

Classical Civilisation

Advanced GCE A2 7816

Advanced Subsidiary GCE AS 3816

Mark Schemes for the Units

June 2007

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CONTENTS

Advanced GCE Classical Civilisation (7816)

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MARK SCHEMES FOR THE UNITS

Unit	Content	Page
2736	Greek Epic	1
2737	Roman Epic	5
2738	Greek Historians	9
2739	Roman Historians	13
2740	Greek Tragedy 1	17
2741	Greek Tragedy 2	21
2742	Roman Satire and Society 1	25
2743	Roman Satire and Society 2	29
2744	Archaeology 1	33
2745	Archaeology 2	37
2746	Greek Comedy 1	41
2747	Greek Art and Architecture 1	45
2748	Roman Britain 1	49
2749	Greek and Roman Epic	53
2750	Greek and Roman Historians	57
2751	Greek Tragedy 3	61
2752	Roman Satire and Society 3	65
2753	Archaeology 3	69
2754	Greek Comedy 2	73
2755	Greek Art and Architecture 2	77
2756	Roman Britain 2	81
*	Grade Thresholds	86

**Mark Scheme 2736
June 2007**

- A1** (a) Eurylochus recounts how they heard singing as they approached Circe's house. His men were invited in though he stayed behind fearing a trap. After they were fed they were turned into pigs and were fed appropriate fodder. Odysseus wants to find Circe though leaves Eurylochus behind. On his way he meets Hermes who gives him moly and advice on conquering Circe. He finds Circe, eats and drinks what he is offered to no effect and then rushes at her with his sword. She offers to take him to bed but Odysseus insists she swears an oath first that she has no further mischief planned. Odysseus is bathed and fed and then asks for the freedom of his men.

[AO1 = 10 marks]

- (b) The emotional intensity is highlighted by the extent of emotions on display at the freeing of Odysseus' followers. They are all crying, so much that the walls echo with the sound. However these are not ordinary tears, but those of happiness. Circe is also moved and offers Odysseus advice. Emotions are high during the second reunion also. The use of 'pitifully' and tears 'streaming down' is particularly useful. Candidates should also comment about the two similes and comment on how they add to the emotional intensity. Perhaps the mentioning of Ithaca is particularly poignant.

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

- (c) In the passage Circe shows only admirable traits. She has obeyed Odysseus and changed his men back. She feels pity and directs Odysseus' next move. Her authority is shown by Odysseus' remark that she conquered his proud heart. Elsewhere she guides Odysseus about his journey to Hades and home. She sends him on his way with a favourable wind and keeps her oath not to harm him. However she detains Odysseus on her island against his will and turned his men into pigs etc. Stronger answers might look at the question from both ancient and modern perspectives. Circe is skilled at weaving and singing. The quality of the xenia she offers is very variable. She also displays a voracious sexual appetite. Look for analysis of both sides of the question and close 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]

- A2** (a) Circe has warned Odysseus about the threat posed by the Sirens and how to overcome it but also to be able to listen to the singing. She then outlines the two routes that are available - past the Wandering Rocks or the home of Scylla and Charybdis - describes both and the dangers each threaten, especially Scylla. Odysseus asks whether he could ward off Scylla as she attacks his crew. Circe tries to dissuade him from this course of action and then warns about the peril of touching the Sun god's cattle. Odysseus returns to his crew and leaves Circe who provides them with a favourable wind. He reveals to his crew how to pass by the Sirens and they follow his advice and refuse to unbind Odysseus, despite his protestations. They are now approaching Scylla and Charybdis. Odysseus has tried to encourage his men and tell them how to get past but failed to mention the inescapable horror they face. Odysseus has now armed himself and stands on the look out for Scylla.

[AO1 = 10 marks]

- (b) Initially the reader is given the emotions of the crew. 'Wailing' is particularly effective to demonstrate how scared they were. The fact they cannot escape is well captured by the descriptions of the perils on both sides. Charybdis is personified and the use of sibilance and a simile all serve to characterise her. Her strength is also well described - 'flung up', 'rocks re-echoed to her fearful roar'. The increasing fear of the crew also serves to highlight her terror. The unexpected introduction of Scylla is especially poignant as are the speed and ease with which she grabs six of Odysseus' crew. The use of direct speech gives a sense of immediacy. Pathos is evoked by the fact the audience learns that their calling of Odysseus' name is their last words, the use of the simile, the particularly graphic description of their death throes and Odysseus' reaction to this.

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

- (c) Odysseus shows his skills as a leader in the Circe episode and the Lotus-Eaters. He protects his crew from the Sirens and provides for their physical needs. His crew generally seem to have a high opinion of him. The Cyclops episode shows both Odysseus' good and bad traits as leader. However it might be argued that his mistakes outweigh his qualities. He has a tendency to fall asleep at crucial moments and fails to inform his crew about the contents of the bag of winds etc. Some of his crew are also particularly critical of him at times. Stronger responses might also explore how much to blame the men were for their own downfall. For instance, they ate Hyperion's cattle and brought about their own downfall.

[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 Athene has a major involvement in most of the crucial events. She sets Odysseus' return in motion, is nearly always present during major episodes - the battle with the Suitors and in Scherie. Her spirit always influences Odysseus and Telemachus and she helps to assuage Penelope's grief. She is a close friend and confidante of the hero and displays a sense of fun and humour with him, for instance in Book 14. Perhaps it might be argued that Athene offers Odysseus far more companionship and understanding than Penelope and is far more important to the plot of the epic. However it is impossible to get away from the fact that Penelope is the hero's wife for whom he turns down an offer of immortality and who motivates his adventures in a bid to return home to her. Even though he sleeps with other women, the reader first encounters Odysseus crying on the beach in longing to get back to Ithaca. Penelope's faithfulness is celebrated by Agamemnon. She is the reason why the Suitors have overtaken the palace. She is also an equal to Odysseus in her cunning. She has managed to keep the Suitors at bay for three years through the shroud deception. She outwits her husband over their bed. Look for a consideration of both characters and an assessment of how important they are to the plot.

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

B4 Candidates should have little problem identifying the fantastical elements - the Underworld, Circe, Calypso, Polyphemus etc. and assessing what they add to the epic. Possible ideas might include excitement, suspense, adventure, as a means to enhance the hero's kleos as well as allowing us to see Odysseus as a multi-faceted hero. The second half of the question will stretch the more able. More realistic elements might include Penelope being suspicious of Odysseus and wanting to test him, the Suitors' parents wanting revenge for the deaths of their sons, Odysseus' reluctance to believe in Calypso's change of heart etc. Candidates might also comment about the use of slaves, role of women and other physical elements of Homeric society. The Phaeacians is an interesting amalgam of fantasy and reality. The realistic touches give the audience something they can identify with and latch onto. It allows them to empathise with the characters and the way they behave. It offers a sense of normality which also serves to accentuate the fantasy. Which element is more important is a matter of choice. As usual, look for discussion of both elements, close reference to the text and the level of personal response.

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

**Mark Scheme 2737
June 2007**

- A1** (a) In accordance with Juturna's promptings, Turnus takes the place of Lausus and singles out Pallas and orders his troops to stand clear. Pallas, though amazed at the sight of Turnus, attacks first and prays to Hercules for help. The god is unable to assist and Pallas' throw strikes Turnus' shield. In response Turnus pierces Pallas' shield and breast with his spear and snatches the baldric from the dying Pallas. Aeneas hears of the death of Pallas and, in a fit of battle madness, takes four warriors captive to be a human sacrifice to Pallas. He then goes on a killing spree, refusing burial rites and pleas for mercy.

[AO1 = 10 marks]

- (b) Juno is portrayed as acting humbly. She says she shows respect to her husband's power - 'am in despair and in terror of your harsh commands'. Jupiter shows a level of compassion to his wife. However he maintains his resolve that Turnus' fate is that he must die. On the surface it would seem that they share a loving relationship. Jupiter addresses Juno as 'true sister and most pleasing of wives' and Juno replies, 'O finest of husbands'. However this is all very sarcastic, as is Jupiter's comment that his wife was right in thinking that it was Venus who was maintaining the strength of the Trojans when the preceding events clearly are focused on Aeneas' 'aristeia'. Juno's comment that 'if your love for me had that power which once it had and should have still' is revealing.

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

- (c) At times Jupiter certainly seems to deserve the epithet all powerful especially at the beginning of Book 10 where 'the highest power in all the universe, began to speak and at his voice the lofty palace of the gods fell silent, the earth trembled to its foundations and the heights of heaven were hushed'. Ultimately he has the respect of all other divinities and worship of mortals. We hear of the Titans in eternal imprisonment in Book 6 for their fight against Jupiter. At the start of the Epic he says to Venus 'you can be sure that the destiny of your descendants remains unchanged' and at the end of the Epic ensures that his wife gives up her opposition. However, Jupiter makes compromises here, and in the passage, though ultimately Jupiter maintains his ascendancy. It might be argued that he takes his eye off the ball somewhat in Book 4 and allows Venus and Juno too much of a free rein and it takes Iarbas to bring him back on side. He also forbids the gods to intervene in the final battle yet they do so. His relationship with the Fates is also an interesting one - he tells Hercules he was powerless to save Sarpedon - and would suggest he is not all-powerful. The scene where he weighs Turnus and Aeneas' lives would also make useful discussion - 'he put the lives of the two men in the scales to decide who would be condemned'.

[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) All the forces of both sides watch the two adversaries as they throw their spears from long range and become locked in close combat. During this Jupiter weighs their lives to decide who will die. Turnus' sword breaks and he flees with Aeneas in pursuit. Turnus successfully prays for Aeneas' spear to remain lodged in the stump of a sacred tree and is given his spear back by Juturna in the guise of Metiscus. Indignant, Venus frees the spear for Aeneas. The scene changes to Olympus where Jupiter forbids Juno to pursue her anger further. Juno concedes but manages to allow the Italians to keep their name and dress. Jupiter summons the Dirae who suppress Turnus' fighting spirit and force Juturna to reluctantly abandon her brother. Aeneas challenges Turnus who unsuccessfully throws a huge boulder at Aeneas. Turnus now realises he is about to die.

[AO1 = 10 marks]

- (b) Aeneas' power is emphasised by the contrast of as Turnus 'faltered' the 'deadly spear of Aeneas flashed'. He throws with 'all his weight'. The repeated use of litotes is effective as is the simile and will merit careful discussion. The alliteration in 'like a dark whirlwind if flew carrying death and destruction' again furthers the sense of Aeneas' power and heightens the ominous tone of the passage. The strength of the throw, even though it is from a distance, pierces the sevenfold shield and went through the middle of his thigh. The grief of the Rutulians is well captured and perhaps is indicative of Turnus' qualities as a leader. This makes it more emphatic that he is wounded, begging as a suppliant. The direct speech lends the passage a sense of immediacy and the content of it is equally dramatic. Turnus admits defeat, withdraws any claim for Lavinia and admits his folly. Coupled with his appeal to Aeneas' sense of 'pietas' it would seem that Aeneas will give in to Turnus' last request not to pursue his hatred any further. Obviously the precise references will depend upon the translation used by the candidate.

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

- (c) Answers will hopefully look at both sides of this question. Some might argue that it is effective because the killing of Turnus is the natural climax to the second half of the epic and there is no room for a character of Turnus' qualities in the regime Aeneas is going to set up. Aeneas also avenges Pallas' death, a duty that Evander has laid upon him. The delayed build up to this final scene is wonderfully covered as is the suspense about whether Aeneas will kill Turnus or not. On the negative side, it could be argued that Aeneas gives in to anger, an emotion he is meant to be controlling in his character and slips up at the last minute, especially as Anchises has charged him 'to wear down the proud and spare the conquered' in Book 6. Some might argue ending the epic with Turnus' angry spirit going down to the underworld displaces the focus of the epic and lends weight to the notion that the poem is incomplete? Would the poem be better if it went on to Aeneas' marriage to Lavinia? Maybe Virgil was too much of a realist to know there are no straightforward endings.

[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** In Book 2 it might be argued that Aeneas is not a good leader when he is in the clutches of 'furor'. He takes a band of men to their deaths, even though he has been told several times to leave Troy. He jeopardizes his mission by going back into the defeated city to look for Creusa. In Book 3 he looks to his father a lot, although his piety and desire to find out more about his destiny are laudable. He is also quite casual about his father interpreting the omen wrong. In the storm in Book 1 he wishes he was dead but masks his anguish in front of his people and provides food and emotional support before he sets out to spy out where they were shipwrecked. Book 4 perhaps shows Aeneas at his worst as a leader - that his men were happy to be leaving is telling, as are Dido's words where she says his men would not want her on board. However Book 5 illustrates Aeneas' qualities - he easily and publicly resolves the problems of awarding prizes in the running race, he outwardly demonstrates his 'pietas' in holding the funeral games and is prepared to forgive and allow the women who burn his ships to stay. In the second half he shows many qualities - he takes the initiative to seek out allies, virtually single handedly raises the siege on his camp, grants a truce for burying the dead, wishes there could be a one to one combat to resolve the conflict and when this breaks down, rushes in unarmed to try to sort things out. He also avenges Pallas' death.
- On the negative side, it could be argued that he did not look after Pallas well enough, and his subsequent brutality in battle undermines his qualities as a leader as does his final killing of Turnus.
- Candidates might also wish to explore the idea that his success is granted by the gods, especially Venus and therefore would not have been so effective.

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

- B4** Candidates will probably comment on the three big prophetic passages and the more subtle examples of Roman propaganda in the epic as examples of its optimistic tone. Other optimistic touches might be the initial description of Carthage and what Dido had achieved, the funeral games, the outcome of the Assembly of the Gods, Aeneas' final success etc. However such optimism usually comes at a cost and in many ways it is the pessimism that dominates. Dido is only built up to make her fall so much more tragic and the subsequent eternal enmity between the two nations. Roman empire only comes at a cost - the deaths of Turnus, Lausus, Nisus and Euryalus and numerous others. Warfare, especially Book 2, is never presented in a glamorous way. The gods, especially Juno and Venus, are hardly role models and scarcely seem to care for the suffering they cause. Look for a range of examples and consideration of both sides of the case.

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

Mark Scheme 2738
June 2007

- A1** (a) It is the army of Xerxes, who is currently heading for Greece. They are on their way to invade the Greeks. This extract is taken from the account of the army crossing the Hellespont. The army has been assembled from all over Persia.

[AO1 = 10 marks]

- (b) He draws attention to unusual detail about the people he describes, such as 'peculiar plaited helmets' and includes extra details, such as the business about people expelled from their homes. He tells us about the way in which the army is organised. Some candidates may be interested by the way in which there are notes of vagueness mixed in with the details. There is also use of the first person and names of people involved in the events, which demonstrates interest in them.

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

- (c) Herodotus was, of course, writing from one particular viewpoint, but he has often been described as showing an interest, at least, in the Persian kingdom and the way they operated. Expect candidates to discuss the characterisation of Xerxes and other Persians, and the way in which he tends to give a balanced view of the Persians as characters.

[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) He gives us an account of how 'Hellas' began to form as a group of tribes, the invention of a navy by Minos, the arising of piracy, the habits of the ancient Athenians and Spartans and the rise of the House of Atreus.

[AO1 = 10 marks]

- (b) He opens by stating his identity and emphasises that he is going right back to the beginning of the conflict. He explains that he is going to show how each side was at the peak of their powers - intriguing us as to the nature of the battle scenes to follow. He stresses the extent of his research. Candidates must use the text closely to back up what they say.

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

- (c) Some candidates may find his precise use of detail interesting, some may not. Either viewpoint is acceptable, but candidates must make close reference to the work. Battles are given many characters and incidents to flesh them out, while, at other points, he can use his imagination to fill out incidents that he did not have close evidence for.

[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** Digressions do form a large part of Herodotus' work. They can obfuscate the narrative from time to time, but does tend to liven things up. Candidates will probably agree with the statement, but need to refer to specific digressions. Look out for these, and look out for an evaluation of these digressions.

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

- B4** Expect a firm response. Thucydides tends to be less interested in the supernatural than Herodotus, tending to limit himself to his own experience. Delphi is referred to as an explanation for why people, such as the Spartans, carry out certain actions. On the other hand, Herodotus uses Delphi and the meanings of dreams to a greater extent, although he does not profess any personal credence.

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

**Mark Scheme 2739
June 2007**

- A1** (a) Nero's excesses have aroused popular revolt against him. Omens have terrified him, and he has tried to flee Rome with soldiers. When this failed, he thought about drowning himself in the Tiber. He has taken refuge in Phaon's house, where he has a grave dug, fearing a fatal flogging.

[AO1 = 10 marks]

- (b) Gruesome death-scenes will appeal to many candidates, but look also for discussion of the dramatic effect of the direct speech, the tension of the cavalry arriving to kill Nero, and the way in which he has planned what happens to his corpse. The desperation and distress of a once great man should feature in answers.

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

- (c) In the passage, Nero is pretentious, flamboyant and aware of his own weaknesses. This is not too dissimilar with the way that Suetonius presents him elsewhere. Although Nero is shown in a balanced manner, in general, expect candidates to find several examples where Nero may be shown to be cruel and unpleasant. There may be some discussion of the psychological explanations given by Suetonius for Nero's excesses. Candidates must be able to use specific examples.

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

[Quality of Written Communication = 5 marks]

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

- A2** (a) Candidates may discuss the deaths of her mother, father and brother, her marriage to Nero, her divorce and public humiliation for barrenness, her being falsely accused of adultery with a flute-player, her popularity, false accusation of adultery with Anicetus and her exile to Pandateria.

[AO1 = 10 marks]

- (b) Expect discussion of the loaded vocabulary, and damning asides of which there are useful examples in this passage. The foreboding of the 'imminent destruction' should be discussed as should the gruesome impact of her death.

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

- (c) Octavia is a sympathetic, pathetic character, so expect discussion of this. Candidates should also refer to the other two main female characters, Agrippina and Poppaea. Both share similar characteristics in many ways - candidates should refer to ruthlessness and cunning machination. Stronger answers may refer to the fates of the three women and evaluate the way in which Tacitus presents those. Any useful, relevant discussion of other females, such as Locusta, should be credited.

[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** Strong disagreement is the most likely response to this. Credit any useful discussion backed up by sound examples. There may be discussion of Tacitus' own background, but discussion of his presentation of Nero should form the basis of the answer. Expect candidates to refer to Tacitus' loaded phrasing and carefully chosen vocabulary.

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

- B4** Candidates will probably choose Tacitus for his linear approach, but Suetonius will have his fans. It is essential that candidates define what makes a 'good' historian before they can choose and explain their answer. Certainly, Tacitus writes down what happens in what order, although his heavily biased account tends to obfuscate any sense of reliability. Suetonius' approach is less chronological, although it does seem to be more balanced. Stronger answers may make use of the way in which each author uses sources.

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

Mark Scheme 2740
June 2007

- A1** (a) Agamemnon has gone into the palace, persuaded to walk on the crimson tapestries by Clytemnestra. She has been unable to persuade Cassandra to enter. Cassandra remains outside and, in unclear prophetic terms, describes the curse on the House of Atreus and then Agamemnon's and her own death. She enters the palace. The Chorus do not believe her, until they hear Agamemnon's death screams. Clytemnestra emerges from the palace to describe the killings and how she felt whilst carrying them out. The Chorus condemn her.

[AO1 = 10 marks]

- (b) Clytemnestra's claim to have killed Agamemnon in revenge for the sacrifice of Iphigeneia can be justified to a certain extent. It is an idea which occurs several times during the play and is mentioned in the scene before this passage opens, during it and afterwards. She mentions Aegisthus as her support, less acceptable because of her adultery. Less viable is the murder of Cassandra for being Agamemnon's concubine. Cassandra had no choice in the matter, and Clytemnestra's own adultery with Aegisthus makes this a hypocritical act. Adding infidelity to Agamemnon's list of crimes is dubious for the same reason. Clytemnestra also seems to gain a certain sadistic pleasure out of killing Cassandra.

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

- (c) This passage shows the traits Clytemnestra has exhibited throughout the play. She is masculine, aggressive and confident. She challenges the Chorus directly. Her hatred of Agamemnon is evident, as is her loathing of Cassandra. The main difference from the earlier part of the play is that she no longer has to hide her feelings, as she did before the death of Agamemnon. The only note which seems out of place is her apparent reliance on Aegisthus; this is not evident in the rest of the play, where she appears totally in control, especially when Aegisthus finally appears.

[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) Jocasta came on stage to calm the quarrel between Oedipus and Creon. After Creon's departure, Oedipus and Jocasta discuss the truth of oracles; she describes the oracle given to Laius that his son would kill him, and the story of Laius' death. This stirs misgivings in Oedipus, as he recognises the place and description of the king. He in turn tells of his upbringing in Corinth and the reason he left the city. (After a Choral Ode), a messenger arrives from Corinth to announce that Polybus, Oedipus' father, is dead. Jocasta calls Oedipus out to hear the news.

[AO1 = 10 marks]

- (b) This scene sets up the revelation of truth for Oedipus. The tone is hopeful for Oedipus, now that he has apparently escaped his curse. Jocasta is triumphant, thinking she is right about prophecies. The pace is varied, with sharp dialogue replaced by a longer speech at the end. There is also the involvement of the messenger in the dialogue; using the three actors was one of Sophocles' skills. Dramatic irony is present - the audience know, as Oedipus will soon, the awful truth of his parentage.

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

- (c) Oedipus and Jocasta seem here to believe that prophecies do not come true. They have apparent proof that Oedipus was not told the truth by the Pythia at Delphi. Jocasta has an 'I told you so' attitude here. However, Oedipus still can't quite believe himself to be safe; he immediately goes on to worry about his mother. Jocasta has always maintained that prophecies do not always work; she cites the death of her son as proof. However, even she does not go so far as to claim that the gods lie, blaming human agents. Oedipus himself is more of a believer. He fled Corinth because of a prophecy, he believes the word brought by Creon concerning Laius' killer being the cause of the plague and is worried about his mother. By the end of the play, both Oedipus and Jocasta have realised that prophecies do come true.

[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 main characters all have positive and negative points. Electra has her love for her father, and her desire to avenge his death, as well as her love for her brother. She is also constantly moaning about her treatment, insulting her sister, and shows a bloodthirsty streak when her mother and Aegisthus are being killed. Orestes is keen to avenge his father, but also a bit reluctant (hiding behind the oracle). He is clever in devising his plan, but shows his lack of thought when confronting his sister. Clytemnestra shows a more sympathetic side when talking to Electra, but her joy at her son's death is quite unedifying. Aegisthus is quite arrogant, despite his impending death. Chrysothemis seems sensible, but can also be accused of being weak and more interested in her own comfort than helping her sister. The Tutor seems to be the only character who is loyal and helpful. Candidates can argue for or against the premise, as long as the evidence is based on the play.

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

- B4** Both characters had options in how they behaved. Agamemnon could have not sacrificed his daughter, and avoided the Greek treatment of Troy, including taking Cassandra as his prize. However, not sacrificing Iphigeneia would have meant a loss of honour for himself, as Commander of the army, and the Greeks as a whole, condoning the abduction of Helen. He was also doomed because of the curse on the House of Atreus. Oedipus might not have tried to avoid the prophecy, and in his search for the truth, he could have heeded the hints of his true identity. He also did not have to blind himself. However, his fate was sealed even before he was born, and it was only how it was to be fulfilled which he had some choice in. Candidates will need to refer to both plays to illustrate their argument.

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

**Mark Scheme 2741
June 2007**

- A1** (a) Following Medea's banishment, she has managed to persuade Creon to give her one day to prepare for exile. She then utters her threats to kill Creon, his daughter and Jason. She has had a confrontation with Jason, in which she accused him of breaking his oaths and reminded him of what she had done for him. He in turn blamed her for her banishment. Aegeus arrived, returning from the oracle. In return for a promise to cure his infertility, Medea obtained a refuge for herself. She has now told the Chorus of her plan to kill Glauce and her children. She has now summoned Jason to persuade him to allow the children to stay, and use them to carry out her plan.

[AO1 = 10 marks]

- (b) The scene is full of tension. The audience know what Medea intends to do, and wait to see if she can persuade Jason. The mention of the dress brings the plan closer to fruition. Her success at the end means her plan will now be carried out. Medea's deception of Jason is effective, as are her ironically prophetic and sarcastic words. The presence of the children on stage adds to the poignancy of the scene, with its theme of impending disaster.

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

- (c) Jason is here very patronising to Medea. She has put herself in the position of suppliant to him, acknowledging she was wrong, and he has fallen for her trickery. He regards her as having come to her senses. This is the same attitude he has in their first confrontation, giving Aphrodite credit for his success, rather than Medea. He expresses misogynistic views, and blames her for her exile. His attitude changes in the last scene, when he realises what she has done. He calls her all sorts of vile names, and begs to be allowed to bury his sons, which she refuses to do.

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

[Quality of Written Communication = 5 marks]

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

- A2** (a) When Theseus arrived home from the oracle, he found that his wife had committed suicide. A note attached to her wrist states that she hanged herself from shame after Hippolytus raped her. Theseus immediately curses Hippolytus with one of the wishes given by Poseidon. He also proclaims his banishment. Hippolytus enters to find out what has happened, and is accused by his father of the rape of Phaedra. After an argument, Hippolytus leaves. A messenger enters, describing how Hippolytus came to be fatally injured. Artemis appears.

[AO1 = 10 marks]

- (b) Artemis tells Theseus in no uncertain terms that he has killed his son for no reason. She does not mince her words in describing how foolish he has been, how noble Hippolytus was, and how he was fooled by Phaedra's letter. She mentions that the curses given by Poseidon, which should have been used for the benefit of the state, have instead been used for harm. Theseus' interjections are a sign of how he feels.

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

- (c) Artemis is portrayed as a stern and unforgiving goddess. She does not spare Theseus the full horror of his actions, although she does try to soften the blow at the end. She confesses that she would have saved Hippolytus, but for Zeus. Her hatred of Aphrodite comes through, just as feelings of Aphrodite are expressed at the beginning. Both goddesses seem more interested in their own honour than in the mortals they love. Even Poseidon had to carry out Theseus' wishes, although he knew them to be wrong.

[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** Dionysus is a god. He feels that he is entitled to worship by all the people of Thebes. Different people insult him in different ways. Agave, Ino and Autonoe refuse to accept that Semele gave birth to Zeus' child. Cadmus urges Pentheus to worship Dionysus, but only so that the family name would be glorified. Pentheus himself refuses to accept Dionysus, imprisoning and openly insulting him and the religion, despite several chances to change his mind and hints in the form of supernatural events. Their punishments are gruesome. Pentheus, after being hypnotised by Dionysus, is led through the city dressed in women's clothes, and then ripped to pieces by his mother and the Bacchic women. He is restored to understanding just before this happens. Agave, under Dionysus' influence, tears her son apart, thinking it is a lion cub, and gradually realises what she has done, before being exiled with her sisters. Cadmus and his wife are exiled, will turn into serpents and lead an army against Thebes before going to the Elysian Fields. All these punishments seem too great for the sins committed, but Dionysus is a god, so is entitled to inflict the punishment he feels the mortals deserve.

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

- B4** Euripides' plays are full of emotional characters. In *Medea*, emotion is the driving force behind the play. Medea reacts emotionally to being abandoned, and in her soliloquy, she allows her passion to triumph in the debate over killing her children. In *Hippolytus*, it is the passion felt by Phaedra, albeit imposed by Aphrodite, that causes all the characters' falls. Hippolytus reacts angrily to the Nurse's words (although he does keep his oath), Theseus does not stop to think before cursing Hippolytus, and even the goddesses are driven by jealousy. In *Bacchae*, Dionysus is driven by a desire for revenge for the insults he has suffered, while Pentheus' downfall is triggered by his emotional reaction to Dionysus' presence, and his desire to spy on the women. In all the plays, if the main characters had allowed reason to govern their actions, then all the pain and suffering could have been avoided.

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

**Mark Scheme 2742
June 2007**

- A1** (a) Accept 'you' and third person.
You have decent health - candidates will probably quote **sticky phlegm**.
One can get up fresh after a light supper.
You can enjoy treats particularly as a comfort in old age.
You like to be well thought of.
You will be better equipped to deal with time of crisis.
- [AO1 = 10 marks]**
- (b) There is plenty of evidence for an idyllic image here. Friends dropping by eating simple food and playing simple games. However the past has unpleasant memories of land confiscation. The idyllic first lines serve to emphasise the unpleasantness of the second. Expect references to use of language - accept any sensible examples which may include for example:
- emphatic he/us
 - alliteration - worried wrinkles
 - apostrophe - my lads
 - personification of corn.
- [AO1 = 6 + AO2 = 9 = 15 marks]**
- (c) Horace was an advocate of simple living and it is clear from the passage that Ofellus had been an influence in his childhood. Horace's father was also important and mention should be expected of satire 1.4 - **'he used to point out vices by citing examples'** and 1.6, mention may also be made of the importance of his relationship with Maecenas. This may lead on to Horace's approach: Horace's situation was delicate - he had fought on the wrong side, he is careful in his attacks. He tends to stick to personal relationships, good humour and restraint and enjoys a good debate.

[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 guests enter the dining-room at chapter 31. The main focus should be on the following with some detail from each:
the hors d'oeuvres with the ass (31) are followed by figpeckers (33) then the zodiac dish (35) and the figures of Marsyas (36). Accept reference to the Falernian wine but not the entertainment offered.

[AO1 = 10 marks]

- (b) The scene is noisy with **tremendous clamour** as the dogs are **dashing** everywhere. It finishes with the birds **flying** round the room. The scene can be summed up in the word **surprise!** The man in hunting gear is described in great detail - **damask hunting coat** - and adds drama to the scene. Candidates may comment on the reaction of the guests particularly the repetition of wonder and surprise. Actions - **stab, dangled, dashing**.

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

- (c) Candidates may conclude that both go hand in hand as often the food *is* the entertainment as may be the case here. Expect a range of references to the food and entertainment. Trimalchio has gone to great trouble over both and candidates may draw any sensible conclusion.

[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 main focus here is the variety of topics covered by the satirist so expect a range of examples from Horace's Satires. Candidates may talk of the different personae adopted by Horace and conclude that he wrote to entertain and as such his amusing anecdotes and imaginary discussions add to the variety.

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

- B4** Those who attend the Dinner are mainly freedmen and nouveaux riches. They are portrayed as having plenty of money and very few manners. There are many examples but the most commonly quoted are Trimalchio's toilet habits and the swearing of the freedmen. 'Manner' may also be defined as 'behaviour' which is in the prompt and better answers will include this. Expect a *range* of examples - there are plenty! Candidates may argue that criticism (for example) of the excesses of food at a dinner party is more important. Accept any sensible argument with reference to the text.

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

**Mark Scheme 2743
June 2007**

- A1** (a) Juvenal has complained about being stuck in an audience listening to dull tragedies. He has mentioned themes he would rather deal with and these form his main complaint - foreigners, informers, legacy hunters. Better answers will offer detail on a range of vices.

[AO1 = 10 marks]

- (b) The question allows for some credit to be given for an appreciation of why Juvenal is angry - dole fraud; clients following patrons fruitlessly; greed of the 'lord' - but the main focus is the success in conveying this and so better answers must have some reference to language. He uses questions, direct speech and parentheses. There is alliteration in **gross greed**. Descriptive words abound - **gobble, scoffing parasite**. Images are built up with repetition - **and ... and**. Expect a range of examples.

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

- (c) Some candidates may feel that it is acceptable to target greed today and the passage may be interpreted as an attack on benefit fraud. On the other hand candidates may feel Juvenal's hatred of foreigners to be unacceptable or that the language he uses is too strong. Answers should be expected to treat themes in a sensitive manner.

[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 question offers prompts in the words 'difficulties' and 'for the moment' which appear at the beginning of the letter. Difficulties include:
- never been present at an examination of Christians
 - does not know the extent of punishment nor grounds for starting investigation
 - should he discriminate by age?
 - should he grant pardon for retractions?
- For the moment he has:
- he has personally asked those on charge up to three times whether they are Christians with a threat of punishment
 - persistent ones have been executed.

[AO1 = 10 marks]

- (b) Pliny has been very thorough and tries to give the air of experience - as so often happens - he uses 'I' a great deal. He has researched the practices of the Christians in detail and used torture - the only way to extract evidence legally from slaves. He has also used various means to find out the truth. His report is very clear and straightforward with little embellishment. This is a man who means business.

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

- (c) Expect varying opinions on Pliny and his letters. Candidates are not expected to list the recipients of letters or identify Pliny's protégés - credit should be given to those who do and some may use Tacitus. The answers are to do with Pliny's opinions on themes and topics so a range is to be expected. Some may not find him persuasive or too pompous. Others may find a genuine desire to help his fellow man. Accept any sensible argument if supported by reference to a range of letters.

[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 would be a colourful figure with his invective but candidates might find his language inappropriate. They might find his attitudes to freedmen, nouveaux riches and foreigners (as seen in Satire 3) worrying as they contribute to his bias. On the other hand his passion for his cause cannot be doubted. Candidates should be able to comment on Juvenal's persuasiveness.

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

- B4** There are plenty of references to money in Pliny. Pliny has plenty of money and is prepared to help others - 3.6, 4.13, 7.18. He is careful with his money - 1.15, 2.6. He appears generous but what are his motives?

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

**Mark Scheme 2744
June 2007**

- A1** (a) (i) Photograph A shows a site in bright sunlight without any useful scale or reference information. Photograph B shows some Roman buildings, 2nd century CE, at Knossos. It shows even lighting, scales, a north point and a reference number.
- (ii) The lack of lighting, scale etc. makes Photograph B more useful. Allow credit for useful observations.

[AO1 = 10 marks]

- (b) Candidates may discuss the usage of any two of the following: context records, basket record sheets, site plans, finds recording sheets. An attempt should be made to correlate the methods to sites. Allow credit for prospecting methods.

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

- (c) Expect discussion of photographs from the set text book, but allow credit for any other sensible discussion. Candidates should discuss particular ways in which interpretation can be made of a site by the use of photographs. The Internet will probably be used by some candidates.

[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) Dendrochronology.
- (ii) Archaeologists take the rings found in a wood section, correlate them to an established chronology. Expect a sensible account that shows sound understanding of the technique.

[AO1 = 10 marks]

- (b) Candidates may describe any useful techniques. Understanding must be shown of how they are used. There must be discussion of actual sites. Stronger answers may well discuss the differences between absolute and relative chronology. Expect discussion of any two of the following: written records, stratigraphy, typology, seriation, carbon 14, thermoluminescence.

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

- (c) Candidates may describe the Roman Empire, the Greek world, the Mycenaean world or any other relevant culture. Stronger answers will be more precise in their answers, using particular dated archaeological evidence to substantiate their information. There may be discussion of the archaeological evidence unearthed by Schliemann and Korfmann at Troy, or the Roman occupation of Britain. Allow credit for any useful answer with detailed evidence.

[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 history of archaeology has been littered with archaeologists who have damaged evidence by excavating. Indeed, candidates will probably describe early archaeologists who damaged sites by digging with insufficient knowledge of their technique, such as the damage caused at Pompeii. Schliemann is often considered to have taken a very cavalier approach to his work, although he did achieve a lot in raising the public profile of archaeology. Candidates will show understanding of how invasive and destructive archaeology is not always necessary, as other techniques are available, and they should be able to discuss the pros and cons of geophysical surveying techniques. On the other hand, there really is no substitute for 'getting your hands dirty' and seeing artefacts in their original context. Stronger answers may describe how tourism in excavated sites can be a valuable source of income for archaeological digs. Some candidates may discuss the effect of archaeological excavation on local population, economy and the environment, or the damage done to artifacts by the process of excavation itself. Credit should be given to these, as long as there is knowledge and understanding shown of actual excavations and sites.

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

- B4** Obviously there is no right or wrong answer here. Candidates must identify a suitable site, and show that they understand the relevance of finds made there. Stronger answers may attempt to compare two different sites, but this is not necessary for high band marks. Allow credit for any useful information and for an understanding of the way in which archaeologists have created an impression of an ancient culture.

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

**Mark Scheme 2745
June 2007**

- A1** (a) Two princes from Grave Gamma in Circle B at Mycenae, reconstructed from the skulls by Richard Neave and John Prag. A died after an operation to trepan his skull and B was wearing an electrum face mask.

[AO1 = 10 marks]

- (b) Expect discussion of grave goods, as well as the usefulness of the bodies themselves. There may be reference to diet, trade, wealth, social status etc. Somewhat akin to their Egyptian neighbours, the Mycenaeans adorned the corpses of their great men and women and surrounded them with grave-goods, although much had been looted before the arrival of the archaeologists. Bodies were often buried, covered in gold and other precious metals, in shaft-graves or tholoi, surrounded by perfumes, jewellery, as well as food and drink offerings suggesting a belief in a life in a life after death where food and drink may be required.

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

- (c) Expect discussion of the Cyclopean walls, the Lion Gate and the other features of the citadel and tholoi tombs. Stronger answers may refer to roads and bridges and the homes of the less wealthy. Candidates must refer to specific details as well as to how they can teach us about building techniques, social status and other respects of Mycenaean life.

[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 SE galleries at Tiryns, built in c. 1230 BCE. Built in Cyclopean masonry, the roof of the passage and of the chambers opening off it were formed with a simple version of the corbelling technique.

[AO1 = 10 marks]

- (b) Expect discussion of how we have learnt about the Mycenaean people from the remains of the citadel, the tombs there etc. Its position near the coast may be referred to. There should be an attempt to describe finds made at Tiryns, such as Linear B, frescoes i.e. the bull leaping scene, the daemon ring, the throne base etc.

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

- (c) Little evidence for Mycenaean trade survives outside the Mycenaean world itself, although candidates may refer to evidence such as the Rekhmire tomb but much within suggests external contact. Wardle and Wardle, chapter 10, summarises the main points. Look for mention of trade with much of the Mediterranean coast, as well as an understanding of how extensive this is. There should be discussion of metals, as mainland Greece does not contain much in the way of metal ore, faience, amber, ivory, precious stones, perfume, cloth and silk, slavery and the export of kraters.

[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 be able to list the variety of arms and armour found in the archaeological record see Wardle, chapter 8. Such finds are perhaps surprisingly rare, suggesting that the majority of the population were lightly armed. Experimental reconstructions of the Dendra armour have shown that only a sword or thrusting spear could be used effectively but there is surprising manoeuvrability. Art can give ideas about the use of chariots, tower shields and ship formations e.g. the Akrotiri 'Ship Fresco'. Stronger answers will discuss the change in weaponry in the 12th century as lighter spears and longer swords became popular. Descriptions of warfare in Homer are also interesting although stronger answers will understand that such scenes are better set in the 8th century BCE.

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

- B4** Candidates should be able to discuss a range of such finds as wall-paintings, shrines, names of divinities on Linear B tablets Zeus, Hera, Athena, Poseidon, Hermes, Hephaistos, Potnia - and must give sources for all such evidence. Expect to read discussion of the Mycenae Cult Centre, tau phi and psi figurines, the 'great goddess' ring, frescoes and rings depicting 'daemons'. All evidence must be used to evaluate the 'success' of archaeology reconstructing Mycenaean religion.

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

**Mark Scheme 2746
June 2007**

- A1** (a) The Chorus (old men from Acharnai) rush in, scattering Dikaiopolis' sacrificial procession (as part of the country Dionysia). They are ready to stone Dikaiopolis for making peace. He claims that the Spartans are not responsible for everything and offers to make his justification with his head on a block. The Leader is not impressed and is ready to throw the first stone when Dikaiopolis tells them that he has hostages and will kill them if the aggression starts. The hostages are lumps of coal, a commodity associated with Acharnai. The Chorus recognise their 'neighbours' and are forced to drop their stones. Dikaiopolis asks their permission to dress up wretchedly.

[AO1 = 10 marks]

- (b) The main element of humour here is the 'attack' on Euripides. The tragedian is portrayed as if having a role in one of his own productions, with an exaggerated presentation of some of the elements associated with him. His sophistry is reflected in the 'he's in but he isn't in' routine, put forward by a clever slave – a feature in some of Euripides' plays. His appearance surrounded by rags and his unwillingness to move hint at the use of beggars and cripples in the plays (much exaggerated by Aristophanes, if the surviving plays are representative). Euripides eventually appears via the *ekkyklema*, a common device in tragedy. Other items of humour might include some stage 'business' – the slamming of the door in Dikaiopolis' face and his tragic suppliant's pose, and the example of 'metatheatre' near the end ('I've got to make a speech *to the Chorus*').

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

- (c) The general argument could be that the translation gives enough evidence about the two characters' foibles for the satire to be appreciated (for example, in the passage Dikaiopolis spells it out – 'Now I know why you put so many cripples in your plays') but there is extra to be gained from a knowledge of the plot of *Telephus* and a recognition of the parody of quotations. Lamachus comes across clearly as an old-fashioned, pompous war-monger (better answers will give some evidence) and perhaps there is little more that needs to be known. Dikaiopolis' claim that he went on an embassy rather than fight is not substantiated.

[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) Accompanied by Harvest and Festival, Trygaeus is quizzed by a slave as to who he saw in heaven and mentions lyric poets. He then instructs the slave to get Harvest ready for her wedding while he himself hands Festival over to the Council, with plenty of fairly blatant sexual innuendo (which some candidates will no doubt glory in retailing at great length!).

Trygaeus and his slave then discuss the arrangements for a sacrifice in honour of the statue of Peace and decide on a lamb. The slave undertakes the ritual with the sprinkling of barley and water (including over the Chorus) while Trygaeus utters a (largely serious) prayer for the establishment of peace.

The oracle-monger approaches, attracted by the smells of the sacrifice. He asserts that it is not yet time for peace.

[AO1 = 10 marks]

- (b) The actions can be subdivided into Hierocles' desperation to get at the food and drink (predominately grabbing and kneeling) and the vigorous attempts by the other two to keep him away (beaten off, rubbish in his face, hit with a cudgel, stripped of his coat).

The verbal impact seems to come largely from Trygaeus' guying of the oracular language, repeating clauses used by Hierocles in connection with the unavailability of peace in the context of barring him from food and drink. There are also some significant insults from Trygaeus ('You've got [a tongue] already'; 'Go and eat Sibyllines'; 'A greedy swine who talks a lot of rot'; 'the bastard').

Please reserve high AO2 marks for those who do actually come to a conclusion about the degree of impact.

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

- (c) Better answers will interpret 'aggressive' as both physical and verbal. Both are clearly present in the passage, as itemised in (b) above. The quotation is too extreme to be supported unilaterally - in fact the scene with Hierocles is the most aggressive in the play. Candidates will interpret 'aggressive' in different ways; provided that evidence is given, examiners should be sympathetic. Elsewhere there is some bullying of the Chorus when the pulling starts (to the Argives - 'We have no lack of fists ... to hit you') and some verbal aggression towards Hermes ('greedyguts') but there seems little beyond that. Most of Trygaeus' interaction with Hermes consists of making fun of him or persuading him. Similarly the Arms-salesman is merely made fun of, with the emphasis on the creative uses of the weapons. Significantly he merely decides to leave, instead of being driven off, as such characters often are in other plays. Trygaeus' duet with his daughter about transport to Olympus not surprisingly has no aggressive element. His dismissal of Lamachus' son could be seen as aggressive.

[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 are unlikely to accept the quotation. They should be able to give evidence of elements in the play which seem pure farce (Procleon's escape attempts, the dog trial, the dressing-up and the dancing at the end, for example) but balanced answers will hone in on the central arguments put forward by Anticleon in the *agon*, concerning the manipulation of the courts by demagogues. There is also an implicit (and sometimes explicit) celebration of the old-fashioned virtues of the 'Marathon' generation, as well as a corresponding criticism of the 'trendy' life-style of Anticleon's generation.

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

- B4** Candidates will come up with different combinations of plays, with perhaps the two 'context plays' winning the popularity poll. Because the question asks about success, there should be at least an implicit definition of what constitutes success (and lack of it), going beyond just being funny. This should allow differentiation in the awarding of AO2 marks. The question prompt asks for detailed evidence from two plays, and this should be present for high AO1 marks.

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

**Mark Scheme 2747
June 2007**

- A1** (a) (i) Kleophrades Painter [2]
 (ii) Hydria [2]
 Collecting and storing water [2]
 (iii) 490-480 B.C. [2]
 (iv) Black-figure [2]

[AO1 = 10 marks]

- (b) Both pots show the death of Priam at the hands of Neoptolemus.

The Kleophrades Painter's scene is intensely emotional and shows Priam sitting on the altar, the dead and bloody body of his grandson, Astyanax, lying across his lap. Priam holds his hands over his head, as if to ward off the imminent death-blow. Neoptolemus strides purposefully forward, his sword arm raised and his other arm holding his victim steady. The death of Priam is just a part, though obviously a significant one, of a number of vignettes which signify the fall of Troy. The scene is crowded and chaotic to show the confusion of the last night in Troy. Each scene is linked to the next. The emotional content is obvious and many candidates may quote Woodford's opinion: 'a heartfelt indictment of war'.

Pot B was painted by the Persephone Painter c 550 B.C. Here, Priam is lying across the altar. His age and vulnerability is shown by his white hair and beard. Again, Neoptolemus is purposeful, even sinister in this depiction, as he steps in to deal the death blow, but his weapon is not a sword but the body of Astyanax. Neoptolemus and a female figure, perhaps Andromache, form a triangular composition over the prostrate body of Priam. The scene is balanced out by two framing figures on either side. Many will probably find the image of Priam being beaten to death with the body of his grandson less satisfactory, both emotionally and artistically, than the Kleophrades Painter's image. This type of image was, however, very popular as the symbolism contained within was very powerful. In one image Troy's past (Priam) and its future (Astyanax) has been annihilated.

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

- (c) There is no model answer here because the content of the answer will depend upon the topic and the examples chosen. There is great scope for candidates to choose a wide variety of topics and specific pots.

The most popular themes include:

- The wedding of Peleus and Thetis;
- The judgement of Paris;
- Ajax and Achilles;
- The ambush of Troilos;
- The death of Achilles;
- Odysseus and Polyphemus.

Candidates need to refer to specific pots and not just re-tell the stories. They should also make some attempt to answer the question and show difference between the various interpretations of the story.

[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) Temple of Athena Nike | [3] |
| | | (ii) Athenian Acropolis | [2] |
| | | (iii) Ionic Order | [2] |
| | | (iv) c.425 | [2] |
| | | (v) Kallicrates | [1] |

[AO1 = 10 marks]

- (b) The typical characteristics of the Ionic order featured in this building include:
- slender columns;
 - flutes separated by a narrow flat band;
 - volute capitals;
 - column bases;
 - Architrave divided into three bands;
 - Sculpted continuous frieze;
 - Three-stepped stereobate, with undercut steps.

The Athena Nike temple is typical of the Ionic order in that it has all the usual features of the order, and in that it is more elegant and graceful, and less massive than temples of the Doric order. This temple, however, is not typical because of its small size and its location, on the south-west bastion of the Propylaia, which restricted the size and design.

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

- (c) The buildings most likely to be offered in this answer will probably be the Siphnian Treasury at Delphi, or the Erechtheion on the Athenian Acropolis.

The Siphnian Treasury has its delicate size in common with the Nike temple. It has some elements of its decoration in common, too. The most noticeable difference as far as candidates are concerned will be the use of two karyatids in place of columns at the front of the building.

The Erechtheion is on a much bigger scale than either the Siphnian Treasury or the Nike temple, though dwarfed by the Doric buildings on the Athenian Acropolis. It is irregular in shape to accommodate the different levels and the range of sacred sites within its boundaries. In this respect it has some things in common with the Nike temple - the architect had to adapt his design to fit in with the location and restrictions placed on him by other structures. Both buildings use the slender Ionic columns with volute capitals. The Erechtheion, however, also makes use of karyatids to support the roof of the south porch.

[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 two pots depicted on the paper are:

Black-figure: Lysippides Painter 530-515 B.C.
Herakles driving a bull to sacrifice

Red-figure: Chicago Painter 460-50 B.C.
Polyneikes and Eriphyle

There is no model answer here. Much will depend upon the pots chosen and the level of detail used in an appropriate way. The answer needs to be more than a development of vase-painting technique. A candidate needs to identify aspects of both techniques which make them visually interesting and support the points with reference to recognisable pots. There should be reference to at least two other pots from both techniques.

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

B4 The sanctuary of any Greek god was an area set apart from the secular world for the uses of the cult and the performance of acts of worship. It is easy for candidates to believe that, like modern churches, temples formed the focal point of worship, but this was not the case. The focal point of the religious ritual was the altar of the god. The temple was the home of the god, a place to house the cult statue, to store offerings to the god and a place from which the god could observe the proceedings. The rituals associated with a cult took place during festivals which might include processions, dances, dramatic performances and athletic contests. Space was required to allow people to meet to perform these rituals and in turn buildings were required to meet the needs of the people who attended the festivals, particularly if the sanctuary was in an isolated area and people had to travel long distances. Expect reference, however brief, to the buildings from the main sanctuaries of Delphi, Olympia and Athens.

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

**Mark Scheme 2748
June 2007**

- | | | | | |
|----|-----|-------|---|-----|
| A1 | (a) | (i) | 54 BC | [1] |
| | | (ii) | Frightened by so many ships/concealed themselves on higher ground | [2] |
| | | (iii) | Storm | [1] |
| | | (iv) | Used skilled workmen from legions, sent to the continent for more craftsmen | [2] |
| | | | Beached them and enclosed by a fortification | [2] |
| | | (v) | Cassivellaunus of the Catuvellauni | [2] |

[AO1 = 10 marks]

- (b) Perhaps the greatest strength of the passage is the impartiality with which Caesar writes. He is prepared to give the British credit - 'the enemy very daringly broke through and got away unhurt' and in his discussion of their skills in handling chariots - where it is due and perhaps more surprisingly is ready to admit Roman failings. His soldiers incur casualties 'by a too eager pursuit', and were 'unnerved by the unfamiliar tactics'. They are also weighed down by their armour. The historical narrative appears balanced in its outlook and unbiased. The way he writes is brisk and to the point. He rapidly covers both Roman and British manoeuvres and with the barest of details, informs the reader of what is going on throughout. He includes a personal element, naming the military tribune who was killed and at times is precise in telling the reader the size of the forces he deployed - 'two cohorts - the first of their respective legions'. Caesar also captures the cut and thrust of battle well. The British charioteers had a 'fierce encounter', the enemy 'dashed out the woods, swooped upon the outpost ... and started a violent battle.'
- However it could be argued that Caesar is too vague. He does not say how many cohorts were thrown in, or the number of casualties, nor expands upon Roman success other than 'our men had the best of it everywhere'. Geographical considerations are also minimal.

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

- (c) Certainly in this passage Caesar is prepared to admit to Roman deficiencies 'the men were unnerved by the unfamiliar tactics' even though the men sent to help were the first cohorts and took up a position together. He then spends the next chapter highlighting how the British charioteers had the upper hand when engaging the Roman cavalry as well as the fact they fought in open formation and could cover one another's retreat. The chariot also poses a formidable obstacle when first landing and had a significant effect on the morale of the troops and was a major hindrance in attempting to successfully land the Roman forces. The chariot is also used most effectively when engaging the 7th legion gathering corn and Caesar is only really saved by having obtained some of Commius' cavalry.
- However Caesar seems to have been better prepared for British resistance in the 2nd invasion and the British pose less of a threat. The landing is uncontested. He deploys five legions and 2000 cavalry and makes much speedier progress further inland. They easily storm both the 'well-fortified post of great natural strength' and Cassivellaunus' stronghold. The crossing of the river poses few problems even though it is well fortified. The attack on Caesar's naval camp is easily repelled. In chapter 17 the British are easily seen off in pitch battle though operate with an element of success with the 'cat and mouse' tactics they subsequently adopt.

[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) Auxiliary [1]
 (ii) 1 = principia/headquarters [1]
 2 = praetorium/commanding officer's house [1]
 3 = horreae/granaries [1]
 4 = barrack blocks [1]
 5 = workshops [1]
 6 = lookout tower [1]
 7 = fossa/ditch [1]
 (iii) A = via principalis [1]
 B = via praetoria [1]

[AO1 = 10 marks]

- (b) Marching camps were simple earthworks consisting of ditch and banks and varied enormously in size from small practice camps (e.g. Llandrindrod Common) through to huge marching camps (e.g. Kirkbuddo). They were laid out on traditional lines following the pattern described in 'De Metatione Castrorum'. Most of them consisted of quadrilateral linear defences (square, rectangular or rhomboidal) with curving corners and one or more gate on each side. The defences consisted of a ditch and a rampart. Inside the camps there are rarely any detectable signs of interior arrangements, but we know from the 'De Metatione Castrorum' that the tents were organised in regular lines with the Officers' tents in a central position, the camp itself being divided up by internal 'roads'.

Forts were based on the traditional alignment of marching camps with four linear defences, each broken by gateways and internal arrangements base on the traditional rows of tents. However Hill and Ireland write, 'Compared with camps, forts were normally - though not invariably - more regularly planned, following the standard playing card shape and were usually more precise in their internal arrangements.' Stronger responses would do well to explore this idea and maybe consider Fendoch as a good example of regular fort-planning. However exceptions to the rule should also be considered e.g. Hod Hill and the Lunt fort.

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

- (c) The location of a fort was important. It tended to have an excellent view of the countryside around with control of important lines of communication, whether by road or river. The fort had wide gateways designed for easy egress of troops, and towers which provided a view of the countryside. The element of surprise attack was unlikely to be gained by the enemy - not only were there numerous lookout posts and no blind spots but they seem to have been manned at all times through the practice of 'warm-bedding' in the barrack blocks. Should the enemy be able to get close there was the 'fossa' to overcome with its ankle-breakers at the bottom and possible spikes. The 'vallum', constructed from the soil dug out of the ditch and topped by a timber pallisade, would also pose a formidable obstacle. The internal layout is important - the 'principium' is centre of everything and the centurion's room, placed nearest the wall, was unlikely to be hit by any enemy missile. At all times the fort was manned by highly trained, skilled and effective troops. Even against a protracted siege, the camp offers a degree of protection. The granary, the stables and workshops offered a degree of self-sufficiency against a protracted siege.

[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** Tacitus' work is vague in many places and incorrect in others. Purporting to be 'ascertained fact', Tacitus still held the false belief that Britain was much nearer Spain than it actually is, and that Ireland lay between. He accepted a false view of the shape of Britain. He sends Agricola on expedition after expedition without mentioning his base. He fails to mention any of the chief Roman towns. Even the site of the Battle of Mons Graupius is virtually impossible to locate from Tacitus' description. It is hard to take Tacitus seriously when he claims to have put research on a new basis, with solid fact to replace guess-work. Except for several passing references to what he remembered Agricola saying, he does not seem to have taken full advantage of his opportunity to quiz his father-in-law for accurate information

Candidates should also consider the nature of the 'Agricola' and the bias bound to be found in an eulogy, designed to elevate the man above his predecessors as governor of Britain. It presents him as an omniscient, omnipresent general on the march, choosing the best locations for forts, encouraging and chastising men and overall being a highly effective and skilful governor. It also plays down the achievements of previous governors or is unfairly harsh. It claims as unique achievements in terms of civil and administrative advances what were undoubtedly parts of every governor's remit. It defends what were clearly defects in Agricola's own policies in Britain and criticises what in the end turned out to be more rational positions put forward by others.

Answers might also compare the differences between ancient history and modern. In contrast to ancient taste, the modern reader will probably expect some factual basis for the final battle speeches, less biased views on Domitian and life in his court and more details on Agricola's campaigns.

However, the 'Agricola' still retains much charm, excitement and interest to the reader. Despite the inaccuracies it is still a valuable source. Mons Graupius is an exciting narrative as is the mutiny of the Usipi and the story of their wanderings. The geographical digression is a fascinating, if flawed, piece of writing.

Look for both sides of the argument supported by specific examples and personal engagement with the text.

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

- B4** Candidates should demonstrate a knowledge of Roman expansion from AD 43 to Boudicca's rebellion where Paulinus was forced to make a withdrawal from Anglesey. Better answers will have an awareness of the achievements of different governors from this period. The period after Boudicca's rebellion is not so well chronicled in the sources but by AD 78 northern England was under Roman control and Agricola was moving into Scotland. The Forth-Clyde isthmus was occupied and Agricola then led campaigns towards the Highland zone. Though concerned with advance, a greater degree of caution was shown in the establishment of appropriate wintering quarters which created the Flavian line, centred at Inchtuthil which could serve as a springboard for advance into the Highlands or could be used to protect the occupied territory of lowland Scotland from attack.

However by AD 87, because of the need for troops elsewhere in the Empire, the weakened Roman presence and continual local resistance led to at first a stop in the advance and then a gradual withdrawal back to the Tyne-Solway line with perhaps a period of consolidation along the Gask Ridge.

Responses should consider the reasons for building Hadrian's Wall and the change of Roman attitude towards their frontier where consolidation becomes the key factor. After Hadrian's death in AD 138 there was a renewed move to occupy southern Scotland by Antoninus Pius which was cemented by the creation of the Antonine Wall. However this only lasted for 20 years with a need for troops in Germany and the subsequent reoccupation of Hadrian's Wall.

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

**Mark Scheme 2749
June 2007**

- A1** (a) Athene is distressed by Odysseus' imprisonment on Calypso's island. She appeals to Zeus and highlights the plight of Odysseus and Telemachus. In response he sends Hermes to tell Calypso to free Odysseus. Having winged his way across the seas, he reaches her island. He finds a fire blazing, Calypso singing as she weaves and a vine adorning the cavern. Odysseus is not there. Hermes says that she has detained a man who fought at Troy and on his return from there offended Athene, lost his men in a subsequent storm and was washed up on this island. Zeus now wants him to leave. In response, Calypso is annoyed that the gods should be upset if a goddess openly sleeps with a man.

[AO1 = 10 marks]

- (b) Dido's body language at the start of the passage is emphatically described. There is the interesting contrast in that 'she was turned away' yet 'looking at him', 'rolling her eyes' but 'taking in every part of him'. The sudden 'blaze of passion' is well captured by the second sentence, especially as it is short and hard-hitting. Equally effective is her blunt denial of Aeneas' parentage. His apparent hardness of heart is due to, according to Dido, the remoteness and inhospitality of his birthplace and the toughness of the tigers that suckled him. This latter image is particularly striking. The use of repeated questions reflects her despair and passion. The use of the third person is indicative of the distance that has come between the lovers as well as her anger. Dido's confusion is seen in the great lengths she goes to highlight Aeneas' lack of emotions and apt reminders of what she has done for him. Clearly his reasons to leave do not make sense to her or are fair. She also feels hard done by the gods – 'can they now look at this with the eyes of justice' – is also another pertinent question. Her scornful sarcasm (with a lovely touch of Epicureanism) in 'as though that is an anxiety that disturbs their tranquillity' is wonderfully captured. She then tries to reassert her authority in a return to the first person narrative and a tricolon of imperatives. The bitterness in her final curse is well drawn and her suicidal tendencies are captured in the final two sentences that are full of foreboding.

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

- (c) There are many obvious similarities on the passages. Both heroes are leaving their lovers and hosts at the bidding of the gods. Both Calypso and Dido have saved the heroes from disaster and offered them considerable hospitality. Both also display considerable ill-will towards the gods. Calypso obeys Zeus and provides Odysseus with many supplies to help him on the way. Dido, on the other hand, perseveres in trying to detain Aeneas and when that fails, after a fit of fury, takes her own life. What leaves an impression is different for each individual, but there can be little denying that Dido's dramatic demise lingers long into the epic and the way Virgil handles Book 4 is most evocative. Again, the role reversal in their reunion is powerfully exploited and memorably written, far more than Odysseus' reunion with Circe. Other relationships that could be profitably explored in the *Aeneid* might be Nisus and Euryalus in Book 9, Aeneas and Creusa in Book 2. On the other hand, Odysseus' reunion with Penelope is emotionally charged and far more central to the plot than anything in the *Aeneid*.

[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) Having arrived at Delos and been hospitably welcomed by Anius, Aeneas learns from Apollo that the Trojans must seek out their ancient mother. Anchises interprets this to mean they must sail to Crete and when they arrive there Aeneas encourages the building of the city Pergamea and the establishing of laws whilst his people marry off and cultivate the land. However they are struck by plague and in a dream Aeneas is visited by the Penates who tell him that Hesperia is his destined land not Crete. Aeneas tells Anchises of this and they set sail. They next land on the shores of the Strophades where their feasting is interrupted by the Harpies whom they could not defeat with force. Celaeno, the most fearsome, gives them a dire prophecy that because of their attack they will only found a city after a time of famine so bad they will be forced to eat their tables. Anchises offers the Trojans encouragement and they sail, passing Ithaca. After stopping again at Actium and holding games, they finally set sail and arrive at Buthrotum.

[AO1 = 10 marks]

- (b) Telemachus is portrayed in an untypically authoritative light, ignoring Penelope's request for news of Odysseus and instead, commanding his mother to go upstairs, wash and pray. He himself will go to the Assembly, a place where he ended up in tears last time he spoke there. He clearly has matured as he has given orders to Peiraeus to look after his guest. However the passage is typical of Telemachus with his observance of the rules of *xenia*, something he also observes at the beginning of the epic with the disguised Athene. Other areas for comment might be on his early immaturity and lack of knowledge and how his physical strength and confidence develops. He almost strings the bow, fights alongside his father and wins the admiration of his grandfather, hangs the maidservants and mutilates Melanthius. However he is still capable of making mistakes such as leaving the storeroom door open and jeopardizing his father's safety.

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

- (c) The emotional side of the female characters is seen in both passages. Andromache often goes to the empty tomb of Hector to weep, and upon seeing Aeneas, she faints for a long time. When Aeneas leaves there is also a very emotional parting. In passage 1, both Eurycleia and Penelope burst into tears upon seeing Telemachus. Penelope also regularly cries herself to sleep. As for the second part of the statement, it might be argued that in the passage both Penelope and Eurycleia maintain their loyalty towards Odysseus for twenty years. Andromache is also in love with Hector still, even though she has now been married three times. Outside the passages, the statement would seem to apply more to the *Aeneid* with the cases of Dido, Amata and the women who burn the ships, and Euryalus' mother being useful examples. Exceptions might be Creusa, Juturna and Camilla. In the *Odyssey* the female characters seem to maintain a greater degree of stability – Arete, Nausicaa and Ino. Circe and Calypso, however, are more variable in their temperaments and some of the maidservants change their allegiances.

[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 Even though Venus maintains a somewhat distant relationship with her son, she offers him crucial help throughout the whole of the epic. From revealing the gods destroying Troy, to ensuring he leaves and protecting his family to explaining the history of Carthage and ensuring he has a favourable reception there. She is instrumental in his finding the Golden Bough and ensuring he enters the Underworld – a crucial turning point in his character. She also seduces her husband, Vulcan, to ensure he has a top quality shield and armour for the war against Turnus. She heals the arrow wound and dislodges his spear in Book 12 – all crucial assistance. However allowing the situation to develop where her son becomes entangled with Dido might not seem to be so useful. However it could be argued that Athene is more crucial. She has a leading role in most of the important events. She is more instrumental in determining the fate of the protagonist and orchestrating his return to Ithaca. She rebukes Zeus for his hostility to Odysseus and proposes to send Hermes to Ogygia to free him. She ensures that Telemachus matures and is of considerable assistance on Odysseus' return. She meets his needs when he is in peril, e.g. in the storm and the subsequent events in Scherie, blowing the Suitors' spears away etc. She also offers him guidance on the way to the palace of Alcinous and when he first lands in Ithaca. She arranges his all important disguise and alongside Zeus, resolves the conflict in Book 24. It is possible to question the level of commitment of her support – it is absent for much of Odysseus' wanderings, most notably in the Cyclops episode.

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

B4 It would be easy to argue that the *Odyssey* places greater emphasis on the theme of revenge, especially where the rules of *xenia* are broken. Poseidon's desire for revenge is central to the first half of the epic as is Odysseus' desire for revenge against the Suitors in the second half. There are many other examples where revenge is exacted – Odysseus' men suffer for touching Hyperion's cattle, the unfaithful maidservants are brutally massacred etc. The Suitors' parents even want to take revenge. With regard to the *Aeneid*, it might be argued that revenge, even though it is not as prominent as in the *Odyssey*, is still crucially important. The epic concludes with Aeneas choosing to kill Turnus instead of sparing the conquered in an effort to exact vengeance for the death of Pallas. Evander also expects this in repayment for the hospitality he has shown Aeneas. Juno's hostility is on a par with Poseidon's. Dido's death leads to enmity between Carthage and Rome. Mezentius wants revenge for the death of Lausus and the Latins' animosity is not without reason. What is interesting when comparing the two epics is the difference in attitudes towards revenge. In the *Odyssey* it is nearly always seen as justified, something which is not always the case in the *Aeneid* – perhaps best exemplified in Venus stopping Aeneas killing Helen.

[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. Candidates will want to explore any possible synoptic links between the two epics and examine which author treats the area in a more sophisticated way. Responses will also investigate areas where the author displays their own originality as well as to examine what sort of debt Virgil owes Homer and discuss whether this affects the quality of Virgil's work. 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 2007**

A1 (a) Suetonius has been discussing Nero's excesses. Candidates should be able to give specific details such as molesting senators' wives, rape and seduction, the rape of a Vestal Virgin, incest with his mother, wasted money and extravagant building projects, such as the 'Domus Aurea'. Just before this passage, Tacitus has described his confiscation of several people's fortunes.

[AO1 = 10 marks]

(b) Expect discussion of the way Themistocles is presented as a good leader and military commander. The Athenians are presented as a fair people, preparing to share out their wealth equally. Athenian naval supremacy is mentioned as being instrumental in saving Greece. They are also presented as a pious people, seeking divine advice from the oracle.

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

(c) Candidates may go either way, but any sensible use of the texts should be credited. Herodotus' exciting, if comparatively vague, accounts may be discussed, as might his entertaining digressions. Expect discussion of Suetonius' careful choice of words and incidents to form part of the answer.

[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 speaker is the Corinthian representative at the Spartan assembly. The assembly is being held generally to discuss problems between Athens and Sparta. Although the Potidaea problem is the main item under discussion. The Corinthian speaks last, although it was Corinth that initiated proceedings as Athens had been besieging the Corinthian colony of Potidaea. Other speakers have hardened Spartan opinion against Athens.

[AO1 = 10 marks]

- (b) Seneca is speaking in response to accusations made by his rivals, and is begging Nero to be allowed to retire from the public eye. In this passage, he appeals to Nero, not just as emperor, but as a friend, flatters his greatness, and begs for help. He offers material wealth to Nero and flatters him some more. Look for answers to do more than just summarise the passage – an evaluation and discussion of the points should be raised.

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

- (c) Both authors use speeches in their work and often for similar reasons of characterisation and to colour their work. Expect solid examples from each author. They may comment on how Thucydides has had to recreate speeches and how Tacitus tends to use more speeches, more to add depth to the way in which he presents his characters, than to inform us of facts.

[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 Expect a firm response to this answer. The successful answer will define well what to do with the question. Suetonius cannot really be dismissed as useless, because his approach to writing 'biography' is perhaps more akin to modern historiography than some of his contemporaries. Thucydides will probably be championed as a paradigm of decent history-writing by comparison, and the fact that he was a witness to much of what he writes about will probably be discussed. As ever, reward any relevant use of the texts.

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

B4 None of the four can be described as totally impartial, but as candidates should say, partiality is unavoidable in a historian. Any historian may be chosen as long as the choice is backed up by useful and relevant example. Thucydides was an eye witness to much of what he says and does try to be balanced and cool in his work, whereas Herodotus' sympathy for the Persians has been noted. Suetonius does offer two sides to his presentation of Nero, and Tacitus claims to be the paradigm of impartiality but is extremely intolerant in his view of the Emperor.

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

B5 As per usual, any author may be chosen, as long as the choice is backed up with evidence and sensible ideas. Herodotus presents intriguing and entertaining characters on both sides of the Persian War who may be brought up as examples. Thucydides' Athenian statesmen are well-presented. Nero's portrayal by either of the two Romans may well be brought up. Nero was not the only powerful man discussed by these two authors so expect other appropriate answers. Candidates should discuss both the characters and the skill or bias used by each author.

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

**Mark Scheme 2751
June 2007**

- A1** (a) Phaedra has been struck by Aphrodite with a love for Hippolytus. Hippolytus has entered and, despite a servant's advice, he has insulted Aphrodite again. At first, Phaedra refuses to tell anyone what is happening, preferring to starve herself to death. She makes rambling statements about hunting and running around the hills, which leads the Nurse to suspect the truth. Eventually, the Nurse manages to get confirmation of Phaedra's passion for Hippolytus. At first, she is horrified, but then decides on a new strategy.

[AO1 = 10 marks]

- (b) This is the beginning of the revelation of Oedipus' true birth. The scene is full of tension as Oedipus has just been informed that his 'father' is dead, so he is full of hope that the prophecy can be avoided. The scene involves a three-way discussion, with Jocasta also being present. The attitude of the Messenger, slightly comical and well-meaning, adds to the pathos. The pace is varied, with short lines of dialogue interspersed with long speeches. There is also a hint of dramatic irony, as Oedipus still believes Polybus and Merope to be his parents.

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

- (c) Each character has a vital part to play in revealing the truth and driving the plot forward. The Messenger brings Oedipus to the final realisation of the truth of his parentage, and thus brings about his downfall and self-blinding. The Nurse discovers the truth about Phaedra's love and, despite Phaedra's urging, tells Hippolytus. It is his reaction, overheard by Phaedra, that brings about her suicide, the accusation of Hippolytus, and the curse by Theseus. Most candidates will argue that the Nurse is more important, as she plays a larger part in the play. However, the interventions of both characters are equally vital in developing the plot.

[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) Orestes has returned to Argos to avenge his father. After a dream, Clytemnestra has sent Chrysothemis with offerings to Agamemnon's tomb but Electra has persuaded Chrysothemis to replace the offerings with some of their own. After Clytemnestra and Electra have argued over the death of Agamemnon, the Tutor enters with the news that Orestes had died in a chariot accident. Clytemnestra is at first sad, then relieved. Electra is devastated. After Clytemnestra and the Tutor leave Chrysothemis returns from Agamemnon's grave to tell Electra she has seen the offerings left by Orestes. Electra tells her Orestes is dead, and asks for help in killing Clytemnestra and Aegisthus. When Chrysothemis refuses, the two argue until Chrysothemis leaves. Orestes and Pylades now enter with the urn carrying Orestes' 'ashes'.

[AO1 = 10 marks]

- (b) Pentheus here exhibits the two main traits of his personality in the play. The first is his dislike of Dionysus and the whole religion, the second his fascination with the cult. He insults Dionysus and implies that the cult is all about seducing women. At the end of the scene he orders Dionysus to be imprisoned. Before this scene, he has mocked Cadmus and Tiresias, and later threatens to attack the women in the hills. But he also asks questions about the cult, and later his fascination leads to him being taken over by Dionysus, dressed in women's clothes and taken to his death.

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

- (c) In both plays, disguise plays an important role. In *Electra*, it allows Orestes to fake his own death in order to get close enough to Clytemnestra and Aegisthus to kill them. It also gives Sophocles the chance to have three recognition scenes – the lengthy one with Electra, and two short ones before Orestes kills Clytemnestra and Aegisthus. In *The Bacchae*, the whole plot revolves around the fact that Pentheus does not recognise Dionysus, who is able to lead him on until his death. Although Pentheus recognises his sin just before his death, he never speaks to Dionysus as a god. Both playwrights use disguise as an opportunity to create dramatic irony, with Euripides probably being the more effective writer.

[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** Agamemnon sacrificed Iphigeneia. His army destroyed the temples in Troy and he himself took a priestess of Apollo as a concubine. On his return, he brought Cassandra with him, and stepped on the crimson tapestries. He was also subject to the Curse on the House of Atreus. These acts brought about his death at Clytemnestra's hands, both for personal reasons and religious ones. However, his sacrifice was at the behest of the gods, and he had little choice. Hippolytus insulted Artemis openly, and was misogynistic in his attitude towards women. He could have avoided the situation if he had paid due attention to Aphrodite. However, he kept his oath when confronted by Theseus. This contributed to his death, as telling the truth could have saved him. Candidates may suggest either hero as more deserving of his fate – the plays need to be the basis of the argument.

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

- B4** Candidates will need to define 'realistic' in order to answer this question. *Oedipus the King* takes place in an atmosphere of prophecy and Fate. There is a great deal of coincidence in the plot, and the characters generally seem exaggerated. *Electra* is much more down-to-earth, with human motivation guiding the characters, apart from the brief mention of the oracle. *Medea* is probably the most realistic of the plays. Leaving aside the ending with the dragon-chariot, the plot and characterisation is very realistic, with human motives driving all the characters. *Hippolytus* also has a divine element in the two goddesses and the manner of Hippolytus' death, but the reactions of the characters are still very human. *Bacchae* is very much on a supernatural plane, with a disguised god as the main character, and a lot of miraculous events taking place. Depending on the plays chosen, candidates will probably decide that Euripides is more realistic.

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

- B5** All the plays have elements of love as a destructive force. In *Agamemnon*, it is Clytemnestra's love for her daughter which sparks her revenge. This includes her affair with Aegisthus and jealousy of Cassandra. In *Oedipus the King*, it is his love of his parents which drives Oedipus away from Corinth, and his love of his city which starts his quest to find Laius' killer. *Electra* has the obsessive heroine, constantly mourning her father and hating her mother, although Orestes seems less driven by love of his father and sister than the oracle and wanting his throne back. *Medea* has all the characters driven by love; Medea by love/hate of Jason, Jason by love of status, Creon by love of his daughter. *Hippolytus* also has love as a destructive force, as Phaedra's love for Hippolytus, however caused, the driving force behind the play. Hippolytus' love of Artemis and Theseus' love of his wife also make a contribution to the plot. In *Bacchae*, Dionysus' love of worship leads him to cause the destruction in Thebes. A lot will depend on the definition of 'love', with some of the links being more tenuous than others. Most candidates will probably choose Euripides, based on *Medea* or *Hippolytus*.

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

**Mark Scheme 2752
June 2007**

- A1 (a) i) Cervius [1]
- ii) The story which begins at line 79 must be identified as the ‘town mouse/country mouse’. Better answers will offer more detail particularly the food – **vetch, raisin, half-eaten bacon**. The reaction of the **finicky guest** should be mentioned and also the invitation to return to the city. Accept reported speech of the town mouse. [9]

[AO1 = 10 marks]

- (b) Everything in Rome is done to excess. Tongilius has **an outsize** ‘oil flask’ made of *exotic* rhino horn (there is a crude double entendre here!). He has a huge retinue – alliteration of **mob of muddy** retainers. His slaves are Thracian. Alliteration of **shops for slaves or silver**. He shops for *extremes* from slaves at one end to even country houses. Juvenal uses *exotic* descriptions – **Thracian and amethystine**. People are living well beyond their means as he says – Rome sets no limits. There is *venom* in Juvenal’s description – **extorted/mob**.

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

- (c) From both passages there are references to the dangers of city life. Both mention this elsewhere (e.g. Juvenal 3, 260). There is the hustle and bustle Horace – beginning 2.6. The daily round in Rome – Juvenal 1 Horace’s pest 1.9. There are similarities but a comparison must be made. Answers will probably feel that Juvenal exaggerates and that Horace has a better balance. Accept any argument if supported by relevant reference to the text.

[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) Better answers will include greater detail:
- he pretended to be dead/was unconscious
 - carried out by faithful slaves
 - concubines screaming frantically
 - roused by cries/cool air
 - made a movement to show he was alive
 - guilty slaves fled/most arrested/other being sought
 - Macedo died with the satisfaction of having revenged himself/lived to see punishment meted out for murder.
- Give credit for the 'omen'.

[AO1 = 10 marks]

- (b) The story is told in the **first person** and much is in the **present tense** which gives an immediacy. The events take place at night giving opportunity for suspense and supernatural. There are sexual references to 'spice up the story' – Melissa is a common name for a courtesan and inns were notorious for prostitution. The storyteller is a freedman and uses plenty of colloquial phrases which candidates may pick up but are not necessary. Expect reference to the language used and beware of paraphrases.

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

- (c) Stories and digressions serve different purposes. In Pliny stories serve as moral instruction or reflect his legal training and the tendency to offer three examples; may be gossip he has heard or serve to vent his outrage. On the whole stories give Pliny the opportunity to pontificate on a variety of subjects. Expect a range of examples from the letters.

Petronius uses stories and digressions in imaginative ways. They add variety to the narrative. They show the gullibility of the guests, Trimalchio's ignorance and desire to show off.

[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** Women get a bad press in Petronius and Juvenal. In Petronius expect reference to Scintilla and Fortunata. No doubt he has specific nouvelles riches women in mind and expect references to these women's crude behaviour. On the other hand Scintilla cares about the household slaves. In Juvenal the references are more general (Satire 6 is not in the specification) but most examples are in Satire 1. Juvenal can appear more concerned with the actions of men and their wives let the side down by their behaviour. Exaggeration in satire also needs to be appreciated from better answers.

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

- B4** The mask of the Satirist may be used in discussing the extent to which we have a true picture of Horace but there are examples to draw on from the *Satires* – 1.6, 2.6. Some answers may interpret 'personality' as Horace's character and provided that reference is made to the text this view is to be credited. Pliny is NOT a satirist! The argument should focus on the revision of his letters for publication and may mention a different view of Pliny as seen in Book 10. Expect some comparison between the two as both give plenty of biographical information.

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

- B5** Candidates must choose one satirist and not Pliny. Argument should at least focus on the themes and may include characters with some personal response as to why these might be popular today. Better answers will offer more detail on the ancient author and should avoid a general review of what is popular on television today.

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

**Mark Scheme 2753
June 2007**

- A1** (a) The ivory head from the Room with the Fresco at Mycenae, ht. 6.8cm, c.1230BCE. Allow credit for a sensible description.

[AO1 = 10 marks]

- (b) Candidates will probably discuss the Cyclopean walls, the Linear B, the evidence of trade, the building techniques demonstrated at Mycenae etc. Stronger answers will attempt to evaluate the usefulness of these finds.

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

- (c) Expect discussion of ivory objects, frescoes, rings etc. Candidates may interpret the question to allow discussion of other periods. Credit will be given for this, although it is not necessary for full marks. Candidates must go beyond a list of artifacts – evaluation of the usefulness of such objects is essential.

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

[Quality of Written Communication = 5 marks]

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

- A2** (a) A is the 'Daemon' ring from the Tiryns treasure, approximately 5.6cm in length. B is a fragment of a wall-painting from the Cult Centre at Mycenae, height 8.5cm. Credit should be given for candidates who observe that the creatures are making an offering to a goddess/queen/high priestess.

[AO1 = 10 marks]

- (b) Expect discussion of the Daemons and their potential role in Mycenaean religion. Candidates should be able to describe the gods that we know about as well as the shrines. Stronger answers will evaluate the usefulness of such objects as well as acknowledging the limits of our understanding.

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

- (c) Candidates should discuss gold rings, kitchenware, weaponry and armour. Higher marks will only be given to answers that attempt to evaluate the remaining evidence. Importation of metal in ingot or scrap form was an important aspect of Mycenaean trade sources (some of which should be mentioned), especially copper and tin. Large quantities of metalwork were deposited in graves and a range of metal objects (sourced) should be offered to explain both the importance of metalworking and the high quality (as shown by engraving, granulation, cloisonné and repousse techniques).

[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** Expect some strong synoptic points here as candidates discuss general points about how archaeologists use pottery in methods such as thermoluminescence and typology. However, candidates must focus on Mycenaean pottery and on how it has been used in teaching us about dates, trade, wealth and artistic ability. Clay figurines may be discussed. As always, credit any relevant information, as long as it is used to illustrate an appropriate point.

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

- B4** Stronger answers may write about the general advantages and disadvantages of underwater archaeology. Full credit can only be given to those who can relate their understanding to actual Mycenaean shipwreck sites, such as Kas or Gelidonya. There must be discussion of information gained about foreign contact, trade, wealth. Credit any relevant and useful information.

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

- B5** This question allows a wide range of synoptic elements to be brought in. However, candidates must relate their understanding of dating techniques to the Mycenaean world. Any relevant technique should be credited, as should appropriate material – pottery, c14, stratigraphy etc. Stronger answers may refer to the absence of modern techniques in early archaeology. Expect some knowledge to be shown of the Mycenaean history, as demonstrated by archaeological finds, including the Palatial period and the decline.

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

**Mark Scheme 2754
June 2007**

- A1** (a) Praxagora has returned from the Assembly and informed Blepyrus of her proposals. (Good answers will probably include some details, with at least a reference to common ownership.) Chremes has assembled his household effects for 'inspection' prior to handing them in to the communal store, and has talked with the more cynical citizen who has no intention of doing the same. The crier then summons all citizens to dinner.

The hag scene has opened with a short singing competition between the First Hag and the Girl. The Young man sees the girl, fancies her and knocks at her door. The Hag next door opens her door as if the summoned one.

[AO1 = 10 marks]

- (b) A likely response is that, whilst the Young Man does generate some amusement in the passage, the First Hag and the Girl contribute also. Candidates may well differ in their evaluation of the relative significance of the contributions.

The Young Man has a good line in insult (the old women as 'hooks') and innuendo ('my fixtures and fittings'). He produces an amusing pun ('long-drawn-out evening') and it could be argued that there is some humour in the creativity of his excuses in lines 26-31. On the other hand the First Hag creates some amusement by her physical grasping of the Young Man (which the stage direction in line 9 implies continues for some time) and by the mock-legal language of the 'law' made humorous by the bathetic 'screw' and 'tool'. She also misinterprets the Young Man's ritual arrangements as referring to a wedding rather than his intended funeral.

The Girl's contribution could be her vision of a kindergarten of Oedipuses.

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

- (c) Candidates will probably agree with Barrett that this scene goes on too long and is studded with verbal longueurs. Significantly, in setting up the singing competition, the Girl says 'if it won't be too much of a bore for the audience'. Perhaps it is! Its lyrics are hardly demanding – 'I want to be your girl'!

There's a reasonably sparkling line in insult ('perverted little bitch' and 'love-sick weasel', for example) but much of the dialogue is along the lines of 'You're not getting away from me' 'Oh yes I am'. Lines 1-5 and 11-16 of the passage exemplify this.

On the other hand it can be argued that the stage business adds a little liveliness to the scene. For example, as the First Hag is pushed indoors, the Second Hag comes out and pushes the Girl into her home with one hand while holding onto the Young Man with the other. She then holds the Young Man's head under her arm.

Better answers must use the passage for some evidence and will probably be able to argue to some extent against the 'completely' of Barrett's assertion.

Credit should be given to answers which cite other scenes as comparison but the primary focus should be on the hags scene. Beware of answers which fail to differentiate between this scene and the second half of the play in general.

[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) Getas is a servant of Kallipides, father of Sostratos. Gorgias, adopted by Knemon and given responsibility by him, has arranged for Sostratos to marry Knemon's daughter. Sostratos has then persuaded his father to allow Gorgias to marry his (Sostratos') sister, although Kallipides is at first reluctant to give consent. Thus the two families are doubly connected.

Better answers will make clear the relationships between the various characters.

[AO1 = 10 marks]

- (b) The humour here seems to fall into two types. First, there is some pantomime-style action as Knemon is carried out from the house whilst still asleep, followed by the thunderous and prolonged knocking on the door, with a rhythmical accompaniment from a flute and with Getas' shouts in line 30 echoing the knocks.

Secondly, there is the continued ribbing of Knemon by means of the increasingly unrealistic requests to borrow items. Better answers will probably include a brief comment on how these items are unrealistic.

Mention can also be made of the portrayal of Knemon here (by those who see him as a figure of fun). There are elements of bafflement, annoyance and despair.

As usual, please reserve high AO2 marks for those who attempt to answer the question!

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

- (c) A useful analysis might be to say that the servants provide humour, further the plot and add to the characterisation of the other characters. The main function of Pyrrhias, Simiche and Getas seems to be to act, whether intentionally or not, as the catalysts of Knemon's misanthropy and bad temper.

Pyrrhias, servant of Sostratos, is sent by his master to break the ice with Knemon but is summarily driven off, followed by clods of earth, stones and pears.

Simiche angers Knemon by dropping the bucket and the mattock down the well. Some might claim that Menander portrays her sympathetically (she is flustered by her mistakes and later is endearingly anxious to say goodbye to the girl).

Getas is the stereotypical cheeky servant/slave. Examples in the passage include his 'Oh, sure' when Knemon tells him to go away and calling the old man 'Pa' and 'Pappy'. Elsewhere he is rude to Knemon when he tries to borrow a pot from him ('No need to bite my nose off') and cynical when Sostratos tells him that he has invited Gorgias and Daos to lunch ('As far as I'm concerned they can come in their thousands'). Following the passage Getas persists in urging Knemon to dance – with insults ('You are a clumsy clot'), and by this method persuades him that going to the party is an easier option. He finishes the play with yet another bullying threat to the old man and the traditional appeal to the audience.

Daos has a small role in plot development, notably when he tells Gorgias that he has seen Sostratos helping the girl.

Sikon is a self-employed cook and thus not a servant. However this may be a fine distinction for some candidates, who may well discuss him as part of a double act with Getas. He creates humour in the sheep episode and the delight he feels when Knemon is down the well. Credit can be given for a discussion of his contribution but it is not necessary for a good answer.

[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** Good answers will almost certainly support MacDowell's view of *Lysistrata* that 'as a whole the play is neither a feminist manifesto nor a misogynistic jeer'. On the positive side, *Lysistrata* herself is of course the controlling character, the one with ideas and the ability to organise others. Please expect some precise evidence, ideally including the 'agon' and her resolution of the situation with *Reconciliation*. Some candidates should be able to go further and comment on the Amazon-like efforts of the female Chorus, Myrrhine's cleverness in hoodwinking her husband and the success of the Spartan women. Some hold that *Lysistrata* and Myrrhine in some way stand for the priestesses of Athena Polias and Athena Nike respectively – thus reflecting in a positive light the significant role of women in the Athenian religious tradition. On the other hand much humour is derived from the characteristic Aristophanean representation of women as bibulous erotomaniacs. The best evidence here is from the sacrifice scene ('My dears, isn't it a whopper') and from the pettiness of the excuses of the women desperate to leave the Acropolis to be reunited with their husbands. Please reserve the highest AO2 marks for those who try explicitly to weigh up the relative emphases on the positive and negative portrayals.

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

- B4** The analysis here will clearly be different for Aristophanes and Menander. For the former, candidates should be able to identify the topicality of the overriding themes of the plays (systems of government and gender dominance), the universality of the humour of slapstick, innuendo and insult and the attractions of the spectacle (song, music, dance and exotic costumes). In the case of Menander, there are the simplicity of the plot and the identifiable characters operating in an environment almost devoid of detailed cultural references. This scenario suits audiences brought up on television 'sit-coms'. Some candidates might put forward the added attractions for theatres that such plays (with a limited number of actors and little needed in the way of scenery, props etc.) are inexpensive to put on (unlike Aristophanes' plays?). Please look for detailed references to all three plays for high AO1 marks.

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

**Mark Scheme 2755
June 2007**

A1	(a)	(i)	Metope A	Sikyonian Treasury, Delphi	[6]
			Metope B	Temple of Zeus, Olympia	
			Metope C	Parthenon, Athens	
	(ii)	Metope A	Heroic Cattle Raid or Dioskouroi and the sons of Aphareus stealing cattle	[4]	
	Metope B	Herakles' labour to retrieve the apples of the Hesperides or Athena, Herakles and Atlas and the apples of the Hesperides			

[AO1 = 10 marks]

- (b) The composition is dominated by a strong horizontal across the middle of the metope formed by the spears held by the heroes and the muzzles of the cattle. The design is punctuated by the verticals of the bodies of the heroes against the background of the parallel verticals of the spears held in the left hands of the heroes. The angular, geometric design is similar in composition to the Herakles and the Kerkopes metope from Selinus C. The heroes are carved in a similar style to Kleobis and Biton, and even the Moschophoros, which are of a similar date. Candidates should be able to pick out and discuss specific features of the metope and other sculptures. The overall effect of this metope is one of a regular pattern.

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

- (c) The Olympia metope shows Athena helping Herakles to hold up the heavens, while Atlas returns with the apples of Hesperides. The composition of the metope is dominated by the strong verticals of the three figures. This would have been emphasised by the triglyphs on either side and in turn emphasise the strong verticals of the Doric order. The figures, however, are not isolated by these dominant verticals because a connection is made between them: through the outstretched arms of Atlas and by the bent arm of Athena. The effect is to soften the composition.

The Parthenon metope depicts a Lapith and a Centaur engaged in battle. Woodford is harsh in her criticism of this metope and calls it the work of a 'less accomplished sculptor'. She is particularly critical of the composition, which leaves a blank space to the right and is bunched up in the centre, and the anatomy of the figures. Details of Woodford's views can be found on page 113. Despite these criticisms, there may be some candidates who think that this metope would have been more effective when painted and viewed from the ground rather than at eye level.

As always, it does not matter which metope the candidates find more visually pleasing provided they are able to come to a reasoned opinion which is backed up by detailed reference to both metopes.

[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) Statue A kore
 Statue B kouros
 Purposes of this type of statue:
- Dedications to a god/goddess
 - Memorial to a man
 - Representation of a god/goddess
- [6]
- (ii) Berlin Standing Goddess or Goddess holding a pomegranate
 Date: 570-560 B.C. [4]

[AO1 = 10 marks]

- (b) Statue B is the Apollo of Tenea (candidates do not have to name this statue). Other kouros to which candidates may refer include the New York Kouros, the Sounion Kouros, Kleobis and Biton and the Dipylon Head. Areas to consider include the hair, which suffers from judge's wig syndrome, facial features, the stance and the anatomy.

When compared with the New York Kouros, the Apollo of Tenea is indeed more naturalistic. The face is animated by a lively Archaic smile and its rather sharp, yet intact, nose. Other features are reminiscent of earlier kouros, particularly the bulging eyes, but they lack the exaggerated patterned style.

The body of the Apollo of Tenea has much to commend it. It is muscular and yet looks softer than earlier kouros. The sculptor is beginning to understand the relationship between skin, muscle and bone.

The candidates should be able to make a reasonable case using evidence from the picture in front of them and their knowledge of other statues.

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

- (c) Sculptors carving male statues were concerned with ways of depicting the anatomy in an effective manner, often condensing human forms into a series of satisfying patterns. Expect discussion of particular aspects of the Apollo of Tenea to support the points made. Some may even refer to the method of carving as one of the problems facing the sculptor.

The carving of a female statue presented very different problems because of the convention of depicting females clothed. Here, the sculptor has to explore ways of showing how the female form is revealed rather than concealed by the drapery. The relationship between the cloth and the body underneath has to be shown. The Berlin Standing Goddess is given a feminine appearance by means of the accessories she is wearing, but from the front she does not look particularly feminine in shape. Only from the back, where there is a slight swelling over the buttocks, does the drapery reveal the feminine form. The sculptor uses pattern, in the skirt and in the concentric folds of the cloak, to enliven his statue.

Which of the two statues is the more successful and the more aesthetically pleasing is for the candidates to decide. There must be an attempt to come to a logical conclusion based on reference to both statues.

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

[Quality of Written Communication = 5 marks]

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

- B3** Candidates should be able to refer to the new ideas which were emerging in the fourth century. These ideas include:
- The increasing use of groups
 - The humanising of the gods
 - The use of concepts
 - The introduction of the female nude
 - Renewed interest in marble
 - Greater use of everyday life.

A full discussion of these new ideas can be found in Woodford Chapter 12.

The works which candidates may discuss are:

Kephisodotos:	Eirene and Ploutos
Praxiteles:	Hermes and Dionysus
	Aphrodite of Knidos

Expect discussion of the extent to which these works do or do not conform to the criteria which the candidates have set out in their essays. Candidates may well pick upon the fact that neither Kephisodotos nor Praxiteles makes use of the intense, passionate emotions favoured by Skopas but their work does display emotion of the tender variety.

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

- B4** This statement is designed to get candidates thinking about the overall effect of different pediments. The essay should not just be about the development of pedimental sculpture.

The Medusa pediment from the temple of Artemis on Corcyra is a beautifully organised, symmetrical composition. It has a number of different stories, possibly linked by the theme of death, which are of different sizes. Here then there is no unity of theme or unity of scale – but is it an unsuccessful pediment? It would certainly have been impressive and striking in its original setting.

Candidates should be able to look at a range of pediments, displaying detailed knowledge about some of them, to form an argument and come to a reasoned conclusion. As always the candidates should keep the question in mind.

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

**Mark Scheme 2756
June 2007**

- A1** (a) i) Tombstone/grave stone (1)
 ii) Carlisle (1)
 iii) Third Century AD (2)
 iv) Aurelia Aureliana. Birrus Britannicus (4)
 v) Freedwoman (1)
 vi) Husband (1)

[AO1 = 10 marks]

- (b) This tombstone is truly Romano-British. The fact it was found at the furthest boundary of the province is not without significance as is the date of its carving, a time when the Roman empire was not at its healthiest. These make its Roman influences - the use of tombstones, the presence of columns and other Roman elements in the carving and artwork, the use of Latin - all the more significant. Despite the obvious Roman influences, the Celtic influences are apparent too - the use of the Birrus Britannicus and possible Celtic facial features. The Christian influence also reflects the interpenetration of cultures and its optimistic message of life to come.

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

- (c) Aurelia Aureliana is clutching a bunch of poppies, the symbol of sleep and there are pine-cones on top of the columns. As large seeds the pine-cones symbolised life and so there is a promise of life to come. In the eyes of Hill and Ireland, 'the religious impact of Christianity was becoming more and more apparent'. Whether the other evidence for Christianity supports this claim is dubious. The earliest literary evidence is from Tertullian in about 200 AD. It is only by 314 AD that there are signs of an established hierarchy with various British clergy attending the Council of Arles. Archaeological evidence filling the intervening period is slender. Most notable is the Water Neston treasure. With the final legislation of Christianity, the faith probably began to make accelerated progress. Yet, in the words of Hill and Ireland, 'it would be wrong to see at this time a wholesale conversion of the county, especially since archaeology provides virtually no incontrovertible evidence for worship in urban centres, in sharp contrast to the continued use of pagan buildings'. However the fourth century saw the country estates with mosaic floors and wall-paintings bearing Christian motifs. Yet the continuing presence of pagan elements in such mosaics, now in the guise of Christian allegory, suggests the tenacity of earlier Classical forms.

[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= Baths and Forum-Basilica complex (3)
 B= Courtyard House (2)
 C= Temple and Shop (2)
- ii) A= Leicester
 B&C= Caerwent (3)

[AO1 = 10 marks]

- (b) Bath-houses were an essential element in Roman life. They were important not only for hygienic and recreational purposes but also for the conduct of law, administration and above all business and commerce. Aquae Sulis also was important for the water's healing properties. Hill and Ireland's claim is very much supported by the archaeological record. On one end of the spectrum we have examples found at Hardknott and Silchester where a simple row of spaces and rooms provide a palaestra and apodyterium, and the rooms for the three stages of the bathing process. At the other end there are the examples found in Wroxeter, Leicester and Bath.

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

- (c) As Tacitus remarked - 'they spoke of such novelties as 'civilisation', when really they were only a feature of enslavement'. The use of public and private buildings played an essential part in the Romanisation of the province of Britain. Fora provided the stability for peace to flourish where public buildings like the basilica, used for judicial purposes, and the temple of the imperial cult were sited, and business and commerce were conducted in the macellum. Thus they enforced law and order and offered a focal point for business to expand. The essentially tolerant attitude to Celtic and other religions is another important factor in the successful 'civilisation' of the province, though the building of temples also focused attention and worship of the Roman pantheon. The construction of private mansions also highlighted the material advantages to be had in supporting the Roman system of government but also provided an increase in the production of food which was vital for supporting life in the towns and feeding the army.

The archaeological record amply proves the importance of the policy with a wealth of villas recorded, especially below the Fosse Way. The dedicatory inscription from the forum in St. Albans contains Agricola's name and is built on a grand scale. Silchester is less grand, where the forum measured 43 by 39 metres, with a colonnade and shops on three sides and the west side occupied by the basilical hall. Even though no forum and basilica remain in tact, parts of these buildings are among the most substantial non-military relics of Roman Britain.

With regard to temples there are the foundations of the simple square Roman-Celtic temple at Caerwent, the rectangular shrine at the temple of Antenociticus, to the hugely impressive temple of Sulis-Minerva at Bath.

[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** After conquest came the need to administer the conquered territory. This was done like any other province throughout the Roman empire. Supreme authority lay in the hands of the governor. Britain was different from other provinces because of its large military garrison and governors often came from men of the Senatorial order who had held consulship. Particular governors were often chosen for Britain because of some particular expertise which matched the province's needs at that time. Below the governor was a large permanent staff to carry out the governor's policy. The upper levels of this were generally soldiers headed by a senior centurion. Under him operated various grades of people whose duties included legal matters, organisation of supplies, maintenance of roads and possibly the supply of transport. The responsibilities of the governor were wide-ranging. When he was not fighting he would be expected to Romanise the local nobility, construct roads, etc. He would also administer justice and was the final court of appeal for non-citizens. Even though the governor oversaw the administration of the province at its highest level, there was also a system of local administration to replace the tribal governments that had operated before the invasion. This was largely achieved using native help. Early on in the invasion the Roman used client-kings where the locals retained their identity, laws, right to bear arms in return for enforcing Roman law. There was also the colony which was like a mini-Rome with a local Senate and two presiding officers who looked after the Senate and regulated local justice, festivals and other ceremonies. Beneath the colonies were Municipia. These were normally pre-existing settlements taken over by the Romans. The most famous example is St Albans which had been the capital of the Catuvellauni. It controlled a large area of land around it and copied the colonies in the administration of the important posts. The civitates were old tribal areas which had been converted into Roman administrative units. They held their own power as the Romans shifted the responsibility for administration onto the local population as soon as it was practical. As for discussing the how successful part of the question, candidates will probably want to discuss failures of the system e.g. Boudicca and Cartimandua as well as the success of maintaining peace for a considerable amount of time and the cleverness in involving the native Celts wherever possible in the running of their own country.

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

- B4** Roman occupation brought a need for greater agricultural output which the Romans helped through a greater availability of tools, improving methods of drainage and land clearance, change in crops, keeping of animals through improved storage as well as changing field systems. However, as Hill and Ireland comment, 'the agricultural revolution which led to greatly increased levels of agricultural production were well under way before the conquest'.

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

**Advanced GCE Classical Civilisation (3816/7816)
June 2007 Assessment Series**

Unit Threshold Marks

	<i>Unit</i>	Maximum Mark	a	b	c	d	e	u
2736	Raw	100	72	64	56	48	41	0
	UMS	100	80	70	60	50	40	0
2737	Raw	100	73	65	57	49	41	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	74	66	59	52	45	0
	UMS	100	80	70	60	50	40	0
2740	Raw	100	73	64	56	48	40	0
	UMS	100	80	70	60	50	40	0
2741	Raw	100	74	65	57	49	41	0
	UMS	100	80	70	60	50	40	0
2742	Raw	100	74	65	56	48	40	0
	UMS	100	80	70	60	50	40	0
2743	Raw	100	76	67	58	49	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	72	65	58	51	44	0
	UMS	100	80	70	60	50	40	0
2746	Raw	100	72	64	57	50	43	0
	UMS	100	80	70	60	50	40	0
2747	Raw	100	74	65	56	47	39	0
	UMS	100	80	70	60	50	40	0
2748	Raw	100	75	67	59	51	43	0
	UMS	100	80	70	60	50	40	0
2749	Raw	100	77	67	58	49	40	0
	UMS	100	80	70	60	50	40	0
2750	Raw	100	72	64	56	48	40	0
	UMS	100	80	70	60	50	40	0
2751	Raw	100	75	66	58	50	42	0
	UMS	100	80	70	60	50	40	0
2752	Raw	100	73	65	57	50	43	0

	UMS	100	80	70	60	50	40	0
2753	Raw	100	76	67	58	50	42	0
	UMS	100	80	70	60	50	40	0
2754	Raw	100	73	65	57	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	42	0
	UMS	100	80	70	60	50	40	0
2757	Raw	100	85	75	65	55	46	0
	UMS	100	80	70	60	50	40	0
2799	Raw	100	86	75	64	53	42	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	24.9	50.0	72.6	88.7	96.3	100.0	2511
7816	24.6	59.1	84.2	96.1	99.5	100.0	2343

4854 candidates aggregated this series

For a description of how UMS marks are calculated see;
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication

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