysus' divinity, and insulted him to his face. He imprisoned the god, and threatened to attack his worshippers. He had received enough warnings from Tiresias and Cadmus, and Dionysus himself, as well as portents such as the earthquake and the Herdsman's description of the power of the Bacchae. However, he was a young king anxious to reassert his authority over the perceived threat to his kingdom.

[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 includes many references in *Agamemnon* to Justice, the role of Zeus as dispenser of justice, the moral rights and wrongs of Iphigenia's death and the curse on the House of Atreus. Cassandra and her prophecies add a religious element. There are also the elements of Clytemnestra's personal revenge, Agamemnon's pride and Aegisthus' family conflict with Agamemnon to contradict the statement. *Medea* is primarily about the personal conflict between Medea and Jason, as well as Creon. Euripides focuses on her motives for revenge and her almost schizophrenic personality. Whichever play is chosen, candidates will have to argue their case using the texts.

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

- B4** Oedipus seems to have had little control over his destiny. His life was set out by oracles even before he was born. All his efforts to avoid his fate just brought him closer to it. However, his personality drove him forward to discover the truth, and his eventual punishment and blinding were the result of his own curse, not the gods. He was seen by his people as a good king. Pentheus brought about his own fate through his refusal to acknowledge Dionysus as a god. His death was brought about by Dionysus directly, as he slowly drew him into his trap. He also humiliated him by dressing him in women's clothing and parading him through the city. Dionysus certainly seems to toy more with Pentheus, and, as a god, shows enjoyment at his fate, whereas Oedipus' fate is much more impersonal.

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

- B5** Aeschylus deals with lofty themes, the cycle of revenge, the effects of a curse on different generations and the concept of divine justice. Sophocles' *Oedipus* is concerned with Fate and the futility of trying to avoid it. *Electra* also deals with justice, but is much more straightforward than *Agamemnon*. Euripides' plays have a more human message; *Medea* deals with revenge and the effects of a marriage breakdown, as well as considering the behaviour of women. Both *Hippolytus* and *Bacchae* consider the nature of the gods and worship. Each play has many other themes. All the playwrights wrote plays to make the audience think; which was the most successful is up to the individual candidate.

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

**Mark Scheme 2752
June 2006**

A1 (a) Lines 36 onwards.

- Patrons encourage **poets** to give recitals
- But these are a shambles
- How can a poet be good when impoverished
- Things were different for poets before Juvenal
- **Advocates** talk big but only make as much as **one successful jockey**
- He survives on poor quality food.

Better answers should offer examples from both categories. There is more to say on poets so an even balance cannot be expected. Credit any references to Historians.

[AO1 = 10 marks]

(b) The freedman here is portrayed as:

- Uneducated – **I didn't learn no geometry**
- He has no respect for education/oratory – **you'll see how your father wasted his money**
- He is crude – if you interpret the riddle so!
- Vulgar language – **like the mouse in the pisspot**
- Money is important and talks – **here's my cash/they trust this iron one**

Candidates will probably agree that this portrayal is typical. Trimalchio fits all these criteria and examples should be expected. Other freedmen Phileros, Ganymedes, Dama and Seleucus (41-45) are similarly crude and uneducated. Perhaps Echion comes off in a better light – he does appreciate some education even if he thinks the money is in being a barber or auctioneer.

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

(c) Petronius is criticising the nouveaux riches and what they expect for their money. Money has power – **Lets go into town and borrow some money** but there is no education or sophistication. Elsewhere Trimalchio is extravagant with his money but vulgar with it.

Juvenal complains vociferously about the nouveaux riches. To him it is the injustice (candidates may mention his **indignatio** but Latin terms are not expected) – **Cicero himself/wouldn't get tuppence these days without a big ring to flash**. He mentions noble professions – such as teachers of rhetoric who are impoverished.

Expect a range of examples from 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) Horace tells us
- He was a freedman's son
 - Military tribune
 - Was introduced to Maecenas

Horace's schooling is also mentioned and candidates should offer detail from this:

- Flavius' school
- Sons **of important sergeant majors**
- Fees
- Father as guardian

[AO1 = 10 marks]

- (b) Pliny says that he wants to be with his wife – **see you with my own eyes**. Pliny is very concerned about his wife's ill health. He worries about her and has dark thoughts: **doubts and fears/forebodings of every imaginable disaster**. He tells how he feels **like all nervous people** and dwells on negative thoughts. There is a high number of **I and You** emphasising the closeness of their relationship. Alternatively the high number of the first person may imply a selfishness on Pliny's part. Criticism of Pliny's true love may arise from not leaving his duties to be with her. He may not appear so genuine – revision of his letters may be mentioned – and can be pompous.

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

- (c) Pliny does not question his position in society. He does not like the duties which keep him from his wife but knows they must be done. He does however enjoy using his position to act as benefactor to his home town and to give advice to his protégés. Horace seems more uneasy with his elevated position. He enjoys the status of being in Maecenas' social circle but cannot forget his humble roots about which he is unashamed. He says he would not change them.

[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 might feel that Pliny would be a considerate master both consistent and fair. His treatment of dying slaves and Zosimus are examples (5.19; 8.16) Pliny prides himself on the paternal treatment of his household. Trimalchio would be much more unpredictable yet fun – the treatment of the slave who forgot to gut the pig. There might be more chance of freedom but also execution – both depend on a whim. There is fun, merriment but this is contrasted with extreme cruelty.

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

- B4** Candidates may come to the conclusion that such the quote probably applies more to Juvenal as 'angry satirist'. Candidates can of course argue for either. The question asks for some examples of Juvenal's good – teachers and poor Codrus; bad and ugly should provide plenty of examples. Juvenal's victims of anger are in I 22-80, 3.58-85 for example. Horace probably has more 'good' – Ofellus and the cute country mouse; his father and possibly Maecenas. His is gentler in his approach, however the bad/ugly do appear in the pest.

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

- B5** This essay requires some analysis of the work of one of the satirists and requires the candidate to find similarities with modern literature and media (Eddie Izzard – Glorious; Bremner Bird & Fortune; Private Eye; Simpsons; South Park, HIGNFY and Spitting Image). Look for specific comparisons and a sound knowledge of the ancient text.

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

**Mark Scheme 2753
June 2006**

- A1** (a) This diagram shows the typology of Mycenaean drinking vessels (goblets and kylikes) from 1550-1050 BCE. Expect a description of the role of such diagrams in dating and in tracing developments in style and technology.

[AO1 = 10 marks]

- (b) Expect a discussion of the methods of manufacture and the different uses of pottery. Specific examples should be discussed as well as the information they give us about art, diet and religion. Arne Furumark's work on typology may be discussed and items such as the Warrior Vase, which gives us information on military dress and arms, will appear in stronger answers.

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

- (c) Expect a discussion of jewellery and other artefacts as well as of techniques such as granulation, cloisonné and repoussé with a discussion of the different types of metal used. Expect specific examples. Candidates should discuss weaponry and armour that has been found. A sound understanding of the usefulness of such objects in understanding this culture should be displayed.

[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) This is the faience goblet from the House of Shields, Mycenae. It dates from c. 1250 BCE. It can provide us with information about the level of technological sophistication, as well as artistic knowledge about the Mycenaean people. Its possible uses may also be of interest to the archaeologist in teaching us about social structures.

[AO1 = 10 marks]

- (b) Expect discussion of a good range of the following: ox-hide ingots, terebinth, Cypriot vessels, tin, glass, ivory, ebony, the gold chalice, Near Eastern pendants, cylinder seals, drinking vessels and a stone anvil. There should be an understanding of the usefulness of such items in understanding the Mycenaean culture.

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

- (c) Expect discussion of metals, luxury goods, perfume, pottery, cloth and slaves and how we know about these things. Chapter 10 of the set text book contains information on these things. Candidates should be able to describe where all these objects came from, as well as where Mycenaean artefacts have turned up outside Greece.

[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** There is a limited amount of information on this topic, but we have been able to gain a surprising amount of data from various sources. Chapters 2 and 12 of the Wardles' book gives us a solid overview of the timeline of this culture, ranging from ideas over the emergence of the Mycenaean people from Minoan influence to the decline after 1200BCE with the possible influx of the Dorians. Expect candidates to discuss methods of dating artefacts, with reference to specific objects and sites, as well as to absolute dates that can be established such as the burning of the palaces and the shipwrecks at Kas and Gelidonya.

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

- B4** Reference to Mycenaean sites is not essential here, but candidates will most likely use some Mycenaean archaeology to answer the question. In which case, look for accuracy and a solid understanding of the ways in which some of the sites were not always excavated accurately. Schliemann will most probably be discussed by candidates. Expect discussion of the main methods used in record-keeping, such as basket records, finds-recording sheets etc., and some awareness of the importance of such techniques. They should relate that to Mycenaean sites – one of the set text books details the way in which the Cult Centre was recorded, although full marks can be scored without such references. Award any relevant use of Classical sites.

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

- B5** Expect candidates 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. There may well be discussion of the Hittite texts which have helped fuel speculation about the Trojan War, as depicted. The emphasis of this essay will probably be on Linear B, however, so expect a wide range of data on this topic – specific example of how Linear B has helped our understanding of the Mycenaean world is required for higher scores. 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 2006**

- A1** (a) The tortures are those of sexual frustration. Cinesias has turned up at the Acropolis with his baby. Having 'bribed' Lysistrata to fetch his wife Myrrhine (who is inside the ramparts with the other women), he entices her down with the aid of the baby's cries. Myrrhine tells him that she doesn't care about the state of their home and won't return home until the men talk peace. Cinesias' agony is largely caused by his wife's series of delaying tactics which prevent them making love, after she has at least declared her love for him. Better answers will recall at least some of; the lack of purification, the need for a bed, then a mattress, then a pillow, then a blanket, then a scent bottle and then another. She then instantly disappears back to the Acropolis.

[AO1 = 10 marks]

- (b) The humour derives largely from either the verbal references to, or the physical actions caused by, the men's erections. Amongst the former are (old edition first): phallic symbol/walking phallus, spear, rupture/swollen groin, prickitis/club member, cipher rod/walking stick, and total cock-up! The physical actions are either spelled out in the stage directions or derive from comments such as 'Why are you holding your cloak in that funny way/away from your body?' and 'We a' bent double.../We a' walk... as if we were carrying lamps'. Better answers will make the point that there are other moments of humour such as the Herald's 'Scottish' accent and his ignorance of Athenian politics (lairds/Senate).

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

- (c) In this passage, the attempts to conceal the phallus (turning his back and stooping over) would add a visual element to this scene, but clearly much of the humour arises from the dialogue (as discussed in (b)). In the rest of the play, candidates will have to balance the importance of the plot and its language against the actions on stage. The most significant examples of the latter element are probably: the confrontation between the Men's and Women's Choruses, the assault on the Policemen, the decking-out of the Magistrate, the escape with the helmet up her jumper, Myrrhine's teasing series of exits and returns and the impact of Reconciliation. Whatever conclusion candidates come to, please, as always, look for close reference to the text for high marks.

[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) The women, in disguise, have (belatedly) met up with Praxagora and, with varying degrees of success, rehearsed their Assembly oratory and behaviour. Praxagora in her practice speech has criticised the fickleness of male-run politics and proposed that women run the city. Meanwhile Blepyrus has woken up to find his wife, his shoes and his cloak missing. He has emerged in his wife's yellow slip and Persian slippers to find a quiet place to squat. He discovers that his neighbour's wife has also gone off. He and his neighbour are now discussing the finer points of his constipation!

[AO1 = 10 marks]

- (b) There are places in the passage where the amusement is blunted without some knowledge of Athenian life. The quotation from Thrasylbulus might be slightly punchier if the context were known (which it isn't!) but the parallel between the political message and the scatological one is pretty clear. Knowledge of the two 'surgeons' Amynon and Antisthenes would increase the humour, as would awareness that homosexuality was prevalent amongst Athenians and a common source of humour in Aristophanes' plays. The reference to the red paint conjures up an amusing word picture to those who are aware that a rope smeared with that colour was used to drive reluctant men into the Assembly from the Agora (and here, additionally, to disperse those who couldn't get in). The humorous spectre of the Assembly full of pale-faced 'fellows' makes more sense if one knows that women were generally tied to the house whereas men were for the majority of the day outside and therefore swarthier in appearance. However, 'non-experts' could probably work this one out for themselves! The misquotation from Aeschylus (lines 36-37) clearly needs knowledge of the correct version for full impact although it is clear that Blepyrus is using the language of tragedy here. There are parts of the passage where the humour is more universal. The constipation joke is clear, as is the particular goddess he appeals to, and his comment on the farcical nature of his plight ('just like a scene in some low comedy'). The rather unexpected 'Just finished, actually' in line 17 works well. The heckling of Neocleides is clear enough (and marginally amusing?) without our needing to know more about him.

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

- (c) In this scene with Blepyrus, Chremes is nothing but the straight man. He goes on to report the speech by Eudaeon asking for greater support for the poor, and then that of Praxagora which criticised Blepyrus and argued for putting the city in the hands of the women. He reports that this was voted through and responds to Blepyrus' initial interpretations of the implications for him. Chremes reappears during Blepyrus' post-Assembly meeting with his wife; here the two men are virtually interchangeable in asking Praxagora questions and commenting on her communistic proposals (e.g. 'Who'll provide us with clothes?': 'Well, I'm jiggered! That's a good point.').

In Scene 2 we start with Chremes lining up some of his possessions (to be handed in to the state, as ordered) in a procession parodying the Panathenaic one. It can be argued that there is some humour here as he bustles round the stage in a pseudo-militaristic role. But as soon as the Citizen comes in, Chremes reverts to the role of foil to the cynical Citizen in a rather lengthy and humourless scene (e.g. 'You think obeying orders is a sign of good sense?': 'Yes, I certainly do!').

While answers will rightly and inevitably focus on Chremes, better ones will give some (however limited) comparisons with other characters in order to emphasise Chremes' dullness.

[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** While it is certainly possible to argue that love is the catalyst that drives forward the play's events, better candidates may point out that Sostratos' love is superficial (he's never even spoken to the girl at the start), implanted in him by Pan and one-sided. It doesn't seem to dominate.

Amongst other themes that can be discerned are the problems of communication between people, the differences in attitude and life-style between rich and poor, the element of chance in life and the role of servants.

Good answers should be able to flesh out these points with detailed examples.

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

- B4** A possible argument in outline is that, while Knemon's cantankerousness is at the heart of the plot of *Old Cantankerous*, in the Aristophanes' play, it is the scheme put up by Lysistrata and its consequences that drive the drama. Candidates may, of course, interpret the question differently and should be given credit for whatever argument they produce, if supported by adequate detailed evidence.

Without the characterisation of Knemon as a misanthrope, Sostratos would get the girl straightaway, the servants would have no suitable target for their guying and there would be no (albeit limited) metamorphosis to provide a happy ending.

Lysistrata dominates the early parts of the play in that she sets up the scenario and sees off the opposition, providing some humour (notably perhaps in their early scenes with other women). Lysistrata continues to manipulate the other characters right to the end of the play. However, the question asks about her characterisation rather than what she actually does – and good answers will have to take account of this. Perhaps the humour – and thus the success of the play – lies in the ways the other characters bounce off this rather monolithic woman.

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

**Mark Scheme 2755
June 2006**

- | | | | | | |
|----|-----|------|---|-------------------------------|-----|
| A1 | (a) | (i) | Sculpture A | The Siphnian Treasury, Delphi | [3] |
| | | | Sculpture B | The Parthenon, Athens | [2] |
| | | (ii) | Continuous frieze | | [2] |
| | | | Parthenon is a Doric temple but has an Ionic frieze which ran round the top of the outside of the cella wall. | | [3] |

[AO1 = 10 marks]

- (b) Sculpture A belongs to the late Archaic period, c.525 B.C. Typical features include: the use of repetition and pattern in the figures and the stools on which they are sitting; the treatment of the hair and the drapery; the sketchy nature of the anatomy; the use of profile; the overall decorative effect of the frieze. Candidates should be able to refer to works of a similar date (examples of both free-standing and architectural sculpture are acceptable) to support their argument.

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

- (c) Sculpture A depicts seated gods and goddesses (Ares, Aphrodite, Artemis, Apollo, Zeus) discussing events in the Trojan War.

In Sculpture A the poses of the figures are very repetitive. The style of dress is almost identical. The composition is strongly dominated by horizontals (the line of the stools) and verticals (the stool legs, the figures) but the effect is softened by the use of subtle diagonals (the legs and the arms).

In Sculpture B the figures are more varied in terms of both posture and drapery. There is a progression from Poseidon, whose upper torso is not covered, through Apollo, who has half his torso covered, through to Artemis who is fully clothed. There is a similar effect in the progressively raised arm of the deities. The whole is skilfully composed and executed.

It does not matter whether candidates prefer Sculpture A or Sculpture B, provided their reasons are supported by clear reference to the two pieces. Some may prefer the simplicity of the Siphnian Treasury frieze to the more complex Parthenon frieze. Both may be considered effective in their own way.

[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)	Statue A	Eirene and Ploutos	[2]
		Sculptor	Kephisodotos	[2]
		Date	c. 375 B.C.	[1]
		Statue B	Hermes and Dionysus	[2]
		Sculptor	Praxiteles	[2]
		Date	c. 350-325 B.C.	[1]

[AO1 = 10 marks]

- (b) Eirene and Ploutos embodies some of the typical features of C4th sculpture. Candidates might be expected to discuss the following ideas in relation to this statue: the use of concepts; humanising the gods; the depiction of emotion; use of groups.

Candidates must also address the 'to what extent?' part of the question. The ways in which it is not typical might include: lack of violent emotion; clothed rather than nude; original in bronze.

Accept other ideas, e.g. depiction of an everyday activity, provided the argument is clearly linked to this statue.

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

- (c) The similarities are obvious. Both show an adult holding an infant on the left arm, with the right arm outstretched. Both depict an emotional relationship between the two in the way that the adult inclines his/her head lovingly towards the child. The sculptural treatment of the two infants is similar.

There are some basic differences, too, Eirene is a woman, Hermes is a man; Eirene is clothed, Hermes is nude. The poses of Eirene and Hermes are different and Eirene does not have any structural prop.

Candidates will no doubt find other areas to explore (the face, the hair, the drapery etc.) but there must be an attempt to compare and not just describe. There must also be a statement of preference which is supported by reference to both statues and by appropriate vocabulary to express critical appreciation.

[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 will need to show restraint here to avoid unloading their 'development of the kouros' essay. The material, which many of them will have at their fingertips, needs to be controlled very carefully and used to answer the question posed. The answer, whether it is yes or no or somewhere in between, does not matter. The answer must be well-argued and supported by specific reference to individual kouroi and not some generic kouros.

Woodford deals with the long line of development of male free-standing statues in the Archaic period, from the New York Kouros to the Aristodikos kouros. Many candidates also know examples from elsewhere: the Dipylon Head and the Apollo of Tenea are often mentioned. Areas which might be considered in the response include: the pose, the anatomy, the hair and facial features. Some consideration of the limitations of the carving method and the material would be appropriate and should gain credit but long explanations are unnecessary. The argument should be focussed on the *kouros*.

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

- B4** Candidates should be able to specify the location of the metope and its association with the Doric order. They may well use diagrams to illustrate their answers. It is the accuracy of such diagrams that is important and not the artistic merit.

Discussion of the problems which metopes presented to sculptors might include: the shape of the metope, the space available for decoration, the types of decoration used, the need to link together a number of separate frames, limited scope for treatment of a subject. The solutions to the problems might include careful choice of subject, limiting the number of figures, use of compositional devices to fill the space effectively and the use of colour.

Woodford deals with two examples which are from the Archaic period (Herakles and the Kerkopes, the Heroic Cattle Raid) but candidates may know others which are from this period. From the Classical Period, Woodford discusses the Herakles metopes from the temple of Zeus at Olympia and several of the metopes from the south side of the Parthenon.

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

**Mark Scheme 2756
June 2006**

- A1** (a) i) A=London (2), B=Colchester (2)
ii) All major cities were laid out on regular lines though the colonies were likely to adhere more closely to the standard Roman grid plan with a rectangular perimeter. The individual blocks of the grid were known as 'insulae' and in all urban settlements the central 'insula' was occupied by the forum. The Thames is another important factor in the location of London. (6)

[AO1 = 10 marks]

- (b) Colchester was a 'colonia' populated by retired legionary soldiers which had been founded in AD49 on the site of the legionary fortress when the army moved into Britain. It lay on the site of the 'oppidum' called Camulodunon which was the principal native tribal centre of the south-east before the invasion. It initially remained the capital centre under the Romans and its importance was shown by the erection of the temple of Claudius. London was rather an unusual town as it was neither a 'colonia', 'municipia' or 'civitas'. Founded around AD50 it probably began its existence as a trading centre.

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

- (c) Answers should understand the function of towns in tax-collection and be able to discuss the importance of the 'ordo' and its members. There should also be some differentiation between the various types of settlement – 'colonia', 'municipia', 'civitates', 'vici'. The role of the governor and procurator might also be discussed. Candidates might also consider Colchester and London. The administrative buildings suggest that the people organised themselves as an independent and self-governing community of Roman citizens. However following the Boudiccan revolt which destroyed both London and Colchester, the provincial administration seems to have transferred from Colchester to London. The province's financial administrator Classicianus was buried there in the years immediately after the rebellion and before the end of the first century a palace was built overlooking the Thames which was perhaps the residence of the provincial governor.

[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) i) A=Aisled House
 B=Cottage House, Row House, casa
 C=Winged Corridor Villa
 D=Courtyard Villa [8]
- ii) B=Lockleys
 D=North Leigh [2]

[AO1 = 10 marks]

- (b) The presence in the grand villas of the heating systems, mosaics and wall paintings shows how the Romano-Britain upper classes came to enjoy the benefits of Roman civilisation. The villas would have been used for summer and weekend entertainment of social peers. In villas the luxuries of towns were brought to the country where businessmen could combine country pursuits like hunting with the traditional pastime of a session in the bath-house e.g. Great Witcombe with its long verandah with a good view and fine dining room and extensive bath-suite. Great Witcombe also has extensive slave quarters which highlights the practical nature of the Roman villa as a productive farm. Discussion of the importance of each concern will naturally form the heart of the answer and credit will also be gained for a range of valid examples.

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

- (c) Agriculture provided the basis of its economy and the towns were dependent on its agricultural hinterland for economic survival. There was also the need to feed the army. Other factors necessary for the economy to flourish were a stable and universal currency, an effective network of roads and market centres, exploitation of mineral resources, production of bricks and pots and the establishment and enforcement of law and order.

[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** At times there was a conflict of religions – the crushing of the Druid stronghold at Anglesey, the destruction of Claudius' temple at Colchester, early persecution of the Christians. However on the whole the Roman practice of 'interpretatio Romana', the attempted equation of a Celtic divinity with a Classical counterpart based upon some shared characteristics seems to have avoided many of the conflicts and worked successfully e.g. Aquae Sulis. Candidates might choose to talk about the range of beliefs prevalent in Roman Britain and consider the evidence for them and their ability to co-exist and also analyse the impact on them with the rise of Christianity.

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

- B4** A broad question designed to allow candidates to discuss what was meant by Romanisation and evaluate the evidence we have in support of either argument. Likely areas of discussion will be religion, art, towns and country, administration. Candidates will want to consider what remained essentially Celtic in Roman Britain, what was completely new and what was essentially an amalgamation of influences. E.g. In art candidates might consider Celtic pieces of work with their bulging eyes, sad expressions etc and compare them with something essentially Roman and look at pieces displaying both influences. Look for a sustained line of argument which covers a range of topics and also evaluates both sides of the case.

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

**Advanced GCE Classical Civilisation (3816/7816)
June 2006 Assessment Series**

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	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2738	Raw	100	73	65	58	51	44	0
	UMS	100	80	70	60	50	40	0
2739	Raw	100	72	64	56	49	42	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	73	65	57	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	70	60	50	40	0
	UMS	100	80	70	60	50	40	0
2744	Raw	100	71	63	56	49	42	0
	UMS	100	80	70	60	50	40	0
2745	Raw	100	73	65	57	49	42	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	71	63	55	47	40	0
	UMS	100	80	70	60	50	40	0
2748	Raw	100	73	64	56	48	40	0
	UMS	100	80	70	60	50	40	0
2749	Raw	100	75	66	57	49	41	0
	UMS	100	80	70	60	50	40	0
2750	Raw	100	73	65	57	49	41	0
	UMS	100	80	70	60	50	40	0
2751	Raw	100	76	67	59	51	43	0
	UMS	100	80	70	60	50	40	0

2752	Raw	100	70	63	56	49	42	0
	UMS	100	80	70	60	50	40	0
2753	Raw	100	77	68	59	51	43	0
	UMS	100	80	70	60	50	40	0
2754	Raw	100	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2755	Raw	100	74	65	56	48	40	0
	UMS	100	80	70	60	50	40	0
2756	Raw	100	78	69	60	51	43	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
2799	Raw	100	86	74	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
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
3816	20.9	45.7	68.9	84.9	95.0	100.0	2764
7816	25.0	58.9	84.1	96.5	99.2	100.0	2408

5172 candidates aggregated this series

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication

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