

# **Classical Civilisation**

Advanced GCE A2 7816

Advanced Subsidiary GCE AS 3816

## **Mark Schemes for the Units**

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## 2736 Greek Epic

- A1 (a) Odysseus relates how he sacked the Cicones although they retaliated and inflicted considerable casualties on Odysseus' men. After sailing for ten days they reach the Lotus-eaters. Odysseus sends several of his men on ahead to investigate and they taste the Lotus-eaters' fruit. As a result they lose all thoughts of returning home and Odysseus is forced to forcibly stow them on board the ship. Odysseus then lands on an island full of goats. They come ashore and feast for the whole day. Odysseus then decided to investigate the land of the Cyclopes with the crew of his ship to find out what kind of men inhabits the island. Picking twelve of his best men, Odysseus decides to investigate. They find the cave empty except for some cheeses which his men want to take as they leave but Odysseus wants to investigate further and meet the owner of the cave in the hope of getting some presents.

[AO1 = 10 marks]

- (b) The characterisation of Polyphemus is very effective. Homer not only captures the Cyclops' strength and uncivilised side but combines it with a very sensitive and almost civilised element. There is a considerable range of evidence to support the strength and barbaric side – his kindling is thrown down and makes a 'great crash'. His strength is very evident in the way he can move the monstrous stone. His lack of *xenia* at the end of the passage shows his uncivilised side. However Homer has skilfully combined a more positive image of Polyphemus and having the two elements juxtaposing each other is highly effective. He has obviously taken time to prepare for his dinner – the kindling is for burning at supper-time and he collects some whey at the end of the passage for drinking then as well. Odysseus also comments on how 'efficiently' he had carried out milking his flocks. He separates them at the start and shuts the cave so they do not get mixed up. After carrying out a task which involved enormous strength, he then milks the beasts – a task which involves considerable dexterity. The two tasks are a striking juxtaposition. He then does the job 'methodically' and reunites mother and baby at the end.

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

- (c) Odysseus is hardly portrayed in a heroic light in the passage where he flouts the customs of *xenia* and helps himself to the cheeses. Elsewhere he ignores the wishes of his men who want to return to the ship and this leads to some of their deaths. He also cannot help but boast and reveal his identity to Polyphemus and this leads to a whole array of complications. Although Polyphemus is barbaric in his failure to observe the rituals of *xenia* and is cannibalistic, he also has some positive traits. He is good at his job, clearly loves his flock (especially the ram), is not the most intelligent and as such is easily outwitted by Odysseus, and has a bond with his father. However the Cyclop's episode enhances Odysseus' *kleos* and reveals many traits which make him a hero – bravery in the face of such an awful monster and seeing his comrades being munched by him. Resourcefulness in the use of the wine and sharpening the stick to blind him as well as hiding under the sheep to escape. Cunning in the 'Nobody' trick as well as his skills as a speaker when talking to Polyphemus – not revealing where they have left their boat.

[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)** Eurycleia has woken Penelope and revealed the news that Odysseus has returned home and killed the Suitors. Penelope believes the gods have fuddled her wits and is unhappy that she has been woken from her first deep sleep since Odysseus left. She orders the nurse to go back downstairs. Eurycleia persists and with growing excitement Penelope questions her. Eurycleia recounts how she heard the dying groans although did not see anything as she was locked in her quarters. When she came out she saw Odysseus standing amongst the slain and was given the job of telling Penelope what has happened. Penelope thinks that it is one of the gods who has killed the Suitors and that Odysseus still has not yet returned. Eurycleia gives her further proof of the scar and Penelope decides to see Telemachus, the dead Suitors and the man who killed them.

[AO1 = 10 marks]

- (b)** Tension is created in the passage in a variety of ways. Most importantly there is Penelope's uncertainty. She is a 'prey to indecision' – the metaphor is very effective as is the way Homer gives the audience an insight into Penelope's mind and uncertainty as she goes through the options which are open to her. The tension is increased in the way the husband and wife sit opposite each other, one in the firelight, one presumably in the shade? Odysseus makes the task harder as he is waiting for Penelope to make a response and is also hiding his features slightly by keeping his eyes on the ground. Again, Penelope's bewilderment heightens the tension – for 'a long while' she is speechless. At times she sees the likeness at other times she fails to because of his foul appearance. The situation is on the edge of a knife and naturally creates tension. Telemachus' rebuke is a bolt out of the blue and creates another form of tension with such words as 'unmotherly mother', saying that she has a heart harder than flint, questioning why she does not go over to her husband. The tension in their relationship is very evident. However Penelope's words soothe the situation and again her shock is well captured by the repetition of 'I cannot'. The passage ends with the audience wondering what the signs are which are hidden from everyone else.

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

- (c)** Whether Telemachus shows maturity in this passage is debatable. He is certainly acting in a way which suggests he has grown up and taken on the role of the dominant male figure in the palace and this is not the first time he has ordered Penelope about. However it might be possible to argue that calling her 'my hard-hearted, unmotherly mother' is not very mature and the way Penelope responds ('my child') lends weight to this. He also has had the benefit of seeing Odysseus out of disguise and is not looking at the situation from Penelope's viewpoint, again suggesting a lack of maturity. Elsewhere he shows his immaturity for much of the time. At the start of the *Odyssey* he doubts whether Odysseus was really his father, he cries at the end of the Assembly, is embarrassed at public speaking and clearly displays his inexperience on his travels where he is over-reliant on the help of Athene. However we observe him gaining the confidence in the early books as he finds out more about his father and experiences life outside of the palace. On his return his maturity develops to the extent that 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 = 7 + AO2 = 13 = 20 marks]

[Quality of Written Communication = 5 marks]

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

- B3** Answers will undoubtedly hinge on the candidates' definition of what makes a hero. Accept either a Homeric view or a modern day one where many of the qualities which were essential for furthering a hero's *kleos* seem unattractive. On many occasions he is selfish: he stayed with Circe for his own enjoyment until his men asked him to leave; he wanted to hear the Siren's song himself; he gave Polyphemus his name for his own glory without considering the safety of his own men. He is unfaithful to Penelope with Circe and Calypso. He is arrogant at times: he ignores Circe's advice and tries to face Scylla, does not immediately take Ino's advice. He is certainly deceitful: he told many lying tales and hid his identity, notably in Ithaca, especially to Penelope herself and Laertes. However others will argue that these qualities are what make Odysseus a hero in the Homeric world. He also displays many qualities: determination to get back to Penelope, bravery in the face of many dangers, especially the Suitors, intelligence in the way he overcomes obstacles, skilled speaker, sensitivity when he wants something (Nausicaa) etc. Their marriage also would appear to be a good one and one worth waiting for. They seem well matched for each other – Penelope's intelligence is often stressed and the way she outwits the great trickster himself is touching. They still find each other attractive and Penelope is more relaxed once her husband returns to the palace. Responses might also consider what other options Penelope had and especially examine the merits of the Suitors – they are the leading nobles of the land.

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

- B4** Candidates should avoid retelling the narrative but analyse what is good and bad in their opinions about the *Odyssey*. Areas for comment might include the use of the first person narrative (Odysseus in Phaeacia), the broad range of characters including men and women, mortals and immortals, giants and mythical monsters, the element of fantasy which kindles the imagination, the vivid descriptions of the Underworld and the Cyclops, the development of Odysseus' character, the way he handles an array of situations with varying degrees of success. Other areas worthy of discussion might be the use of the flashback technique, retardation, the use of episodes and similes, variety of pace, surprise and suspense, ring-composition. Look for close reference to the text and a genuine personal response as to what makes the *Odyssey* an effective piece of story telling.

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

## 2737 Roman Epic

- A1 (a) Dido, inflamed with a love for Aeneas, has confided in Anna about her feelings for the hero but is adamant that she will maintain her vow to Sychaeus. Anna, however, highlights the advantages that will accrue in a union with Aeneas and urges her to follow her feelings. She overcomes Dido's conscience and before the passage starts they have made sacrifices to the gods.

[AO1 = 10 marks]

- (b) The start of the passage dramatises the suffering Dido is experiencing – the metaphor of being on fire with love and the extended simile will warrant discussion. They also both foreshadow her destruction and bring an ominous air to the passage. The extent of the love she feels is highlighted by the effect it is having on her – misery, madness, wandering all over the city, giving up her role as an effective queen at the end of the passage. The repetition of 'sometimes'/'now' underlines her confused state of mind. There is excitement when she comes tantalisingly close to revealing her feelings to Aeneas. We see her complete infatuation when she asks for yet more feasts and hangs on the hero's every word – hardly the behaviour we expect from a powerful queen. The bitter sweet beauty of the setting moon surely is a reflection of Dido's imminent demise. The quietness of the night is echoed in the sibilance of the setting stars. Her desolation after the feast is dramatically shown by her clinging to the couch, imagining Aeneas to still be there, and detaining Ascanius to assuage her emotions.

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

- (c) Both in the passage and elsewhere Dido comes across as a tragic heroine. In the passage the metaphor and simile of the love she is experiencing portray her as undeserving of her fate. She is a pawn being used by the gods in their own dispute. She is very hospitable to the Trojans in the feast and in offering Aeneas a share of her land. She tries to fight the love and maintain her vow of chastity. She has to experience her lover seemingly preparing to leave without a word. The reader feels sympathy for her as she is reduced to a state of near madness and in her eventual suicide. However in the passage it is clear that she is neglecting her duties as queen, and the way she behaves as a result of her infatuation hardly puts her in a favourable light. Elsewhere she is compared to a Bacchant; she both wishes that she had served Ascanius up in a stew for his father to eat and that Aeneas dies a terrible death. She brings down the curse of perpetual enmity between the two nations. The way she deceives Anna over the funeral pyre is cruel. Candidates could also see Dido as a Cleopatra figure for whom the Roman audience would have no sympathy.

[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 scene is set in Olympus where Jupiter has summoned the gods to a meeting to chastise his colleagues for stirring up fighting in Italy and defying his express will. Venus has drawn to her father's attention what Turnus has done to Aeneas' camp. She asks why this should be if Aeneas is following what destiny has decreed, and highlights other misfortunes Aeneas has suffered. She pleads for her grandson's safety and asks Jupiter to take pity on him and allow the Trojans to prosper in Italy.

[AO1 = 10 marks]

- (b)** The content of Juno's speech is far from persuasive. They are blatant lies – Aeneas being goaded into sailing for Italy 'by the ravings of Cassandra,' 'was it some cruel power of mine? Where is Juno in all this?' etc. However the audience is slightly more persuaded when she talks about Turnus' divine ancestry and the injustices the Latins are suffering at the hands of the Trojans. Juno is also much more persuasive in the way she speaks and the range of rhetorical devices she deploys. Rhetorical questions are repeated again and again to batter the listener. The brevity of some of these questions lends to their impact. Her vocabulary is emotive – 'to tear brides from mothers' laps.' The repetition of infinitives and length of the last sentence also serve to add to the catalogue of woes. However it could be argued that the anger with which she speaks makes her less convincing.

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

- (c)** Juno and Venus share many similarities. They seem to have little time for each other but rather communicate with Jupiter independently to get their way – Venus Bk 1, Juno Bk 10, 11. Both disobey Jupiter and become involved in the war in Italy after Jupiter had forbade it. Both are devious – Venus uses Cupid to make Dido fall in love, Juno uses Allecto to stir up war and a phantom Aeneas. They try to outwit each other in arranging the union in the cave. Both resort to bribery – Juno and the nymph of rarest beauty, Venus and the sexual favours she offers her husband. Both in their own way are skilful orators. However Venus displays more affection for her loved ones than Juno does – she provides divine armour, assists in the finding of the golden bough and curing of the arrow wound etc. Juno seems to possibly exert more influence over Jupiter – successfully wins Turnus a reprieve from death, arranges for the Latins to keep their name and dress. She also seems more vindictive, especially in her dogged pursuit of Aeneas and the continual troubles she orchestrates for him.

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

[Quality of Written Communication = 5 marks]

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



**B3** Aeneas is essentially a prototype Roman hero. Virgil is trying to show that the values of a Homeric hero are redundant in an age which is no longer heroic and instead they need to be supplanted by the qualities of 'pietas' – respect for the gods, family, country and subordinates. However, in Book 2 Aeneas fights like a typical Homeric hero where battle-madness or 'furor' gets the better of him on numerous occasions e.g. after the words of Panthus. He needs the help of his mother, father, wife to keep these outdated qualities in check and only reluctantly takes up the burden of his destiny at the end. Books 1 and 4 continue to highlight this transition. There are backward looks to Troy in both books, he is sick at heart in Book 1 and wishes he were dead and in Book 4 he is tempted to give up everything for Dido. However his 'pietas' has grown in Book 1 – he looks after his men and son and in both 1 and 4 puts his mission before his own happiness and shows a readiness to obey the gods when prompted. In Book 6 it could be said that he enters the underworld as the last Trojan and re-emerges as the first Roman. It is a pivotal book in the *Aeneid* where Aeneas can almost encounter all the ghosts of his past and focus on fulfilling his destiny once he has been inspired by his father's words and the revelation of the greatness of the destiny that awaits him. However much he acts like a prototype Roman in the second half of the epic, Aeneas still relapses into the Homeric way of behaving, especially after the killing of Pallas.

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

**B4** Omens are chiefly used in the *Aeneid* to highlight Aeneas' destiny and that it is the gods' will that he settles in Italy and marries Lavinia. They span the whole of the epic from Ascanius' hair combusting and the shooting star, to the gouts of Polydorus' blood oozing from the ground, to a white suckling sow and a swarm of bees convincing Latinus that his daughter is to wed a foreigner from overseas. As an audience we are left in no doubt that Aeneas will be successful. Omens are also important because they show how gods can send false omens to manipulate mortals for their own ends – burning of the ships, the breaking of the peace treaty. Prophecy also reinforces the divine nature of Aeneas' destiny and reassures the hero of his eventual success. Examples might include instances from Book 2, Helenus' prophecy, the words of the Penates, Sibyl's prophecy. The way his destiny is revealed in a drip feed fashion is important as it maintains excitement as each piece of the jigsaw is revealed. Candidates will naturally want to discuss the political dimension of the three big prophetic passages.

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

## 2738 Greek Historians

- A1 (a) Herodotus has expressed the opinion that the Spartans would not have been equal to the task of saving Greece - without the Athenians' bravery and refusal to give into oracles of doom from Delphi, Greece would have been lost. He then describes the slightly more optimistic second oracle and the debate over its meaning. Themistocles' interpretation that the oracle refers to Athens' navy (and a digression to war in Aegina and the mines of Laurium) come next, before the spies mentioned in the passage are sent to investigate Xerxes' army.

[AO1 = 10 marks]

- (b) Many candidates will comment on Xerxes' unorthodox approach to dealing with enemy spies, but will explain that this shows great military cunning on his part. He is presented as logical in his approach. The digression further illustrates this with another story of witty responses from Xerxes. He is an unconventional leader, but is clearly an interesting character to Herodotus and his attempt to manipulate Greek anticipation of his arrival should be mentioned.

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

- (c) This digression serves to add to Xerxes' presentation as a darkly humorous individual. Credit any sensible discussion of specific digressions - candidates may describe the effect of jumping ahead to the year 430BCE in section 137 or the stories of Cleomenes, the Spartan kings, the war with Aegina that brought about the Athenian navy among others. As ever, candidates must do more than give examples - they must express their own opinions on the effects that such digressions have on us.

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

[Quality of Written Communication = 5 marks]

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

- A2 (a)** The Athenians have bullied Potidaea into sending hostages and pulling down their defences because they feared that Perdiccas might stir them up against Athens. The Potidaeans are alarmed and send ambassadors both to Athens and Sparta. The Spartans are more sympathetic and Potidaea revolts. The Corinthians help the Potidaeans by sending Aristeus. The Athenians are distracted by revolts elsewhere, but get there eventually and defeat Aristeus. Fortifications are raised, but they decide not to raise a wall on Pallene, as they fear Potidaean attack if they split their forces.

**[AO1 = 10 marks]**

- (b)** The details and background references in "1,600 hoplites" and "Phormio, son of Asopius" may be seen as helping to bring home the scale of events and the fact that these people have families. "moved slowly" is a realistic detail and the choice of "ravaging" may be seen as interesting in its meaning. Candidates may sympathise with Phormio's frustrations, but are likely to believe that in a story, we would be given more of his thought processes. Reward any sensible use made of the text.

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

- (c)** The description of the origins of the conflict are described in detail with the siege of Epidamnus and the feud between Corinth and Corcyra. The Theban attack on Plataea is described in detail as the time when war breaks out. He does write in detail when it comes to actual conflict, describing motivations and military techniques. The siege of Plataea is one example that may be chosen, as may be some of Pericles' campaigns. Candidates may refer to the description of the Trojan War – reward such references if relevant. The eventual fall of Potidaea is presented in an interesting way that shows us some of the details of war and its impact.

**[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** Specific battle such as Thermopylae and Marathon should be described and discussed. At Marathon he describes the heroism of the Athenians, but omits several useful details such as the location of the Persian cavalry. Also at Thermopylae, the emphasis seems to be more on what the Spartans are doing with their hair. He is a storyteller, not a historian, and he often omits important details, preferring to focus on interesting anecdotes and digressions than hard-and-fast military facts. He concentrates on individuals rather than armies.

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

- B4** Neither author is bias-free, but candidates are free to choose either as long as they can back up their ideas with evidence. Thucydides does seem to be remarkably detached in his account, but there are signs of fondness for Pericles in his idealised funeral speech. Expect references to the pentekontaetia. Herodotus may be a choice here, but he is often described as writing both sides in equal measure. Expect references to the work throughout.

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

## 2739 Roman Historians

- A1 (a)** There have been prodigies and ill omens, and people exiled by Agrippina have been returned to Rome. Nero has been assured that Agrippina was unpopular so he now gives into wild excesses, such as chariot-racing, the Youth Games, acting and poetry. Tacitus has just described the riot at Pompeii, the expulsion of Pedius Blaesus and objections made to Nero's drama competition and morality.

**[AO1 = 10 marks]**

- (b)** Although there are no direct attacks on Nero, the passage remains pretty scathing. The "respectable" Plautus is in direct contrast to the Emperor. Those with him are described as placing themselves in danger. Nero's nervousness and fear are marked here. His dismissal of Plautus from Rome is calmly expressed, although the menace is implied. The description of the pollution of the Marcian Aqueduct should be commented on.

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

- (c)** In this passage, the comet and the lightning are used to great effect to show Nero's insecurity. Expect discussion of this and an awareness of how omens are used throughout the book. Tacitus often makes use of them to bring something out of Nero's character. Candidates should be able to use specific examples, such as the one where Tacitus implies that the gods are opposed to Nero killing his mother. On the whole, though, Tacitus does not appear to believe in these things himself, preferring to use them to add weight to his description of Nero's evil. Reward any sensible use of omens.

**[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)** Nero is proclaimed Emperor, organises Claudius' funeral, deifies him and hands over all his affairs to Agrippina's management. He shows off his generosity with gifts of money and precious things, as well as providing a wide array of public entertainments, starting several new traditions. Suetonius has just described Tiridates' welcome and Nero's legal work and senatorial reforms.

**[AO1 = 10 marks]**

- (b)** For Suetonius, this is quite a positive account of Nero. He pays for fire-fighting platforms, plans new engineering schemes, reorganises several city customs, which candidates may consider quite arbitrary, and begins serious persecution of the Christians. Candidates will probably comment on how Nero seems to be quite a benevolent Roman ruler in this passage, although most will be horrified by the treatment of the Christians and bemused by the trivialities of many of Nero's innovations.

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

- (c)** Suetonius does like to present things in a very well-ordered and logical way - introduction to his subject, a list of good qualities, a list of bad qualities and a summation. This passage is certainly balanced by accounts of Nero's excesses. Expect candidates to give several examples and explain Suetonius' technique of biography.

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

**[Quality of Written Communication = 5 marks]**

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

- B3** Expect a discussion of what makes a true historian. Candidates should argue that Tacitus' use of sources make him reliable in some respects, but there can be no doubt that he did not set out to write an account that made the Emperor look good. His military descriptions and his references to other events in the Empire may seem balanced and unemotional, but they serve as contrast to the vicious attack on Nero that is characterised by choosing to present events in a way that makes him look bad - rumours about incest are presented in a way that gives us no choice but to assume the worst. Executions are given in such a way that we see Nero only as a vindictive, cruel and evil man. Expect discussion of Tacitus 'asides', pithy phrases that damn his subject.

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

- B4** Accept either choice, as long as it is backed by evidence and opinion. Tacitus may well be a popular choice because his narrative structure makes him easier to follow and many sections read like a gripping novel. His depiction of life on the frontier may bore some candidates, but it does serve as counterpoint to events in which Nero is involved. There should be some account of some of the more salacious exploits of the Emperor, although some candidates may choose to write about Tacitus' approach to writing history and his collation of sources. Suetonius may have some fans, as his approach is more balanced and candidates may feel they are seeing more of the "true" Nero. His dramatic set-pieces and deadpan delivery may make him more popular. Expect plenty of reference to the text in either case.

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

## 2740 Greek Tragedy 1

- A1 (a)** The Herald has arrived and reported the victory of the Greeks over the Trojans. He has described the conditions faced by the Greeks during the fighting. Clytemnestra tells the Herald to make sure Agamemnon hurries back to Argos. Following a Choral Ode, Agamemnon has returned to Argos, bringing with him Cassandra as his slave. The Chorus have welcomed him, hinting that not everything is well in the city. He has himself made a speech celebrating his return. Clytemnestra has come out to welcome Agamemnon home. She has manipulated him into walking into the palace on the tapestries. She has tried to persuade Cassandra to go into the palace, but Cassandra has remained silent. She has stayed outside the palace and started to talk to the Chorus.

**[AO1 = 10 marks]**

- (b)** The passage is very dramatic. Cassandra is in a prophetic trance. The words she uses are full of dark imagery. The description of the past history of the House of Atreus, with the murdered babies, and their father eating them, is gory and vivid. She tells a story which would have been familiar to the audience. She hints at the murder of Agamemnon, once again using descriptive and lively language. The Chorus, in contrast, are baffled and very matter-of-fact, which adds to the tension.

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

- (c)** Cassandra plays a small, but vital role in the play. She first enters as Agamemnon's prize, a visible sign of his desecration of Troy. She provides Clytemnestra with another reason for killing Agamemnon. Cassandra is the only character in the play to stand up to Clytemnestra. Her speech to the Chorus serves to give the background of the House of Atreus and to hint at the murder of Agamemnon which is about to happen. Before she leaves the stage, going to her death, she predicts the arrival of Orestes to avenge his father, paving the way for the next play in the trilogy. Even when dead, her body serves to give the audience an insight into Clytemnestra's true character.

**[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)** Chrysothemis has just arrived to tell Electra that Aegisthus plans to lock her away, and that she has been sent to visit the tomb of Agamemnon by Clytemnestra, who has had a bad dream. Electra persuades her to substitute a lock of their hair as an offering. Clytemnestra now enters and has an argument with Electra about the murder of Agamemnon. Their discussion is interrupted by the Tutor, who brings news of Orestes' death in a chariot accident.

**[AO1 = 10 marks]**

- (b)** Clytemnestra has some feelings of grief for the death of Orestes. However, the predominant feeling is one of relief and release from the fear of revenge. She also shows her feelings about Electra, being happy now that Electra's hope has been taken away. The language she uses is vivid; references are made to how she nursed Orestes, and her inability to sleep. The metaphor of Electra as a serpent, and references to Justice and Vengeance add to the effect. The dialogue between mother and daughter also contributes to the effectiveness of the scene.

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

- (c)** Electra loathes her mother, and considers her lack of mourning as a sign of her lack of love for her children. Electra can't speak of her mother without insulting her, whether talking to her or not. Her attitude is consistent throughout the play, up to the moment she urges Orestes to kill Clytemnestra. It would seem to be justified in the light of her treatment by her mother, and her mother's murder of Agamemnon. However, Clytemnestra has presented a good defence of her reasons for murdering Agamemnon, and a lot of Electra's misery has been brought on herself through her attitude.

**[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** Creon brings the prophecy about the plague from Delphi. This sparks the search for the killer of Laius. He is then accused by Oedipus of plotting against him. This reveals Oedipus' headstrong character. At the end, he takes control of Thebes, and allows Oedipus to embrace his children one last time, before consulting the gods about his exile. Tiresias is summoned by Oedipus to help solve the riddle of Laius' killer. He also reveals Oedipus' temper and, through his accusations, sets Oedipus on the path to discover his birth, and thus his downfall. Although Creon may appear in the play to a greater extent, the role of Tiresias could be argued to be more important.

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

- B4** Both men suffered for reasons beyond their control. Agamemnon was faced with the choice of abandoning his army or sacrificing his daughter, as well as being subject to the curse on his family. Oedipus did all he could to avoid his fate, only to make it worse by trying to avoid it. Both men also contributed to their downfall. Agamemnon did not control his men during the Trojan War, brought home Cassandra, and entered the palace by treading on the crimson tapestries. Oedipus could have avoided learning the truth. He also subjected himself to his curse and blinded himself. Their fates can arouse pity. Agamemnon was ignominiously killed by his wife whilst having a bath, while Oedipus was left to wander the world alone as a blind, cursed man. Whichever choice the candidates make, it must be based on the texts.

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

## 2741 Greek Tragedy 2

- A1 (a) On being banished, Medea pleads with Creon for a day in which to make provision for her exile. Despite his better judgement, Creon agrees. She next reveals her plans to kill Jason, Creon and Glauce. Medea next has an argument with Jason, denouncing his actions in abandoning her. He defends himself against her accusations, blaming Medea for her predicament. After his departure, Aegeus enters and Medea persuades him to give her sanctuary in Athens in return for curing his infertility.

[AO1 = 10 marks]

- (b) The scene is full of tension. Medea has finally obtained a safe haven, and is now ready to carry out her plans. Her plans are described in detail, with emotive language, from the first appeals to the gods to the final paragraph. Especially vivid is her description of how she will kill the princess. This is also the first occasion when Medea mentions killing her children – a big shock to the audience. As a soliloquy all the audience's attention is on Medea. This scene marks the beginning of a shift of sympathy from Medea to Jason.

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

- (c) Many traits of Medea's character are evident in this passage. Her desire for revenge is constant, as is her cleverness in planning the murders, and her cold-blooded attitude to carrying them out, even to the extent of killing her own children. Her pride is evident throughout the passage. There is even a hint of her struggle before killing her children. This passage is consistent with her image in the rest of the play. Apart from her lamentations before she comes on stage, she is seen as cunning, manipulative and vindictive; she even denies Jason the chance to bury his sons. The only time any doubt creeps in is when she has doubts about killing her children, but even then, her pride and desire for revenge overcome her maternal feelings.

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

[Quality of Written Communication = 5 marks]

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

- A2 (a)** Dionysus frees himself causing an earthquake and the flame on Semele's tomb to flare up. He describes how he made a mockery of Pentheus. Pentheus enters, attempting to re-capture Dionysus. A messenger enters, describing the behaviour of the Maenads on the mountain. Pentheus expresses a desire to see the women, and has gone off to disguise himself. He has returned dressed in a Maenad's costume.

**[AO1 = 10 marks]**

- (b)** The passage has several examples of dramatic irony. There are references to Pentheus being caught, agonising for Thebes and being brought back by his mother, carried on high and getting what he deserves. Dionysus' final speech reinforces the irony. Candidates will have to do more than just list the points of irony – analysis of their effectiveness is also necessary.

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

- (c)** In this scene, Pentheus is completely under Dionysus' control. He has dressed himself in Maenad's clothing and is ready to go through the streets of Thebes, before venturing out onto Mount Cithaeron to spy on the women. He has gradually come to this position. At first, he was contemptuous of Dionysus, calling him an effeminate foreigner and seeing him as a threat to Thebes. He refused to believe in his divinity. He had Dionysus arrested and thrown into the stables. Even when Dionysus escaped, Pentheus still threatened him, before getting drawn into the trap. At his death, Pentheus realises the truth, but it is too late.

**[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** Phaedra is first seen trying to come to terms with her passion for Hippolytus by starving herself to death. She is concerned with her reputation and that of her family. She displays weakness by revealing her passion to the Nurse, but after overhearing Hippolytus' rant about women, she has the strength to kill herself. A nastier side to her character is revealed in her letter to Theseus.
- Hippolytus is seen as a self-confident young man, proud of his chastity and relationship with Artemis. He slights both Aphrodite (at the start) and women (after hearing about Phaedra's passion for him from the Nurse), but is seen as honourable. He refuses to break his oath, even though it leads to his exile and death, and forgives his father on his deathbed.
- Both characters have a variety of emotions and characteristics. Candidates need to address the question, comparing the two characters.

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

- B4** At first glance, this statement seems to be true. Medea gains revenge on Jason by killing her children, an act condemned by the other characters in the play. She also manipulates the male characters to achieve her objective. Phaedra falsely accuses Hippolytus of rape in her suicide note, leading to his death. Agave tears her own son apart in a Bacchic frenzy. However, Medea has been wronged by Jason. Phaedra has tried to act nobly and was put into an impossible position by Aphrodite, and the meddling of the Nurse. Agave's crime was committed under the influence of Dionysus.
- Candidates could also mention other female characters, such as Glauce, the Nurses, and the Choruses, who cannot be said to be 'evil and twisted'.

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

## 2742 Roman Satire and Society 1

- A1 (a) Horace mentions a range of authors - **take the poets Cratinus, Eupolis, and Aristophanes.**

Most should know the reference to Lucilius as a **muddy river** and better answers will expand on Horace's criticism:

- **derives entirely from them;**
- **harsh;**
- **he disliked the effort of writing.**

Other writers singled out are:

- **Crispinus;**
- **Fannius.**

There are minor orators and writers: Sulgius, Caprius, Caelius and Birrius.

Answers may offer **detail** in general about what Horace says of such writers. The question does not ask for Horace's descriptions of his own methods.

Though *not all are necessary* a good range starting from the beginning of the poem should be expected in better answers.

[AO1 = 10 marks]

- (b) Horace begins the passage by piling up examples:  
**The man who ... who ... who.** This is balanced by the emphatic **he ... him.** The section finishes with the exclamation: **O son of Rome!**

He then turns to describe the type of person known as a *scurra* (not required by candidates, but in notes to *Satire* 1.4), a dandy, or city buffoon who is invited to dinner to make witty comments about other guests. The comments are described as **all kinds of dirt.** Again the audience is addressed; **you ... you.**

Horace turns to supposition: If ... If. He appeals again to his audience with a supposed retort. **"I've known Capitolinus well ... "**

Expect some mention of the use of language. Suggested examples may include:

- repetition: who ... who;
- apostrophe;
- contrast - cachous/goat;
- there's ... there's;
- imagery – black cuttlefish, acid of malevolence.

The question does not ask for a summary of the passage and should address 'How successfully...'. Answers may argue that Horace is very successful but there is a possibility that Horace just exposes his own nastiness as well.

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

- (c) The question is likely to evoke the response of the "smiling satirist". There are plenty of examples of the gentler approach to writing satire. Conversations, examples such as Town Mouse and Country Mouse, and characters such as Ofellus. The self deprecation of Horace even in *Satire* 1.9 could be regarded as charming.

On the other hand Horace is quite nasty about previous writers of satire - expect some reference to *Satire* 1.4 and is indignant in the passage. It is highly likely that nastiness did appear "even **in my thoughts**". *Satire* 1.9 is a good example of what Horace thinks about the bore. Horace has also been accused of snobbery and answers may refer to his liking for being recognised by others and how hurt he is by "nastiness" of others in their criticism of him.

[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 passage is set very near to the beginning of *Dinner with Trimalchio* so it is reasonable to expect detail over generalities which should be taken from 26-28. Detail should be given of the game and the description of Trimalchio. Answers could mention the other characters- Encolpius and his friends, the masseurs and the musician.

[AO1 = 10 marks]

- (b)** Most answers should be able to appreciate the visual possibilities of this scene. There is great attention to detail. Specific examples **could** include:
- mention of colour – green, red, gold;
  - metals – gold, silver;
  - highly detailed descriptions;
  - humour – *Iliad*, *Odyssey* and Gladiatorial fights and the trompe l'oeil;
  - the amount of activity including in the murals.

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

- (c)** The over-the-top reaction of Encolpius in the passage sets the tone for the dinner. Everything is exaggerated, foods, entertainment, guests. Expect a range of references from elsewhere.

Trimalchio is the larger than life character whom candidates should be expected to discuss. Some answers may make reference to the introduction (Sullivan p.23) where:

**"Trimalchio assumes the status of a great comic character"**. The second half of the quotation is more telling: **rather than a mercilessly flayed object of satire**. Exaggeration is important for the comic effects throughout the book but whether there is more in the way of comment is for candidates to decide.

[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** This essay's focus is on the *persona* (term not required) of Horace as well as asking for a personal response to what candidates have read of the Satires. Argument should be aimed at what Horace likes which *could* include:

- simple living
- eating
- country life
- his dislikes
- life in Rome
- gluttony
- (other satirists!).

Answers should make reference to a range of themes from the Satires but also devote some time to answering the question.

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

**B4** The question asks candidates to consider the elements of Roman satire and to enter the debate as to whether *Dinner with Trimalchio* is indeed a satire. This should be backed up by examples from the text. Candidates may offer any reasonable definition of Roman satire and many will refer to **Rudd's triangle** -all of which should be credited. Sullivan, in his introduction, includes discussion of:

- Menippean Satire
- **"Petronius does not strike us as a truly classical satirist"**
- Petronius has chosen traditional satiric topics
- the moral message is missing
- realism
- the work is more a novel.

Some credit may be given for reference to exaggeration but only in the context of the definition of satire.

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

## 2743 Roman Satire and Society 2

A1 (a) Answers should not be a summary of the Satire. The focus is on the housing of the poor. Expect a *range of detail* which *could* include:

- 194-202: poor quality housing and fires
- 203: Cordus and his furniture
- 235: traffic noise
- 270: objects flying out of the windows

[AO1 = 10 marks]

(b) Answers may include some of the following but reference to language must be expected.

To Umbricius life in Rome is full of **terrors**. The alliteration emphasises the run down nature of the city:

**Shuttered ... shops ... stand silent ...** Crime is rife - he uses graphic words such as cat-burglar and the imagery of the **street-apache**. Umbricius sees little that is positive - answers should pick up this negativity. There is activity but it is presented in a negative way. Rome is a **warren**. Farming tools are **obsolete**.

Umbricius has an idyllic view of the past: **How fortunate they were**. Notice the repetition of **How**. Umbricius has no intention of returning to Rome and must wait for Juvenal to visit the country. There seems to be an element of regret however. It is not that he really likes the country which he describes as "**chilly uplands**", (this may be interpreted as a negative feature although the Romans probably regarded the cool air in a more favourable light); he fears he will be forgotten when out of the city.

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

(c) There should be some appreciation that Juvenal is probably exaggerating to make a point.

From the passage references could include:

- terrors;
- **every** building is shuttered;
- cat-burglars **in plenty**;
- contrast of the idyllic past.

The graphic pictures painted by Juvenal have such detail that they seem to be based on personal observation. The way so called ordinary folk lead their lives may also be of interest to the modern reader. Yet his very exaggeration can lead us to question the reliability of the evidence. Expect detail from *Satire 3*.

[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) The source of the Clitumnus.  
 (ii) Expect a range of examples from the whole. For example:

- the spring rises through different channels
- coins have been thrown in
- it is navigable for boats/pleasure boating
- there is space for more than one boat
- can go down stream without much effort
- attractive scenery – with example
- holy temple with image of the god
- oracles.

[AO1 = 10 marks]

- (b) The question allows for scope to refer to Pliny's descriptions of the countryside and candidates should include at least one reference from elsewhere. In letter 8.8 Pliny creates an idyllic picture of the Clitumnus where the water is as "**clear as glass**". The picture he creates is in contrast to Rome.

- small shrines
- bathing
- there is an inn
- houses picturesquely situated.

He sings the praise of the location: **Everything in fact will delight you**. This idea is common in his other letters - 1.9 will be familiar to most candidates. Other references may be from 2.8.

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

- (c) The question covers the topic of Pliny and his duties in Rome. Do not expect a comparison with the country. The country is where he (or Zosimus 5.19) can recuperate - 7.21 and spend some time but he would miss his reputation and status. Letters which could be used are:

- Letters from Bithynia
- Calpurnia letters - 6.4/6.7
- Bithynians 5.20
- Social events- dinner parties, Death of Martial, and Macedo.

[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 question deals with Juvenal's aims and this is dealt with well in Green's introduction:
- anger
  - he does not want to abolish the structure of society even the patron - client relationship
  - he looks at those who would disrupt the structure - freedmen/foreigners
  - moral grounds.

Topics should be drawn from a range of satires and *Satire 3* should not be the main focus. Better answers will consider the "angry satirist" and include some appreciation of his style.

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

- B4** We learn much from Pliny's letters about the society in which he lived. However this is just one view of a small section of a privileged group. We learn very little of other strata - eg slaves - 8.16. Candidates may well have formed views of Pliny which should be based on specific examples:

- 7.29 (Pallas)
- 9.17 (dancers)
- 1.15 (not showing at dinner).

A knowledge of recipients is not required (there are more than one hundred!) but credit should be given to any mentioned such as Tacitus. Some characters could be mentioned who are discussed by Pliny eg Martial.

Better answers could refer to Pliny's revision of his letters and the image he wishes to portray - such as appearing to be/being a benefactor. There are many interpretations all of which should be credited if supported by appropriate references.

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

## 2744 Archaeology 1

- A1 (a) (i) Answers could be zembile, finds container, bucket or basket  
(ii) Eastern Mediterranean  
(iii) These tools would be used in an Eastern Mediterranean dig, where the soil is dry and often dusty, necessitating the use of brushes to clear away some top soil. Much top soil still needs to be cleared with spades and pickaxes are used to clear away hard soil. The straw basket, often replaced by the rubber *zembile*, is used to store finds before transport for inspection by the finds surveyor. The knife is for cleaning soil off finds for close inspection and for fine excavation.

[AO1 = 10 marks]

- (b) Candidates may opt for whichever is their favourite, as long as there is an attempt to assess the usefulness of the different techniques. Expect discussion of box trenches, slit trenches, step trenches and open area stripping. There should be an attempt to list the pros and cons of the chosen technique. Expect discussion of the dangers of waterlogging and accidents and reference to stratigraphic visibility. Stronger answers may even mention salvage archaeology.

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

- (c) Marks should be awarded to sensible discussion of how particular sites have been excavated to find something out. There are many examples that could be used - candidates may opt for the discovery of the daily life of the people of Pompeii, or the rise and decline of Wroxeter. There may be a discussion of the development of Londinium as a major conurbation in Roman Britain. Any site that is valid and used successfully 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]

- A2 (a) (i) Wroxeter  
(ii) Plan of part of the city showing location of buildings and streets, as well as modern-day roads and structures and Roman buildings that are exposed.  
(iii) Expect reference to various techniques such as magnetometry and aerial photography, as well as radar, GPS, field-walking and resistivity.

[AO1 = 10 marks]

- (b) The choice of technique should be backed up by sound references to actual techniques. Expect discussion of how several techniques work, along with an awareness of how useful these are. It is expected that candidates will talk about geophysical techniques, aerial photography and other relevant methods, as well as the various problems associated with access and the advantages of how a large amount of data can actually be used. Candidates may talk about either aspect in the question – original use of the site or what is there.

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

- (c) The information and ideas given will vary enormously depending on the site chosen, but expect data on various aspects of Classical life. All information must be rendered supportable by evidence provided. There may well be discussion of the use of aerial photography in the Wroxeter Hinterland Project or Hadrian's Wall. Credit successful use of particular sites. The set text deals extensively with Bathos, so that may well be used.

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

[Quality of Written Communication = 5 marks]

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

- B3** There must be discussion of all main dating techniques. Expect an understanding of absolute systems such as written chronologies from history and records. Some objects are easier to date than others - e.g. at Pompeii, objects can be dated easily to before 79CE. Candidates should refer to the use of context and demonstrate an understanding of relative chronology. The choice of site will determine the amount of detail and scope of methods that the candidate will discuss, but all techniques relevant to that site should be mentioned and assessed. Technological innovations such as Carbon 14 dating or, more traditionally, dendrochronology, should be discussed. Pottery should be discussed in the context of typology.

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

- B4** If a candidate has been on a school trip, there will probably be discussion of what he has seen, but there is plenty to say, even if he has not. Expect discussion of museum presentation, methods of opening a site up to the public without damaging it or compromising it. There should be discussion of the use of publishing and the Internet. Some answers may include reference to using newspapers and TV. Actual information will depend hugely on the site chosen.

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

## 2745 Archaeology 2

- A1 (a) (i) A - Troy,  
B - Mycenae,  
C - Tiryns,  
D – Knossos,  
E - Pylos.
- (ii) The date is 1200BCE. Allow 50 years either side. Destruction may have been caused by civil unrest or invasion by the Dorians. Allow credit for sensible use of other theories if the two listed are not mentioned.

**[AO1 = 10 marks]**

- (b) Answers should discuss the rocky, relatively infertile, landscape that necessitated trade abroad for many farming crops. Answers should also refer to the animals that the Mycenaeans had, as well as the natural scarcity of metal ore. There should be discussion of the advantages brought by easy access to the sea, and the climate in growing fruit, such as olives.

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

- (c) Candidates may vote for Mycenae with its very helpful array of graves and attendant grave goods, as well as its architectural significance, Pylos with its more homely, less well-defended palatial structure and fantastically useful supply of Linear B clay tablets or Tiryns with its well-preserved buildings and wall-paintings. Reference may be made to other sites such as Dendra, Gla or Knossos (Akrotiri may well be mentioned for its frescoes). Any site is valid as long as it is used effectively.

**[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)** They are clay figures, all found within the Temple of Mycenae. A and B were found in room 19 and C was on a platform in room 18.
- (ii)** The snake may represent healing and the breast-holding lady may represent fertility, while the lady with outstretched arms may be worshipping, their location is considered to be a sanctuary/cult centre/temple.

**[AO1 = 10 marks]**

- (b)** Expect discussion of tholoi tombs, such as the tombs of Clytaemnestra and Aegisthus, and the Treasury of Atreus. The size and complexity of such structures should be used to describe great reverence for the dead. The existence of the two grave circles should be discussed, especially the fact that there is a grave circle within the citadel's Cyclopean walls in a prominent position. There should be discussion of grave goods, with reference made to the amount of gold that has been found.

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

- (c)** Expect discussion of the cult centre, the names of gods listed in Linear B, such as Zeus, Demeter, Potnia et al. The various frescoes that show divinities should be mentioned, such as the mistress of the animals in the saffron-gathering scene, as should some of the rings which show dominant females being paid respect by daemons, humans and animals. Candidates should be able to use a wide range of artefacts and show understanding of their usefulness.

**[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** Linear B should form a major part of the discussion here. The finds at Pylos reveal a huge amount about the nature of Mycenaean society - we learn that society had evolved to a level where specialisation had become established and that people owned land and property. Expect candidates to write about the administrative structure of the palaces, as well as what we can glean about agricultural practices, the use made of the land for growing produce and rearing livestock, the various levels of society and the sociological make-up of the populace. Credit should be given if any candidates discuss trade as part of the economy.

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

- B4** The information given us should form the basis of the argument - thanks to frescoes and rings, we can visualise the make-up and clothing worn by wealthy women - tiered skirts, bare-breasted tops, complex jewellery, fantastically ornate hairdos and extravagant face-painting. The men wore less, but should be included in the discussion. As for food, art may be less useful, but several scenes, such as the Great Goddess ring or the saffron-gathering scene do present us with hints as to crops, and the sacrifice and hunting scenes suggest what sort of animals may have been eaten. Expect candidates to show some aesthetic appreciation of actual art works, although this is not necessary for full marks.

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

## 2746 Greek Comedy 1

- A1 (a) Dikaiopolis asks the Acharnians to 'let me dress up to look really wretched and downtrodden', to aid his 'defence' speech in support of the Spartans (this being a parody of how real defendants behaved to gain the pity of the jurors). He got his beggar's outfit from Euripides. Better answers will supply details: it comprises Telephus' 'ragments', a felt cap and a walking-stick. Credit those who mention the accessories that Dikaiopolis also acquires from Euripides to add to the beggar image – a holey wicker basket (complete with cast-off lettuce leaves), a chipped drinking-cup and a cooking pot with a hole in.

[AO1 = 10 marks]

- (b) Lamachus is clearly a lampooned figure in most of this passage. Visually we can assume a larger than life appearance with the Gorgon shield and outsize crest on his helmet. He speaks bombastically and belittles the beggar – but is easily persuaded to do what he is told by Dikaiopolis who mocks the size of his feathers – and his penis! The 'you make me sick' idea is pretty clear here. At the end of the passage Dikaiopolis' reversion to his true self leads to a more serious criticism that a man who had been elected *strategos* was now taking the safer option of being a well-paid ambassador rather than fighting on the front line. The 'by three cuckoos' comment implies that the democratic process was not always conducted with the sort of numbers and focus we imagine.

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

- (c) Lamachus is a representative of the pro-war faction, very different from Dikaiopolis in philosophy and status. Hence his arrogance in the passage. Aristophanes is criticising the grandiosity and self-interest of this type of person. See pages 8-9 of the Penguin for information on the 'real' Lamachus. (Please remember that candidates must refer to the passage for high marks.) In the first of his later appearances he is called out for snowy guard duty at the same time as Dikaiopolis is invited to dinner with the Priest of Dionysus. Their respective food preparations neatly compare the deprivations of war with the luxury of peace. Then at the end of the play, Lamachus contributes to a visual tableau contrasting war and peace as he enters wounded and supported by two soldiers, while Dikaiopolis staggers in drunk supported by two dancing-girls. There are various factors to consider in evaluating his importance in the play. He is clearly the most significant pro-war figure and the fact that he appears three times is of note. However he is on each occasion easily handled by Dikaiopolis and provides less sustained opposition than the Chorus. His role is also to provide humour and spectacle. Credit other attempts at evaluation that provide some comparison with other 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)** Procleon has to be locked in his (netted) house and guarded. He has been given ritual washes. He has escaped from the priests of Bacchus and burst into the courtroom still carrying a Dionysiac drum. He has also escaped from the temple of Asclepius on Aegina and was back at the court next morning at dawn (despite having to catch a ferry!). He has tried to get out of the house via water outlets and chimneys. He has hopped over the wall by driving pegs into it.

[AO1 = 10 marks]

- (b)** Candidates should comment that the humour arises from the exaggeration of Procleon's interest in serving as a juror. Items likely to be selected for comment are: his wakefulness or dreams of the court; his fingers frozen into pebble-holding position; the surreal (and possibly innuendo-laden) graffito; the bizarre claim that (corrupt?) magistrates had bribed the cock; queuing overnight and holding on to the doorpost; his obsession with voting for the heaviest sentence; his huge collection of voting pebbles.

AO2 marks will be gained here by showing an understanding of how these elements are exaggerations and by explaining how they relate to such items as the water-clock, the urn, voting-pebbles and the wax tablet.

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

- (c)** Procleon and his son are clearly very important: they dominate the *agon* and the mock trial, and Anticleon's transformation of his father is very significant at the start of Act 2.

However other characters do contribute. Xanthias has a kind of narrator role, describing events not easily shown on stage. Look for some reference to the passage, to the section asked about in (a) and to his later description of Procleon's misbehaviour at the symposium. He also (along with Sosias) acts as a guard and is the main target of the Wasps' attack.

The Chorus in their wasp costumes contribute to the visual impact and act as support for Procleon – and, because they, like Procleon, are persuaded by Anticleon in the *agon*, they help to emphasise the potency of his argument. Credit should be given for any references to the tenor of their messages in the parabasis. The Baker-woman and the aggrieved Citizen help to show Procleon's continuing extreme nature.

Also worth a mention perhaps for their contribution to the visual impact and the surrealism are the dogs, puppies and witnesses in the trial scene and the flute-girl.

[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** Sommerstein claims for Act 2 that ‘much of the spectacle, and most of the satire and the farce, is still to come’. Candidates should be given credit for details of the content of Act 1 but these should play a relatively minor role in the overall response. The main motifs of Act 2 are the celebration of peace and the ridiculing of the opposition to it. Festival is given to the Council with the blatant symbolism of sexual freedom. A sacrifice is made with some slapstick comedy as a bucket of water is thrown over the Chorus. There is a prayer for peace, mixing serious and satirical elements. Hierocles, the fraudulent pro-war oracle-monger, is seen off both verbally and physically. The sickle-maker celebrates while the arms salesman bemoans his lot. The play ends with the lavish wedding banquet, lit by flaming torches, and with Trygaeus’ final prayer for peace. Credit those who argue that all this does not amount to very much but they will have to mention some details from Act 2 to gain respectable AO1 marks.

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

- B4** The nature of Aristophanean comedy almost dictates that the protagonist (along with much else) should be larger than life. It is of little importance whether candidates see this as madness or weirdness or neither of these, provided that their argument is supported by evidence from at least two of the plays. Procleon is certainly an extreme character, swapping his extreme addiction for the courts for an extreme reaction to the ‘good life’. His suicide attempt is also a bizarre overreaction. Trygaeus’ decision to go to Olympus (and his choice of transport thither) and his lack of respect for Hermes should be mentioned, as should his wedding to Harvest. Dikaiopolis’ more unlikely acts include using a demi-god as his factotum, establishing a private peace and setting up his own market. Good answers should also be able to include examples of where the protagonists behave more normally. Procleon listens to, and is persuaded by, his son’s arguments. Trygaeus utters sincere prayers for peace and Dikaiopolis makes a sensible speech in support of Sparta (even if his account of the causes of the Megarian Decree is a little crazy!).

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

## 2747 Greek Art and Architecture 1

- |    |   |     |
|----|---|-----|
| A1 | (i) Pan Painter   | [2] |
|    | (ii) 475-450 B.C.   | [2] |
|    | (iii) Oinochoe  | [2] |
|    | (iv) Wine jug   | [2] |
|    | (v) Handle is high above the trefoil mouth so that a slave's hand did not go into wine when the jug was filled from the krater/dinos. | [2] |

**[AO1 = 10 marks]**

- (b) The pot shows the winged North Wind, Boreas, in pursuit of a young girl, Oreithyia (and her sister, who is not visible in the photograph). The girl runs to the left of the scene, looking back at her pursuer, her hands thrown up in horror. Her drapery flows behind her to indicate her flight.

Boreas has his arms stretched out in front of him as he runs after his prey, and tries to catch hold of her. He has just managed to lay his hands on her arm. To indicate his speed he has wings, wears winged boots and his hair and drapery flow behind him (in a somewhat restrained way). In comparison to Oreithyia, he looks wild.

The father, Erechtheus, sits on a stylised rock on the right hand side of the scene. He is wrapped in his cloak. His left arm is stretched out in front of him with a staff in his hand. His head is bowed, and his right hand is brought up to his head, as if to indicate his distress.

The figures of Boreas and the girls are large and fill the scene from top to bottom, while the old man fits neatly beneath the wings of Boreas. The flow of the scene from right to left indicates movement. Expect candidates to comment on the positions of Boreas and Oreithyia.

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

- (c) The two pots have a number of similarities which candidates may comment upon. These include:
- the depiction of drapery
  - the depiction of a fleeing figure
  - the fleeing figure looking back
  - the depiction of elements such as the wings and winged boots
  - the sense of movement.

Differences might include:

- the different moods of the two scenes
- the placement of the scene on the pot
- the relative size of the figures
- the arrangement of the figures.

As usual, the conclusion a candidate reaches does not matter, provided it is a well-reasoned response with reference to both pots. Many candidates will no doubt prefer the light-hearted, pantomime-like depiction of Perseus and Medusa, and the 'comic daintiness' of Athena. Others may prefer the contrast in the Boreas pot. Woodford comments that Boreas pursues Oreithyia with 'merry zest', while her father is 'grieving, huddled disconsolately'.

**[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) Athenian Acropolis [2]  
 (ii) Athena Parthenos [2]  
 (iii) Kallikrates and Iktinos [4]  
 (iv) 1 naos/cella  
 2 opisthodomos [2]

[AO1 = 10 marks]

(b) The temple has many of the standard features of the Doric order:

- a rectangular building with an east/west orientation
- 3 stepped base
- colonnade
- columns, no base, standing directly on *stylobate*
- 20 flutes with a sharp *arris*
- capitals with *abacus* and *echinus*
- *naos/cella* with porches at east and west ends
- *triglyph* and *metope* frieze and pediment.

Some unusual features include:

- 8 x 17 columns rather than 6 x 13
- the inclusion of an Ionic frieze around the outside of the *naos* wall
- the number and placement of sculpted *metopes*
- the inclusion of 4 Ionic columns in the back room.

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

(c) Candidates will need to exercise control over the material they choose to present in response to this question.

Tomlinson discusses the temple in some detail in pages 37-42. Areas which may be considered include:

- the materials used – Pentelic marble
- the size – in comparison to the temple of Zeus at Olympia, the largest temple on the mainland at the time
- the proportions
- refinements – in particular the inclusion of Ionic features
- location – on a high rocky outcrop overlooking city and agora
- history of site – ancient site, Persian destruction, decision to leave as a memorial, Delian League money, propaganda value
- sculpture merits only a brief mention in this unit.

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

[Quality of Written Communication = 5 marks]

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

**B3** There is a wealth of material available from which candidates will need to select carefully in order to answer this question. There are a number of areas of women's lives which could be offered as part of the candidates' responses.

These include:

- marriage scenes
- women and children
- wool-working
- collecting water
- washing
- women in their own quarters
- family rituals
- public religion
- women at work.

It would be unreasonable to expect reference to all of these areas in an examination essay. Expect detailed reference to at least three of the areas.

Mythological scenes are generally not appropriate scenes for inclusion in answer to this question. The same is true of references to Amazons.

The pots/scenes offered for discussion must be specific and recognisable to the reader. The candidates must make a genuine attempt to get to grips with the 'lively' and 'vividly' aspects of the question to score well under AO2.

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



- B4** There are some obvious points to be made here but many candidates will be able to go beyond the obvious.

### Similarities

Both Olympia and Delphi had great standing as pan-Hellenic sanctuaries and both have long histories as sacred sites. They have many of the standard buildings/features common to a range of sanctuaries, though not always on the same scale. These features include the enclosures, temples, treasuries from other city states, dedications, altars.

Both have areas dedicated to two deities: Delphi - Apollo and Athena; Olympia – Zeus and Hera. Both sites have large temples dedicated to their principal deity. Both have a tradition of athletics associated with their great festivals – the Pythian Games and the Olympic Games.

### Differences

The differences centre on the nature of the land, the different areas of concern of the gods involved and, therefore, the use of the sites.

**Delphi** is high up in the mountains on a sloping site which required substantial terracing and which broke up the site and placed tight limits on the plans for building but also provided a natural boundary for the sanctuary. There were two sanctuaries, the larger one dedicated to Apollo and the smaller one to Athena. The emphasis at this sanctuary was on divination and the arts. Other points which may be mentioned include the Sacred Way, which leads directly to the temple of Apollo, and the theatre.

**Olympia** is in the valley of the river Alpheios on a flat site at the foot of Mount Kronos. There was only one sanctuary but it housed two major temples dedicated to Hera and Zeus. The temple of Hera was more ancient than the temple of Zeus and the Sacred Way leads to the altar of Zeus (formed from the ashes of sacrificial fires) and Hera's temple. The emphasis at this sanctuary was on games and athletics (this ties in with the military dedications of the archaic period). The sanctuary has no natural boundary but this was supplied by a wall and buildings. There were many buildings associated with the sanctuary which were outside the altis.

There must be some discussion of the idea of 'impressive'. It does not matter which sanctuary is regarded as the more impressive provided that the argument is supported by close reference to both sites.

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

## 2748 Roman Britain 1

- |    |     |       |  |     |
|----|-----|-------|--|-----|
| A1 | (a) | (i)   | Anglesey.  | [1] |
|    |     | (ii)  | Badly governed<br>Favouritism<br>Unfair levying of corn and tribute<br>Profiteering.   | [3] |
|    |     | (iii) | Temples. Public Squares. Houses. Speaking Latin. Wearing the toga.<br>Educating sons of chiefs. Introducing arcades, baths and sumptuous banquets. | [6] |

**[AO1 = 10 marks]**

- (b) Tacitus impresses Agricola's efficiency upon the audience – he checks the abuses in 'his very first year'. Agricola is highly effective when campaigning. He is 'present everywhere', praising and chastising the troops where necessary. Tacitus is at pains to stress that it was Agricola who choose the sites of the camps and checked out the lay of the land. Note the position and repetition of 'himself'. He is 'constantly' harassing the enemy. However he is also merciful which is equally as effective as campaigning. Tacitus is extremely biased in this passage. He is vague, critical and dismissive of all the former governors to enhance Agricola's standing. He talks about Agricola when campaigning in hyperbolic terms – 'present everywhere', is 'constantly' taking action, checking out the sites for every camp. The last sentence of the passage is also very biased.

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

- (c) In the passage he is portrayed as being highly effective in praising and criticising his own men. He is omnipresent in the field with a good eye (ch22) and deploys both force and mercy to enforce Roman rule. His own conduct is exemplary – he never stole the credit of others, turned his own personal grief towards conquering Britain, never bragged about his achievements. Consequently he had a useful rapport with his men (ch22). In the battle he is effective; the speech which is attributed to him at Mount Graupius is skilful and motivational. He scores a notable success over the Ordovices, is innovative in his use of the fleet (ch25) and conclusive in the way he defeated Calgacus' army. However, he takes risks in conquering Anglesey – 'The plan was hastily conceived and there was no fleet.' At Graupius, 'the line looked dangerously thin' with many people urging him to bring up support. Maybe taking calculated risks is part of a commander's skill but the thought of taking Ireland with a single legion and few auxiliaries seems unrealistic and the value of his conquest in Caledonia is equally contentious.

**[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) Hadrian's Wall [1]  
 (ii) 122-128 AD [1]  
 (iii) 1 = glacis;  
 2 = ditch;  
 3 = berm;  
 4 = wall;  
 5 = military road;  
 6 = north mound;  
 7 = ditch;  
 8 = south mound. [8]

[AO1 = 10 marks]

- (b) Hadrian's Wall was planned to take tactical advantage of the local geology and to provide a massive fighting platform should such be needed. The diagram shows the elements of the wall in its most complete form with the road protected by the wall itself and the wall ditch on the north side, and by the mounds and ditch of the vallum to the south. By taking advantage of the higher and strategic ground and with regular milecastles and fortlets, it was possible to keep a close watch on the natives. Coupled with good lines of communication and a number of forts nearby, the Romans could speedily bring up help should the need arise, with elements of protection afforded by the ditches, mounds and fabric and crenellation of the wall itself. However, according to Hill and Ireland, 'it was surely not intended as a fighting platform to be defended in the event of 'siege' warfare.' It could easily be scaled or even side stepped by sailing around it. Nevertheless it would have provided adequate protection against border raids.

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

- (c) The purpose of the Wall is controversial and probably changed from time to time suggested by the closing of the gates on the milecastles. It also probably combined several roles, not just one of those listed below. Watching and patrolling was important. There were outposts to the north of the Wall who could give early warning of an attack. It would provide temporary security in the event of movements from the north and a base for policing activity. Although it could be easily scaled, with a garrison of Roman troops it could prevent large-scale movements of Britons. However, such coordination on the part of the natives was unlikely and the Britons were more likely to adopt hit and run tactics which the Wall could easily stop. The Wall could also be used to control the passage of goods and people – act as customs points and also levy taxes and tolls and regulate trade. It was an impressive statement of power – it's a major feat of engineering and a disincentive for invading. As it is written in the Augustan Histories, Hadrian 'was the first to build a wall, 80 miles long, to separate Romans and barbarians'. Candidates will also want to mention how its purpose changed with the construction and subsequent abandonment of the Antonine Wall.

[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** Both invasions were plagued by similar problems and were limited in their success. Both invasions were made late in the season which resulted in bad weather damaging Caesar's fleet. The upshot of this was a delay to spend time repairing the ships and a loss of attacking impetus. Caesar remained only for a short time and the material gains were minimal. However, there are subtle differences between the two invasions which need to be examined in deciding which was the more successful invasion. According to Hill and Ireland, 'in military terms the 54 invasion was decidedly more successful than that in 55.' Caesar had learned from his mistakes and invaded with 5 legions, 2000 cavalry and specially designed boats for landing. The landing itself was unopposed by the Britons. He also conquered more of the south east of England and overran Cassivelaunus' stronghold. On the other hand the 55 invasion received huge popular acclaim and in its perception at Rome, proved a huge propaganda ploy as shown by the award of 20 days public thanksgiving, an unprecedented period and 5 days longer than that given for the more tangible conquest of Gaul. Such was the awe that crossing the Channel inspired that he cleverly eclipsed his political rivals and this enabled him to hold onto his armies.

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

**B4** In many ways the odds were stacked against Boudicca. Responses will undoubtedly explore the Roman military superiority – better training, tactics and equipment etc. and make some sort of comparison with the strengths and weaknesses of Boudicca's forces. However more perceptive responses might examine the fact that the Roman legions were dispersed and she had an ideal opportunity to cut the Romans off from the continent. She managed, if Roman sources are to be believed, to inflict huge damage on the Roman capital and mercantile centre, clearly demonstrating her potential. Part of the IX Hispana was defeated, some of the Roman troops refused to fight and there was a growing shortage of supplies for the Romans. This was a critical situation for the Romans and had Boudicca been faced by a less able governor than Paulinus, who appreciated the need for a tactical withdrawal, then the outcome might possibly have been different. Answers could even question whether it was a failure – the Romans were more sensitive in the way they treated the Britons after the rebellion.

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

## 2749 Greek and Roman Epic

A1 (a) Odysseus is recounting his adventures to Alcinous and how he decided to investigate the land of the Cyclopes with the crew of his ship to find out what kind of men inhabit the island. As they approach they observe the cave, the flocks of animals and realise that it is a lawless brute which inhabits the area. Picking twelve of his best men, Odysseus decides to investigate. They find the cave empty except for some cheeses which his men want to take as they leave but Odysseus wants to investigate further and meet the owner of the cave in the hope of getting some presents. After they eat the cheeses, Polyphemus returns and closes the cave, and milks his flock. He spots Odysseus cowering in the corner. In response to Polyphemus' questions, Odysseus appeals to the customs of xenia which Polyphemus has no respect for. After the question about where Odysseus had moored, he eats two of Odysseus' men and goes to sleep. Resisting the temptation to attack the monster, Odysseus waits for the next day and when Polyphemus is out with his flocks, they sharpen some wood and draw lots to see who will help Odysseus blind the Cyclops. Polyphemus returns with his flock, shuts the cave and milks the animals. Odysseus offers him some wine which the Cyclops drinks in copious quantities. Odysseus reveals that his name is Nobody. Before he vomits and passes out, Polyphemus promises to eat Nobody last of all.

[AO1 = 10 marks]

(b) The passage is largely typical of the way Aeneas behaves in Books 10-12 of the *Aeneid*. The anger he displays in the passage towards Lausus is not dissimilar to the way he acts after he hears of Pallas' death and the callous killings he commits (captives as human sacrifices, killing of warriors who are supplicating him or of the priest Haemonides or refusing burial rites). He also displays similar levels of anger after the breaking of the treaty and possibly gives into anger at the end of the epic in the killing of Turnus. It is possible to argue that in killing someone who is clearly not his equal puts the hero, along with the aforementioned examples, in a negative light. Aeneas' brutality is also shown in the content of his speech and the way he killed Lausus 'burying the hilt'. Such force is also seen in other examples in the battle scenes. However such 'furor' is not normally seen in his character and the way he is portrayed in the second half of the passage is more typical where he shows considerable compassion for the dead Lausus. This compassion, though not seen for Turnus, is evident in his feelings for Pallas and the attention he pays to sending back his body properly. He also allows a period of time for the burying of the dead. It could be argued that the passage is not typical as it does not show his desire for peace. He wishes that the conflict could be resolved in a combat which only involved Turnus. After the breaking of the treaty he goes back into battle unarmed in a desperate attempt to stop the fighting. Other areas of Aeneas' character which are seen in Books 10-12 and not in the passage are his respect for the gods, love of his son etc.

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

- (c) Both passages show the respective heroes acting with a considerable degree of violence. It could be argued that Homer's description in the passage is very effective in allowing the listener to imagine what was happening in a graphic, brutal and arguably exciting way. Expect some reference to the passage. It also serves to highlight Odysseus' heroic nature – intelligence, cunning, bravery – and puts him in a favourable light (although it is also possible to feel a degree of sympathy for Polyphemus). Elsewhere the sacking of the Cicones, killing of the Suitors also increase Odysseus' kleos. The passage from the *Aeneid* however does not put Aeneas in such a favourable light. Admittedly his strength as a warrior is affirmed but he is giving into his anger and the emotions which he is trying to combat in his attempt to become a new sort of hero. However perhaps this is more realistic and is where Virgil is more effective than Homer. Certainly Virgil portrays the grim realities of warfare in a balanced and unglamorous way. Is Virgil's own experience of living through civil war reflected in his writing? Expect reference from Book 2 and the second half of the *Aeneid*, especially the way Virgil shows sympathy for the enemy (Camilla, Turnus, Mezentius) and portrays their qualities as well as their failings. Conflict is not so one-sided as it is in the *Odyssey*. The Suitors however are largely portrayed in a negative light and the way Odysseus manages to kill them all with very little help, is perhaps slightly unrealistic, though again the scene serves to enhance his kleos. He is also amazingly unharmed whereas in battle Aeneas gets hurt by a stray arrow – another more realistic touch? However the fate of Melanthius and the unfaithful maidservants is brutal and reinforces the importance attached to remaining faithful. Physical conflict also allows for the introduction of the gods into both epics which is exciting and enhances the status of both heroes. Conflict also serves to illustrate the importance of family bonds – Poseidon and the Cyclops, Mezentius and Lausus, Turnus and Juturna, Suitors' parents seeking revenge. Perhaps Virgil makes the most of this opportunity as seen in the touching parting of Juturna and Lausus and that Lausus dies trying to save his father.

[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)** Dido has confided in her sister who has encouraged her to pursue her feelings for Aeneas by highlighting the advantages that will accrue from a union with Aeneas. Dido's conscience is overthrown and they make religious sacrifices. On fire with love, Dido wanders around Carthage, sometimes with Aeneas and is about to reveal her feelings for him but then chooses not to. She also calls for more feasting and at the end of it detains Ascanius to assuage her feelings for his father. Juno proposes the idea of a marriage between the couple. Venus sees through the deception and agrees with her. During the hunt the storm arises and Dido and Aeneas find themselves alone together in a cave where they consummate their relationship. Dido starts to openly live with her lover and Rumour spreads the gossip about their relationship to Iarbas. In his anger, he prays to his father Jupiter and draws attention to his piety and questions its value and his previous generosity to Dido if she is allowed to freely be with Aeneas.

[AO1 = 10 marks]

- (b)** The passage highlights Odysseus' isolation at the start and the fact that there is no immediate help on offer – it makes the hero seem vulnerable, especially with the threatening arrival of a 'sombre' cloud which rests above his 'hollow' ship and darkens the sea. The pace of the narrative quickens – 'before she had run very far', 'suddenly' and the use of metaphor 'sprang up' all capture the speed of the storm. Its ferocity is captured by the onomatopoeic quality of the word 'howling', its hurricane force, the metaphor 'hit' and the sibilance used in 'squall snapped both forestays simultaneously'. The damage it inflicts is quick – note how the short sentences reinforce this – and considerable. The fate of the helmsman is especially telling, especially the use of the simile to highlight the speed of his demise. The inclusion of Zeus raises the tone of the passage above the everyday and his power is more than evident. Again, expect discussion of the simile and possibly the impact of the alliteration in the 'blow of the bolt'. Odysseus' desperation is captured in the way he moves about the ship. The personification of the boat introduces an element of pity and highlights its terminal plight. The extra details about the mast and rope add an air of veracity to the description and Odysseus is shown to be completely helpless – 'sport of the furious winds.'

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

- (c)** Both passages illustrate the important roles both Zeus and Jupiter perform in the epics. Jupiter is giving the order for Aeneas to leave Dido and Zeus is justly punishing Odysseus' crew for their transgression. However it could be argued that Jupiter is not so attentive to what is going on in Carthage – it takes Iarbas' prayer to alert him to what is happening. Both gods make important programmatic appearances at the beginnings. They are closely connected with Fate. In the *Odyssey*, Zeus is vital as the god of xenia, and the upholder of the moral code. He sends omens, but it is his daughter Athene who takes a more active role in the action. However he is the god who is responsible for stopping the fighting at the end and orchestrates a reconciliation between Odysseus and the Suitors' relatives. In the *Aeneid*, Jupiter is important in the quarrel between Venus and Juno which runs parallel to the human story. Again, it is possible to argue how much control he exerts over these goddesses – they both openly defy his command not to become embroiled in the war in Italy. The scene with the scales also seems unnecessary. However his reconciliation with Juno at the end and the compromise which is struck is not unimportant. It is Jupiter's intervention that leads to the death of Turnus. It would also be possible to examine these gods' relationship with Fate and Destiny.

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

[Quality of Written Communication = 5 marks]

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

**B3** There is a lot of evidence to support either case. Answers will probably focus on the different types of opposition the heroes are up against and the amount of help they receive from mortals and immortals. Odysseus is majorly challenged on his travels by an array of monsters whom he largely defeats on his own. Aeneas does not really face this sort of testing. Demi-goddesses and Nausicaa pose a temptation to Odysseus as Dido does to Aeneas. Both are considerably helped here by the gods. Odysseus' crew are also mutinous at times as are the women who burn Aeneas' ships. In the storm Odysseus is heavily reliant on Ino and Athene, though he is clearly tested in this episode as is Aeneas in Book 1 who is also reliant on Poseidon. On arriving back at Ithaca Athene offers help with the disguise and in the battle with the Suitors but again Odysseus is largely left to his own devices when ridding the Suitors from the palace and perhaps faces the greater challenge. The odds are stacked against him in the battle in the hall though it is possible to argue that the Suitors are not as significant a threat as Turnus is to Aeneas. His strengths and qualities are repeatedly stressed and it takes Jupiter's intervention to unman him. However it could quite feasibly be argued that Aeneas is not as nearly challenged as Odysseus because he is so reliant on the help of others - Venus in Book 2, 6, 8, 12, Anchises in Book 3 and 6 where he discusses how to overcome every difficulty he has to face at the end of the book. Odysseus lacks this father-figure. On the other hand, some might argue that Juno poses a more significant threat than Poseidon and is more vindictive in her pursuit of the hero. Look for discussion of both sides of the argument and specific examples from the text.

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

**B4** The importance of family is demonstrated by both heroes. Odysseus' whole adventure is underpinned by his desire to return to his family. Aeneas is trying to find a new homeland for his son. There is a closeness between sons and mothers in both epics. Telemachus' desire to find news about his father shows that Odysseus is an important part of his life, despite a lengthy absence. Aeneas is also very much aware of his father even after his death. There are touching scenes between father and son in both epics: Odysseus' reunion with Laertes and Aeneas trying to grasp his father's shade in the underworld. Odysseus' reunion with Penelope is also important when tackling this question. Other areas where the *Odyssey* highlights the importance of family are Poseidon and Polyphemus, the Suitors and their parents, Antinous and his family etc. However answers will probably argue that it is more important in the *Aeneid* – Odysseus takes a lengthy time to get home, is unfaithful to Penelope, cruelly tests Laertes etc. Also answers should show an awareness of the importance of pietas in the *Aeneid* as reflected in Aeneas' character and also in many of his enemies – Dido's wish for a tiny Aeneas, Lausus' love for Mezentius, the closeness of the bond between Juturna and Turnus. Candidates could also bring the gods into their answer.

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

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

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



## 2750 Greek and Roman Historians

- A1 (a)** Nero tried to poison Britannicus with a laxative. When this failed, he flogged Locusta, and tried again, successfully, with a stronger brew. He tired of Agrippina's watching over him, and tormented her with callers and jeers, before trying to kill her with poison, booby-traps in the bedroom, a rigged boat, and, successfully, by ordering her death, after "proving" she was going to have him assassinated. He killed his aunt, had his wife, Octavia, removed and executed, kicked his next wife, Poppaea, to death, forced Seneca to commit suicide, thwarted plots against him and killed several others for trivial reasons.  
Entertainments given by Nero and other relevant points should be given credit.

**[AO1 = 10 marks]**

- (b)** Expect candidates to be shocked by Xerxes' treatment of Pythius. He is responding out of anger, but does make several good points about how he is sacrificing his own family's safety. His speech is organised quite logically, with some effective imagery, although some candidates might think that this just makes him seem more nasty. In Xerxes' eyes, he is showing some mercy by allowing some of the family to survive. Expect candidates to express disdain for Xerxes, but to show some appreciation for his logic.

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

- (c)** Both authors in their work had particularly strong contenders for the 'villainy' prize. Candidates may choose either author, as long as they can corroborate their choice with evidence. Xerxes is the more likely to be chosen in second place, as he is a brutal military leader, with a laconic wit, who is working to expand his empire, whereas Suetonius' Nero is a first-rate sociopathic psychopath, with several examples in the text of his murdering members of his family, to start with. Stronger answers may acknowledge the balance in Suetonius' description - the good side of Nero's reign is mentioned, although it is outshone by his bad side. Expect several examples to be referred to.

**[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 Athenian ambassadors have said that they have come to the meeting not to reply to any charges, but to explain their recent actions. They remind the meeting about how much they were willing to lose in the Persian War as a warning about the kind of men that the Athenians are. They tell of Marathon and Salamis and the deeds of the honoured Themistocles, and claim that Athens has given more to save Greece than any other city-state. It is recent Spartan hostility that has led to Athens to consolidate its power.

**[AO1 = 10 marks]**

- (b)** Seneca makes it clear that he is pleased with what Nero has done so far, and flatters him. He emphasises his weakness and infirmity and contrasts it with Nero's strength. He offers Nero his own wealth as compensation for allowing him to retire. More than once, he stresses Nero's greatness - a combination of praise and trying to invoke sympathy appears to be Seneca's approach.

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

- (c)** Speeches in Thucydides can be seen as a way of breaking up military accounts, but he expresses his intention of showing what was actually said, or what should have been said. Candidates should refer to specific speeches as well as the one here - the funeral oration of Pericles will provide many examples. Tacitus, however, does not use speeches to the same extent, but his rhetorical training shows itself, as he does largely limit speeches to political situations. There are several speeches that may be used - Boudicca's and Suetonius' would be very useful examples, among others.

**[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** Tacitus may be a popular choice as he understands and describes various methods of fighting, as well as making clear the distinctions between legionaries and auxiliaries. His accounts of fighting in Britain and the Middle East demonstrate awareness of the politics and reasons behind the conflict. However, Thucydides was a military man and this shows in his presentation of tactics and the description of the causes of the Peloponnesian War. Reward either choice, as long as it is backed up by appropriate detail.

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

- B4** Both writers relied on stories to tell their history. Herodotus' digressions, may seem disjointed when they interrupt the flow, but they provide their own charm and interest. Expect actual examples to be referred to and assessed - the Spartan Kings or Cleomenes. Candidates may refer to his non-digressive sections as narrative - reward this as long as it is appropriately argued. Suetonius' work seems to be a long series of anecdotes in places - candidates should be able to refer to specific examples for discussion, such as the stories surrounding the death of Nero.

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

- B5** Expect a wide variety of responses to this. Some candidates may like the meandering, yet endearing, style of Herodotus and his confused attempt to tell the story of a war while distracting himself with anecdotes. He presents the Persians as people, different from the Greeks, but interesting people nevertheless. Thucydides' Spartan account may have won him fans, as he marches his reader through the events of the war in rigid order. Tacitus may well be a favourite with his vicious way of presenting a character whom he despises, and Suetonius' dry, anecdotal style of writing may be presented as most interesting. Whatever the choice, reward candidates, as ever, for close reference to the texts.

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

## 2751 Greek Tragedy 3

- A1 (a) Creon has returned from the oracle at Delphi with the news that the plague on Thebes can only be lifted when the murderer of Laius, the former king, is brought to justice. Oedipus, on Creon's advice, has summoned Tiresias, the blind prophet, to tell him who the murderer is. At first, Tiresias refuses, but after being insulted by Oedipus, claims that Oedipus himself is the murderer. Oedipus accuses Tiresias of conspiring with Creon to seize the throne. Creon has heard of Oedipus' accusations and has arrived to confront him.

[AO1 = 10 marks]

- (b) The passage has a swift tempo, not quite *stichomythia*, but with the two characters exchanging words. There is a contrast between Theseus, who is angry, and Hippolytus, who is baffled and confused. References to the gods add to the effect of the passage, as does Theseus' seeming blasphemy. Hippolytus' reference to his oath serves to remind the audience of his innocence, and elicit sympathy for his situation.

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

- (c) Oedipus has jumped to conclusions as a result of Tiresias' accusations. The only reason he has for accusing Creon is that it was Creon's idea to summon Tiresias, and that Creon would be next in line to the throne, as seen at the end of the play. Theseus has more solid evidence in the form of his wife's letter, as well as Phaedra's dead body. He is also emotionally devastated, both by his wife's death, and by the nature of the accusation in the letter. Both charges seem unjustified, but Theseus would appear to have more excuse for his attitude than Oedipus.

[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)** Medea has decided to kill Creon and his daughter, in revenge for Jason's decision to re-marry. She has also decided to kill her and Jason's sons to complete the revenge. She has persuaded Jason to allow their sons to take gifts to Glauce, to ensure that the boys can stay in Corinth. Jason has agreed, and Medea sends the boys into the palace with the gifts of a coronet and a dress, which she has laced with poison. The messenger enters to describe Creon's and Glauce's deaths.

**[AO1 = 10 marks]**

- (b)** In this passage, Clytemnestra is here triumphant and proud of her actions. She revels in her description of her killing of Agamemnon and Cassandra. Her hatred of Agamemnon is evident in her words and attitude. Elsewhere in the play, she has had the same hatred for Agamemnon, but has been forced to hide it until she is able to carry out her plan. In the passage, she is a strong and forceful character, just as in the rest of the play.

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

- (c)** Both descriptions are gory and horrific. Clytemnestra has a personal involvement in the murders, and her obvious enjoyment makes the description more vivid, as does the metaphor she uses. The messenger's speech contains more graphic detail, but is more impersonal. The details of the two deaths are gruesome, and even the killing of the children, heard but not seen, has a degree of pathos. Cassandra's prophetic description of Agamemnon's death just before it happens is also a powerful account of his murder. Candidates may mention her description of the deaths of Thyestes' children and the murder of Iphigeneia.

**[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** Both kings display pride. Agamemnon chooses military glory over his daughter, he presides over the sack of Troy, and on his return, rather than listen to the warnings of the Chorus, is persuaded to walk on the purple tapestries by his wife, who plays on his male vanity. Pentheus is a young man, but he is too proud to listen to advice, not just from Cadmus and Tiresias, but also his soldiers and the Herdsman. His pride in his rule makes him too stubborn to heed the warnings Dionysus gives him. Many candidates will interpret 'pride' as *hybris*. Either interpretation should be credited.

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

- B4** Both characters display degrees of hysteria and vindictiveness. Electra has nothing but hatred for her mother and Aegisthus, even to the extent of urging Orestes on in his murders. Her behaviour during the play shows hysteria in her style of life, her reaction to the news of Orestes' death, and her emotions at finding out he is still alive. Phaedra is hysterical at the beginning of the play. She raves about running around the mountains and living a life like Hippolytus. Her reaction to overhearing Hippolytus' speech denouncing women is also hysterical. Her letter accusing Hippolytus of rape is more an attempt to preserve her honour, and that of her children, although she does state that it will act as revenge on Hippolytus.

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

- B5** Hatred underlies almost all the plays. The only exception is *Oedipus the King* in which the treatment of Oedipus by the gods is very impersonal. In *Agamemnon*, there is the hatred felt by Clytemnestra for Agamemnon, but also Aegisthus' feelings about the House of Atreus. In *Electra*, there is the mutual hatred felt by Electra and Clytemnestra, with Electra's hate being excessive in its vehemence. *Medea* has as the catalyst for its action the hatred felt by Medea not just for Jason, but also Creon and his daughter, and even to a certain extent, her children. Both *Hippolytus* and *Bacchae* have the hatred of a divine figure against a mortal. Both have underlying themes as well. In *Hippolytus*, there is his misogyny, the feelings of Phaedra against the Nurse and Theseus' temper when he discovers the letter. Dionysus hates not just Pentheus, but all members of the family. There is also Pentheus' reaction to the worship of the god, and the disguised Dionysus.

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

## 2752 Roman Satire and Society 3

A1 (a) A complete summary of the whole Satire is not required. A range of examples could include:

- **Lucilius lurched awkwardly along and lines 1-6;**
- **I said he was a muddy river;**
- **does he let Accius' tragedies pass without change;**
- **does he not laugh at the lines of Ennius;**
- **harshness;**
- **forces words into six feet;**
- **produces two hundred lines before dinner.**

Accept the criticisms in 20-35 if related to Lucilius.

[AO1 = 10 marks]

(b) Life for a poet is harsh; The patron is not as supportive as he could be:

- **he avoids shelling out;**
- **he'll lend freedmen.**

However the poet is driven on as Juvenal explains by a **sick obsession**. Also a poet is driven by poverty - the body's demand for cash. He ends with a snipe at Horace who by contrast had a **full stomach**.

**How** must be tackled and expect some reference to use of language *for example*:

- alliteration of **smelts ... slag; populist platitudes;**
- exaggeration – **second only to Homer;**
- simile – **like a herd of pigs in a panic;**
- metaphor – **ploughing a dusty furrow.**

Also the use of graphic vocabulary together with the emphasis on negatives.

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

(c) Answers are required to compare the different approaches of Horace and Juvenal and most will compare the angry and smiling satirist. Both authors must be considered together with the answer to the second question. "X says then Y says ... so" will not cover the synoptic element of this question effectively.

Discussion of each writers approach can be found in the introductions of each text. Horace reduced and refined Lucilius' satire concentrating on fewer themes. He does not attack his contemporaries so much and some satires are entertainment pieces. Rudd refers to him as a **well-mannered court slave**. Juvenal according to Green writes from a very limited viewpoint - mainly attacking the demise of social hierarchy. His early satires are far more bitter than his later ones. Answers should include reference to a range of topics.

[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:
- Pliny continues with his praise of Aristo
  - Aristo has been ill
  - Pliny has visited him
  - he had asked for a prognosis
  - he owed it to his wife to know
  - the doctors are reassuring
  - if the gods confirm this then Pliny will return to Laurentum
  - he is sitting and worrying by Aristo's bedside.

[AO1 = 10 marks]

- (b) In the passage Trimalchio reaches a new height of bad taste by bringing up at the dinner the topic of his death. Some may feel this is inappropriate particularly as Trimalchio shows **disgusting drunkenness**. All the trappings of death are brought out as "**entertainment**":
- shroud
  - oils
  - death march
  - Trimalchio even pretends to be dead.

The whole episode collapses into a farce when the fire brigade burst in.

As with much of the *Dinner* the scene is:

- vivid with use of colour - **white purple**
- there is action as Trimalchio "plays dead"
- noise from the trumpet and breaking down of the door.

There is none of the respectful quiet one may usually expect from such a topic.

Answers must make reference to the text to support any reasonable view.

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

- (c) See A1(c) for comments on synopticity.

Answers are required to consider not just the reputation of Pliny as a benefactor (7.18 land, 3.6 statue) and Trimalchio as entertainer and host but also to others who may include Aristo for whom Pliny has great admiration and Fortunata.

Trimalchio and Pliny are keen not to be forgotten, but unlike Pliny Trimalchio seems to have little respect for what others may think of his wife and guests for example. Trimalchio seems unaware of the attitude of Encolpius and the comments the latter makes, yet Pliny is all too painfully aware of what others may think, especially he worries about what Trajan may think of him.

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

[Quality of Written Communication = 5 marks]

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



- B3** Answers should offer a comparison of both authors but may come to any conclusion including that neither is particularly genuine. They both may profess to be advocates of simple living - **which is more than simple dining** - but do enjoy their comforts. Expect a range of examples:

Pliny:

- 1.15 dinner guests do not arrive;
- 2.6 grading at dinner;
- 8.8 Clitumnus;
- 9.17 acrobats;
- 1.6 hunting.

Horace:

- 1.6 for example line 100 for then I should ... have acquire a larger establishment
- 2.2 Ofellus;
- 2.6 Town Mouse Country Mouse.

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

- B4** Candidates may feel that the freedmen in the *Dinner with Trimalchio* have a good time being entertained - there are plenty of examples but life is not easy for them as is revealed particularly in ch.41-46.

Similarly Juvenal portrays the life of the client as harsh for example in *Satire 5* where Trebius is humiliated. However there are freedmen who are very rich and fortunate - even though Juvenal does not like it. Credit reference to the treatment of clients by patrons but this should not be the focus of the argument in Juvenal. References could also be made to *Satire 1* 100ff.

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

- B5** Candidates must choose satirists and not Pliny. Argument should at least focus on the themes (for example *nouveau riche*/yuppies) 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 authors 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]**

## 2753 Archaeology 3

- A1 (a) The illustration shows a fresco from Mycenae. It depicts a woman making an offering of a spear to a sword-bearing, aegis-wearing goddess, while two small/distant men worship. It also shows a woman carrying grain while an animal, possibly a lion, prances behind her. It has been dated to approximately 1250BCE (or BC).

[AO1 = 10 marks]

- (b) Many candidates will draw on the connection between an aegis-wearing and sword-bearing large woman and Athene, a name that is backed up by Linear B evidence. The larger than human size is also picked up in other scenes, such as the Great Goddess ring and the saffron-gathering scene, among others. The warrior woman is also seen elsewhere. The woman with the grain and the animal should be compared to the goddess ring, where a tall woman is being presented with poppies by women, while small people venerate her. This scene shows an axe, drawing further comparison with women and warfare. Veneration by little people is a common theme, as is attendance by animals - the saffron goddess is being served by monkeys, while in one ring, a goddess is being paid homage to by daemons.

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

- (c) Expect discussion of fashion: women's fashion, with reference to clothing, jewellery, hair styling; men's clothing and armour. Candidates may include discussion, with evidence, of trade and diet. Discussion of other cultures should be rewarded, such as Pompeiian wall paintings, or Romano-British mosaics, although it is not essential for full marks.

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

[Quality of Written Communication = 5 marks]

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

- A2 (a)** It is the Palace of Nestor in Pylos in Messenia, SW Peloponnese.  
The numbered areas are:
- 1 – wine store
  - 2 – oil store
  - 3 – bathroom
  - 4 – megaron/throne room
  - 5 – archive room

**[AO1 = 10 marks]**

- (b)** The majority of answers will discuss this relatively flimsy structure and may compare it to the big stone citadels of Mycenae. Stronger answers may comment on how this site is better preserved than the other sites, as it was discovered when archaeology was more advanced as a pursuit. The artistic decoration has been better preserved, and it is easy to see the layout as well as gain information about higher floors. The nearby tholos tomb is less grand than those at Mycenae. Although still clearly an important structure, this palace seems to be more concerned with getting on with mundane life rather than in making an impression and self-defence.

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

- (c)** This question is designed to allow candidates to demonstrate synoptic knowledge, and any relevant understanding and knowledge of written evidence from other cultures, such as Pompeian graffiti and the letters of Pliny, should be rewarded, although it is still possible to gain full marks if the answer is limited to Mycenaean Greece. Expect discussion of how Linear B has been invaluable in teaching us about religion, social structure, agriculture and trade and of how Homer can provide us, albeit in a very limited way, with some understanding of culture and history. As ever, understanding must be backed up by reliable evidence.

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

**[Quality of Written Communication = 5 marks]**

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

- B3** There may be some agreement with this statement - the graves at Mycenae have been extremely helpful in understanding Mycenaean beliefs in the afterlife, and the finds have shown us much about Mycenaean trade and engineering skills. The Treasury of Atreus and the grave circles have taught us about differing treatment of the dead over time. Tiryns, however, does have tombs, albeit less useful. Expect discussion of the Tiryns corridor and the anomaly of having such a large structure within a stone's throw of Mycenae - it may have been there to protect the route to the sea or the settlement may have evolved at a different date to Mycenae. Candidates must back up their argument with reference to both sites and an awareness of the finds made at each site, such as the wall-paintings at Tiryns, must be demonstrated.

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

- B4** Expect discussion of the gold found in tombs, the various grave goods, scenes shown on sarcophagi, kylikes at tomb entrances, the information revealed by tombs, the grave circles and the cist graves. Stronger answers may refer to the usefulness of human remains in establishing DNA, and thus familial structures and migration, as well as how bodies can teach us about health and diet. As ever understanding must be backed up by reliable evidence. Full marks may be gained by only referring to Mycenaean Greece, although credit should be given to answers that use other cultures.

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

- B5** It does not matter whether candidates agree or disagree with the statement, provided that they make a solid case based on specific evidence. The archaeological evidence for the end of the Mycenaean civilisation includes: the destruction layers of 1200BCE (or BC) in the palaces, and ideas as to what may have caused them - civil unrest, economic collapse or invasion. Theories about the Dorians and the Sea Peoples who bothered the Egyptians may be discussed. The subject of the decline of the Mycenaean people is dealt with in detail in Chapter 12 of the set book. Apart from archaeology, candidates may use evidence provided by Homer and the references in Herodotus to the beginning of the Greek Dark Age. Answers may include reference to how linguistic study of Linear B and Ancient Greek suggests migration or trade. The advent of the Iron Age may be discussed. Credit may be given for any archaeological evidence that can be used in interpreting the collapse of any Classical civilisation. The work of other branches of science and learning may well be discussed in reference to the Mycenaean world and other sites.

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

## 2754 Greek Comedy 2

- A1 (a)** The women would be at home, beautifully made-up and wearing see-through dresses. Their husbands would naturally be aroused but would be rejected until peace was established. Lampito gives the example of Menelaus dropping his sword on seeing Helen's breasts. Myrrhine asks what happens if the men ignore them. Lysistrata suggests the dildo solution. To Myrrhine's concern about the possible use of force, she is reassured that men get no pleasure from a frigid woman. She is thus won over.

[AO1 = 10 marks]

- (b)** The basis of the humour lies in the earnestness of the women's commitment (especially Myrrhine's) to doing something about the war – until they learn what the something is. Their shock would be emphasised by their humorously exaggerated movements of rejection. There is also humour in Lysistrata's responses – 'Mrs Flatfish' and the confirmation of the conventional dramatic portrayal of women as drunkards (see lines 15-16) and nymphomaniacs. There is a picturesque description of the male sexual organ – and of its substitute. Candidates are also likely to mention Lampito's regional accent. Candidates may well argue that, against these and other comic moments, lines 1-7 are rather factually dull.

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

- (c)** Answers here will naturally focus largely on Lysistrata, but for high marks comparison must be made with other female characters. Lysistrata is clearly the dominant figure: the basic idea is hers, she ridicules those who reject it (look for reference to the passage) and puts it into operation. Among the supporting evidence candidates should recall her conducting of the oath, the ridiculing of the magistrate, the disciplining of the would-be escapees and the manipulation of the delegations in front of Reconciliation. A possible argument is that there are other strong characters who share some of Lysistrata's traits to some extent: Lampito is decisive in the passage, Stratyllis deals with the Men's Leader in a very forthright way and Myrrhine successfully teases her husband (even if in the passage she needs convincing). All this contrasts with the weak-willed women in the passage and later on the Acropolis.

[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)** Gorgias thinks Sostratos' aim is disgraceful – seducing an innocent girl, the daughter of a respectable man (a crime so heinous in his eyes as to be worthy of the death penalty). He accuses Sostratos of having too much time on his hands and of 'plaguing' the working class. He has been despising the poor and relying too much on worldly goods.

Sostratos replies that he's in love with the girl: he's not chasing after her but wants to see her father. He's a free man, reasonably well-off and willing to marry her without a dowry. If he's come for anything more criminal, may Pan and the Nymphs strike him dead.

[AO1 = 10 marks]

- (b)** The references to Knemon in lines 9-15 confirm earlier impressions of his cantankerousness as evidenced when he confronts Sostratos having driven Pyrrhias off his land, and when his daughter is clearly afraid of him after the bucket is dropped down the well. Later in the same vein he abuses Getas and Sikon. After his rescue he recants somewhat, accepting the need for others and entrusting his daughter to Gorgias.

In the passage Sostratos is the rather clueless fop who knows he's in love but isn't very dynamic (it's in God's hands). He has to be led on by Gorgias and, at the end of the passage, can't work out why standing there in his smart clothes while the others work would be offensive to Knemon. He has earlier relied on the advice of Chaireas and sent Pyrrhias to Knemon rather than go himself. He is afraid of the old man and when they do meet he cannot bring himself to ask the vital question. However he shows some determination (in the passage 'Lead on then! I'm ready'), eventually does some digging and has a small hand in rescuing Knemon. At the end of the play he seems more in control as he convinces his father to allow Gorgias to marry his sister and then convinces Gorgias himself.

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

- (c)** Gorgias seems to be rather a dull character (compared with Knemon and, possibly, Sostratos) but he has a significant role in moving events along and as the (chief?) moraliser.

His main contributions to the play are: he berates Daos for not confronting Sostratos (this is part of his declared feeling of responsibility for his sister); he criticises Sostratos' motives (as in the passage) but is willing to accept his assurance; he proposes the plan of Sostratos doing some digging to impress Knemon; he plays the pivotal role in rescuing the old man; he pushes on with arranging marriage for the girl as soon as Knemon passes responsibility to him and then conducts the formal betrothal; and with some reluctance enters into a marriage with the other family.

There are clear examples of his moralising when he meets Sostratos for the first time – goodness is all – whatever people's circumstances if they keep away from crime they will prosper. Also after rescuing Knemon: 'this is the kind of thing that happens when you live like a hermit'.

Please look for some comparison of Gorgias with other characters and, as always, this needs to be supported by the sort of evidence given here for high AO1 marks.

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

[Quality of Written Communication = 5 marks]

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

- B3** More perceptive answers might argue that the proposition is actually a non-sequitur, it being quite possible to have a happy ending without Praxagora's ideas being fulfilled successfully. And this is indeed the case!
- Candidates will have to show that they are aware of the main elements of Praxagora's proposals and of the happy ending. The main evidence for the lack of success is in the Citizen's cynical response to Chremes about handing in his possessions (but is he a one-off rebel or symbolic of the typical cynicism of Athenian men?) and in the scene with the three hags where the proposed sexual 'paradise' disintegrates into mayhem. The main elements of the ending are the celebrating tipsy maid, Blepyrus ready for his promised banquet, and the wild dance performed by Blepyrus and a troupe of dancing girls. There is also the song celebrating the variety of food, which some might argue shows that the plan is working with abundance for all.
- Those who are aware of the structure of Aristophanes' plays might mention (and should be given credit for so doing) the ritualistic nature of the final scene, the argument being that this has nothing to do with the success or otherwise of the earlier ideas.

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

- B4** 'Television comedy programme' can of course be defined in different ways, from the traditional domestically-based situation comedy (*My Family, Gavin and Stacey*) to the more bizarre sketch-based shows such as *Little Britain*, via those with an element of satire in a narrative setting (*Yes, Minister*).
- It is of little importance which modern examples candidates choose but good answers must have a majority of their material from the set texts and must show an awareness of the main differences between Aristophanes and Menander in their styles of comedy. It should be possible to identify Menander's use of a domestic, 'realistic' setting, a more or less plausible plot and such stock characters as the angry old man and the wimpish young rich man. With Aristophanes, expect candidates to cite outlandish settings and figures, political references, innuendo and slapstick.
- Please look for *detailed* evidence for high AO1 marks and beware of those candidates who might be tempted into prepared material on modern performances of these plays – a different question altogether!

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

## 2755 Greek Art and Architecture 2

A1	(a)	(i)	Figure A	Dying Warrior	[2]
			Figure B	Ilissos/River God	[2]
	(ii)	Figure A	Temple of Aphaia, Aegina	[2]	
		Figure B	Parthenon, Athens	[2]	
	(iii)	pediment	[2]		

[AO1 = 10 marks]

- (b) These figures are of different dates, and this may influence candidates' discussion and preference.

The Dying Warrior from the Aphaia temple is from the Late Archaic period [c.510-490 B.C.]. The river god, Ilissos, is from the High Classical period [438-432 B.C.]. Consequently they exhibit many Archaic/High Classical features which the candidates should be able to pick out. The features should be specific to these figures and not just a list of general Archaic/High Classical features.

The areas which candidates may cover include:

- pose;
- musculature;
- facial features;
- hair;
- drapery.

As always, candidates should be expected to present a reasoned argument for their choice. It does not matter which they find more aesthetically pleasing.

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

- (c) There are several examples of reclining figures which candidates may be able to employ in their discussion. These include:
- Temple of Artemis, Corcyra: dead Trojan  
dead giant
  - Temple of Aphaia, Aegina: Dying Warrior, east pediment
  - Temple of Zeus, Olympia: Alphaios }  
Kladeos } east pediment  
Anxious Seer }
  - Parthenon: Lapith women, west pediment  
Dionysus/Herakles } east  
Aphrodite } pediment  
Metope XXVIII

Expect candidates to discuss the stiff, rigid positions of the early figures, and the fact that sculptors often employed the use of partially frontal and partially profile positions. Later figures are in more natural positions and seem to unwind from one viewpoint to another.

[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	Diskobolos	[2]	
			475-450 B.C.		[2]	
				Myron		[2]
	(ii)	(i)	Statue B	Delphic Charioteer	[2]	
			480-470 B.C.		[1]	
	(iii)		Bronze		[1]	

[AO1 = 10 marks]

- (b) There is no need for candidates to give a lengthy description of the lost wax method of casting statues in order to answer this question. The discussion may include the following points:
- the tensile strength of the bronze enabled the sculptor to experiment with different poses
  - the arms are outstretched, holding the reins
  - inlaid eyes
  - the ability to add details such as the eyelashes, and colour on the lips
  - the hair
  - the treatment of the drapery
  - the statue was made in sections.

Candidates may argue either way here. Some may find the use of bronze casting very successfully employed in the Delphic Charioteer, others may not. The drapery, the fine detail, and the static position may be the deciding factors in many candidates' answers.

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

- (c) The Delphic Charioteer is part of a group which included the chariot, the horses and the groom. He is a tall figure, elegantly dressed in a long robe which adds to his imposing appearance. The drapery is rather static, and almost column-like in appearance. Much of the lower drapery would have been hidden by the sides of the chariot. The figure's stance unwinds smoothly in a gentle spiral from the feet to the head, so that he is not just a frontal or profile figure. The level of detail is superb; it goes beyond the inlaid eyes and added colour on the lips to eyelashes, fine engraving on the hair, added locks and a silver frieze on the headband.

The Diskobolos, sculpted by Myron, is a figure in action. It captures the instant of the pause between the backward and forward movement of the athlete as he prepares to hurl the discus. Candidates should be aware that this is a copy, and that the original was in bronze [there would, therefore, be no need for the supporting strut]. Candidates will probably make use of Woodford's analysis of the statue on pages 89-90. There is a compositional analysis of the figure showing how the two sides of the figure contrast: a sweeping curve on the right and a zig-zag on the left. Mention may also be made of the lack of response in the torso to the violent movement, and the frontal aspect of the 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** The three statues depicted are:

- Antenor's Kore;
- Hestia [the goddess];
- Nike of Paionios.

The statues date from c.530 B.C. to c.420 B.C.. The drapery worn by each of the statues is very typical of their respective dates. Antenor's Kore wears a chiton and a himation. Hestia wears a heavy peplos with a veil. The dresses were made from different materials and, therefore, outlined the body below in different ways. The sculptor of Antenor's Kore depicted her pulling the chiton against her leg to reveal the outline of her lower body, creating a contrast with the heavier material of the himation worn diagonally across her body. Despite this, she looks quite masculine in form and little of her body is revealed. Hestia's peplos shrouds her body and there is little of her feminine form revealed. The lower half of her body resembles a column in its solidity/sturdiness. On the other hand, the characteristic use of transparency, modelling lines and sweeping motion lines all help to reveal, rather than conceal, the body of the Nike statue.

Candidates should be able to select and use with care other examples of draped statues, or even statues in which drapery is used [e.g. Hermes and Dionysus]. Look for answers which cover examples from the whole date range [e.g. from Nikandre and Auxerre Goddess, in the early Archaic period to Kore 674 and the Peplos Kore in the late Archaic period; from Euthydikos Kore and the female figure supporting an incense burner in the Early Classical period to the Karyatids and Aphrodite in the High Classical period; from Eirene to the Raging Maenad in the Late Classical period. Draped male statues are also appropriate material for this answer. Some use of stelai and relief sculpture is also worthy of credit.

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

**B4** Candidates should be able to pick up the clues from the quotation to enable them to identify the different characteristics of the two types of frieze and their associated problems. Diagrams may be used to illustrate the position of the friezes; accuracy rather than artistic merit is the key.

In the glossary p178, Woodford defines the two friezes as follows:

**Doric** – a long continuous strip which is divided into alternating triglyphs and metopes;

**ionic** – a long continuous strip which is unbroken [see also pages 27-28].

Discussion of the problems associated with the Doric metopes might include:

- the shape of the metope;
- the location of the metope;
- the space available for decoration;
- the need to link together a number of separate frames;
- the limited scope for treatment of a subject.

The solutions include:

- careful choice of subject matter;
- limiting the number of figures;
- use of compositional devices to fill the space effectively;
- use of colour.

Discussion of the problems associated with Ionic continuous friezes might include:

- the location of the frieze
- the relationship between the overall length and height
- the limited range of suitable subject matter
- ability to achieve variety of composition over the length of a frieze.

The solutions include:

- careful choice of subject matter
- use of battle scenes
- use of processions
- use of compositional devices to fill the space effectively;
- use of colour.

There is a vast amount of material available for candidates to discuss metopes [Herakles and the Kerkopes; the Heroic Cattle Raid; the Olympia metopes and the Parthenon metopes]. In comparison, the amount of material for continuous friezes is sparse [Siphnian Treasury: Gods in Council and Gigantomachy; Parthenon: the Panathenaic Procession].

Candidates need to make some assessment of how successful sculptors were over the specified period.

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

## 2756 Roman Britain 2

- A1 (a) (i) The distribution of villas in relation to the known tribal areas in Roman Britain  
(ii) Courtyard villa  
(iii) North Leigh, Oxfordshire  
(iv) Fourth Century AD

[AO1 = 10 marks]

- (b) The map shows a clear preponderance of villas in the southern half of the country – south and east of the Fosse Way, indicating how these were the parts of the island which were most heavily Romanised. There are pockets around major towns (eg Cirencester, Gloucester, London) and elsewhere, notably on Humberside. Villas were basically country seats of wealthy civilians who often had town houses too. There are also interesting gaps in the south west and the Wash, areas which may have been imperial estates and offered good farming land.

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

- (c) It is possible to trace the development from the simple 'casa' type villa with a row of rooms through to the elaborate courtyard villa. Hill and Ireland use the example of Lockleys to demonstrate the first stages of the architectural development (pp89-92) from simple native round house, to a row house. By the middle of the second century, the veranda has been replaced by a more substantial corridor and a new wing added at one end of the building. By the middle of the fourth century a further wing was added to the other end of the building, completing its transformation into a winged corridor villa. The courtyard villa represents the logical end of this process with buildings ranged round all four sides of a large courtyard. The growth of villas and country estates are a poignant indicator of urban malaise and reveal that at that time wealth was flowing from town to country. The towns were degenerating into poorly maintained market centres and increasingly as trade declined, the country estates became self-sufficient units with less contact with the declining urban centres.

[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)** Figure A = Head of cult statue of Minerva; gilt bronze.  
Figure B = Gorgon pedimental roundel; stone.  
From temple complex at Aquae Sulis/Bath.

**[AO1 = 10 marks]**

- (b)** The idea of having a sculpted pediment on the temple is entirely Classical; the very idea of a Gorgon with writhing, snaky hair is a Classical one. However the Celtic influence is more than apparent – a male creature with huge staring eyes, long nose and grim mouth. However the cult statue of Minerva is depicted purely in Classical terms and reveals nothing of the fusion with Sulis, the Celtic goddess presiding over the hot springs. Candidates should also show understanding of how the site shows a fusion between the two cultures – e.g. the assimilation between Sulis and Minerva etc.

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

- (c)** Candidates should assess the aesthetic value of the Gorgon head and make some attempt to discuss what Hill and Ireland describe as the 'wild potency of the Celtic tradition' – grim, staring expression, wildness of the snakes and hair etc. Surprisingly, given the wildness of the representation, the composition is finely balanced, with the central bulging eyes catching the onlooker's gaze. The craftsman has used the space very effectively and created a sense of depth. Whether this is one of the finest masterpieces to be found in Britain is debatable. Expect answers to make comparisons with the merits and failings of a range of other pieces of art found in Roman Britain.

**[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** Towns played a crucial role in the Romanisation of the province. They provided a relatively safe focal point where communities might spring up, where trade could flourish and a whole host of public buildings be established where people could become inured to the benefits of Roman civilisation. Expect candidates to recall specific details of the different types of public buildings found in Roman Britain. Other purposes include the establishment of centres as substitutes for tribal capitals. Colonies provided a means of controlling the local population as well as providing land for ex-soldiers. Urbanisation was also essential for the administration and taxation of the province.

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

- B4** Certainly the Romans acted barbarically in Britain at times – the destruction of Druidism, their administration was brutal and insensitive at times (Prasutagus and Boudicca), the suppression of early Christianity, the exploitation of slaves on farms, and at times a blatant disregard for native sensitivities (Temple of Claudius at Colchester). However the majority of times it could be argued that the Romans showed a sensitivity towards the Celtic way of life and successfully incorporated it into their own - in art (Gorgon head), religion (Sulis-Minerva), agriculture (improving methods rather than replacing them). It could be argued that the Roman influence was civilising in Britain as the Celts were introduced to the luxuries of public buildings, banquets, mosaics etc. – all part of their slavery however. Candidates will offer their own definition of 'barbarian' and the focus of the response will revolve around this.

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

# Grade Thresholds

Advanced GCE Classical Civilisation (3816/7816)  
June 2008 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A	B	C	D	E	U
2736	Raw	100	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2737	Raw	100	76	68	60	53	46	0
	UMS	100	80	70	60	50	40	0
2738	Raw	100	70	62	55	48	41	0
	UMS	100	80	70	60	50	40	0
2739	Raw	100	71	64	57	51	45	0
	UMS	100	80	70	60	50	40	0
2740	Raw	100	74	66	58	50	42	0
	UMS	100	80	70	60	50	40	0
2741	Raw	100	75	67	59	52	45	0
	UMS	100	80	70	60	50	40	0
2742	Raw	100	71	64	57	50	43	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	73	65	57	49	42	0
	UMS	100	80	70	60	50	40	0
2745	Raw	100	72	64	56	49	42	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	79	70	61	53	45	0
	UMS	100	80	70	60	50	40	0
2749	Raw	100	75	67	59	51	43	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	67	59	51	43	0
	UMS	100	80	70	60	50	40	0
2752	Raw	100	74	66	58	50	43	0
	UMS	100	80	70	60	50	40	0
2753	Raw	100	75	67	59	51	44	0
	UMS	100	80	70	60	50	40	0

<b>2754</b>	Raw	100	73	65	57	50	43	0
	UMS	100	80	70	60	50	40	0
<b>2755</b>	Raw	100	72	64	56	48	40	0
	UMS	100	80	70	60	50	40	0
<b>2756</b>	Raw	100	80	70	60	50	41	0
	UMS	100	80	70	60	50	40	0
<b>2757</b>	Raw	100	85	75	65	55	46	0
	UMS	100	80	70	60	50	40	0
<b>2799</b>	Raw	100	86	75	64	53	42	0
	UMS	100	80	70	60	50	40	0

### Specification Aggregation Results

Overall threshold marks in UMS (ie after conversion of raw marks to uniform marks)

	<b>Maximum Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>
<b>3816</b>	300	240	210	180	150	120	0
<b>7816</b>	600	480	420	360	300	240	0

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

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>U</b>	<b>Total Number of Candidates</b>
<b>3816</b>	25.3	51.0	74.7	89.1	96.4	100.0	2318
<b>7816</b>	25.5	58.9	85.9	97.0	99.5	100.0	2231

### 4547 candidates aggregated this series

For a description of how UMS marks are calculated see:

[http://www.ocr.org.uk/learners/ums\\_results.html](http://www.ocr.org.uk/learners/ums_results.html)

Statistics are correct at the time of publication.



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