

OCR ADVANCED SUBSIDIARY GCE CLASSICAL CIVILISATION (JACT) (3816)

OCR ADVANCED GCE CLASSICAL CIVILISATION (JACT) (7816)

Specimen Question Papers and Mark Schemes

These specimen assessment materials are designed to accompany the OCR Advanced Subsidiary GCE and Advanced GCE specifications in Classical Civilisation (JACT) for teaching from September 2000.

Centres are permitted to copy material from this booklet for their own internal use.

The GCE awarding bodies have prepared new specifications to incorporate the range of features required by new GCE and subject criteria. The specimen assessment material accompanying the new specifications is provided to give centres a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

Assessment Grids, specifying the allocation of marks according to Assessment Objectives, are included as an Appendix.

CONTENTS

Advanced Subsidiary GCE

Unit 2736: Greek Epic	
Question Paper	Page 5
Mark Scheme	Page 9
Unit 2737: Roman Epic	
Question Paper	Page 13
Mark Scheme	Page 17
Unit 2738: Greek Historians	
Question Paper	Page 21
Mark Scheme	Page 25
Unit 2739: Roman Historians	
Question Paper	Page 29
Mark Scheme	Page 33
Unit 2740: Greek Tragedy 1	
Question Paper	Page 37
Mark Scheme	Page 41
Unit 2741: Greek Tragedy 2	
Question Paper	Page 45
Mark Scheme	Page 49
Unit 2742: Roman Satire and Society 1	
Question Paper	Page 53
Mark Scheme	Page 57
Unit 2743: Roman Satire and Society 2	
Question Paper	Page 61
Mark Scheme	Page 65
Unit 2744: Archaeology 1	
Question Paper	Page 69
Mark Scheme	Page 73
Unit 2745: Archaeology 2	
Question Paper	Page 77
Mark Scheme	Page 81
Unit 2746: Greek Comedy 1	
Question Paper	Page 85
Mark Scheme	Page 89
Unit 2747: Greek Art and Architecture 1	
Question Paper	Page 93
Mark Scheme	Page 97

Unit 2748: Roman Britain 1	
Question Paper	Page 101
Mark Scheme	Page 105
Appendix A: AS Assessment Grids	Page 109
A2	
Unit 2749: Greek and Roman Epic	
Question Paper	Page 113
Mark Scheme	Page 119
Unit 2750: Greek and Roman Historians	
Question Paper	Page 123
Mark Scheme	Page 127
Unit 2751: Greek Tragedy 3	
Question Paper	Page 131
Mark Scheme	Page 135
Unit 2752: Roman Satire and Society 3	
Question Paper	Page 139
Mark Scheme	Page 143
Unit 2753: Archaeology 3	
Question Paper	Page 147
Mark Scheme	Page 151
Unit 2754: Greek Comedy 2	
Question Paper	Page 155
Mark Scheme	Page 159
Unit 2755: Greek Art and Architecture 2	
Question Paper	Page 163
Mark Scheme	Page 167
Unit 2756: Roman Britain 2	
Question Paper	Page 171
Mark Scheme	Page 175
Appendix B: A2 Assessment Grids	Page 179

Advanced Subsidiary GCE

Classical Civilisation

GREEK EPIC

2736

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from Section A and one question from Section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

- 1*** *Read the following passage and answer the questions at the end:*

Now the thoughtful Telemachos began speaking among them:
"I would not take away the lives of these creatures by any clean death, for they have showered abuse on the head of my mother, and on my own head too, and they have slept with the suitors."
So he spoke, and taking the cable of a dark-prowed ship, fastened it to the tall pillar, and fetched it about the round-house; and like thrushes, who spread their wings, or pigeons, who have flown into a snare set up for them in a thicket, trying to find a resting place, but the sleep given them was hateful; so their heads were all in a line, and each had her neck caught fast in a noose, so that their death would be most pitiful. They struggled with their feet for a little, not for very long. They took Melanthios along the porch and the courtyard. They cut off, with the pitiless bronze, his nose and his ears, tore off his private parts and gave them to the dogs to feed on raw, and lopped off his hands and feet, in fury of anger. Then, after they had washed their own hands and feet clean, they went into the house of Odysseus. Their work was ended. But Odysseus said to the beloved nurse, Eurykleia:
"Bring me brimstone, old dame, the cure of evils, and bring me fire, so I can sulphur the hall, and tell Penelope to come here now, together with her attendant women, and tell all the serving maids to come here to the palace."

HOMER, *Odyssey* 22, 461-84, (translated by R Lattimore)

- (a) What has happened between the end of the battle with the suitors and the beginning of this passage? **[10 marks]**
- (b) Analyse the character of Telemachus in this passage. Is this typical of his character elsewhere in the poem? **[20 marks]**
- (c) How does Homer use language and description to make his description of these deaths effective? **[15 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2* Read the following passage and answer the questions at the end:

"I am Odysseus, Laertes' son. The whole world talks of my stratagems, and my fame has reached the heavens. My home is under the clear skies of Ithaca. Our landmark is Mount Neriton with its quivering leaves. Other islands are clustered round it, Dulichium and Same and wooded Zacynthus. But Ithaca, the farthest out to sea, lies slanting to the west, whereas the others face the dawn and rising sun. It is a rough land, but nurtures fine men. And I, for one, know of no sweeter sight for a man's eyes than his own country. The divine Calypso was certainly for keeping me in her cavern home because she yearned for me to be her husband and with the same object Circe, the Aean witch, detained me in her palace; but never for a moment did they win my heart. So true it is that a man's fatherland and his parents are what he holds sweetest, even though he has settled far away from his people in some rich home in foreign lands. However, let me tell you of the disastrous voyage Zeus inflicted on me when I started back from Troy."

HOMER *Odyssey* 9, 19-38 (translated by E V Rieu (Penguin))

- (a) What has taken place previously so that Odysseus reveals his identity to the Phaeacians? **[10 marks]**
- (b) What impression does Odysseus give of himself in this passage and how accurate a description do you feel this is? **[20 marks]**
- (c) How does Homer convey Odysseus' longing for his homeland? You may wish to discuss the language and sentiments presented here. **[15 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

- 3 Is Odysseus made more or less of a hero by the fact that Athene helps him in various ways? **[50 marks]**
- 4 Which scenes of the *Odyssey* (between Odysseus' return to Ithaca and his slaughter of the suitors) show Homer at his best as a story-teller? **[50 marks]**

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK EPIC

2736

Mark Scheme

1*

- (a) The suitor Leodes pleads for his life, but Odysseus is unswayed and decapitates him. The fates of the household are now determined. Phemius, the unwilling bard for the suitors, also pleads for his life. Telemachus supports him and says Medon the herald is also not guilty. Medon emerges from hiding. Eurycleia is summoned to judge the behaviour of the maidservants. She reports 12 that have been disloyal. These are made to clean up the bloody mess in the hall before this execution.

[AO1 = 10 Marks]

- (b) Telemachus refuses any heroic death for those disloyal. The hanging of the maids is particularly humiliating. The dismemberment and disfigurement of Melanthius is particularly brutal and blood-thirsty. Here T. seems to have been moved by a blood-lust or anger (almost furor). His stock epithet is "thoughtful" and that may seem at odds with his actions here. Elsewhere he shows great attention and consideration to others (eg concern for his mother's anguish, respect for Athena (Mentes), affection and patience with Nestor at Pylos, etc, etc). The better answers should use several such examples from the rest of the epic to contrast and contemplate the unusual portrayal here.

[AO1 = 7 Marks + AO2 = 13 Marks]

- (c) The simile is detailed, grotesque and effective (tangled net imagery; twisted necks; twitching feet, "but not for very long" etc). Perhaps the detail "they were on their way to roost" suggests the maids might have almost escaped their deaths had not Eurycleia shown their fault. The fate of Melanthius is brutal and very gory and thus powerful. The purification that follows is concise and simple. The readiness and efficiency of the executions is fairly disquieting, and this passage enables Odysseus and Telemachus to let out their anger generated through the battle.

[AO1 = 6 Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) At the feast of the Phaeacians, Demodocus the bard has told of the Trojan War. This brings great distress to Odysseus which king Alcinooos can not help but notice. At the end of Bk 8 he invited Odysseus to tell them his identity and the story of his adventures. He also offers safe passage home, and mentions the prophecy that Poseidon might punish the Phaeacians for such helping of strangers. Alcinooos wishes to know what part Odysseus played in the Trojan War for it to affect him so.

[AO1 = 10 Marks]

- (b) Odysseus shows himself throughout this passage as patriotic and proud of his family. He praises the beauty of his homeland and by mentioning Calypso and Circe gives illustrations of how he was never tempted to give up his *nostos*. His comment "the whole world talks of my stratagems" is self-conscious and proud (potentially boastful but entirely accurate however); and we are told Ithaca "nurtures fine men"- presumably he believes he is one. His mention of Circe/Calypso perhaps underlines the sexual/masculine side shown throughout the epic, though his failure to be lured by the wiles of these goddesses indicates his self-restraint and temperate nature. This self-presentation of character would certainly seem in accord with the picture we as reader/audience have generated.

[AO1 = 7 Marks + AO2 = 13 Marks]

- (c) The passage is suffused with details of the Ithacan countryside and O's patriotic thoughts. O. recalls the sights of his island home- clear skies, quivering leaves of Neriton, details of Ithaca's position in the sea, etc. It is rough land but he longs for it ("no sweeter sight for a man's eyes"). He says proudly that he is O. son of Laertes, and tells that a man's fatherland and parents are also the "sweetest" things. He is not tempted by exotic countries, or alluring goddesses or riches. Quotation from the passage should demonstrate clear interpretation not repetition.

[AO1 = 6Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 marks]

3

An opportunity for the candidate to show their reading of the whole epic and their appreciation for Odysseus' relationship with Athena. A range of episodes would need to be examined but not so many as to lose depth of discussion. One would expect comment on Odysseus/Athena's special relationship (her favourite/his patroness). Athena helps in many ways: advice, provides ruses and disguises, averts weapons, moral support etc. Her support of others around O. (eg Telemachus and Penelope) are also means of supporting O. Yet there are times when O. is not helped by Athena (eg Cyclops) and his personal cunning and stratagem are thus demonstrated (indeed he refers to the Cyclops episode variously to prove his own resourcefulness.)

[AO3= 45 Marks + Quality of Written Communication: 5 Marks]

4

An opportunity for the candidate to show their reading of Bks 13-21 and to elicit some feel for the work. A sensible range of episodes needs to be examined but not so many as to lose depth of discussion. One might expect comment on such aspects as: the cumulative effects of all the disguise and revelations; the tension in the hall leading up to the battle; the careful plotting of the revenge; the nobility of Eumaeus' character; the humanity and loyalty of some contrasted with the cruelty and faithlessness of others, etc. Some may have been most struck by other favourite episodes (and there is much to contrast with the excitement of the battle with the suitors): the elaborate Cretan tale of O.; the description of stringing the bow; the pitiful description of Argos; the atmospheric recollection of Eurycleia and the story of the scar; etc, etc.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN EPIC

2737

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer paper/answer booklet.

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You must answer one question marked with an asterisk* from Section A and one question from Section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1*

Read the following passage and answer the questions at the end:

Aeneas interposed, seeing beside Marcellus
A youth of fine appearance, in glittering accoutrements,
But his face was far from cheerful and downcast were his eyes:
"Father, who is he that walks with Marcellus there?
His son? Or one of the noble line of his children's children?
How the retinue murmurs around him! How fine is the young man's presence!
Yet his head is haloed by sombre shade of night."
Then father Anchises began, tears welling up in his eyes:
"My son, do not probe into the sorrows of your kin.
Fate shall allow the earth one glimpse of this young man-
One glimpse, no more. Too puissant had been Rome's stock, ye gods,
In your sight, had such gifts been granted it to keep.
What lamentations of men shall the Campus Martius echo
To Mars' great city! O Tiber, what obsequies you shall see
One day as you glide past the new-built mausoleum!
No lad of the Trojan line shall with such hopeful promise
Exalt his Latin forbears, nor shall the land of Romulus
Ever again be so proud of one she has given birth to.
Alas for the sense of duty, the old-time honour! Alas for
The hand unvanquished in war! Him would no foe have met
In battle and not rued it, whether he charged on foot
Or drove his lathering steed with spurs against the enemy.
Alas, poor youth! If only you could escape your harsh fate!
Marcellus you shall be. Give me armfuls of lilies
That I may scatter their shining blooms and shower these gifts
At least upon the dear soul, all to no purpose though
Such kindness be."

VERGIL, *Aeneid* 6.860-86: C. Day Lewis; O.U.P.

- (a) What is the situation here? Consider where Aeneas is and why he is there, who he is with, and what he has seen.

[10 marks]

- (b) Show in detail how Vergil uses language and content to create a feeling of sorrow in this passage.

[15 marks]

- (b) What facts do we learn about Marcellus from this passage? Compare what we know about the character of Marcellus with the character of Pallas, son of Evander, who appears later in the poem.

[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

2* Read the following passage and answer the questions at the end:

Now while Aeneas viewed with wonder all these scenes,
And stood at gaze, rooted in a deep trance of attention,
There came in royal state to the temple, a crowd of courtiers
Attending her, queen Dido, most beautiful to see.
As, by the banks of Eurotas or over the Cynthian slopes
Diana foots the dance, and a thousand Oreads following
Weave a constellation around that arrowy one,
Who in grace of movement excels all goddesses,
And happiness runs through the still heart of Latona –
So Dido was, even so she went her radiant way
Through the crowds, eager to forward the work and growth of her realm.
Now, at the holy doors, under the temple porch,
Hedged by the spears of her guard, she throned herself on high;
Gave laws and ordinances, appointed the various tasks
In equitable proportions or else by drawing lots.
Just then, all of a sudden, Aeneas saw approaching
Amid the multitude Antheus, Sergestus, valiant
Cloanthus and other Trojans, whom the black hurricane
Had sundered at sea and driven afar to different beaches.
He and Achates together were thrilled through, were dumbfounded
With anxious joy: they eagerly yearned to join hands with their friends,
But the mystery of the whole affair disquieted them.
So they keep dark, and peering out from their womb of cloud,
Speculate what befell these friends, where their ships are beached,
Why they are here: for spokesmen from each of the ships were coming
To sue the queen's favour, and shouting aloud as they neared the temple.

VERGIL, *Aeneid* 1, 494-519 (Day Lewis)

- (a) How does Aeneas come to be looking at pictures of Troy? What do they depict? [10 marks]
- (b) How effective is the simile that compares Dido to Diana? Why do you think Vergil chooses to make this comparison? [15 marks]
- (c) How does the description of the Carthaginians and Dido in this passage compare with the way they appear later in the *Aeneid*? [20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

Section B

Answer **one** question from this section.

- 3 Vergil includes several father and son pairs of characters in the *Aeneid*. In what ways are these relationships interesting to the reader, and how do they contribute to the success of the poem?
[50 marks]

- 4 Describe the ways in which Vergil's *Aeneid* includes visions of the real Rome and its history after Aeneas. Why were these prophetic passages interesting for the Romans of Vergil's time?
[50 marks]

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Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN EPIC

2737

Mark Scheme

1*

- (a) Anchises has summoned Aeneas to the Underworld. With the Sibyl as his guide Aeneas has reached Elysium where his father is showing him the parade of Roman heroes who have not yet been born. The young Marcellus is the last figure in the parade. This question should not be answered with nothing but a list of figures from the parade.

[AO1 = 10 Marks]

- (b) Anchises is weeping. Marcellus has an air of doom about him, e.g., eyes downcast, cloud around him. Portrayed as a perfect young Roman but dies young. Hopelessness of situation - Fate. Exclamations of sorrow. Passage dominated by images of death, e.g., cortege, mausoleum, grief, mourning.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) The candidates gain marks under AO1 for the first part of the question. Candidates must use the text well in order to gain the better marks. The second part of the question requires knowledge from elsewhere in the *Aeneid* and the ability to apply that in comparison with the Marcellus we have in this passage. Similarities are obvious: they both died young, popular young men who inspired pride, their deaths are greatly mourned. The more perceptive candidate might point out that whereas Marcellus was 'undefeated in war', Pallas died in his first major encounter on the battlefield.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Having landed on the coast of Africa, Aeneas receives the advice of his disguised mother Venus to continue onwards to Dido's palace. This is Dido's temple to Juno. The scenes are of the Trojan War: the Atreidae, Priam, Achilles, Rhesus, Diomedes, Troilus, the women of Troy, the dragging of Hector, himself, Memnon, Penthesilea.

[AO1 = 10 Marks]

- (b) A clear picture of health, happiness and beauty. She is the deserved centre of attention, and presides with easy grace over her retinue. The description is important here because of the impending tragedy. Candidates should make detailed and explicit use of the simile and show the different levels on which the comparison works (eg courtiers/Oreads etc).

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Here everything is going well. The city of Carthage is in the making and is well ordered. Once Dido falls in love with Aeneas the city is no longer growing and flourishing. Dido, so happy and in control here, becomes the victim of love and becomes obsessed and unhappy.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

3

From the early books of the epic, the Aeneas-Anchises, relationship adds drama to events in Book 2, it affects Aeneas' wanderings in Book 3, the death of Anchises might account for Aeneas' dalliance in Carthage, forgetful of his mission. It is a reminder about Ascanius' future that prompts him to leave Dido. The funeral games are an act of piety. Aeneas visits the Underworld at his father's request. In the second half of the *Aeneid* there are two such relationships, Evander-Pallas and Mezentius-Lausus. Aeneas kills Lausus who is protecting his father, contrasted with Turnus killing Pallas with no regard for piety and leading to his own death at the avenging hands of Aeneas. Better candidates might mention Augustus-Julius Caesar and '*pater patriae*'.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

4

Candidates should display sound recall of the points in the poem which are regarded as prophetic passages, namely those in Books 1, 6 and 8. They link the contemporary Romans firmly with the grand events of the poem. The prophetic passages are, in the story, a reason for Aeneas to become enthusiastic about his mission, but they are also Vergil's opportunity to praise Augustus. Specific details of these points should be taken from relevant examples. The obvious choices for comment are the parade of heroes and the shield of Aeneas. Candidates might also pick up points of interest from Aeneas' visit to Pallanteum, Carthage-Rome hostilities, Juno's acceptance speech in Book 12.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK HISTORIANS

2738

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

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INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from the section .

1* *Read the following translation and answer the questions at the end.*

‘It is now in your hands, Callimachus,’ he said, ‘either to enslave Athens, or to make her free and to leave behind you for all future generations a memory more glorious than even Harmodius and Aristogeiton left. Never in our history have we Athenians been in such period as now. If we submit to the Persians, Hippias will be restored to power – and there is little doubt what misery must ensue; but if we fight and win, then this city of ours may well grow to pre-eminence amongst all the cities of Greece. If you ask me how this can be, and how the decision rests with you, I will tell you: we commanders are then in number, and we are not agreed upon what action to take; half of us are for a battle, half are against it. If we refuse to fight, I have little doubt that the result will be bitter dissension; our purpose will be shaken, and we shall submit to Persia. But if we fight before the rot can show itself in any of us, then, if God gives us fair play, we can not only fight but win. Yours is the decision; all hangs upon you; vote on my side, and our country will be free – yes, and the first city of Greece. But if you support those who have voted against fighting, that happiness will be denied you – you will get the opposite.’

Herodotus, *Histories*, 6, 109

- (a) What is the situation here? You should explain who is talking, where the speech is being made and what is meant by ‘it is now in your hands . . . either to enslave Athens or to make her free’. Why is Athens in ‘such peril’? What happens immediately after this speech?
[10 marks]
- (b) Consider the following phrases from the passage: ‘this city of ours may well grow to pre-eminence... we can not only fight but win’. What do we learn here and elsewhere in the *Histories* about the characterisation of the Athenians?
[15 marks]
- (c) Why does Herodotus include a speech at this point in his narrative? Who else makes speeches in the *Histories*? Why do you think that Herodotus includes them in the *Histories*?
[20 marks]

[Quality of Written Communication: 5 Marks]

[50 Marks]

2* *Read the following translation and answer the questions at the end.*

This, then, was the calamity which fell upon Athens, and the times were hard indeed, with men dying inside the city and the land outside being laid waste. At this time of distress people naturally recalled old oracles, and among them was a verse which the old men claimed had been delivered in the past and which said:

War with the Dorians comes, and a death will come at the same time.

There had been a controversy as to whether the word in this ancient verse was a ‘dearth’ rather than ‘death’; but in the present state of affairs the view that the word was ‘death’ naturally prevailed; it was a case of people adapting their memories to suit their sufferings. Certainly I

think that if there is ever another war with the Dorians after this one, and if a dearth results from it, then in all probability people will quote the other version.

Thucydides, the *History of the Peloponnesian War*, 2. 54

- (a) What is the situation here? You should explain in detail what ‘the calamity’ was and when ‘this time of distress’ was. What was meant by ‘the war with the Dorians’? [10 marks]
- (b) In what ways is this passage typical of Thucydides’ style of writing? [15 marks]
- (c) What do we learn here and elsewhere in the *History of the Peloponnesian War* about Thucydides’ attitude to oracles and omens? [20 marks]

[Quality of Written Communication: 5 Marks]

[50 Marks]

Section B

Answer **one** question from this section.

- 3 Herodotus has been described as ‘the Homer of the Persian Wars’. How far does Herodotus, both in his choice of subject matter and in his way of presenting it, seem to you more like a poet than a historian? [50 Marks]
- 4 Compare and contrast the style and method of Thucydides and Herodotus. In what different ways are these two historians trying to present their material? [50 Marks]



Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK HISTORIANS

2738

Mark Scheme

Section A

Answer **one** question from this paper.

1*

- (a) Miltiades' speech persuades the war archon Callimachus to fight the Persians in the battle of Marathon in 490 BC. Candidates ought to be able to give details of what happened later in the battle (see pp 161-162).

[AO1 = 10 Marks]

- (b) Herodotus' pro-Athenian bias generally means that they come off well in all his accounts. Marathon is no exception in which they fight 'in a way not to be forgotten' (see 6.112). Even the Spartans seemed to be impressed (see 6.120)! But the Athenians have been perhaps less courageous (or show more discretion) after the attack on Sardis during the Ionian revolt (see 5.103) and were seemingly even gullible in listening to Aristagoras in the first place (see 5.54). Look for a well-illustrated argument, particularly from A2 candidates.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) As so often in Herodotus, this speech is used to build up suspense before intense action and reveal something of Miltiades' character. Aristagoras' in Book 5 and Demaratus' in Book 6 are just two of many speeches that also reveal characters and interest, variety and suspense to the narrative flow.

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2*

- (a) The *calamity* was the great plague of Athens in 430 BC. For details of its origin and symptoms, etc, see pp. 151-156; one hopes, particularly at AS, that candidates will be able to go into the gory details. *The Dorians* refer to the Spartans and Peloponnesians. Candidates should be credited if they go on to mention the oracle given to the Spartans which Thucydides mentions later in this chapter (54).

[AO1 = 10 Marks]

- (b) Typical features include: the intense vocabulary (*calamity, times were hard indeed, distress*); the observation of typical human behaviour (*people naturally recalled old oracles*); the verbatim quotation of the oracle itself; the discussion of dearth rather than death; Thucydides' rather cynical observation about the interpretation of oracles.

[AO1 = 6 marks + AO2 = 9 Marks]

- (c) Thucydides is sceptical here, as he is earlier in the account of the plague (See 2.52) and in his introduction (1.23). His attitude in this passage is very much in keeping with his overall scepticism to everything that he analyses in his work.

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

3

The question is not asking candidates to compare Herodotus and Homer, rather it is about the poetic qualities of Herodotus' writing. Candidates should be able to illustrate the qualities of epic poetry in the *Histories*: (e.g. full-scale battles, heroic individuals, the use of speeches, dreams and omens, anecdotal digressions to trace lineage or create suspense, evidence of the gods and supernatural at work). They may also explore the aspects of Herodotus' works which have some of the qualities of tragic drama (downfall of powerful characters *etc*).

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

4

See John Hart's *Herodotus and History* (224-229) for a discussion of this issue. Candidates will have their favourites, but essentially Herodotus is interested in telling a good tale whilst Thucydides is more concerned with drawing morales (because his book will be a 'possession for ever') even though, on the face of it, he presents himself as the more 'scientific' historian.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN HISTORIANS

2739

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1* *Read the following translation and answer the questions at the end.*

The senate was summoned. Consuls and priests offered prayers for the emperor's safety. But meanwhile his already lifeless body was being wrapped in blankets and poultices. Moreover, the appropriate steps were being taken to secure Nero's accession. First Agrippina, with heart-broken demeanour, held Britannicus to her as though to draw comfort from him. He was the very image of his father, she declared. By various devices she prevented him from leaving his room and likewise detained his sisters, Claudia Antonia and Octavia. Blocking every approach with troops, Agrippina issued frequent encouraging announcements about the emperor's health, to maintain the Guard's morale and await the propitious moment forecast by the astrologers.

Tacitus, *Annals*, 12.68

- (a) What is the situation here? Why has the Senate been summoned? Explain who 'the emperor', Nero, Agrippina and Britannicus are. **[10 marks]**
- (b) Illustrate the typical features of Tacitus' style in this passage. **[15 marks]**
- (c) Discuss Tacitus' portrayal of Agrippina here and elsewhere in *Annals* 11 and 12. Consider whether her 'broken-hearted demeanour', treatment of Britannicus and her control of the situation are typical. **[20 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2* *Read the following translation and answer the questions at the end.*

Claudius never behaved less formally than at these Picnics – exposing his left hand in plebeian fashion when he distributed prizes, instead of keeping it decently covered by his toga, and counting the number of gold pieces on his fingers – 'One, two, three . . . ' he would shout. He urged the audience to enjoy themselves, addressing them all indiscriminately as 'My lords', and cracking stupid and far-fetched jokes. Once, on hearing the cry: 'Bring on The Dove!' he yelled back: 'Certainly, but he'll take a bit of catching!' Yet when four brothers pleaded for the discharge of their father, a chariot-fighter, Claudius presented him with the customary wooden sword amid resounding cheers, and then circulated a note: 'You now see the great advantage of having a large family; it can win favour and protection even for a gladiator.' He also staged, on the Campus Martius, the realistic storm and sack of a town, with a tableau of the British king's surrender, at which he presided in his purple campaigning cloak.

Suetonius, *Claudius*, 21

(a) What is the situation here? You should explain what Suetonius has just been telling us in previous chapters and what is meant by ‘these Picnics’, ‘in plebeian fashion’, ‘the customary wooden sword’ and ‘the British king’s surrender’.

[10 marks]

(b) With detailed reference to this passage, illustrate what is typical of Suetonius’ style.

[15 marks]

(c) How does the presentation of Claudius’ behaviour and character here contribute to the overall picture of the emperor in Suetonius’ Life of Claudius?

[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

3 Suetonius once said that his work would be ‘more readable and understandable’ if, instead of keeping chronological order, he used subject headings. Using what subject headings does Suetonius divide up the presentation of material in his Life of Claudius? Do you think this technique makes his biography easier to read and understand?

[50 marks]

4 ‘The first law of writing history is to tell the truth’ (Cicero). To what extent did Tacitus and Suetonius follow this advice? In your answer you should discuss what part ‘the truth’ was expected to play in the work of a writer of history in Roman times, and whether you think these authors have ‘credibility’.

[50 marks]

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Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN HISTORIANS

2739

Mark Scheme

1*

- (a) The emperor Claudius has just been poisoned by his fourth wife Agrippina in October AD 54. The Senate has been summoned to be kept informed about his apparent state of health, even though he is already dead. Britannicus is Claudius' son and rightful heir to the throne; but of course his step-brother Nero is the one who becomes the next emperor. Much of Book 12 has detailed Agrippina's attempts to bolster her power base (see p 261 ff).

[AO1 = 10 Marks]

- (b) Typical Tacitean features include: variety of sentence length; the ironical juxtapositioning of the phrases *emperor's safety* and *lifeless body*; use of innuendo to imply that Agrippina's *heart-broken demeanour* and closeness to Britannicus were insincere; use of (?conjectured) speech; and assumptions about Agrippina's reasons for detaining Britannicus and issuing announcements: *to maintain the Guard's morale*.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Agrippina, like Messalina before her, is described as the villain of the piece and candidates should have little difficulty in identifying her megalomaniac actions in the set books. Marks under AO2 should be given on the strength of candidates' well-supported views.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Suetonius is in the middle of a long chapter (21) which gives details of Claudius' generosity and numerous magnificent public shows (see pp 198-9). In previous chapters Suetonius has been giving details of Claudius' public work, his campaign in Britain, his behaviour in law courts, his political offices and his early life and career. We have just been told that these *Picnics* normally ran for a few days and were gladiatorial games presented at the Enclosure; *Plebeian* implies of the common people of Rome; the *wooden sword* was given to successful gladiators and Caractacus was the British king.

[AO1 = 10 Marks]

- (b) Typical features include technical terms (*Picnics* and *Plebeian*); Claudius' sayings; writing for an informed audience who would know, for instance, who the *British king* was; dry unemotional style. Better candidates might note a hint of criticism of Claudius in such words as *stupid and far-fetched jokes* – the exception which proves the general rule of non-evaluation from the biographer.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) This chapter is very much in keeping with Suetonius' description of Claudius' rather maverick character. At times he seems to be organised and rational (see Chapter 15), at other times the complete opposite (see later in Chapter 21 and 29-30). At both levels, reward candidates who show a good working knowledge of the biography.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

3

Students often say that Suetonius' clarity of presentation is the great (?only) advantage he has over Tacitus. But one must not forget that Suetonius does seem to write for informed Romans, and some of his references can be rather obscure to a modern audience. I think it is legitimate for candidates to go on to discuss whether 'easier to read' necessarily means 'more enjoyable to read'! And comparison with Tacitus is not forbidden.

[AO3 = 45 Marks + Quality of Written Communication = 5 Marks]

4

The question has been worded to encourage candidates to discuss the part 'the truth' was expected to play in the work of an ancient historiographer. One hopes candidates will have been thinking about the credibility (very much an 'in' word at the moment) of the authors they have been reading, and can exemplify what they can and cannot swallow.

[AO3 = 45 Marks + Quality of Written Communication = 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK TRAGEDY 1

2740

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section

- 1*** Read the following translation and answer the questions at the end.

CLYTAEMNESTRA But enough. Why prolong the story?

From the king himself I'll gather all I need.
 Now for the best way to welcome home
 my lord, my good lord...

5 No time to lose!
 What dawn can feast a woman's eyes like this?
 I can see the light, the husband plucked from war
 by the Saving God and open wide the gates.

Tell him that, and have him come with speed,
 10 the people's darling - how they long for him.
 And his wife,
 may he return and find her true at hall,
 just as he left her, faithful to the last.
 a watchdog gentle to him alone,

15 savage
 to those who cross his path. I have not changed.
 The strains of time can never break our seal.
 In love with a new lord, in ill repute I am
 as practised as I am in dyeing bronze.

20 That is my boast, teeming with the truth.
 I am proud, a woman of my nobility -
 I'd hurl it from the roofs.

AESCHYLUS *Agamemnon* 598 - 612 (Fagles; Penguin)

- (a)** Why and to whom is Clytaemnestra making this speech? **[10 marks]**
- (b)** What is dramatic irony? Analyse in detail the dramatic irony to be found in Clytemnestra's words in this passage. **[15 marks]**
- (c)** How does this passage contribute to the development of the play? In your answer you may wish to consider what the passage reveals about Clytemnestra's character and intentions and how it advances the plot of the play. **[20 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

- 2*** Read the following passage and answer the questions at the end.

- OEDIPUS Nothing! You,
 you scum of the earth, you'd enrage a heart of stone!
 You won't talk? Nothing moves you?
 Out with it once and for all!
- 5 TEIRESIAS You criticise my temper...unaware
 of the one *you* live with, you revile me.
- OEDIPUS Who could restrain his anger hearing you?
 What outrage – you spurn the city!
- TEIRESIAS What will come will come.
- 10 Even if I shroud it in silence.
- OEDIPUS What will come? You're bound to *tell* me that.
- TEIRESIAS I'll say no more. Do as you like, build your anger
 to what ever pitch you please, rage your worst -
- 15 OEDIPUS Oh I'll let loose, I have such fury within me -
 now I see it all. You helped to hatch the plot,
 you did the work, yes, short of killing him
 with your own hands – and given eyes I'd say
 you did the killing single-handed!

SOPHOCLES *Oedipus Tyrannus* ll. 334 –339 Translated by R, Fagles Penguin

- (a) Why are Oedipus and Teiresias arguing? [10 marks]
- (b) How well does Sophocles bring out Oedipus' feelings of anger in the passage?
 Language and tone should be included in your answer. [15 marks]
- (c) What impression have you formed about the character of Oedipus before his
 argument with Teiresias? How does this passage modify your opinion? You should
 consider Oedipus' actions and the situations he finds himself in when answering
 this question. [20 marks]

[Quality of Written Communication: 50 Marks]

[Total: 50 Marks]

SECTION B

Answer **one** question from this section.

- 3 In Sophocles' *Antigone*, do you feel that Creon is a more tragic figure than
 Antigone? In your answer you may like to discuss which of them you think suffers
 more and whether their suffering is deserved. [50 marks]
- 4 Compare the portrayal of Creon in *Oedipus the King* and *Antigone*. Which
 portrayal do you find more effective? Points for discussion could include his
 character in each play and his importance to the plot. [50 marks]

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK TRAGEDY 1

2740

Mark Scheme

1*

- (a) Clytaem(n)estra has learnt from the beacon chain that Troy has fallen. This has been confirmed by the Herald who has arrived, preceding Agamemnon's return. He has described the fall of Troy, and the conditions of the soldiers. Clytaem(n)estra has been vindicated after the Chorus doubted the truth of her belief that Troy had fallen following the message of the Beacon Chain.

[AO1 = 10 marks]

- (b) Dramatic Irony is the device used by the poet, taking advantage of the fact that the audience already knows the plot. He can thus use double meanings to enhance the effect of the passage. The passage is full of dramatic irony. Areas for comment should include the best preparation for the return of Agamemnon, him finding his wife as faithful as when he left her, and her claim to be as capable of loving another and having a bad reputation as she is of dipping bronze. This is a particular area for comment, as it could refer to the murder she is going to commit. A good answer need not mention all these points, credit being given for any other sound analysis of the passage.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) The passage sets the scene for the return of Agamemnon, and the welcome he is going to receive. It hints at the danger he is going to face and even his death and thus serves to increase the tension and expectations of the audience. The passage also serves to reinforce the image already created of Clytaem(n)estra herself, as a confident, cunning and scheming woman. It is consistent with the picture seen both before this scene, and later in the play.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Creon has brought a report back from Delphi that Laius' killer must be banished to stop the plague. On Creon's suggestion, Oedipus has summoned Teiresias and asked him to name the killer. Teiresias knows that it is Oedipus himself, and has refused.

[AO1 = 10 marks]

- (b) Sophocles uses language well to bring out Oedipus' anger. Expressions such as "heart of stone", "scum of the earth", etc. should be commented on. The candidates should also mention Oedipus' use of the city and the accusation he makes at the end of the passage, that Teiresias is involved in the murder himself.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) From the start of the play, Oedipus has seemed to be a conscientious king, warm-hearted and believing in consulting the people about decisions. He has acted decisively in trying to protect the city against the plague. In this scene, he has a short temper and jumps to conclusions without considering the evidence. He reveals a cruel streak when he taunts Teiresias with being blind, and his arrogance (found at the beginning) is seen in his assumption that he is cleverer than he actually is. However, his actions are still done with the intent of trying to solve the problems of the city. Reward any well argued point of view, and any evidence used to back opinions up.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

- 3 Antigone suffers the pain of rejection and death; Creon loses his wife and son. Antigone brings her misfortunes upon herself. She has a martyr complex, and commits suicide in the cave. She sees herself as obeying the wishes of the gods. Creon is trying to preserve the state after the civil war and restore stability. He finds himself trapped as a result of his decision and does not change his mind until it is too late. He loses everything. He also remains alive to suffer while Antigone is beyond sorrow. Reward any sensible viewpoint, but it must be based on the play.

[AO3 =45 Marks + Quality of Written Communication: 5 Marks]

- 4 In *Oedipus the King*, Creon is supportive of the king and does not desire power. He endures accusations of treachery and ends the play as the protector of the children and even Oedipus himself. He takes control of the state reluctantly. In *Antigone*, he is a ruler, convinced that he is right and with a hasty temper. He is unwilling to back down, being very aware of his own status. Most candidates will probably opt for *Antigone* simply because he appears more there than in *Oedipus*. Reward any relevant opinion or argument. The discussion should be balanced, including comments on both plays.

[AO3 = 45 Marks + Quality of Written Communication = 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK TRAGEDY 2

2741

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1* Read the following translation and answer the questions at the end.

MEDEA: Swear by the Earth under your feet,
By the Sun, my father's father, and the whole race of gods.
AEGEUS: Tell me what I shall swear to do or not to do.
MEDEA: Never yourself to expel me from your territory;
5 And, if my enemies want to take me away, never
Willingly, while you live, to give me up to them.
AEGEUS: I swear by Earth, and by the burning light of the Sun,
And all the gods, to keep the words you have just spoken.
MEDEA: I am satisfied. And if you break your oath, what then?
10 Then may the gods do to me as to all guilty men.
AEGEUS:
MEDEA: Go now and joy be with you. Everything is well.
I'll reach your city as quickly as I can, when I
Have carried out my purpose and achieved my wish.
15 CHORUS: May Hermes, protector of travellers, bring you
Safe to your home, Aegeus; may you accomplish
All that you so earnestly desire;
For your noble heart wins our goodwill.
MEDEA: O Zeus! O Justice, daughter of Zeus! O glorious Sun!
20 Now I am on the road to victory; now there's hope!
I shall see my enemies punished as they deserve.
Just where my plot was weakest, at that very point
Help has appeared in this man Aegeus; he is a haven
Where I will find safe mooring, once I reach the walls
25 Of the city of Athens. Now I'll tell you my plans:
They'll not make pleasant hearing.
EURIPIDES *Medea* 746 - 773 (Vellacott; Penguin)

- (a) Explain why Medea needs to ask Aegeus for help. **[10 marks]**
- (b) How does Euripides use this passage to maintain the tension and drama of the play? In your answer you may wish to consider Medea's actions and behaviour, and Euripides' use of dramatic irony, amongst other things. **[15 marks]**
- (c) How typical of the male characters in the *Medea* is the portrayal of Aegeus in this passage? In your answer you should analyse the way in which the other male characters are portrayed in the play. **[20 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 5 Marks]

2* Read following translation and answer the questions that follow.

ELECTRA: Welcome, brave conqueror! Welcome, Orestes,
 worthy son
 Of him who conquered Troy! Come, let me bind your hair
 With this triumphal crown. You have run your full course
5 And come home bearing your just prize - your enemy
 Dead at your feet, who struck down your father and mine.
 - You too, receive from me this garland, Pylades,
 His brave comrade-in-arms, son of an honourable man.
 You have shared equally with him in this ordeal;
10 I pray for both of you a long and happy life.
ORESTES: Name first the gods, Electra, as accomplishers
 Of this good fortune; give your second place of praise
 To me, who am the gods' and Fortune's instrument.
 I have in truth killed Aegisthus. So that knowledge
15 May be confirmed by visible truth, here he is himself.
 Do what you wish; throw the carcase to the dogs,
 Impale him on a stake, to feed to the birds of heaven.
 He's yours, Electra; once your master, now your slave.
ELECTRA: Shame makes me shrink from words which my will
20 prompts me to.
ORESTES: What shame? There's nothing you need fear.
ELECTRA: Shame makes me fear
 To insult the dead, lest sharp resentment point at me.
ORESTES: No one would blame you.
25 ELECTRA: Our citizens are quick to blame
 And hard to please.
ORESTES: Say what you wish, sister. The feud
 We had with this man was unconditional.
ELECTRA: Of all the harsh and bitter things I have to say,
30 What shall come first, what last? and what shall come
 between?
 For years I have never failed at sunrise to say over
 All the things which I longed to say to your face, if ever
 I left behind that terror-ridden past.

EURIPIDES *Electra* 880 - 912 (Vellacott; Penguin)

- (a) Describe the actions of Orestes and Pylades just before this passage begins. **[10 marks]**
- (b) To what extent do you think that Orestes and Pylades deserve the greeting given to them by Electra in the marked passage? **[15 marks]**
- (c) What impression does this passage give of Electra's character? How consistent is this with the impression given in the rest of the play? **[20 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

Section B

Answer **one** question from this section.

- 3 How far would you agree that Hippolytus is shown to be more sinned against than sinning in Euripides' play? In your answer, you may find it useful to consider how the actions of Hippolytus and the other characters lead to Hippolytus' death.

[50 Marks]

- 4 Euripides was accused by his contemporaries of being a woman-hater. Why do you think this was so, and how justified do you think that the accusation was? In your answer you should consider not only how Euripides portrays his female characters, but also the sentiments expressed in the plays and the contemporary view of women.

[50 Marks]

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK TRAGEDY 2

2741

Mark Scheme

1*

- (a) Medea has been abandoned by Jason, who is to marry the daughter of King Creon. She has been exiled by Creon, who has allowed her one day to prepare. After her ‘activities’ on Jason’s behalf at Colchis and Iolcus, she has nowhere to go, but still wants revenge on ‘those who have insulted her’. She has only been waiting for a refuge so that she can escape unharmed and not be mocked by her enemies. Aegeus has provided this – she can now put her plan into action.

[AO1 = 10 marks]

- (b) Several lines of approach. The contrast between Medea’s pitiful stance and her actual control of the situation, the dramatic irony of Medea’s deceit and Aegeus swearing to protect a murderess, the sudden change in Medea’s character from despair to triumph and especially the prediction of the tragic events about to unfold in the play keep the audience in suspense.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Aegeus is typical of the male characters in the play, none of whom are a match for Medea’s cunning and intelligence. Jason and Creon are both easily fooled by her to their detriment. Differences between the characters should also be mentioned – Aegeus does not suffer at Medea’s hands; both Jason and Creon do, although there is more justification for Jason’s suffering.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Orestes and Pylades have just murdered Aegisthus at the sacrifice to the nymphs. They were given the idea by the Old Servant. Orestes and Pylades approached Aegisthus at the sacrifice to the nymphs and were invited to join him. They pretended to be Thessalians and were asked to help out with the sacrifice. When asked to purify themselves, they replied that they had already done so. Aegisthus killed the bull, and examined its entrails, seeing in them a bad omen. Orestes was asked to skin the animal, but when Aegisthus turned his back, Orestes hit him with the sword. Aegisthus’ slaves came forward to kill Orestes, but when they realised who it was who had killed Aegisthus, they rejoiced. A messenger was sent to give Electra the good news, while Orestes cut off Aegisthus’ head prior to bringing it to Electra. Not all the details are needed for a good answer.

[AO1 = 10 marks]

- (b) The greeting is an expression of her joy at the outcome of the mission. The fact that Orestes has succeeded in killing Aegisthus, whom she hated and has waited for years to see dead, is reason enough for the extravagance of her greeting. However, there is a certain amount of irony in her greeting. The method of the killing, a cowardly stab in the back at a sacrifice, hardly seems to tally with her description of him as “brave/triumphant” and the comparison between Orestes and Agamemnon only serves to reinforce the cowardice of Orestes, rather than the opposite.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) The passage clearly shows Electra's hatred of Aegisthus, and her joy at his death. She has constantly bemoaned her status, blaming Aegisthus for it. However, her joy, and her expression of it, is limited by her worrying about her reputation amongst the people of Argos. This may seem a new departure; previously she has flaunted her condition to the Chorus to gain pity. It could also be argued that in her reluctance to insult Aegisthus, she is merely trying to maintain her good reputation amongst the people. Once she allows herself to vent her spleen, another facet of her character is seen; she, like Orestes, has proved to be a coward and a hypocrite, saying to the dead face of Aegisthus all those things she wanted to say when he was alive, but did not dare.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

- 3 It seems at first glance that Hippolytus suffers at the hands of most of the characters in the play. Phaedra falsely accuses him of rape, the nurse puts him into an impossible position, while Theseus is responsible for his death due to his curse. Even his patron goddess, Artemis abandons him. Hippolytus could have cleared his name, but preferred to remain honourable by rejecting adultery and keeping his oath. However, it has to be remembered that the reason for his suffering is ultimately his *hybris* in rejecting and insulting Aphrodite. He is a vain and arrogant character who rejects the 'golden mean', in his single-minded love of hunting.

[AO3 = 45 + Quality of Written Communication: 5 Marks]

- 4 The accusations stem from Euripides' portrayal of women. His contemporaries saw all of Euripides' female characters as being evil and depraved and unlike the usual expectations of Athenian women (cf. Aristophanes' *Thesmophoriazusa*). Certainly, Medea, Phaedra and Electra seem to fit this description, and Clytaemnestra is portrayed as an adulterous murderess. However, behind these characters themselves are several sympathetic sentiments. This is especially true in the *Medea*, with her speeches bewailing the lot of women in life and also in *Hippolytus*, where Phaedra laments the lot of women. Other, minor characters can also be used in the argument. The Nurses in both the *Medea* and *Hippolytus* show affection for their mistress, while Glauce, although she does not appear on the stage, is described in complimentary terms. The choruses in both *Medea* and *Electra* are composed of women, and both choruses are pleasant and helpful.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN SATIRE AND SOCIETY 1

2742

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1* Read the following passage and answer the questions that follow:

But now the Esquiline Hill is a healthy place
to live in; you can stroll along the wall in sunshine where lately
you had a grim view of white bones strewn on the ground.

For myself, however, I'm not so worried and annoyed by the thieves
and wild animals that still come and infest the place
as by those hags, who are forever plaguing the souls of men
with their spells and potions. I can't get rid of them whatever I do,
or stop them gathering bones and deadly plants
when once the wandering moon has shown her lovely face.
With my own eyes I saw Canidia walking barefoot,
her black robe tucked up and her hair streaming free,
shrieking with the elder Sagana; their faces were both made hideous
by a deathly pallor. They scraped away the earth with their nails.
Then taking a black lamb they set about tearing it to pieces
with their teeth, letting the blood trickle into the trench, from where
they meant to summon the spirits of the dead to answer their questions.

There was also a woollen doll, and another of wax - the woollen
was larger so as to dominate and punish the smaller. The latter
stood in an attitude of supplication as if expecting
a slave's death. One of the women called on Hecate.
the other on cruel Tisiphone. You could see snakes and hell-hounds
roaming at large, and the moon blushing with shame as she hid
behind the high tombs to avoid seeing such horrors.

HORACE, *Satires* 1, 8, 15-37 (N. Rudd; Penguin)

- (a) Who is speaking, and where? What changes have taken place on the Esquiline Hill?
[10 marks]
- (b) Who were Hecate and Tisiphone? For what purpose are the dolls being used here?
[15 marks]
- (d) How does Horace create a mood of evil and mystery in his description of the witches in this passage? You may wish to consider the language and the images he uses here.
[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2* Read the following translation and answer the questions at the end:

We were still wondering which way to look when a tremendous clamour arose outside the dining-room, and would you believe it? – Spartan hounds began dashing everywhere, even round the table. Behind them came a great dish and on it lay a wild boar of the largest possible size, and, what is more, wearing a freedman's cap on its head. From its tusks dangled two baskets woven from plain leaves, one full of fresh Syrian dates, the other of dried Thelian dates. Little piglets made of cakes were all around as though at its dugs, suggesting it was a brood sow now being served. These were actually gifts to take home. Surprisingly the man who took his place to cut up the boar was not our old friend Carver but a huge bearded fellow, wearing leggings and a damask hunting coat. He pulled out a hunting knife and made a great stab at the boar's side and as he struck, out flew a flock of thrushes. But there were fowlers all ready with their limed reeds, who caught them as soon as they began flying round the room.

Trimalchio gave orders for each guest to have his own bird, then added: 'And have a look at the delicious acorns our pig in the wood has been eating.'

Young slaves promptly went to the baskets and gave the guests their share of the two kinds of date.

As this was going on, I kept quiet, turning over a lot of ideas as to why the boar had come in with a freedman's cap.

Petronius, *Dinner with Trimalchio*, 40-41, (J P Sullivan; Penguin)

- (a) Who is 'Carver' [line 8] and what has he done before this passage which causes Encolpius to call him 'our old friend'?
[10 marks]
- (b) Explain what has happened which explains why the boar was wearing a freedman's cap and show how jokes about the theme of the freedman's cap are developed to contribute to the humour as this scene continues.
[20 marks]
- (c) To what extent are the humour and content of this passage typical of the *Dinner with Trimalchio*?
[15 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

- 3 Horace's Satires have sometimes been divided into two types, those which are 'entertainment pieces' (Rudd), and those which have a message. Show why you agree or disagree with this distinction by comparing and contrasting at least **two** poems of your choice. **[50 marks]**
- 4 "He startled me at first, but I liked him." To what extent do you sympathise with D. H. Lawrence's response to Petronius, and what startling and likeable qualities have you found in *Dinner with Trimalchio*? You may like to include some discussion of the character of Petronius in your answer, but should also look for 'startling and likeable' characteristics in the *Dinner with Trimalchio* as a whole. **[50 marks]**

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN SATIRE AND SOCIETY 1

2742

Mark Scheme

1*

- (a) The poem ostensibly consists of a speech given by an old wooden statue of Priapus. It stands in the ancient slave cemetery on the Esquiline Hill which Maecenas has converted into a pleasure garden, presumably making it safer to live in, although the reference to thieves, wild animals and hags suggests that the improvement is not complete.

[AO1 = 10 marks]

- (b) Hecate is a goddess of the Underworld, who was associated with sorcery; Tisiphone is one of the avenging Furies. The larger doll represents Canidia herself, whilst the smaller doll represents her unfaithful lover who is to be punished with a slave's death. The wax of the smaller doll could easily be melted in a ceremony with fire. Hecate and Tisiphone represent the death that awaits the smaller doll/Canidia's lover.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) This allows candidates a free reign to explore the stylistic aspects of the passage. The description of the witches has all the correct adjectives- "black" (twice), deathly, hideous, etc. The way in which Horace exploits blood, shrieks, death and the dead and, above all, the moon is highly dramatic. It may seem tritely melodramatic to the modern reader, but this is nearly 2,000 years before Bram Stoker's *Dracula*. Even so, Horace is probably hamming things up a bit, and, characteristically, he undermines everything at the end of the poem. (The waxen statue melts on the flames which flare up - and Priapus says "with a sudden report like a burst balloon I let out a fart which split my fig-wood buttocks", and the witches scatter in confusion shedding wigs and false teeth.) The speaking wooden statue is ridiculous to begin with.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Carver had appeared in the scene before this one (section 36) to cut up the previous extravagant dish with plump fowls, sows' udders, a hare with wings like Pegasus, four figures of Marsyas and fish in a stream (this detail is not expected, but might be offered). Trimalchio kept calling out 'Carve'er! Carve'er!', the obvious joke being that the man's name meant what he was being called on to do.

[AO1 = 10 marks]

- (b) The reference to the boar depends on another pun. Encolpius' neighbour explained that "Even the man waiting on you could explain this obvious point - it's not puzzling at all, it's quite simple. The boar here was pressed into service for the last course yesterday, but the guests let it go. So today it returns to the feast as a freedman." The boar is followed in by a garlanded youth bearing grapes and pretending to be Dionysus whilst reciting Trimalchio's poems. He is greeted by Trimalchio with the words, 'Dionysus, now be Bacchus the Liberat...!' Whereupon the youth puts the boar's freedman's cap on his head, and Trimalchio kisses the boy and indulges himself with another dire pun about being a 'liberal fellow'.

[AO1 = 7 Marks + AO2 = 13 Marks]

- (c) The passage is very much a reflection in miniature of the work as a whole. Characteristic features include: extravagant consumption of elaborate food; visual surprise and humour; puns and contrived literary devices; use of Encolpius' incomprehension to move the story forward. Candidates need to make effective selection from the passage.

[AO1 = 6 Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 Marks]

3

Out of our selection, Rudd defines 1,5; 1,8; 1,9 as 'entertainment pieces'; others, notably 2,8 could be added. The candidates should easily alight on either the journey to Brindisi or the Bore as being entertaining, BUT almost any choice (including 1,5; 1,8; 1,9) would do for a satire with a message, so Rudd's position may be harder to defend than that adopted by candidates who say that the distinction is not valid. So give credit to any coherent argument which is based on precise knowledge and a real attempt to tackle the issue of Horace's intentions.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

4

This is a straightforward question which ought to allow candidates plenty of scope for telling us what they have found enjoyable from their reading of Petronius. Look for a coherent discussion of what startles (Trimalchio going over the top, fairly direct language *etc, etc*) and what is likeable (good humour, Trimalchio's kindness to slaves, *etc*) backed up by detailed reference to the text.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN SATIRE AND SOCIETY 2

2743

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1* Read the following translation and answer the questions at the end:

- They're dragging Sejanus along
By a hook, in public. Everyone cheers. 'Just look at that
Ugly stuck-up face,' they say. 'Believe me, I never
Cared for the fellow.' 'But what was his crime? Who brought
5 The charges, who gave evidence? How did they prove him guilty?'
Nothing like that: a long and wordy letter arrived
From Capri.' 'Fair enough: you need say no more.'
And what
Of the commons? They follow fortune as always, and detest
The victims, the failures. If a little Etruscan luck
10 Had rubbed off on Sejanus, if the doddering Emperor
Had been struck down out of the blue, this identical rabble
Would now be proclaiming that carcass an equal successor
To Augustus. But nowadays, with no vote to sell, their motto
Is 'Couldn't care less'. Time was when their plebiscite elected
15 Generals, heads of state, commanders of legions: but now
They've pulled in their horns, there's only two things that concern them:
Bread and the Games.

Juvenal, *Satires*, 10, 66-81 (P. Green; Penguin)

- (a) What is happening in lines 1-7, and what has happened to lead to these events?
[10 marks]
- (b) Juvenal here makes his famous claim that the 'commons' are only concerned about 'Bread and the Games'. How typical of Juvenal is this passage in terms both of his attitude to Roman society and his way of expressing himself?
[20 marks]
- (c) What themes are developed in the rest of *Satire* 10 and how does this passage serve to introduce them?
[15 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2* Read the following translation and answer the questions at the end:

While I was visiting another part of the province, a widespread fire broke out in Nicomedia which destroyed many private houses and also two public buildings (the Elder Citizens' Club and the Temple of Isis) although a road runs between them. It was fanned by the strong breeze in the early stages, but it would not have spread so far but for the apathy of the populace; for it is generally agreed that people stood watching the disaster without bestirring themselves to do anything to stop it. Apart from this, there is not a single fire engine anywhere in the town, not a bucket nor any apparatus for fighting a fire. These will now be provided on my instructions.

Will you, Sir, consider whether you think a company of firemen might be formed, limited to 150 members? I will see that no one shall be admitted who is genuinely not a fireman, and that the privileges granted shall not be abused: it will not be difficult to keep such small numbers under observation.

PLINY, *Letters* 10.33 (B. Radice: Penguin)

- (a) Where is Nicomedia and in what capacity was Pliny visiting another part of the province? What evidence is there from this letter that the cities of the province were inadequately prepared in the event of a fire?

[10 marks]

- (b) What features of the language and style of this letter might suggest that Pliny sees his request as delicate?

[15 marks]

- (c) What is Trajan's response to this letter? What are the Emperor's particular concerns in this matter?

[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

- 3 "After a long and vicious assault on the rich, Juvenal concludes *Satire 5* (Virro's dinner party) by condemning Virro's poorer guests who 'deserve no better' than Virro's abuse." Illustrate from your reading of *Satire 5* and at least one other *Satire* whether you believe that Juvenal was equally prejudiced against **all** groups in Roman society.

[50 marks]

- 4 What do you feel can be learnt about Roman social attitudes at the end of the first century AD from reading Pliny's *Letters*? You may wish to select letters to comment on an aspect such as attitudes to friendship or to the role of leisure and entertainment. You should refer to at least 3 letters in your answer.

[50 marks]

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN SATIRE AND SOCIETY 2

2743

Mark Scheme

1*

- (a) The *statue* of Sejanus has been toppled and is being dragged through the streets. The populace is deriding the image of the man they revered/feared the day before. In AD 31 Sejanus was at the centre of a conspiracy to usurp Tiberius and establish himself as emperor. Tiberius was warned of the conspiracy by Antonia (widow of his brother, Drusus) and sent a long letter to the Senate which resulted in the transfer of the command of the Praetorian Guard to Macro and the arrest and execution of Sejanus.

[10 marks]

- (b) The passage is very typical of Juvenal in several ways. It displays his distaste for the corruption of rich and poor which blights the imperial system, and the famous remark about 'bread and circuses' betrays Juvenal's prejudice against the plebeians whom he considers have degenerated since the 'good old days' of the early Republic. That remark is also a good example of the punchy aphorism, which is one aspect of Juvenal's style. Here we see, too, direct speech as a set of asides, rhetorical questions, comparisons of then and now *etc.*, *etc.*

[AO1 = 7 Marks + AO2 = 13 Marks]

- (c) The story of Sejanus is one example of the 'vanity of human wishes' and the idea of 'how are the mighty fallen'; both themes are central to this satire. Candidates need to show knowledge of the rest of the poem.

[AO1 = 6 Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Nicomedia was a city sited on the Propontis and was the capital city in the province of Bithynia. Pliny had been appointed as special commissioner to the Bithynia and Pontus region by Trajan to confront the political, financial and administrative disorder of the Black Sea provinces (5). Pliny's language and detail effectively give the impression of both hopeless confusion and lack of facilities. The candidate should seek to comment on these sentences rather than just repeat the information. His words are strong and potentially exaggerated. Pliny tells us of the "apathy" of the people, they simply watched, no one "bestirred" themselves, there was "not a single fire engine", "not a bucket" *etc* (5).

[AO1 = 10 marks]

- (b) Pliny's approach here is carefully worded and ultra-cautious. His sentence introducing the notion of the firemen's company provides an immediate limit to 150 members. He will regulate membership and check that all who wish to join are in the service and that facilities are not abused. (The only interpretation of this being that he is fully aware membership of such a club is indeed a "privilege" and potentially open to abuse if not properly policed.) His last sentence is aimed at reassurance. And the whole suggestion is a request for T.'s consideration after all.

[AO1 = 6 marks + AO2 = 9 Marks]

- (c) Trajan's response (Letter 10. 34) is admonitory, extremely clear-minded and rather brusque. He is not prepared to consider any firemen's guild as such companies (*collegia*) often turn into political clubs. Pliny's province (including cities such as Nicomedia) has faced unrest from such in the past. Trajan certainly wants to see the necessary equipment provided, property owners to take responsibility in using it, and that any bystanders be made to help. Pliny to organise as usual!

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: Marks]

3

If anything, Satire 5 is, in the end, harsher on the poor than the rich, and it has been used as biographical evidence to suggest that Juvenal was a member of the "middle class" (whatever that was). Juvenal is always mercurial and his attitude may perhaps be viewed as generally cynical rather than prejudiced against any group within society in particular. Juvenal will criticise any group that he can identify. Satire 3 provides some useful material (notably the poor tenement dweller who gets crushed under the wagon carrying logs) which could be used to suggest that Juvenal was better disposed to the poorer rather than the richer classes, but it would be hard to sustain this as a general conclusion. Look out for material from at least two Satires, including Satire 5. Candidates may also explore Juvenal's prejudices against women, freedmen, foreigners, etc. Be generous to variety of comment, but this question, with its specific "all", was not designed as an opportunity for candidates to vent their spleen on Juvenal's prejudices against *one* group only and they must look at a range of material.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

An opportunity for the candidate to show good reading of the *Letters* and the fascinating insight they give us into Pliny's society. Selection is requested from at least three letters, but depth of analysis and comment should not be sacrificed for mentioning as many letters as possible. Two angles have been offered in the question but the candidate may take any one or several they choose. There is much to select from: autobiography (feelings for wife, household, treatment of slaves); euergetism and civic duty (school at Comum, even his work in Bithynia, etc); his thoughts on the literary world he moves in; town v. country, opulence v. frugality, etc, etc, etc. Personal response to the letters will mark out better candidates here.

[AO3 = 45 + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ARCHEALOGY 1

2744

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

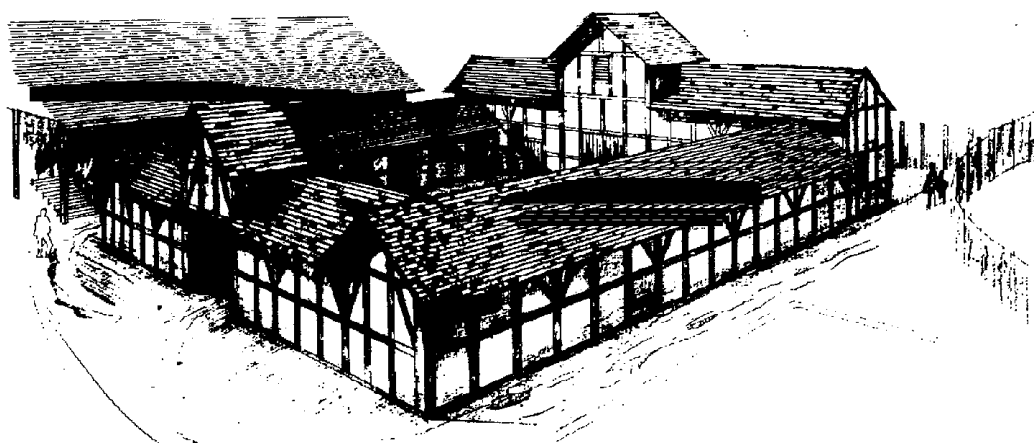
The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1*



- (a) This drawing shows a reconstruction of a building. Identify the location of the building and explain what it was used for.

[10 marks]

- (b) How was the excavator able to exploit the surviving evidence to produce the reconstructed plan of the building and the details of its construction methods?

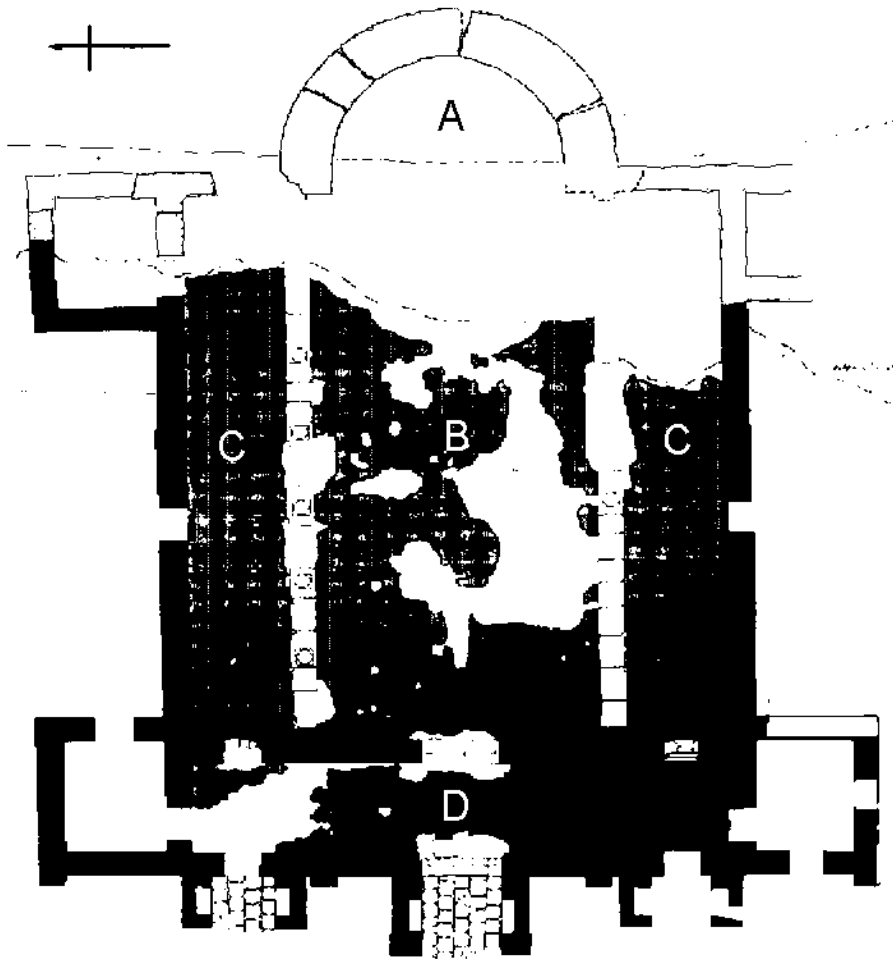
[15 marks]

- (c) It is proposed to reconstruct this building in its original location. What would be the possible advantages and disadvantages of such a course of action? State, with reasons, whether or not you agree with the excavators of the site that the advantages of reconstructing the building outweigh the disadvantages.

[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]



- (a) What building is represented above? Give its location, date and function, and identify the elements marked A, B, C and D, briefly indicating what they were used for. [10 marks]
- (b) What conservation problems confronted the excavators of this building and how were they overcome? [15 marks]
- (c) Using the excavation of this site as a case study, consider the arguments for and against a policy of encouraging excavation for rescue rather than research purposes. [20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

SECTION B

Answer **one** question from this section.

- 3** What methods for dating sites are most useful for the Classical archaeologist? You should consider the usefulness of both traditional methods and scientific dating techniques. **[50 marks]**
- 4** What do you understand by the term ‘stratigraphy’? With reference to a Greek or Roman site of your choice explain why stratigraphy is important for understanding archaeological sites. You may like to illustrate your answer to this question with a drawing of a section (real or hypothetical) to show how archaeologists interpret stratigraphical evidence. **[50 marks]**

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ARCHEALOGY 1

2744

Mark Scheme

1*

- (a) The illustration shows the proposed reconstruction of the Principia (headquarters building) of the Lunt Roman Fort at Baginton in Warwickshire. The building contained the sacellum (chapel of the standards and strong-room), the two chief centurions offices, armouries and the 'basilica' or cross-hall where groups of soldiers could be addressing by officers.

[AO1 = 10 marks]

- (b) The site of the principia was excavated by Brian Hobley. In common with all other buildings at the Lunt this was a timber structure. The archaeological evidence, therefore, consisted of slots cut into the sub-soil for the sleeper beams upon which the rest of the structure was supported. The evidence for the plan was, therefore, a series of clots cut into the ground. Hobley in fact found the plans of two consecutive buildings with identical plans on the same site, but on slightly different alignments. The evidence for the superstructure partly consists of traces of burnt wattle and daub infills for timber-framed walls, but the reconstruction is also very dependent on Roman depictions of contemporary structure, especially on Trajan's Column.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Possible advantages:

- learning more about how these types of structures were erected and how well they survived;
- learning about how well these buildings functioned through use by such bodies as the Ermine Street Guard;
- learning about how long such buildings would have survived;
- creation of a heritage resource with substantial educational value.

Possible disadvantages:

- construction in situ covers any remaining traces of the original archaeological evidence;
- costs money which might have been diverted from further excavation.

Candidates are free to agree or disagree with the idea of reconstruction at the Lunt. In practice the site already has a reconstructed gateway, stretches of rampart, a gyros and a granary, so there would appear to be good justification for continuing with the work, especially since it is in the nature of excavation of timber-framed buildings that all archaeological evidence is removed.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) This is a plan of the 4th century church at Çiftlik (Sinope), which is fully covered in the prescribed text book. In form it is a basilica, but with the unusual feature of side-chambers at the east and west ends of the building projecting to north and south. The plan obviously derives from that of the Roman basilica although its proportions are rather short on the east-west axis.

A = the apse, site of the altar and seating for the clergy;

B = the nave, which contained the pulpit (ambo) and was kept clear for processions;

C = the aisles which were the area occupied by the congregation;

D = the narthex, which served as the entrance porch and was the area occupied by converts not yet baptised (catechumens) during the celebration of the eucharist.

[AO1 = 10 marks]

- (b) The site is being washed away by the action of the Black Sea which is eroding the east end of the building. This erosion was the reason for excavating the building in the first place. A sea wall had to be constructed to halt the erosion but this had to be an example of soft engineering which could be removed if necessary. The wall was built below the level of the mosaic floors of the basilica in order to allow winter storm water to run through the foundations of the building, thus protecting the mosaics from further damage either from erosion or rising water. The mosaics had to be ‘bandaged’ with lime mortar which was applied to exposed edges, observing the first rule of conservation that materials used for repair should not be stronger than the materials being repaired.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) The excavation at Çiftlik was undertaken with a clear rescue agenda since the basilica and its mosaics were being washed into the Black Sea. In practice the excavations produced clear research results, casting light on the development of architecture with imperial funding in the 4th century. There is probably no simple answer to the general question though all possible extreme positions have been adopted. Candidates should explore the issues around rescue excavation of well-represented types of site and research excavations conducted when other significant sites are threatened. The answer probably lies somewhere between the extremes and quite where often depends on the most effective use of limited funding.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

- 3 A multitude of scientific dating techniques are now available, but Classical archaeologists are working with sites that fall in historical periods and for which there may well be literary or epigraphic evidence which can pinpoint the date of Classical sites precisely. The most important artefactual dating material is likely to continue to be pottery, coins and datable small finds combined with typological and stylistic analysis of architectural features. Scientific methods, such as Carbon 14 dating may be less appropriate both because of cost and because the dates they give fall within rather wide time brackets. Nevertheless, some more precise scientific methods, notably dendrochronology, are very useful indeed.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 4 Stratigraphy, put simply, is the study of layers. It enables archaeologists to understand the order in which deposits were laid down, and is, therefore, the single most important tool for understanding the relative chronology of excavated sites. The interpretation of sections through sites has been systematised by application of the matrix system which was first devised by E C Harris (the so-called Harris matrix), and candidates should be able to explain how this is done, even if they do not refer to the Harris matrix by name (the suggestion of including a drawing is intended to point them in this direction).

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ARCHEALOGY 2

2745

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

1*



- (a) Where were the objects shown in this illustration found, what were they made from, and what date can be assigned to them?

[10 marks]

- (b) Describe the elements of armour which the figure is wearing and his weapon, noting the methods of construction and the materials from which the various elements were made. How effective would this armour have been in battle? You may use evidence from other finds of armour and from Homer to support your answer.

[20 marks]

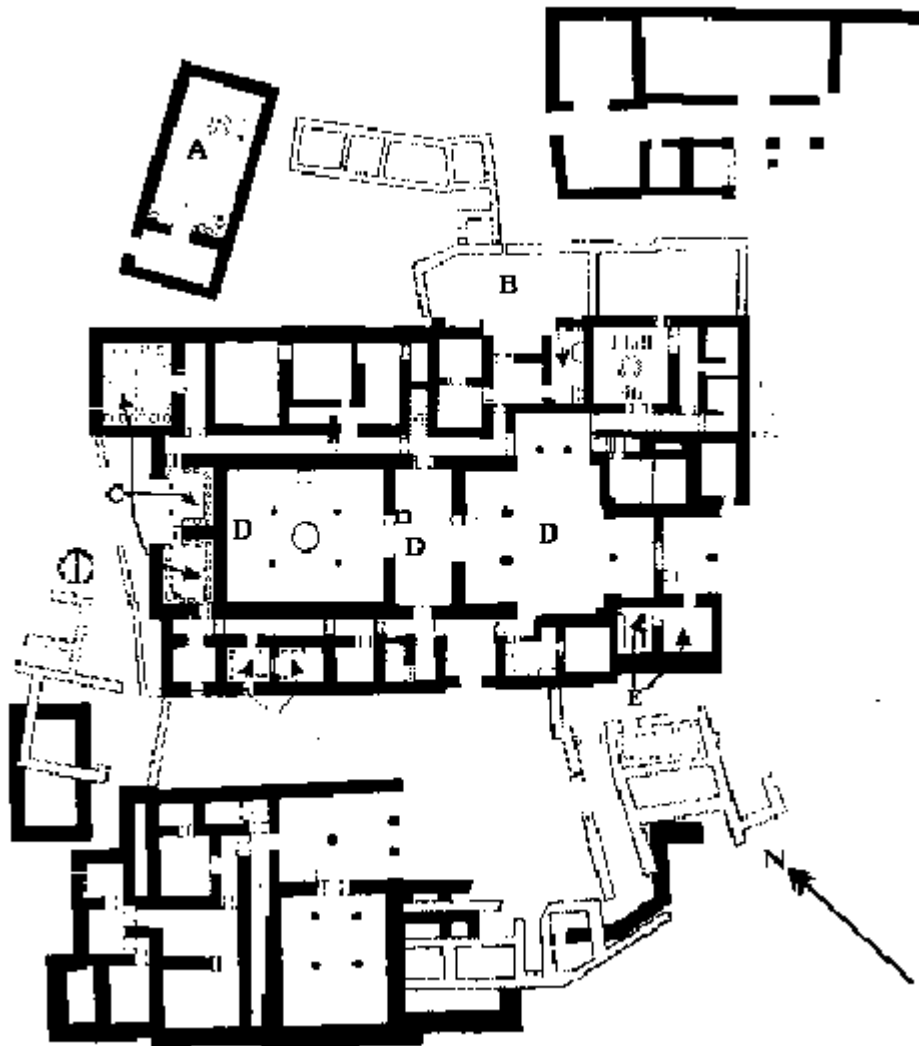
- (c) To what extent does the survival of this armour support the view that there is historically accurate material in Homer's account of the Trojan War?

[15 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2*



- (a) Identify the type of building shown here. Where and when was it constructed? [10 marks]
- (b) What was the function of rooms marked A, B, C, D, and E on the plan? How typical is this as an example of this type of building? [15 marks]
- (c) Referring to this and other examples of the same type of building, consider what they tell us about the nature of Mycenaean society. [20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

SECTION B

Answer **one** question from this section.

- 3** Does Mycenae deserve to be considered as the first city of ancient Greece? **[50 marks]**
- 4** How much can we know about the religious practices and beliefs of the Mycenaeans? **[50 marks]**



Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ARCHEALOGY 2

2745

Mark Scheme

1*

This armour and the relevant contextual archaeological and literary material is considered in considerable detail in Wardle and Wardle 1997 (the prescribed reading for Archaeology 2), pages 63-71, which should be referred to for marking answers to this question.

(a) Dendra, 14th century BC; bronze armour with leather and boars' tusk details.

[AO1 = 10 marks]

(b) Boar's tusk helmet, bronze and leather cuirass, bronze greaves, bronze sword with pommel and hanging strap. Expect detail on the construction of the helmet, the armour and the sword. As armour it was surprisingly effective as is clear from Homer's accounts of fighting, from the long period of development of these pieces of armour, and from reconstructions which have proved that well-fitting suits of armour like this allow more mobility than might have been expected and also excellent protection from arrows and sword blows to the neck.

[AO1 = 7 Marks + AO2 = 13 Marks]

(c) The boar's tusk helmet is very often cited as a realistic survival in the Homeric account, but the other elements are all there in Homer's accounts of his heroes preparing themselves for combat. The references to Homer can be found in Wardle and Wardle.

[AO1 = 6 Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 Marks]

2*

(a) Palace of Nestor at Pylos; constructed ca 1225 BC. Lowest courses of walls were of blocks of soft limestone; above this were timber framed structures infilled with mud-brick and clay. (see Wardle & Wardle, pages 19-20 and 61)

[AO1 = 10 marks]

- (b) A: Wine store
B: Bathroom
C: Oil stores
D: Megaron (reception hall with courtyard)
E: Archive rooms

This is a pretty typical example and probably the easiest to comprehend. It conforms to the descriptions of Mycenaean palaces in Homer with their megara with central hearths. (see Wardle and Wardle, page 60).

[AO1 = 6 Marks + AO2 = 9 Marks]

(c) Candidates should be able to talk about the role of 'kings' – or rather leaders of settlements – in the Mycenaean world and should show how these palaces with their provision for audience halls and storage of large amounts of food and drink, were at once important structures for impressing guests, but also luxurious living quarters for kings and their families who held an elevated position in the highly stratified Mycenaean social system. The palaces may be compared with the smaller houses of Mycenaean cities (notably the houses at Mycenae close to the grave circle), those these, too, would have belonged to 'noble' families. The palaces were regularly at the centres of cities which were sited in defensible, often elevated, positions.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

- 3 This question is designed to get students thinking about the nature of the great fortified Mycenaean strongholds. The subject is considered in detail in chapter 5 of Wardle and Wardle 1997, which is the prescribed reading for archaeology 2. The Classical Greeks certainly thought of Mycenae as a city, and its walls, houses, central buildings, and cemeteries certainly give it a strongly urban feel even if it was in a real sense the stronghold of a tribal chieftain. The sort of political organisation which is evidenced by Homer and the linear B tablets from Pylos is also suggestive of an urban social structure. But these Mycenaean fortified settlements are a far cry from later Greek cities with their low-lying sites (often coastal) which are better suited for trade and often had democratic constitutions.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 4 This subject is covered at some length in chapter 11 of the Wardles' book. It appears both from Homer and from the linear B tablets that the Mycenaean worshipped several deities with the same names as those who were worshipped in Classical Greece. Archaeological evidence in the forms of artefacts with depictions of rituals, cult figurines (often female), and the remains of actual shrines helps to fill in the picture of a society worshipping a multiplicity of deities, but it is still unclear whether they were anthropomorphic. See Wardle and Wardle page 118 for an overview on this subject.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK COMEDY 1

2746

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

- 1*** WAR: Aaaah! O miserable, miserable, miserable mankind! Today you will receive the pounding of your lives!
- TRYGAEUS: [*aside*]: Lord Apollo, what a monstrous mortar! And how vile this War is to look at! No wonder we always tremble at the mention of his name and call him terrible and ferocious and the Emptier of Bowels!
- WAR: [*putting some leeks into the mortar*]: Aaaah! Ruin to Prasiae, city of leeks, ruin on ruin on ruin! Prasiae, today you shall be destroyed!
- TRYGAEUS: Well, that's the Spartans' headache - nothing for us to worry about.
- WAR: [*adding garlic*]: Aaaah! Megara, Megara, city of garlic, I shall pound you to pieces and mix you in my salad!
- TRYGAEUS: [*tears in his eyes from the garlic*] Megara will weep today all right! [*Rubs his eyes.*]
- WAR: [*adding cheese*]: Aaaah! Sicily, Sicily, land of cheese, you will perish too!
- TRYGAEUS Poor island, all grated up!
- WAR [*adding honey*]: Now let's just pour a bit of Attic honey on top.
- TRYGAEUS [*keeping well out of the way*]: Here, I should use another kind if I were you. The Attic costs four obols. You really should save it, you know!
- WAR [*ignoring him*]: Boy! Boy! Havoc!
- [*Enter HAVOC, a small edition of WAR.*]
- HAVOC You called, sir?
- WAR What do you mean just standing there like that? I'll teach you to be lazy! Here! [*Boxes his ears.*]
- HAVOC Ow, that stung! Ow! You didn't pack your punch with that garlic, did you?
- WAR Run and fetch a pestle, will you?
- HAVOC But we haven't got one. We only moved in yesterday.
- WAR Well, go to Athens and get one. And get it fast.
- HAVOC Yes, yes, yes, I know what you'll do if I don't. [*He runs off*]

ARISTOPHANES, *Peace* 233-264 (Sommerstein; Penguin)

- (a) What has led up to the situation on stage as this passage opens? **[10 marks]**
- (b) How does Aristophanes make this passage funny? You should consider different types of humour in your answer. **[15 marks]**
- (c) How is the character of Trygaeus revealed in this passage? How does it compare with his character elsewhere in the play? **[20 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2*

- XANTHIAS: Like that tart I had yesterday, down town. I just happened to say, 'Come up on top, let's play king of the castle.' 'Cut out that king stuff,' she says, 'we're democrats here.'
- ANTICLEON: And these people [*he indicates the Chorus, but includes the audience in his sweeping gesture*] lap it all up. Just because I want my father to give up leading the life of a miserable snooping litigious early-morning prowler and live like a gentleman, I'm accused of being a conspirator and a monarchist.
- PROCLEON: Well, that's what you are. I wouldn't give up the life I'm leading, not if you fed me on peacock's milk for the rest of my days. I'm not interested in your lampreys and your eels in aspic - give me a nice juicy lawsuit, done to a turn.
- ANTICLEON: I know, I know - you've developed a taste for that sort of thing. But if only you'd keep quiet and listen to me for a bit, I'm sure I could convince you that you're quite wrong.
- PROCLEON: Wrong, to sit as a juryman?
- ANTICLEON: Worse than wrong: you don't realise how you're being bamboozled by these men you almost worship. You're a slave, without knowing it.
- PROCLEON: Oh, ho, I'm a slave, am I? I hold the supreme power.
- ANTICLEON: You think you do, but you don't. You're a lackey all the time. Oh yes, I know - as an Athenian you can squeeze the Greek world dry. But are you prepared to explain what *you* get out of it personally?
- PROCLEON: Certainly I am. Let these gentlemen decide between us.
- ANTICLEON: All right, I agree to that. Let him go.

ARISTOPHANES, *Wasps* 500-522 (Penguin)

- (a) What is the situation that leads to Xanthias' opening remarks about monarchies? **[10 marks]**
- (b) What are Anticleon and Procleon arguing about? Is Anticleon behaving like a good son here? **[15 marks]**
- (c) What is the character of Procleon in this passage? How and why does his behaviour change later in the play? **[20 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

Section B

Answer **one** question from this section.

- 3 How does Aristophanes impersonate real contemporary characters in *Knights*? What do you think the playwright gains by using his actors in this way?
[50 marks]
- 4 What role does the chorus play in Aristophanes' early comedies? Using at least **two** plays you should consider their importance to the plot and their role as the mouthpiece of the poet.
[50 marks]

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK COMEDY 1

2746

Mark Scheme

1*

- (a) Trygaeus flies up to Zeus on the giant dung-beetle to ask him what he is up to as he seems intent on destroying Greece with war. He is accosted by Hermes at the gates of heaven who needs to be bribed with an offering of meat. Hermes informs the farmer that Zeus and the other gods have abandoned Olympos, that War has moved in, and that Peace has been banished to a deep cave. War himself then appears with his colossal mortar, intent on pounding every city in Greece into a pulp.

[AO1 = 10 marks]

- (b) Potential areas to discuss include: costume; character (Havoc is a typical slave type with a resulting double-act with War); props; contemporary references (eg 4 obols); the wonderful metaphor of the salad of Greek cities (cf. leeks, garlic, cheese, honey); a touch of the scatological and the physical too ("Emptier of Bowels" and the boxing of Havoc's ears). Look for some joyous fantasy of the piece together with an attempt to use the passage fully.

[AO1= 6 Marks + AO2 = 9 Marks]

- (c) In this passage he adds much to the humour with his comic asides - and displays a mixture of comic terror at War as well as some sharp-worded retorts. He is the one with the vision to fly up to heaven - but his choice of dung-beetle is perhaps evidence for his fairly ludicrous, earthy and rustic side. He seems equally at ease bribing and playing off Hermes and in word-play with Hierokles as he does ogling the lovely attendants of Peace and celebrating his joyous wedding ceremony at the end of the play. Trygaeus is very much the comic hero of Aristophanes and has similar characteristics with other comic heroes (Dicaeopolis, Procleon, Dionysus etc).

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) The leader has accused Anticleon of monarchism because his side see the imprisonment of Procleon as anti-democratic. Anticleon has been giving examples of how one can be accused of monarchism.

[AO1 = 10 marks]

- (b) They are arguing about Procleon's desire to attend the juries. Anticleon is being quite insulting about his father's pastime. He appears to have no respect as he tells him to be quiet and listen, but he is actually trying to show his father that he is being used, which certainly could be seen as a good thing for a son to do for his father.

[AO1= 6 Marks + AO2 = 9 Marks]

- (c) Procleon is adamant that he will not change and does not appear to be responding well to his son's advice. Later in the play he is convinced and changes his ways. However, he becomes too enamoured of his son's way of life. A range of examples and specific reference to other parts of the play is needed here.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

3

Characters are the slaves Demosthenes and Nicias, Cleon (the 'Paphlagonian'), and Demos represents The People. 1) Aristophanes achieves an immediate laugh when the mask of the character is recognised. 2) Also (like a cartoonist) he has an immediately available pool of stock jokes playing on the audience's knowledge/preconceptions of these characters (eg Cleon's trade as a tanner = leather jokes; Demosthenes' chagrin over Pylos, etc.). The average candidate should certainly get the first point here, better candidates might be expected to develop the second point with some specific examples.

[AO3= 45 Marks + Quality of Written Communication: 5 Marks]

4

An opportunity for the candidate to show examples of the chorus in the three plays read and their appreciation of the importance of the chorus to the make-up of the drama. One might expect comments on the identity/character of choruses (farmers or Pan-Hellenes; wasp-jurors; cavalry men with aristocratic tendencies etc). Also their structural role in the play: often exciting or colourful parodos or entry, choral odes, the parabasis etc. Also their role in voicing the sentiments of Aristophanes and his state (patriotism, attacks on war-mongers, against Cleon's demagoguery, sycophancy of the jury process, etc.) Possibly some good candidates discussing the parabasis may even comment on their position in attacking A.'s rival playwrights. The average candidate would be expected to demonstrate decent examples from **two** plays, the better candidate should have something worthwhile to say about all **three** plays.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK ART AND ARCHITECTURE 1

2747

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1*



AMASIS PAINTER LEKYTHOS

- (a) Identify the painter, date, technique of decoration, place of manufacture and use of this lekythos. **[10 marks]**
- (b) Describe the content and comment on the composition of this scene. You should make reference, among other things, to the way the painter has organised the scene, his use of strong line and his use of symmetry in your answer. **[20 marks]**
- (c) Many people consider the artist of this pot to be one of the finest artists using this technique. How far do you agree with this statement? You may find it useful to refer to other artists working in the same period in your answer. **[15 marks]**

[Quality of Written Communication: 5 Marks]

2*



TEMPLE OF APHAIA ON AEGINA: DYING WARRIORS

- (a) Identify the building for which these figures were carved. What is the subject matter of each of the scenes from which these figures come? [10 marks]
- (b) Study the two figures carefully. Compare and contrast the composition of these figures. Which of the figures do you think is artistically more successful, and why? [15 marks]
- (c) The pediments of this temple have been described as ‘the culmination of the Archaic style’. What typical archaic features can be found in the pedimental sculpture of this temple? You should refer to other figures from these and other pediments. [20 marks]

[Quality of Written Communication: 5 Marks]

Section B

Answer **one** question from this section.

- 3** Does the fact that later korai (such as kore 674 or the Euthydikos kore) are more realistic make them better than earlier korai (such as Nikandre or the Berlin Standing Goddess) as works of art?

[50 marks]

- 4** Describe the main buildings in the sanctuary at Olympia. What factors helped to affect its layout? You may like to consider geographical factors and Olympia's position as a Pan-Hellenic sanctuary in your answer.

[50 marks]

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

GREEK ART AND ARCHITECTURE 1

2747

Mark Scheme

1*

- | | |
|--------------------|---|
| (a) Amasis Painter | 2 |
| 550-540 BC | 2 |
| Black-figure | 2 |
| Athens | 2 |
| container for oil | 2 |

[AO1 = 10 marks]

- (b) The pot shows women engaged in the different processes of wool working. In this section of the pot the figures are shown weaving at a free-standing loom; the woman to the left is pulling out strands of wool from a wool basket (kalathos); the woman to the right is weighing the raw wool on a pair of hand scales. The outer figures are large and fill the frame; they face outwards framing the loom and the smaller women. The women and the loom create strong verticals. The women are shown in profile, except for one of the women at the loom: her head is left profile, her body frontal and her feet right profile. The women are well-dressed in peploi which are richly decorated and individually patterned with added red paint. The white paint used for female flesh is longer visible. Credit should be given for knowledge of the rest of the pot and for some brief description of the marriage scene on the shoulder.

[AO1 = 7 Marks + AO2 = 13 Marks]

- (c) The Amasis Painter was fond of unusual subjects and was one of the first to introduce complex everyday scenes. His painting is clear and controlled in its execution and is as fine as his incision work. His draughtmanship is meticulous and he pays great attention to detail. There should be reference to at least one other pot by the Amasis Painter (The Wedding Procession ABFV figure 77; Perseus and Medusa ABFV figure 80; Dionysus and the Maenads Woodford figure 20). Most will make some comparison (probably an unfavourable one) with the work of Exekias.

[AO1 = 6 Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 Marks]

2*

- | | |
|--|---|
| (a) Temple of Aphaia on Aegina | 2 |
| Figure 1: Dying warrior from west pediment. Greek campaign against Troy led by Agamemnon | 4 |
| Figure 2: Dying warrior from east pediment. Greek campaign against Troy led by Herakles | 4 |

[AO1 = 10 marks]

- (b) Figure 1 clearly owes more to the Archaic period with its careful representation of the locks of hair, its archaic smile, the conventional arrangement of the limbs with the right leg/left arm in profile and the trunk frontal. Figure 2 is more closely linked to the early Classical style with its severe expression, fullness and softness of bodily forms and the carving of the muscles and limbs. Woodford deals with both figures in some detail, see pages 35-37. Candidates will probably find Figure 2 more pleasing, especially if they follow Woodford, but allow for other views well-argued.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) There should be some discussion of the problems of pedimental sculpture in the Archaic period (uniformity of scale, depth, theme and shape etc.) and some relevant examples from the temple of Artemis on Corcyra and the Siphnian Treasury. Woodford sees the choice of subject matter (a theme of violence presided over by a god) as the 'key to the solution' of these problems. The Athena figures stand in the centre of the pediments, more or less involved in the action, flanked by warriors in a variety of positions, standing, kneeling, falling and lying down. Candidates should be able to pick out one or two of the figures for more detailed consideration.

The comment comes from Woodford (page 35), it continues 'and foreshadow the early Classical style'. Better candidates may well show some appreciation of this opinion and make reference to it and some appropriate early Classical material but the bulk of the answer should remain firmly rooted in the archaic period.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

- 3 This question is designed to lead candidates away from merely offering the standard answer which involves a description of the line of development for korai. What is required is a personal response to the statues and a value judgement based on their impact. Look for a good range of examples in the discussion, from those which are suggested in the question (Nikandre, Berlin-Standing Goddess, Kore 674 and the Euthydikos Kore) to those which are discussed in Woodford (Cheramyas' Hera, Peplos Kore, Kore 675) and beyond (Auxerre Goddess and Antenor's Kore) Some of the points which might be included in the discussion are: stance, drapery, hair, facial features, portrayal of the body beneath the drapery and the use of colour.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 4 The first part of the question demands a purely factual approach and an accurate detailed knowledge of the site of Olympia. The second part is a little more demanding and requires careful application of the candidates' knowledge. Some consideration of the landscape should be made: the flat, rural setting at the foot of the Hill of Kronos, beside the Kladeos and Alpheios rivers. The development began at the north of the site and other boundaries developed later. The temple of Hera is earlier than the temple of Zeus (which may have been added as a victory monument over the Persians) and this explains the position of the sacred way, making for the altar. The treasuries, from a range of other states, demonstrate clearly the pan-hellenic nature of the sanctuary. The answer should concentrate on the buildings within the inner sanctuary and not focus unduly on the areas which were reserved for the games.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge RSA Examinations

Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN BRITAIN 1

2748

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided

If you use more than one sheet of paper, fasten the sheets together.

All questions are worth 50 marks

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

There are 5 marks available on each question for quality of written communication.

Section A

Answer **one** question from this paper.

1* ... he trained the sons of the chiefs in the liberal arts and expressed a preference for British natural ability over the trained skills of the Gauls. The result was that in place of distaste for the Latin language came a passion to command it. In the same way our national dress came into favour and the toga was everywhere to be seen. And so the Britons were gradually led on to the amenities that make vice agreeable - arcades, baths and sumptuous bouquets. They spoke of such novelties as 'civilisation', when really they were only a feature of enslavement.
TACITUS *Agricola*

(a) Tacitus refers to 'amenities' which the Romans brought to Britain? List some of the major changes and improvements which followed the Roman occupation of Britain.

[10 marks]

(b) How realistic is the picture of cities in Roman Britain which is presented here?

[15 marks]

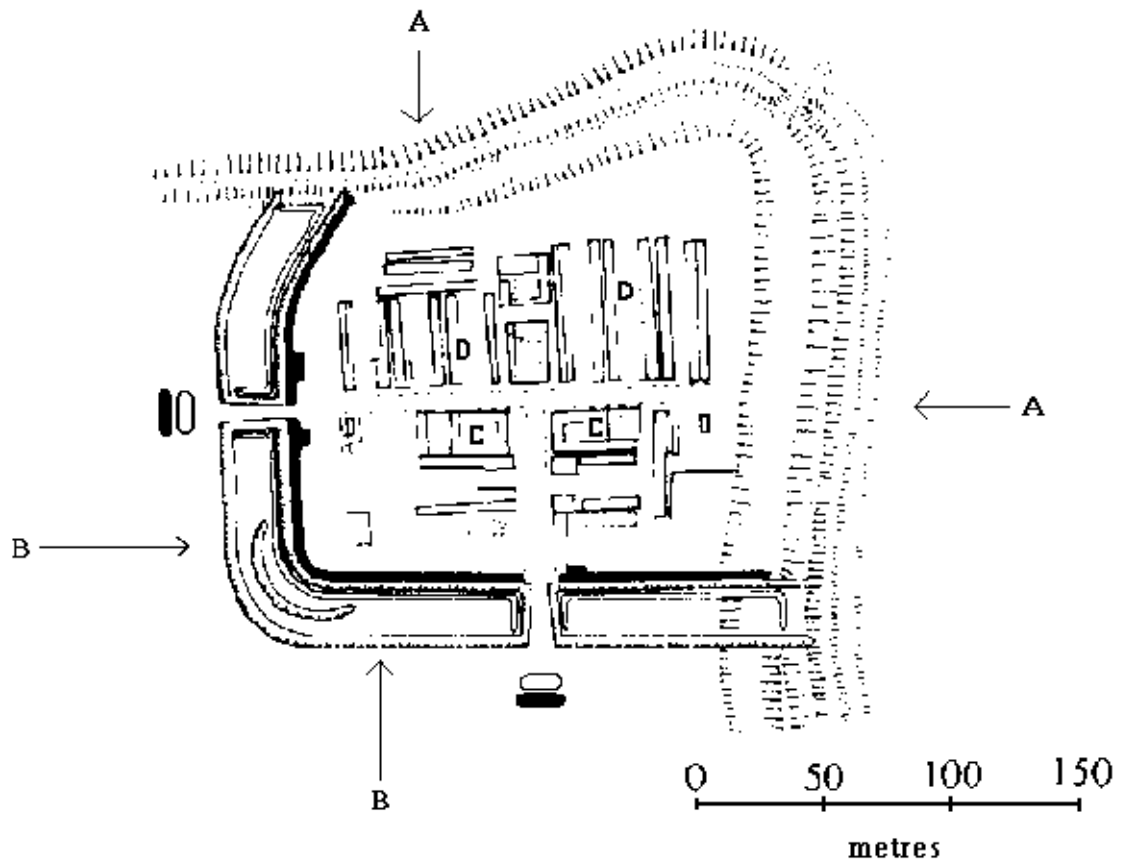
(c) Does this extract present a fair picture of the nature of Agricola's governorship of Britain? Do you think that Tacitus' overall picture of Agricola is influenced by the fact that he was writing a funerary oration for his father-in-law?

[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2*



- (a) What site is this? Identify the features which are indicated (A, B, C, D). [10 marks]
- (b) What is the date of this site? In what ways is this site unusual compared with other Roman forts of this period? [20 marks]
- (c) What happened to this site and others like it during and after the Roman conquest? [15 marks]
- [Quality of Written Communication: 5 Marks]
[Total: 50 Marks]

Section B

Answer **one** question from this section.

- 3 Give an account of **two** of the following military sites and assess their significance for understanding the archaeology and history of Roman Britain. You may find it helpful to illustrate your answer with sketch plans, and to include comparison with other similar sites.

- (a) Lunt, fort
- (b) Caerleon, fortress
- (c) Housesteads, fort

[50 marks]

- 4 How would you define the *Agricola* as a piece of writing and why do you think that Tacitus wrote it?

[50 marks]

Oxford Cambridge and RSA Examinations



Advanced Subsidiary GCE

CLASSICAL CIVILISATION

ROMAN BRITAIN 1

2748

Mark Scheme

1*

(a) Candidates should look beyond the passage to list improvements in such areas as roads, engineering, agriculture, town-planning *etc* as well as commenting on the material in the passage.

[AO1 = 10 Marks]

(b) Cities were themselves in effect an innovation. The changes presented here and elsewhere did not happen overnight and never really reached the northern parts of the province. But there is plenty of archaeological evidence for the features Tacitus lists as well as for more mundane ones. The picture is, therefore, realistic, but partial.

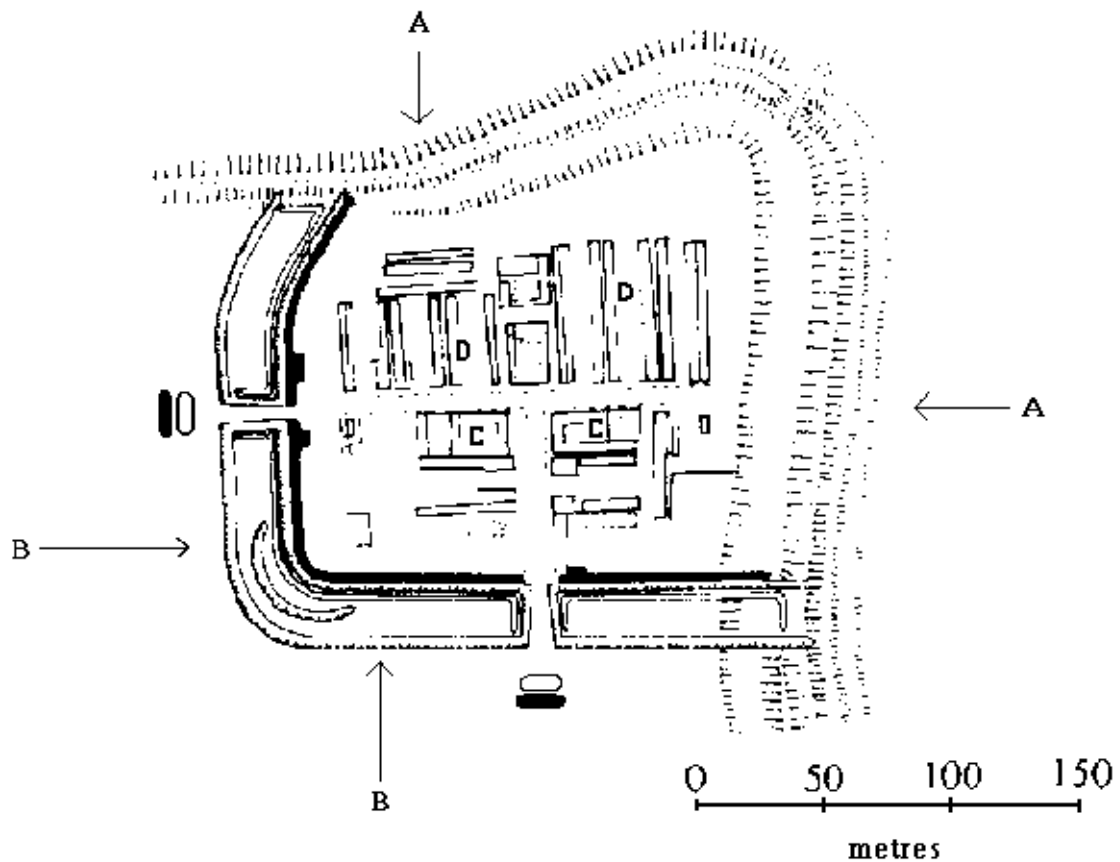
[AO1 = 6 Marks + AO2 = 9 Marks]

(c) Candidates should be able to compare the civilian aspects of Agricola's governorship which are presented here with the military activities which occupy much of the text. There is room to explore the bias which may distort Tacitus' encomium of his father-in-law.

[AO1 = 7 Marks + AO2 = 13 Marks]

[Quality of Written Communication: 5 Marks]

2*



(a) Hod Hill; Dorset, Iron Age hill-fort.

- A = Iron Age ramparts;
- B = Roman ramparts;
- C = Commanding officers' houses
- D = Barrack blocks;

[AO1 = 10 marks]

(b) Converted hill-fort (2nd century BC onwards); with 1st century AD Roman fortress set in its north-east corner using the Iron Age ramparts. Barrack blocks have single, rather than double rows of rooms and there are apparently two sorts of them as well as two Commanding Officers' houses. All this suggests the unusual mixed units of legionaries which were employed during the invasion.

[AO1 = 7Marks + AO2 = 13 Marks]

(c) Hill-forts were scenes of resistance during the invasion and major ones like Hod Hill and Maiden Castle acted as tribal centres. After the invasion population centres shifted to lowland sites connected by the new road system, although Maiden Castle.

[AO1 = 6 Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 Marks]

- 3 The Lunt fort is early (Claudian/Neronian) and has unusual features (curving ramparts, gyrus, *etc*): it stands west and north of the Fosse Way but has been interpreted as part of an early frontier (the term is too strong) system, or as a gathering place (especially for horses) after the final battle against Boudicca. Caerleon and Housesteads are type-sites (Caerleon as legionary fortress; Housesteads as a Hadrian's Wall Fort). Both Caerleon and Housesteads are instructive for appreciating how the army was disposed in permanent stations. All these sites are discussed in Hill and Ireland.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 4 The main stated purpose is, of course, as a funeral oration for his father-in-law. Tacitus succeeds in painting a glowing picture of Agricola as would befit a funeral, but it is hard to imagine anyone sitting through Tacitus reading the whole thing in the context of a funeral, and there are other issues at stake. No chance is missed to vilify Domitian and the *Agricola* is very much a testament to how much a good man can do under a bad emperor. Then Tacitus is, above all, a historian, and though not exactly a history book, the *Agricola* does contain a wealth of historical detail. So we can see Tacitus' purposes are mixed.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Appendix A

Assessment Grids

The grids on the following pages are used to assess the level of performance on essays and context questions marked out of 50 in AS Units 2736 – 2748.

Grid for marking essays in AS Units 2736 – 2748.

	ASSESSMENT OBJECTIVE 1: recall, select and understand primary Classical sources and use relevant knowledge specified for the course of study. (max 23 marks)	ASSESSMENT OBJECTIVE 2: evaluate, analyse and respond to primary Classical sources, including, including Greek/Latin authors in translation, in their Greek/Roman context. (max 22 Marks)	ASSESSMENT OBJECTIVE 3: select, organise and present relevant information in a clear, logical and appropriate form, taking into account the use of specialist vocabulary, grammar, punctuation and spelling. (max 5 Marks)
BAND 1	19-23 Very useful citation of relevant data, picked out with care and backed up by effective use of primary sources. Lower in the range: thorough collection of appropriate material.	19-22 Interesting evaluation/analysis/response, on the right lines and largely successful. Understands the value and limitations of the primary evidence and can place it in its cultural/social/literary context. Lower in the range: A particularly thoughtful and coherent argument; maybe noticeable benefit from secondary reading. Very sound grasp on the primary material and its cultural/social/literary context.	5 <i>Clear, concise, and convincing. Expressive use of vocabulary.</i> Lower in the range: fluent, logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
BAND 2	16-18 An above average range of data, including good reference to primary evidence.	16-18 More thorough/solid argument than average, but not as thoughtful as the highest category. Alternatively, lively and vigorous, but not necessarily wholly reliable. In either case, has a good grasp of the cultural/social/literary context of the primary material.	4 Quite accurately/clearly written and thought through. Spelling, punctuation and grammar have only a few blemishes.
BAND 3	14-15 A generally competent grasp of a range of appropriate detail including adequate reference to primary sources. This candidate knows the main/usual details relevant to the question.	14-15 Knows how to construct a routine argument (with adequate use of primary material). May exhibit <i>personal</i> insight into the primary material or at least a sense of personal response, and has a good enough grasp on its cultural/social/literary context within the parameters of the prescribed material.	3 The typical candidate. Adequately written some mistakes of spelling and expression; tolerably organised. Classical names are generally correct.
BAND 4	11-13 Presents information and primary sources, but should offer more detail and/or should grasp its relevance more accurately.	11-13 Constructs arguments and uses primary material in a straightforward way, but could extend the argument and offer more fresh, personal, insight into the material. There is little, or maybe no, fresh, personal, insight into the material. Routine views (maybe of limited calibre or level) drive the essay; or the argument could be more securely founded. Has a limited sense of the implications and cultural/social/literary context of the primary material.	2 Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
BAND 5	9-10 Some detail with some limited sense of its significance. Fails to achieve higher marks because the detail is too thin or sparse, and/or there is insufficient grasp on what detail is appropriate.	9-10 The candidate makes some attempt to construct an argument/analysis, but in fact is limited beyond the recall of information. Argument is sparse or poorly directed to the particular question asked. Makes some attempt to use primary material, but could be more discriminating and has a low level of understanding of its cultural/social/literary context.	
BAND 6	6-8 Clearly inadequate recall or understanding of detail, but some material in the answer is in principle usable.	6-8 The candidate makes no useful attempt to construct an argument and almost entirely fails to identify suitable material. Almost no or no sense of how to understand other cultures, or how to describe the effects of literature.	1 Spelling, punctuation and grammar beyond acceptable limits at this level. Largely lacking sense or logic; difficult to read. Random spelling of Classical names.
BAND 7	0-5 The candidate shows no or almost no knowledge over and above what is stated in the question paper.	0-5 (Almost) nothing worth classing as an attempt at argument or analysis; (almost) complete lack of logical thought and critical, cultural or literary skills.	0 Wholly lacking sense or logic and/or scores 0 under the other criteria.

AS ASTERISK QUESTIONS: MARKS FOR SUB-QUESTIONS

The grid for marking essays should also be applied to asterisk questions which are divided into sub-questions. The following conversion tables should be used to derive marks for sub-questions according to the allocations by assessment objective.

AS Asterisk Questions									
AO1					AO2				
Out of	23	10	7	6	Out of	22	14	13	9
Band 1	19-23	8-10	6-7	5-6	Band 1	19-22	12-14	11-13	8-9
Band 2	16-18	7	5	4	Band 2	16-18	10-11	9-10	7
Band 3	14-15	6	4	3	Band 3	14-15	9	8	6
Band 4	11-13	5	3	3	Band 4	11-13	7-8	6-7	5
Band 5	9-10	4	3	2	Band 5	9-10	6	5	4
Band 6	6-8	3	2	2	Band 6	6-8	4-5	3-4	3
Band 7	0-5	0-2	0-1	0-1	Band 7	0-5	0-3	0-2	0-2

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

GREEK AND ROMAN EPIC

2749

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Candidates are reminded that **all questions** in this unit are **synoptic** in content. They are thus expected to draw together the full range of knowledge and skills acquired over the course as a whole and to demonstrate overall understanding; relevant references should be made to material studied in **both the AS and A2** parts of their course.

Section A

Answer **one** question from this section.

1* Read the following passages and answer the questions at the end:

Passage 1

We heard a hiss of salt spray. Next, they were on dry land,
In the same field, a glare and blaze of bloodshot eyes,
Tongues flickering like flame from their mouths, and the mouths hissing.
Our blood drained away at the sight; we broke and ran. The serpents
Went straight for Laocoon. First, each snake knotted itself
Round the body of one of Laocoon's small sons, hugging him tight
In its coils, and cropped the piteous flesh with its fangs. Next thing,
They fastened upon Laocoon, as he hurried, weapon in hand,
To help the boys, and lashed him up in their giant whorls.
With a double grip round his waist and his neck, the scaly creatures
Embrace him, their heads and throats powerfully poised above him.
All the while his hands are struggling to break their knots,
His priestly headband is spattered with blood and pitchy venom;
All the while, his appalling cries go up to heaven -
A bellowing, such as you hear when a wounded bull escapes from
The altar, after it's shrugged off an ill-aimed blow at its neck.

VIRGIL *Aeneid* 2, 209-224

Passage 2

I went at once and thrust our pole deep under the ashes of the fire to make it hot, and meanwhile gave a word of encouragement to all my men, to make sure that no one would hang back through fear. When the fierce glow from the olive stake warned me that it was about to catch alight in the flames, green as it was, I withdrew it from the fire and my men gathered round. A god now inspired them with tremendous courage. Seizing the olive pole, they drove its sharpened end into the Cyclops' eye, while I used my weight from above to twist it home, like a man boring a ship's timber with a drill which his mates below him twirl with a strap they hold at either end, so that it spins continuously. In much the same way we handled our pole with its red-hot point and twisted it in his eye till the blood boiled up round the burning wood. The scorching heat singed his lids and brow all round, while his eyeball blazed and the very roots crackled in the flame. The Cyclops' eye hissed round the olive stake in the same way that an axe or adze hisses when a smith plunges it into cold water to quench and strengthen the iron. He gave a dreadful shriek, which echoed round the rocky walls, and we backed away from him in terror, while he pulled the stake from his eye, streaming with blood.

HOMER *Odyssey* 9, 375-397

(a) What is the situation in passage 1 (Virgil's *Aeneid*)?

[10 marks]

(b) How effective is Odysseus' leadership in passage 2 and the Cyclops episode as a whole?

[15 marks]

(c) Compare and contrast the storytelling skills of Homer and Virgil in the passages above.

[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

2*

Read the following passages and answer the questions at the end:

Passage 1

'Sir,' said his father, with tears on his cheeks, 'Yes, you have come to the land you're seeking; but it's in the hands of violent and evil men. The gifts you lavished on your friend were given in vain, though had you found him alive in Ithaca he would have sent you on your way with an ample return in presents and hospitality, as is right when such an example has been set. But please tell me exactly how long ago it was that you were host to that unfortunate man, my unhappy son - if I ever had one - who far from friends and home has been devoured by fishes in the sea or fallen a prey, maybe, to the wild beasts and birds on land, His mother and I, we two who brought him into the world, had no chance to wrap his body up and lament over him, nor had his richly dowered wife, constant Penelope, the chance to close his eyes and mourn him on his deathbed - the tributes due to the dead.'

HOMER *Odyssey* 24, 280-295

Passage 2

He said:- O you, whose blood
Is in the prime, who are strong enough to stand on your own feet,
Do you try for escape!
But as for me, if the gods had meant me to go on living,
They'd have preserved this place. Enough, more than enough
To have seen Troy ruined once and once have survived her capture:
Bid me farewell and leave, O leave this body of mine
Where it is! I shall find death in action. The foe will slay me
For pity, or spoils. And to bury me - that will not cost them much.
For years now I have been lingering, obnoxious to heaven and useless
To mankind, ever since the ruler of gods and men
Blasted me with the searing breath of his levin-flash:
So he went on saying.

VIRGIL *Aeneid* 2, 638-650

- (a) What is the situation in passage 1 (Homer's *Odyssey*)? [10 marks]
- (b) What do we learn about Anchises from passage 2? How far is this typical of his behaviour elsewhere in the *Aeneid*? [15 marks]
- (c) Which of the above speeches do you think has the most emotional impact? Give reasons for your choice. [20 marks]

[Quality of Written Communication; 5 Marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

- 3 What makes the *Odyssey* an epic poem rather than a collection of folk-tales? You should draw on the full range of your reading of Greek and Roman epic in your answer.

[50 marks]

- 4 Virgil referred to the second half of the *Aeneid* as a "grander theme" in the opening lines of Book 7. What aspects of the second half of the *Aeneid* make it "grander"?

You should draw on the full range of your reading of Greek and Roman epic in your answer.

[50 marks]

- 5 On the basis of your reading of **both** poems, which epic do you consider has more relevance for us in the 21st century, the *Odyssey* or the *Aeneid*?

[50 marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

GREEK AND ROMAN EPIC

Mark Scheme



2749

1*

- (a) Aeneas is telling Dido about the fall of Troy. He tells of the Trojans' confusion at finding the Greeks have left and a large wooden horse is standing on the shore. Laocoon does not trust the Greeks and is suspicious of the horse. Sinon is discovered. He cleverly convinces the Trojans that they should put the horse into the city in order to gain dominion over the Greeks. As if to confirm his story, two sea serpents appear from the sea and attack Laocoon and his sons.

[AO1 = 10 marks]

- (b) Odysseus encourages his men, supervises the blinding, provides the brute force with the assistance of his men, and achieves a successful outcome. He gets his men out of danger the following morning. He thought ahead and got the Cyclops drunk before the blinding. He obtains animals for his men to eat. However he endangers his men for the sake of guest-gifts, loses some men in the cave and also endangers his men when he boasts while escaping. An average answer should see both the good *and* bad aspects.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) This is a literary-criticism question to be answered with careful reference to the two texts. The Virgil passage is told in the first person. It contains vivid description, alliteration, pathos, sound, horrific detail and a simile. The passage moves relentlessly onwards to the death of Laocoon and his sons rather like the serpents themselves. The Homer passage is also told in the first person. There is attention to detail and the passage also contains a simile, horror, assonance. The passage has a matter-of-fact tone about it.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) After successfully killing the suitors, Odysseus has revealed his identity to his wife Penelope. The suitors' souls have gone to the underworld where Agamemnon's soul is pleased to learn that Odysseus has survived. Odysseus has gone to Dolius' farm to see his father. He is testing his father rather than revealing his identity straightaway and had told him that he once entertained Odysseus and gave him guest gifts.

[AO1 = 10 marks]

- (b) Low self esteem, wants an honourable death, loves his city, too old to move on. Elsewhere he is pious, helpful to his son (although sometimes muddled in Book 3) and spurs his son on by showing him the pageant of heroes in Book 6. Much missed after his death. Must show knowledge of Anchises elsewhere for average or above answer.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Candidates are free to make their own choice but must use the passage thoroughly to support their opinions. Candidates should show an awareness of the circumstances under which each of these speeches is made. Laertes is grieving for his son; Anchises is prepared to face his own death. Both speeches contain self-pity and are desperate in tone.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

3

Discussion here will presumably home in on the unified plot, characterisation (eg the development of Telemachus), sophisticated narrative structure (eg use of flashback), thematic strands (eg use of *xenia*), and so on. Credit should be given for range, depth and focus: weaker candidates may see an opportunity here to trot out prepared material on epithets, similes, etc. which are really only incidental and should not receive disproportionate coverage.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

4

The candidate should concentrate on Books 7-12. Reference to 1-6 is relevant when considering the comparative aspect of the quote. The second half sees the 'Roman' Aeneas in Italy itself and he even visits the future site of Rome. The climax sees Trojan victory which will lead to the establishment of Rome. Juno is reconciled, and the scenes of warfare teach the Romans important lessons. The better candidate will have an appreciation of how a Roman would view the different halves.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

5

An extremely open question and an opportunity for the candidate to demonstrate good reading of the epics and offer their own appreciation of their qualities. They must surely establish some point of reference for what they feel relevance means. The essay must include clear discussion of both poems even if a strong argument is made for favouring one over the other. The candidate can earn good marks for effective selection and depth of material recalled under AO1 and the quality of personal response and analysis under AO2.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

GREEK AND ROMAN HISTORIANS

2750

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Candidates are reminded that **all questions** in this unit are **synoptic** in content. They are thus expected to draw together the full range of knowledge and skills acquired over the course as a whole and to demonstrate overall understanding; relevant references should be made to material studied in **both** the AS **and** A2 parts of their course.

Section A

Answer **one** question from this section.

1* Read the following translations and answer the questions at the end.

PASSAGE 1:

In this way Pericles attempted to stop the Athenians from being angry with him and to guide their thoughts in a direction away from their immediate sufferings. So far as public policy was concerned, they accepted his arguments, sending no more embassies to Sparta and showing an increased energy in carrying on the war; yet as private individuals they still felt the weight of their misfortunes. The mass of the people had had little enough to start with and had now been deprived of even that; the richer classes had lost their fine estates with their rich and well-equipped houses in the country, and, which was the worst thing of all, they were at war instead of living in peace. In fact the general ill feeling against Pericles persisted, and was not satisfied until they had condemned him to pay a fine. Not long afterwards, however, as is the way with crowds, they re-elected him to the generalship and put all their affairs into his hands. By that time people felt their own private sufferings rather less acutely and, so far as the general needs of the state were concerned, they regarded Pericles as the best man they had. Indeed, during the whole period of peace-time when Pericles was at the head of affairs the state was wisely led and firmly guarded, and it was under him that Athens was at her greatest.

Thucydides, *History of the Peloponnesian War*, 2, 65

PASSAGE 2:

Until this reign there had been two terms in the Law Courts, the summer and the winter; Claudius made them continuous. Another of his changes was to institute permanent courts, both at Rome and under the governors of the provinces, for judging fiduciary cases, instead of entrusting them to the annually appointed Roman magistrates. He cancelled Tiberius' supplement to the Papian-Poppaeian Law which implied that men over sixty years of age could not beget children; and sponsored a law authorising the Consuls to choose guardians for orphans; and passed another law, ruling that no person who had been exiled from a province might enter the city or even Italy . . .

He awarded consular regalia even to his provincial agents of the second class; and if any of them declined this promotion, would not allow them to remain knights. At the beginning of his reign Claudius undertook to create no new senator unless he could prove that his ancestors had been Roman citizens for five generations; presently, however, he awarded this rank to the son of a freedman on the sole condition that he should get himself adopted by a knight. Then, to forestall criticism, he gave out that Appius the Blind, who had founded the Claudian House and been appointed Censor, used to allow freedmen's sons into the Senate; yet this was to misread the word 'freedman' which, in those days, meant the free-born sons of ex-slaves, not the ex-slaves themselves.

Suetonius, *Claudius*, 23

(a) Set out the context of passage 1.

[10 marks]

(b) Illustrate from these passages the different approaches of Thucydides and Suetonius to describing men in power.

[15 marks]

- (c) Who is the better political analyst – Thucydides or Suetonius? You should draw on the full range of your reading of Greek and Roman historians in your answer.

[20 marks]

[Quality of Written Communication: 5 marks]

- 2* Read the following translations and answer the questions at the end.

PASSAGE 1:

‘Upon my word, gentlemen,’ he exclaimed, ‘this is like turning the universe upside-down. Earth and sky will soon be changing places – men will be living in the sea and fish on land, now that you Spartans are proposing to abolish popular government and restore despotism in the cities. Believe me, there is nothing wicked or bloodier in the world than tyranny. If you think it is a good thing for other people, why not give a lead by adopting it yourselves before trying to establish it elsewhere? Without any experience of it – indeed, you have taken the utmost care that it should never happen in Sparta – you are wronging your friends; if only you knew, as we know, what irresponsible government can be, your advice about it now would be better than it is.’

Herodotus, *Histories*, V, 92

PASSAGE 2:

‘The experience of my own ancestors, notably of my family’s Sabine founder Clausus who was simultaneously made a Roman citizen and a patrician, encourage me to adopt the same national policy, by bringing excellence to Roman from whatever source. For I do not forget that the Julii came from Alba Longa, the Coruncanii from Carnerium, the Porcii from Tusculum; and, leaving antiquity aside, that men from Etruria, Lucania, and all Italy have been admitted into the Senate; and that finally Italy herself has been extended to the Alps, uniting not merely individuals but whole territories and peoples under the name of Rome.

‘Moreover, after the enfranchisement of Italy across the Po, our next step was to make citizens of the finest provincials too: we added them to our ex-soldiers in settlements throughout the world, and by their means reinvigorated the exhausted empire. This helped to stabilise peace within the frontiers and successful relations with foreign powers. Is it regretted that the Cornelii Balbi immigrated from Spain, and other equally distinguished men from southern Gaul? Their descendants are with us; and they love Rome as much as we do. What proved fatal to Sparta and Athens, for all their military strength, was their segregation of conquered subjects as aliens.’

Tacitus, *Annals*, 6, 24

- (a) What is the context of passage 2?

[10 marks]

- (b) Discuss the attitudes to government and empire raised in both speeches here.

[15 marks]

- (c) What use is made of speeches by both Herodotus and Tacitus in the prescribed works?

[20 marks]

[Quality of Written Communication: 5 Marks]

Section B

Answer **one** question from this section.

- 3** Do Greek historians differ from Roman historians in the extent to which they seek to impose their own views on the reader?
[50 marks]
- 4** ‘The first law of writing history is to tell the truth’ (Cicero). To what extent did Greek and Roman historians follow this advice?
[50 marks]
- 5** What is the point of studying the ancient historians? You should draw on the full range of your reading of Greek and Roman historians in your answer.
[50 marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

GREEK AND ROMAN HISTORIANS

2750

Mark Scheme

1*

- (a) Passage 1 is Thucydides' famous analysis of the policy of Pericles. It comes after Pericles' impassioned appeal to the Athenian Assembly which has summoned in 430 BC to boost Athenian morale (the Spartan invasions of Attica are beginning to take their toll) and calm the citizens' embittered and critical mood. Pericles' speech touches on the role of the individual in the state, on the 'imperial dignity' of Athens, and on the 'old Athenian way' of facing one's enemies with courage. Passage 1 is followed by Thucydides' criticism of Pericles' successors (see Thucydides, pp 158-164)

[AO1 = 10 marks]

- (b) Thucydides sets the scene militarily and politically, clearly gives the Athenians' (fickle) views and is quite forthright in his praise of Pericles. The 'first citizen', as he later describes him (p 164), is a wise and firm leader who has accurate knowledge of Athens' potential. As ever, Thucydides is precise in his dating of Pericles' death and in his outlining of Pericles' policy for Athenian victory.

Suetonius (in Passage 2) is typically terse, factual and impersonal in his description of the Emperor Claudius' legal and political achievements. He assumes his audience has knowledge of the Papian-Poppaeian Law, but does explain why Claudius' use of the precedent of Appius the Blind was fallacious. Details are precise, but mundane. I doubt candidates will feel the same degree of admiration from Suetonius for Claudius as a leader as there is from Thucydides for Pericles.

[AO1 = 6 Marks + A02 = 9 Marks]

- (c) I am sure most candidates will vote for Thucydides, and they should have few problems illustrating Thucydides' in-depth analysis of the political situation in Athens and elsewhere before and during the Peloponnesian Wars (see I, 17, 18, 71, 77, 139; II, 37, 40, etc). Suetonius, as a biographer, is much less concerned with politics. The life and the character of Claudius are his points of focus, and Claudius' political and legal actions are only part of the overall picture of the emperor. Suetonius had begun describing Claudius' honours and consulships in chapters 12 and 14; but by chapter 15 he seems to have tired of the topic and moves on to look at Claudius' unpredictable behaviour in public life. Some candidates may want to point out that for Suetonius to go back over the ground so thoroughly worked by Tacitus, the Roman Thucydides, would have been most unproductive – and this, surely, is a valid point.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) AD 48. During debates about enlarging the Senate, chieftains and tribes in Gallia Comata with long-standing treaties with Rome claimed the right to hold office in the capital. There is much discussion before the Emperor. Tacitus has just recorded the opposing arguments: there are still enough Italian Romans to form a home-grown Senate; to import hordes of foreigners would leave no career opportunities for senators from Latium; don't forget what the Gauls did to the Romans in 390 BC! Claudius is not impressed, summons the Senate and makes this speech (see Tacitus, pp 242-4).

[AO1 = 10 marks]

- (b) Passage 1 the Corinthian Sosicles is arguing against the Spartans' proposal to reinstate the deposed Athenian tyrant Hippias. His graphic image of universal upheaval shows the strength of his feelings. Tyranny is both 'wicked and bloody': ie wrong on both moral and mortal grounds, as it were. The Spartans' proposal is both hypocritical and injurious to friends. Corinth knows all about malevolent tyrannical government, even if Sparta does not.

This tone of acceptance towards the *status quo* comes across in Claudius' speech (Passage 2) too, though here, of course, the issue is how inclusive central government should be, as opposed to whether one should meddle with the government of another state. Claudius argues that the practice of importing 'excellence' from all over the Roman world is age-old; that the mixing of provincial and Roman 'reinvigorated the exhausted empire', and stabilised *pax Romana*; that coming from Gaul did not preclude being loyal to Rome. His parting shot is to point out how Sparta and Athens got it wrong by enforcing a policy of segregation and exclusion.

Better candidates might also note that, regarding this last point, Passage 1 is one of several examples in Herodotus of the Spartans allowing their allies to speak out in congress – and to pay some attention to their advice, moreover.

[AO1 = 6 Marks + A02 = 9 Marks]

- (c) There are several examples of speeches in both authors, for instance Darius in Histories V (p 288) and Leotychides in VI (pp 352-3), and Sullius and Capito in *Annals* XI (p 234) and the Parthian delegation in XII (p 256). For both Herodotus and Tacitus, speeches provide an opportunity for contrast with straight narrative, for exposition of character and ideas, and for explanation of situations, political and military. It is important that candidates illustrate these points with examples from the prescribed texts in their answer.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

- 3 A range of material/episodes should be cited from both Greek and Roman authors – without being so many as to lose depth of discussion.

Expect comment on the way that Herodotus presents alternate versions of the same story to allow the reader to choose their own way through his material; his citation of his sources and expressions of incredulity. Thucydides, however, is more direct in his presentation and certainly could be shown to 'impose' a viewpoint. The same dichotomy can be discerned in Suetonius and Tacitus, with the latter having very clear views which he wants to push on his readers. The answer to the question, therefore, may well be about the differences between individual writers rather than between Greek and Roman historical writers.

Award marks for sensible argument and personal response.

[AO3 = 45 Marks + Quality of Written Communication; 5 marks]

- 4 A range of material/episodes should be cited from both authors – without being so many as to lose depth of discussion.

Candidates may argue that none of the historical writers whom they have read allowed the 'truth' to be told without adding their own agenda, though perhaps Herodotus has some claim to being the most truthful (if also the most naïve and gullible?). The personal agenda emerges with Herodotus' pro-Greek (pro-Athenian) bias, with Thucydides' political agenda; with Tacitus' careful selection of material and innuendo; and with Suetonius' style of presentation and salacious targeting. There may be consideration of the stated objectives of the historians in writing their work and how that is compared to Cicero's statement.

Award marks for sensible argument and personal response.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 5** A very open question allowing the candidates to show their reading and appreciation of the full range of material in the Historians units. Expect some analysis of the relevance of these texts today and the influence of ancient historians and their methods on modern history, etc. Candidates must include material on both Greek and Roman – though they may concentrate on one particular historian in each. Award sensible and well argued points.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

GREEK TRAGEDY 3

2751

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Candidates are reminded that **all questions** in this unit are **synoptic** in content. They are thus expected to draw together the full range of knowledge and skills acquired over the course as a whole and to demonstrate overall understanding; relevant references should be made to material studied in **both** the AS **and** A2 parts of their course.

Section A

Answer **one** question from this section.

- 1 Read the following passages and answer the questions at the end.

Passage 1

MESSENGER He rips off her brooches, the long gold pins
holding her robes – and lifting them high
Looking straight up at the points,
He digs them into the sockets of his eyes, crying “You,
you’ll see no more the pain I suffered, the pain I caused!
Too long have you looked upon the ones you should never have seen,
blind to the ones you longed to see, to know! Blind
From this hour on! Blind in the darkness – blind!”
His voice like a dirge, over and over
raising the pins, raking them down his eyes.
And at each stroke blood spurts from the roots,
splashing his beard, a swirl of it, nerves and clots -
black hail of blood pulsing, gushing down.

SOPHOCLES *Oedipus Tyrannus* ll. 1402 –1413 (R. Fagles; Penguin)

Passage 2

MESSENGER They brought one, and he cut. Aegisthus took the parts
To separate them, bending over them. Orestes
Rose on his toes, and struck him on the joint of the neck,
Shattering his spine. His whole body from head to foot
Writhed, shuddered in death-agony. The king’s guards ran
And seized their spears – a whole regiment against two.
They stood their ground and faced them boldly. Orestes cried
‘I am no enemy to Argos, nor to you,
My comrades. This man was my father’s murderer,
Whom I have punished – I am Orestes. You were once
My father’s servants: will you take my life?’ At this
They checked their spears; in a moment he was recognised
By an old man who had long served the royal house.

EURIPIDES *Electra* 838 - 850 (P. Vellacott; Penguin)

- (a) What is the situation in Passage 1 (Sophocles’ *Oedipus Tyrannus*)? **[10 marks]**
- (b) What does Passage 2 (Euripides’ *Electra*) tell us about the character of Orestes?
How consistent is this impression with the rest of the play? **[15 marks]**
- (c) Which of these two messenger speeches do you feel is the most effective? Give
reasons for your answer. **[20 marks]**

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

Section B

Answer **one** question from this section.

- 3** Compare the portrayal of Clytemnestra in Aeschylus' *Agamemnon* and Euripides' *Electra*. Which portrayal do you think is more effective and why?
[50 marks]
- 4** Do you find Oedipus a more satisfactory tragic hero than Hippolytus? Give reasons for your answer.
[50 marks]
- 5** Aristotle described Euripides as 'The most tragic of the poets'. Do you agree with this judgement? You should support your answer by drawing on the full range of your reading of Greek Tragedy.
[50 marks]

Oxford Cambridge and RSA Examinations



Advanced GCE

CLASSICAL CIVILISATION

GREEK TRAGEDY 3

2751

Mark Scheme

1*

- (a) The messenger followed Oedipus into the palace following his discovery of his parentage. Oedipus ran through the palace until he reached Jocasta's bedroom, whose doors he broke down. Finding her dead, he cut her down and blinded himself. The servant has reported this to the Chorus before the emergence of Oedipus himself.

[AO1 = 10 marks]

- (b) Orestes' murder of Aegisthus is cowardly and sacrilegious. He kills him at a feast while his back is turned. His actions have been cowardly from the start of the play, entering Argos in disguise etc. However, he is carrying out Apollo's oracle, so this piety contradicts his action. He also has the courage to stand up to the bodyguards, but had been assured by the Old Man that they would pose no threat. Accept any reasonable argument based on the text.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) The candidates should consider not only the effect of the words, but also the function of the particular speech in the play. Both speeches are very descriptive (gruesome?) and highlight the actions of the two figures. Most candidates will concentrate on the descriptive nature of the speeches, but dramatic impact is necessary for a high mark. A comparison between the two passages is essential.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Language: 5 Marks]

2*

- (a) Hippolytus has just been brought back on stage after his accident in his chariot, caused by Theseus invoking the curse of Poseidon. Theseus has discovered that Hippolytus was not guilty of the rape of Phaedra, and is asking his forgiveness before Hippolytus dies.

[AO1 = 10 marks]

- (b) The passage underlines the increasing stubbornness of Creon. It shows that even his son cannot persuade him to change his mind. It sheds light on the personalities of both characters and looks forward to the more serious confrontation they have, which ultimately leads to Haemon's suicide. Comments on language and mood have a place in this answer, as well as plot development.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Both sons are trying to put the interests of their father first. They love their father and don't want him to suffer. However, Haemon is trying to prevent his father from making a serious mistake. Despite his love, he is arguing and seems unable to convince his father that he could be mistaken. Hippolytus' love is more apparent; he forgives his father for his death and tries to console him for his death. The two sons also have other concerns. Haemon is concerned for his future wife, which balances out his love for his father, whereas Hippolytus, who is dying, has no concerns other than to be reconciled with his father before he dies.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

- 3 The differences between the two portrayals are self-evident. In *Agamemnon*, Clytemnestra is forceful and masculine, revelling in her actions and clearly in charge of the situation. In *Electra*, she is almost apologetic, producing reasonable arguments for her actions and being a more sympathetic character than either of her children. Each character works well within the context of the play; which does so more effectively is up to the individual answering the question.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 4 Oedipus is a greater figure who suffers a fall. He is probably more responsible for his downfall, and more to be pitied. Hippolytus deserves his fate less, and is also a much less attractive and human figure than Oedipus. Nevertheless, there is in both cases a lack of control over their destinies. Both suffer as a result of trying to do what they consider to be the right thing. The opinion of the candidate will depend mostly on the interpretation of "Tragic Hero". Be prepared to accept any reasonable definition: Aristotle's is not the only one acceptable.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 5 *Medea* is a tragedy full of suffering and horror; every character within the play (except possibly Aegeus) undergoes pain and suffering to a greater or lesser extent, with little sympathy but a great deal of 'fear and pity' aroused. *Hippolytus* is similar in as much as all the mortal characters suffer either directly or indirectly. *Electra* does contain more sympathetic characters in Clytemnestra and Aegisthus, as well as the Peasant. However, the overall effect is similar to the other two plays. The candidates should consider the works of the other two playwrights as well. Both Sophocles plays are very tragic, with suffering undergone by virtually all the characters. Aeschylus is probably less so; Agamemnon dies, but Clytemnestra and Aegisthus both end the play in triumph. Be prepared to accept a variety of answers, depending on how "tragic" is interpreted.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

ROMAN SATIRE AND SOCIETY 3

2752

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Candidates are reminded that **all questions** in this unit are **synoptic** in content. They are thus expected to draw together the full range of knowledge and skills acquired over the course as a whole and to demonstrate overall understanding; relevant references should be made to material studied in **both** the AS **and** A2 parts of their course.

Section A

Answer **one** question from this section.

1* Read the following translations and answer the questions at the end:

PASSAGE 1:

Well then, now that I've left town for my castle in the hills
what can I better celebrate in the satires of my lowland muse?
Here I am not worried by the rat-race or the leaden sirocco,
which in the unhealthy autumn makes a grim profit for the undertaker.
O father of the dawn, or Janus if you would rather have that name,
you watch over the beginning of man's working day,
for such is the will of heaven. So let me begin my song
with you. In Rome you dispatch me to act as a guarantor.
'Hurry up, or someone else will answer the call before you!'
The north wind may be rasping the earth, or winter may be drawing
the snowy day into a smaller circle, but go I must.

Later, after saying something loud and clear to my own disadvantage,
I have to barge through the crowd, injuring the slow movers.
'What do you want, you idiot, and what are you doing?' says a lout,
cursing angrily. 'Do you think you can kick everything aside
just because you're dashing back to keep an appointment with Maecenas!'

HORACE, *Satires* 2.6, lines 16-31 (N. Rudd; Penguin)

PASSAGE 2:

Need I tell you how anger burns in my heart when I see
The bystanders jostled back by a mob of bravos
Whose master has first debauched his ward, and later
defrauded the boy as well? The courts condemned him.
But the verdict was a farce. Who cares for reputation
If he keeps his cash? A provincial governor exiled
For extortion, boozes and feasts all day, basks cheerfully
In the wrathful eye of the Gods; it's still his province,
After winning the case against him, that feels the pinch.
Are not such themes well worthy of Horace's pen? Should I
Not attack them too? Must I stick to the usual round
Of Hercules' labours, what Diomedes did, the bellowing
Of that thingummy in the Labyrinth, or the tale of the flying
Carpenter, and how his son went splash in the sea?
Will these suffice in an age when each pimp of a husband
Takes gifts from his wife's own lover- if she is barred in law
From inheriting legacies- and, while they paw each other,
Tactfully stares at the ceiling, or snores, wide awake, in his wine?

JUVENAL, *Satire* 1, 38-57 (P Green; Penguin)

(a) In passage 2 (Juvenal), explain the references to mythology. If Juvenal does not think they are a suitable subject for him, how might they be used in literature?

[10 marks]

(b) In passage 1 (Horace), how does Horace convey his unhappiness over life in the City?

[15 marks]

(c) Juvenal says that the themes he wishes to use are “well worthy of Horace’s pen”. What similarities in themes between Horace and Juvenal are suggested by these two passages and elsewhere in their satires?

[20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

2* Read the following translations and answer the questions at the end:

PASSAGE 1:

I have been much distressed by illness amongst my servants, the deaths, too, of some of the younger men. Two facts console me somewhat, though inadequately in trouble like this: I am always ready to grant my slaves their freedom, so I don't feel their death is so untimely when they die free men, and I allow even those who remain slaves to make a sort of will which I treat as legally binding. They set out their instructions and requests as they see fit, and I carry them out as if acting under orders. They can distribute their possessions and make any gifts and bequests they like, within the limits of the household: for the house provides a slave with a country and a sort of citizenship.

PLINY, *Letters*, 8.16 (B. Radice; Penguin)

PASSAGE 2:

But just as we were all stepping forward, a slave with his back bare flung himself at our feet and began pleading with us to get him off a flogging. He was in trouble for nothing very serious, he told us - the steward's clothes, hardly worth ten sesterces, had been stolen from him at the baths. Back went our feet, and we appealed to the steward, who was counting out gold pieces in the office, to let the man off.

He lifted his head haughtily: "It is not so much the actual loss that annoys me," he said, "it's the wretch's carelessness. They were my dinner clothes he lost. A client had presented them to me on my birthday - genuine Tyrian purple, of course; however they had been laundered once. So what does it matter? He's all yours."

We were very much obliged to him for this favour; and when we did enter the dining-room, that same slave whose cause we had pleaded ran up to us and, to our utter confusion, covered us with kisses and thanked us for our kindness.

Petronius, *Dinner With Trimalchio*, 30 (J. Sullivan; Penguin)

(a) What is the situation in passage 2 (Petronius)?

[10 marks]

(b) How sympathetic do you find Pliny's treatment of his household in passage 1?

[15 marks]

(c) Is the treatment of slaves described here typical of the attitudes to the household found elsewhere in Pliny's *Letters* and *Dinner with Trimalchio*?

[20 marks]

[Quality of Written Communication: 5 Marks]

3 "In his best satires Horace deals with events in which he himself participated" (Williams). Is the same true of Juvenal? You should draw on the full range of your reading of Roman satire in your answer.

[50 marks]

4 How important is the theme of the dinner-party (*cena*) to a Roman satirist or writer on society? What themes does this topic allow the author to investigate and how is this done? You should draw on the full range of your reading of Roman satire in your answer.

[50 marks]

5 What are the differences and similarities between the ancient satires of Horace and Juvenal and later/modern satire? Your answer must refer to both Horace and Juvenal (though you may limit yourself to one poem by each satirist) and you may limit yourself to one example of modern or contemporary satire (e.g. Johnson, *Private Eye*, etc).

[50 marks]

Oxford Cambridge and RSA Examination



Advanced GCE

CLASSICAL CIVILISATION

ROMAN SATIRE AND SOCIETY 3

2752

Mark Scheme

1*

- (a) Candidates should certainly know of the hero Hercules and his famous Labours. Diomedes [Greek - Diomedes] was a Greek hero of the Trojan Wars. The other references are to Cretan mythology: the Minotaur in the Labyrinth, Daedalus the master craftsman and his son Icarus, their escape from Minos and Crete with wings of feather/wax, Icarus flying too near the sun, etc. These are the typical lofty subject matters of epic poetry and/or tragedy.

[AO1 = 10 marks]

- (b) The passage of Horace captures the hectic and fraught atmosphere of life in the City and this is of course a great contrast to his relaxed life in his "castle in the hills". We find references to the "rat-race" and the "leaden scirocco". The City is unhealthy and there is a nice line about profits for the undertakers! The system of patronage means making calls at ungodly hours of the morning, no matter what the weather. He has to barge through crowds and have angry confrontations with others. Specific sections of the passage and their language need to be analysed.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Both writers are impelled to write satire as a reaction to the world around them. Images of traditional mythology are rejected as irrelevant in the corrupt age of Juvenal, and Horace uses satire as a release from the difficulties of daily life. Juvenal tells us here of moral and fiscal corruption - certainly themes common to both authors and found in Horace. Horace is criticising the atmosphere of urban life - again this can be found prominently in Juvenal. There are many strands that the candidate can employ here: the question asks them to comment on themes in both the passages here and elsewhere in the two authors - thus some reliable recall from some other poems is necessary.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Since arriving, Encolpius has noticed: notice on front door saying slaves leaving without permission will be severely punished [cf Q.c]; flashily dressed hall porter; wall painting of dog; mural telling the story of T.'s rise from slavery to wealth and fortune; cabinet-shrine for Lares and T.'s first beard; inscription on dining-room dedicated to T. as priest of Augustan college; notice telling when T. is out to dinner. All the guests were about to enter the dining-room when a slave shouted out "right foot first"; they are dithering over the threshold as the slave runs in. Award marks for clarity of detail and sequence.

[AO1 = 10 marks]

- (b) Candidates will surely comment upon Pliny's enlightened and sympathetic treatment: his distress at their illness; his ambition that they are freed before they die; their equality in his eyes over wills, etc. Pliny's comment clearly reveals that some might not see any instruction from a slave as legally binding but he chooses to. His statement "... and I carry them out as if acting under orders" is worthy of special comment - here Pliny is almost the servant of the slaves in what he sees as his proper duties as head of the household. His comments on "country" and "citizenship" are equally revealing.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) They are mostly very typical. Re Pliny, candidates should home in on 5.19 where Pliny sends his ill freedman Zosimus off for special recuperation. There are other various enlightened comments in the *Letters* about good stewardship of the household. The Macedo affair [3.14] has suggestions that Macedo's treatment of his slaves was perhaps the catalyst for their attack on him. Re Petronius, there are many slaves throughout often doing weird and demeaning tasks. Trimalchio

too is keen to appear beneficent and performs several manumissions, but these events [such as the cap on the boar given to the slave or the actor who fell on T. during his performance and was freed so that T. couldn't be said to have been injured by a slave] are all highly pretentious and pretty revolting. Good answers will surely note T.'s own background here. Candidates should display competent recall of several instances outside these passages [from both authors], and will gain marks with some personal and effective response under AO2.

[AO1 = 6 Marks + AO2 = 14Marks]

[Quality of Written Communication: 5 Marks]

3

The quote from Williams goes on to pinpoint 1.5 and 1.9, but he does not offer criteria for saying that these are Horace's *best* Satires, though he does go on to explain what he enjoys about Horace's autobiographical writing. These two Satires are probably the ones that candidates will go to immediately as Horace offers supposedly first hand experience of events- the inclusion of a third Satire is thus an important factor for candidates to show how much of the other writing is suffused with Horace's own character and experience. Horace offers a wealth of personal observation in other poems. But the success of the poems may depend on their humour. The candidate's personal response and sensible argument under AO2 will be determining factors here.

In Juvenal's satires he regularly creates a persona [e.g. Umbricius]: this enables him to speak with feeling [empathy, venom, *etc*] which the candidates should be able to discuss. Juvenal's personae enable him to criticise people or institutions indirectly and thus allow him to write satire about what would otherwise be very sensitive material.

Expect reference to several poems and give credit for any coherent analysis of the effectiveness of autobiographical satirical writing.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

4

A very open question allowing the candidate full range over all **four** authors studied. They are permitted to discuss just one of the authors or to look at thematic elements over several or all of them as they wish: AO1 can be attuned to the detail and depth of discussion in just one writer or an interesting and full selection from several. All 4 authors do make the *cena* a prominent theme and the range of material extensive [obviously Horace 2.8, and 2.2, 2.6; Juvenal 5; Pliny 1.15, 2.6, 9.17; and the whole of the Petronius prescription!]. One would expect commentary on frugality v. extravagance; good v bad hosts; the meaning of friendship and social attitudes, etc etc. The question is clearly not tolerant of mere lists of dinner party incidents and no analysis and as such would not score on AO2.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

5

This is an open question which is intended to allow candidates to show some accurate reading of Horace and Juvenal and put any knowledge of early modern and contemporary British satire to use. The question asks for comparison and there must, therefore be a decent level of Classical content and some attempt to define the term 'satire' as it is used in different contexts will be a necessary element in all answers. Note that Johnson is actually mentioned as a possible area of study in the syllabus, but allow answers which consider only very modern satire [or only Johnson, Swift, *etc*].

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

ARCHEALOGY 3

2753

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

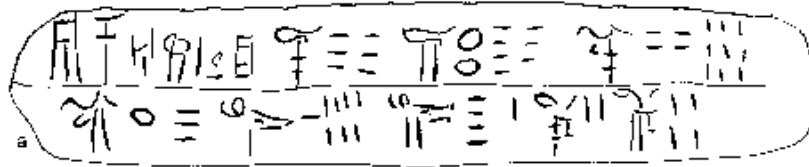
All questions are worth 50 marks in total including 5 marks for quality of language.

Candidates are reminded that **all questions** in this Unit are **synoptic** in content. They are thus expected to draw together the full range of knowledge and skills acquired over the course as a whole and to demonstrate overall understanding; relevant references should be made to material studied in **both** the AS **and** A2 parts of the course.

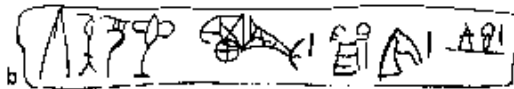
Section A

Answer **one** question from this section.

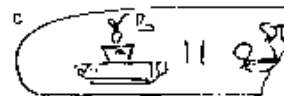
1*



wa-to a-ko-ra-ja SHEEP^m 60 SHEEP^f 270 GOAT^m 49
GOAT^f 130 PIG 17 PIG^f 41 BULL 2 COW 4
at Wato in the herd ?/ for market ? Knossos Co 903



ti-ri-jo-qa CHARIOT 1 ARMOUR/TUNIC 1 HORSE 1 e-ko
Tropas has Knossos Sc 226



VESSELS 2 VESSELS
Knossos K 93



Wardle & Wardle figure 15

(a) The objects illustrated above come from Knossos (a, b and c) and Mycenae (e). When were these objects made, what material were they made from, and how did they survive? [10 marks]

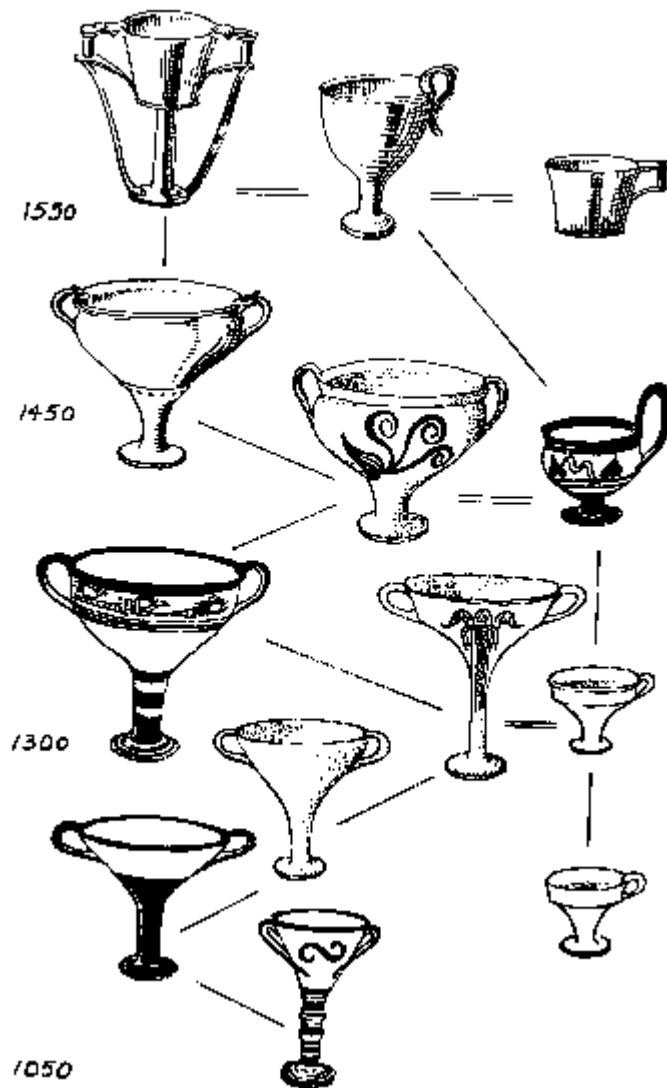
(b) What are these objects; what were these objects used for and what symbols are inscribed on them? [15 marks]

(c) What makes the inscriptions on these objects significant for archaeologists studying the Mycenaeans? You should draw on the full range of your study of archaeological principles and sites in your answer. [20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

2*



Wardle & Wardle figure 11

- (a) What categories of object are illustrated here? [10 marks]
- (b) What were these objects used for and where would they have been found? [15 marks]
- (c) Describe the archaeological principle which is illustrated by this diagram and, using this and other examples, show how it is applied to archaeological analysis. [20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

- 3** In what ways have the continued excavations at Mycenae been important for the development of archaeological practice in Greece and more generally?

[50 marks]

- 4** Taking one class of artefact from the Mycenaean period (*e.g.* pottery, metalwork, jewellery), consider how useful this category of material has been for archaeologists attempting to understand the chronology and culture of the Mycenaean world.

[50 marks]

- 5** Given its early date, how useful have you found a case study of the Mycenaean period as a vehicle for understanding approaches to Classical archaeology?

[50 marks]

Oxford Cambridge and RSA Examinations



Advanced GCE

CLASSICAL CIVILISATION

ARCHEALOGY 3

2753

Mark Scheme

1

- (a) Acts belong to the 14th and 13th centuries BC. They were made from clay which was sun-dried, but they survived because the buildings in which they were stored were burnt down and the clay was fired by accident.

[AO1 =10 marks]

- (b) Objects a, b and c are Linear B leaf tablets – these record inventories of different materials (here animals, armour, and ships). Object e is a clay sealing with a Linear B inscription indicating the contents of the vessel to which it was attached. The symbols are Linear B, a language which was represented by syllabic signs rather than by letters (*i.e.* by alphabet).

[AO1= 6 Marks + AO2 = 9 Marks]

- (c) This is the earliest surviving written language from Europe (Linear A remains undeciphered), and as such is of great intrinsic interest. See Wardle and Wardle 45-51 for an extended account of the information which can be gained from the Linear B tablets about a great range of Mycenaean activities.

[AO1= 6 Marks + AO2 =14 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) The illustration depicts a series of drinking vessels (goblets and kylikes), both with two handles and with one handle. The earliest examples were made of precious metals and the sequence moves into pottery examples, the earliest of which was encased in tin, presumably to make it resemble its metal predecessors, whilst the later pottery examples are clearly predecessors of Classical forms.

[AO1 =10 marks]

- (b) Clearly these were drinking cups, probably intended for drinking wine, but their particular function was almost certainly funerary, since they were found in the entrance passages of tombs. Often they appear to have been deliberately smashed, presumably after ritual use for the final toast to the dead in funerary ceremonies.

[AO1= 6 Marks + AO2 = 9 Marks]

- (c) The illustration demonstrates typology or seriation by documenting the developments in use of different materials and in physical forms across a period of 500 years. The consistent use of the same form is perhaps the most remarkable feature, especially since these forms survived into the Classical period. On the other hand, the decoration on these drinking vessels varies substantially through the period and can be used as an indicator of date of comparable examples. What is significant about this set is that these cups were found in dated contexts, and they therefore comprise a type series which can be used by archaeologists to date other examples. This process is central to relative systems of archaeological dating, by means of which sites and artefacts can be put into relative chronological order. With externally dated objects such as these, absolute chronology can also be attempted. Candidates are free to select other examples of typology/seriation from other periods and cultures to illustrate the usefulness of the principle.

[AO1= 6 Marks + AO2 =14 Marks]

[Quality of Written Communication: 5 Marks]

- 3 The prescribed texts for Units 2744 and 2745 which underpin Unit 2753 devote space to considering the history and development of archaeology in Greece and Turkey. Although Mycenae is not strictly ‘Classical’, many of the excavators who have worked there, starting with Schliemann, have been very influential on the development of Classical archaeology. Candidates should be able to track progress from Schliemann’s relatively unscientific (though very good for its time) work through the remarkable work which has been carried out more recently, including re-examination of material from earlier excavations. The significance of Mycenae is not merely in terms of contribution to the development of excavation techniques, but also in terms of providing a type-site reference to the artefacts which casts light on finds from other contemporary sites.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 4 Obviously the response to this question will depend on the class of artefact chosen by the candidate, but one would expect analysis of what can be learnt from different classes of artefact about technology, trade, cultural links and influences and social distinctions. Decoration may give information about cultural issues. From a purely archaeological point of view one would be looking for discussions of how typology can help with dating and how assemblages of artefacts in context can be particularly illuminating.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 6 The Mycenaean period is, as the question indicates, so early that it can hardly even be described as pre-Classical. Nevertheless, the links between the Aegean world in the Bronze Age and Classical Greece are important and significant. It appears that the Mycenaeans spoke a version of Greek, worshipped the same deities, and used objects which had Classical counterparts. Homer, of course, provided a very tangible link between Mycenaeans and Greeks. As an archaeological case study the Mycenaean period is of special interest for bridging the gap between prehistoric and historic periods. It offers an opportunity to look in some detail, with the assistance of some written evidence, at a period which is obscure for most European cultures. The Mycenaeans played an important role in the complicated nexus that made the Aegean Bronze Age, and their links and conflicts with Anatolian and other eastern cultures form the background for the Homeric epics as well as serving to explain the cultural interactions which are manifested in artefacts from Mycenaean sites. The Mycenaean period is one where the ‘pure’ archaeological techniques which apply to pre-literate periods can be tested against various types of evidence, both archaeological and written. In view of these considerations, the Mycenaean period makes for a particularly interesting study.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Advanced GCE

CLASSICAL CIVILISATION

GREEK COMEDY 2

2754

Specimen Paper

Additional materials:

Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1* Read the following translation and answer the questions at the end:

- CHREMES: And you're really not going to hand your stuff in?
CITIZEN: I shall take jolly good care not to hand it in – until I see what other people decide to do.
- CHREMES: Well, they're all preparing to give theirs in, I'm quite sure.
CITIZEN: I'll believe it when I see it.
CHREMES: Anyway, I've heard them talking in the streets –
CITIZEN: Can't stop people talking.
CHREMES: And saying they're going to fetch their things –
CITIZEN: Can't stop people *saying* so.
CHREMES: Blast it, you disbelieve everything I say!
CITIZEN: Can't stop people disbelieving.
CHREMES: Oh, go and stuff yourself!
CITIZEN: Can't stop people stuffing themselves – no, but I mean, do you really believe that any single one of them, that's got any sense, will take his goods along? It's not the Athenian way. Grabbing, not giving, is what comes natural to us. And to the gods themselves, for that matter; you can tell from their statues – the hands especially. All the time we're praying to them to give us the good things in life, there they stand with their hands outstretched – palm upwards!
- CHREMES: Well now, if you don't mind, sir, I'll get on with what I have to do. These things have got to be tied up. Where's that strap got to?
CITIZEN: You're really going to hand it all in?
CHREMES: Yes, I am. I'm tying up these two tripods, as you see.
CITIZEN: Oh, what folly, not to wait and see what other people are going to do, and then –
- CHREMES: And then what?
CITIZEN: Wait a little longer, and even then, don't act at once.
CHREMES: I don't follow you. Why?
CITIZEN: Well, suppose there was an earthquake, or a flash of lightning, or a cat crossed the road, they'd stop taking their goods along, wouldn't they, you nincompoop?
- CHREMES: Fine thing it would be if there wasn't any room left for my contribution, by the time I got there.
CITIZEN: No room for it? Is that what you're afraid of? Don't you worry, you'll find room for it, all right – even if you put it off till the day after tomorrow.
- CHREMES: How do you make that out?
CITIZEN: I know these citizens: they'll vote for anything on the spur of the moment – and then refuse to carry out what they've voted for.

ARISTOPHANES, *The Assemblywomen*, 769-798
[trans. D. Barrett and A. Sommerstein; Penguin]

- (a) What is the situation here? [10 marks]
- (b) Why is this passage funny? [15 marks]
- (c) What specific criticisms of his fellow Athenians does the Citizen make in this passage? How far is it possible to tell whether they really were as he describes them? [20 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 Marks]

2* *Read the following passage and answer the questions at the end:*

AESCHYLUS: But a lot of excellent men did learn. Look at Lamachus. And you can see the imprint of Homer on my own work clearly enough. I depicted men of valour, lion-hearted characters like Patroclus and Teucer, encouraging the audience to identify themselves with these heroes when the call to battle came. I didn't clutter my stage with harlots like Phaedra or Stheneboea. No one can say I have ever put an erotic female into any play of mine.

EURIPIDES: How could you? You're never even met one.

AESCHYLUS: And thank heaven for that. Whereas you and your household had only too much experience of Aphrodite, if I remember rightly. She was too much for you in the end.

DIONYSUS: He's got you there, Euripides. See what happened in your own home, when you made other men's wives behave like that on the stage.

EURIPIDES: And what harm did my Stheneboeas do to the community, you irritating man?

AESCHYLUS: Why, every decent woman or decent man's wife was so shocked by plays like your Bellerophon that she went straight off and took poison.

EURIPIDES: And did I invent the Story of Phaedra?

AESCHYLUS: No, no, such things do happen. But the poet should keep quiet about them, not put them on the stage for everyone to copy. Schoolboys have a master to teach them, grown-ups have the poets. We have a duty to see that what we teach them is right and proper.

ARISTOPHANES, *Frogs*, 1039-56 (Penguin)

- (a) What is the situation here? [10 marks]
- (b) Who was Lamachus? What do you think Aristophanes is trying to do by comparing him with Homeric heroes? [15 marks]
- (c) "Aristophanes felt that it was necessary to educate his audiences". If this is true, how far do you feel Aristophanes achieves his aim here? [20 marks]

[Quality of Written Communication: 5 Marks]

Section B

Answer **one** question from this section.

- 3 To what extent is Menander's *Dyskolos* dependent on stock characters and familiar plot devices?
[50 Marks]
- 4 Which leading character do you feel is the most attractive in the plays you have read — Praxagora, Dionysus or Sostratos? Give reasons for your choice.
[50 Marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

GREEK COMEDY 2

2754

Mark Scheme

1*

- (a) Scene One has ended with Praxagora discussing her new measures with Blepyrus and Chremes. Scene Two opens with Chremes, assisted by his two slaves, carrying out an 'inspection' of his household goods. He then organises them into a parody of the Panathenaic procession (sieve as Basket-Bearer, cooking-pot as Litter-Bearer, etc.). At this point the Citizen enters and asks him what he is doing. The average candidate should be aware of the basic context, but higher marks for details such as 'Panathenaic', or what each utensil represents.

[AO1 = 10 marks]

- (b) Plenty of humour types here: the 'Can't stop...' routine, the digs at Athenians, the statues joke, the interaction between the Citizen (irritating cynic) and Chremes (irritated innocent), and the *visual* element (the procession of utensils, imitation of statues). Credit for detail and analysis. Candidates should use the whole passage. The visual tomfoolery is accessible to anyone, but some of the detail (e.g. the utensils in the procession) do require special knowledge for us though they would have been accessible in Aristophanes' day.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) The Citizen's accusations are (i) Athenians will agree to anything, but will use any excuse not to keep their word, and (ii) they are far more willing to receive than to give. Particular credit for any specific examples from contemporary events (N.B. the specification does not require specific historical knowledge, so lack of it must not be penalised), or for other references in Aristophanes, but basically these criticisms could be made of any society in any place or time.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) In the agon contest, the preliminary abuse has developed into an argument about morality and moral characters in plays. After this scene, a chorus follows and the argument moves on to poetic technique.

[AO1 = 10 marks]

- (b) Lamachus was a General, who died at Syracuse in 424 BC. [He was mocked as pseudo-heroic representative of militarists in the *Acharnians* (425 BC) (not in the prescription – so don't expect this)]. In the *Peace*, which is in the prescription, he is referred to as a warmonger. Now it's 406 BC, Lamachus is 8 years dead and has somehow, paradoxically, become part of the valued past. The mock-heroic comparison with Patroclus and Teucer serves to help to send up the character of Aeschylus.

[AO1= 6 Marks + AO2 = 9 Marks]

- (c) The poet's duty is to teach: bad examples teach bad morals, influence behaviour. Candidates should show some knowledge on who these Euripidean "bad women" were and why they may not be suitable role-models. (Also allow the jocular increase in suicide-rate amongst the virtuous.) It is dangerous immediately to identify Aristophanes' views with those of Aeschylus, but the whole of *Frogs* is based on the need for an educative poet to rescue Athens from a real crisis. Note towards the end of the question: what shall we do about Alcibiades? Note also the role of the parabasis as an institution, which in this play in particular gives serious comment. Needs a substantial answer in view of the marks allocated.

[AO1 = 6 marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

3

The candidate needs to show a sensible range of New Comedy's trademark characters and situations, but must evaluate and interpret them in some way, not simply list as many as possible. The *Dyskolos* is very rich in such characters: the urban lad (foppish but well-meaning); the supercilious cook; the tricky slave; the misanthrope; the ill-treated old wench, etc. This motley crowd always provides us with contrasts and comparisons. The audience would know the character type from the moment they spotted the mask. There are also many typical motifs and devices here: the *servus currens* or slave running on with news, people entering whilst talking back into the stage houses, etc. The scenes and situations should also be analysed: son-father relations, master and slave dialogues, love matches and marriage proposals, temporarily thwarted love, etc, etc.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

4

An opportunity for the candidate to demonstrate good reading of the plays and offer their own appreciation of the leading roles. These three plays have very different yet very effective leads: the shrewd, manipulating Praxagora; the affable and foppish Sostratos; the cowardly and ridiculous buffoon Dionysus. One might expect to learn how these three and their particular characteristics drive the play, or provide humour for the audience. The average candidate will draw some decent understanding from 2 plays, the better candidate will have something meaningful to say on all three plays.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

GREEK ART AND ARCHITECTURE 2

2755

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

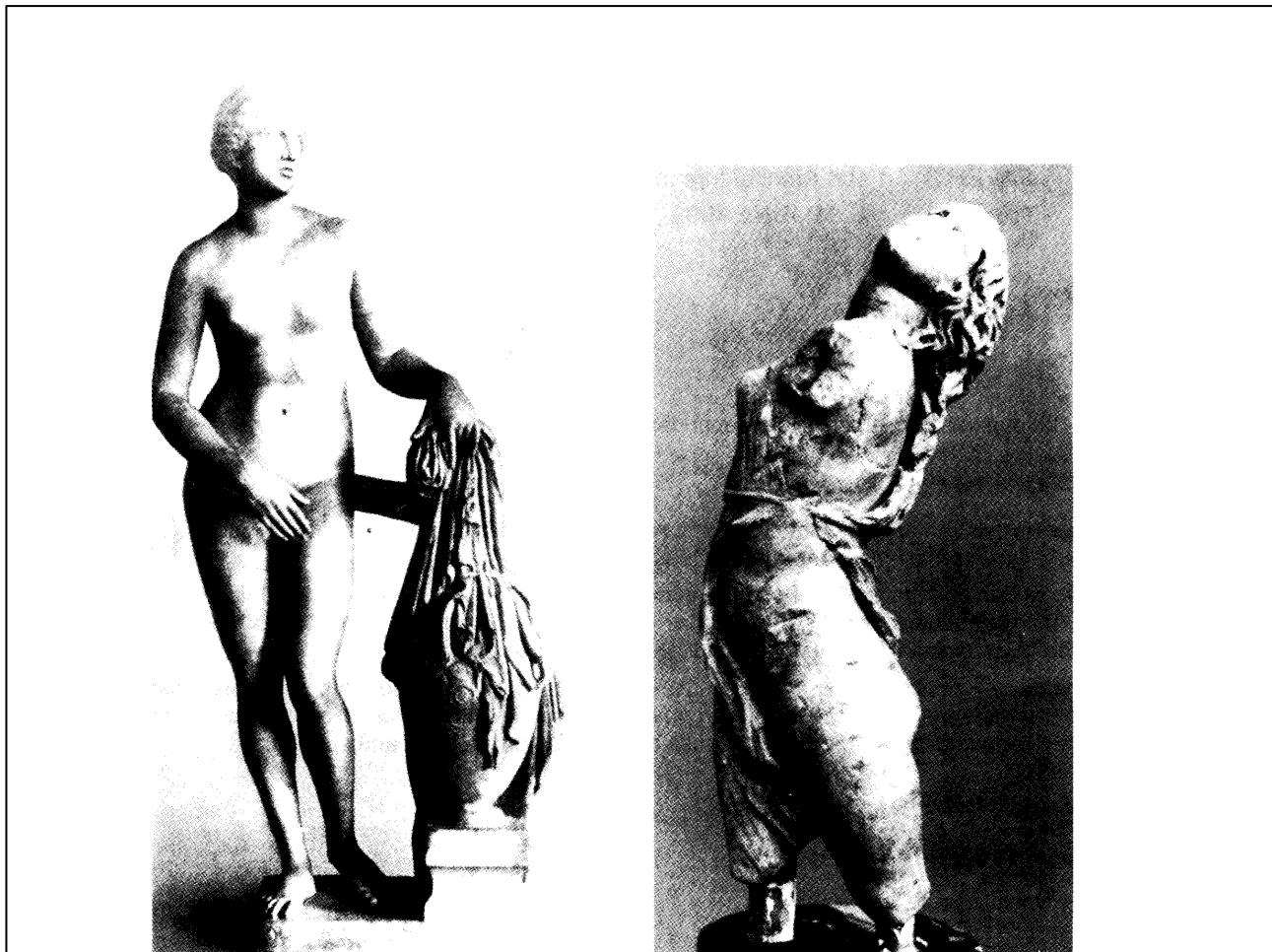
The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

Answer **one** question from this section.

1*



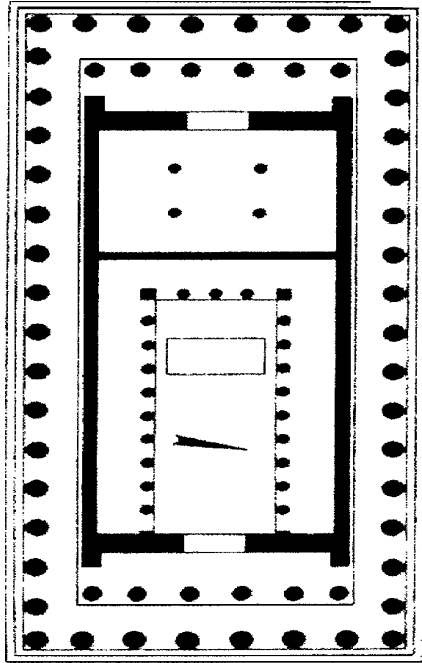
STATUE A

STATUE B

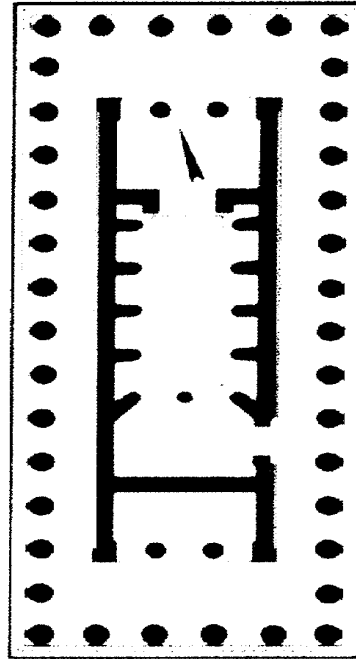
- (a) Identify statues A and B. Name the sculptors of the originals of these statues and give the approximate dates. [10 marks]
- (b) The original statues were sculpted in the fourth century BC. What are the characteristic features of fourth century sculpture and how typical are these statues of the period? [20 marks]
- (c) Woodford claims that the sculptors of the original statues had very different strengths. What do you think are the strengths of these two sculptors? Whose work do you find more appealing? [15 marks]

[Quality of Written Communication: 5 Marks]

[Total: 50 marks]



TEMPLE A



TEMPLE B

- (a) Identify temples A and B shown in the ground plans above. Give the approximate dates of their construction. To which order of architecture do these temples mainly belong? [10 marks]
- (b) What are the typical features of this order of architecture displayed in these temples? What unusual features are present in these temples? [20 marks]
- (c) Giving reasons, which temple do you find more visually appealing and exciting? [15 marks]

[Quality of Written Communication: 5 Marks]
[Total: 50 Marks]

Section B

Answer **one** question from this section.

- 3 Referring to specific examples consider what were the most popular aspects of the symposium as it was depicted in vase-painting and why the symposium was such a popular subject?

[50 marks]

4



STATUES OF EIRENE AND PLOUTOS, AND HERMES AND DIONYSUS

Making reference to these works by Kephisodotos and Praxiteles, and to other appropriate works from the same period, show how these and other contemporary free-standing sculptures differed from works of the second half of the fifth century.

[50 marks]

Oxford Cambridge and RSA Examinations



Advanced GCE

CLASSICAL CIVILISATION

GREEK ART AND ARCHITECTURE 2

2755

Mark Scheme

1*

- | | |
|--|---|
| (a) Statue A is the Aphrodite of Knidos | 2 |
| The sculptor is Praxiteles | 1 |
| Date 350-325 / 3rd quarter of 4th century B.C. | 2 |
| Statue B is the Raging Maenad | 2 |
| The sculptor is Skopas | 1 |
| Date 350-325 / 3rd quarter of 4th century BC | 2 |

[AO1 = 10 marks]

- (b) Candidates are required to run through the typical features of 4th century sculpture (as set out by Woodford in Chapter 12) before applying them to these two statues. The ideas relevant to these statues are as follows:

The Aphrodite was the first large-scale depiction of a female nude by a Greek sculptor. The nudity of the figure is explained by the presence of the hydria and her clothing. The goddess is shown making preparations to bathe, involved in an everyday activity. Praxiteles has also begun to explore the idea of humanising the gods in this work. The depiction of emotion increasingly interested sculptors of the 4th century and deep emotion is shown in the Raging Maenad.

[AO1 = 6 Marks + AO2 =14 Marks]

- (c) See Woodford for a discussion of the work of the two sculptors [Praxiteles p.153-156, Skopas p.156-157]. It is hard to predict whose work the candidates will find more appealing. Praxiteles excelled in creating gentle, calm moods but Skopas' strengths lay in depicting more passionate or violent emotion through facial expression or twisting of the torso - as in the Raging Maenad. Some will find the serenity of Praxiteles' work more satisfying, others will prefer the intensity of Skopas' work. Look for a well argued answer which refers to other works by both sculptors.

[AO1 = 6 Marks + AO2 =9 Marks]

[Quality of Written Communication: 5 Marks]

2*

(a) Temple A is the Parthenon on the Acropolis at Athens	3
Date 447-432	2
Temple B is the Temple of Apollo at Bassae	2
Date late 5th century	2
The order of architecture is Doric	1

[AO1 = 10 marks]

- (b) Candidates should be able to offer the typical features of the Doric order as presented in these temples. Both temples are rectangular in shape, built of stone and stand on a three step stylobate. Columns surround the internal structure [the cella] which would have been used to house the cult image. Neither of these temples has the standard 6 x 13 columns. There are porches at both ends of the buildings. It is reasonable to expect candidates to have some knowledge of the elevation of the temples and be able to make some comments about the columns [base and capital] and the typical external decoration associated with the Doric order.

Although both temples display features typical of the Doric order, they also have several unusual features:

Temple of Apollo: N/S orientation; 6 x 15 columns; long in comparison to width to accommodate adyton which is entered by a door in the side wall behind the main section of the cella; inside cella continuous marble frieze which rests on Ionic half-columns joined to the cella wall by masonry spurs; frieze carried across cella and supported on single Corinthian column; exterior plain - carved metopes over the porches and pediment too narrow for sculpture.

Parthenon: much larger than usual; 8 x 17 columns; subtleties or refinements of the design; Ionic columns in the opisthodomos; Ionic decorations and mouldings; lavish sculptural decoration; all 92 metopes sculpted, pedimental sculpture and continuous frieze around the exterior wall of the cella.

[AO1 = 6 Marks + AO2 = 14 Marks]

- (c) This question will involve some repetition of the purely factual material from b) but here the material should be used to make a judgement on the aesthetic qualities of the two buildings. It is important that the answer refers to both temples and is not simply a place to unload vast quantities of information about the Parthenon and its sculptures. It is inevitable that many candidates will probably prefer the Parthenon but the key to a good answer is one which is well argued and balanced in its approach.

[AO1 = 6 Marks + AO2 = 9 Marks]

[Quality of Written Communication: 5 Marks]

- 3 All aspects of the symposium (planning, preparation, participation and entertainment) are depicted on Greek vases. The scenes are depicted on a wide variety of pots, particularly drinking vessels, which were used at symposia. The scenes range from the relatively straightforward scenes of men drinking and playing kottabos to the consequences of over-indulgence. Women are often included as companions, dancing girls and musicians. The pots selected should be recognisable and should come from the correct time period. Credit should be given to candidates who draw on a wider range of examples than covered in Woodford.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

- 4 This question demands knowledge and discussion of some of the changes which took place in sculpture in the fourth century B.C. but also requires some knowledge of the typical feature of works from the second half of the fifth century B.C. Candidates will most obviously discuss the work of Polykleitos (Doryphoros and Diadoumenos) but Woodford also includes draped female figures and the Nike by Paionios in the relevant section of her book. The topics suggested in the question should be covered in the discussion but give credit for those who move beyond these and beyond the examples given in Woodford.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Oxford Cambridge and RSA Examinations

Advanced GCE

CLASSICAL CIVILISATION

ROMAN BRITAIN 2

2756

Specimen Paper

Additional materials:
Answer paper

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your name, centre number and candidate number in the spaces provided on the answer paper/answer booklet.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

You must answer one question marked with an asterisk* from section A and one question from section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets [] at the end of each question or part question.

All questions are worth 50 marks in total including 5 marks for quality of written communication.

Section A

1*

Answer **one** question from this section.

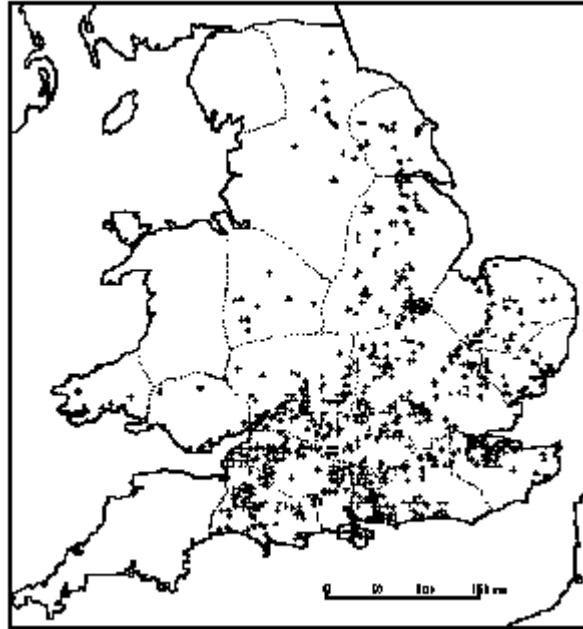
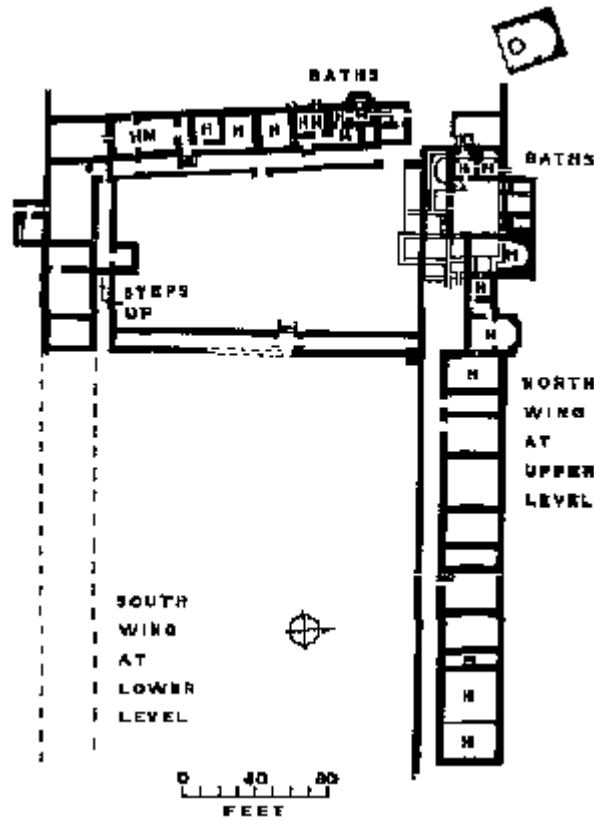


Fig 1

(a) *Hill and Ireland 1996, figure 14*



(b) *After Richmond*

(a) What does the map reproduced as Fig 1 represent? What type of building is shown in plan in illustration (b), and where is it located?

[10 marks]

(b) How does the map help to inform us about the process of the Roman occupation of Britain?

[15 marks]

(c) Give an account of the buildings in the complex shown in plan (b), and assign a date to it, giving your reasons.

[20 marks]

[Quality of Written Communication: 5 Marks]

2*



Hill and Ireland 1996, figure 21

(a) What scene is depicted here and where was this piece found?

[10 marks]

(b) When is this sculpture likely to have been carved? Give reasons for your choice of date.

[15 marks]

(c) Considering the stylistic features of the sculpture, consider whether this piece can be regarded as Romano-British, and how effective it is as a work of art.

[20 marks]

[Quality of Written Communication: 5 Marks]

Section B

Answer **one** question from this section.

- 3** Give an account of **two** of the following sites/monuments and assess their significance for understanding the archaeology and history of Roman Britain. You may find it helpful to illustrate your answer with sketch plans, and to include comparison with other similar sites.

- (a) Bath, temple
- (b) Leicester, Jewry Wall Baths
- (c) Woodchester, villa
- (d) Silchester, church
- (e) Housesteads, fort
- (f) Lunt, fort.

[50 marks]

- 4** Referring to material evidence (*e.g.* sculpture), consider to what extent Britain was ‘Romanised’ during the period of Roman occupation.

[50 marks]

Oxford Cambridge and RSA Examinations



Advanced GCE

CLASSICAL CIVILISATION

ROMAN BRITAIN 2

2756

Mark Scheme

1*

- (a) The map (a) depicts the distribution of villas in Roman Britain in relation to the known tribal areas.

The plan (b) shows the courtyard villa at Chedworth in Gloucestershire.

[AO1 = 10 marks]

- (b) The map shows a clear preponderance of villas in what are still the richer parts of the country – in Roman terms most of the villas fall 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 (e.g. 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 Cornwall and the Wash, areas which may have been imperial estates. Candidates should be able to use this information to create a coherent account of the positioning of villas.

[AO1 = 6 Marks + AO2 = 9 Marks]

- (c) Chedworth is a courtyard villa, with, unusually, two compounds and double provision of major structures (reception suites, dining rooms, bath-houses, etc). The outer court was probably the working farmyard whilst the inner court may have been the private garden. It has been speculated that the villa was occupied by two separate families or two generations of the same family. As we see it the date must be in the 4th century. This was the great period of courtyard villas, but the mosaic decoration of the sites, its artefacts, and the evidence for the practice of Christianity at Chedworth all support a date in the 4th century.

[AO1 = 6 Marks + AO2 = 14 Marks]

[Quality of Written Communication: 5 Marks]

2*

- (a) Venus bathing, protected by water nymphs – she is holding her hair; one nymph holds a towel, the other a water jug. A fallen jug behind Venus marks the spring from which the water for her bath flowed. The sculpture was found at High Rochester in the frontier zone to the North of Hadrian's Wall.

[AO1 = 10 marks]

- (b) Must be after the 120s because High Rochester is one of the outpost forts of Hadrian's Wall, but the stylistic features suggest that a date in the 3^d century would be appropriate. The debased Classical architecture is typical of the period as is the type of scene chosen. It would be reasonable to expect some reference to contemporary pieces from the region (e.g. Aurelia Aureliana from Carlisle).

[AO1= 6 Marks + AO2 = 9 Marks]

- (c) The first point to make is that the faces of all three figures are thoroughly Celtic. They have the staring eyes, long straight noses, and downcast slits of mouths which characterise so many so-called Celtic heads. The overall composition and execution of detail is crude but striking (even 'primitive'). That said, the story is a Classical one, as is the architectural framework. This is a real fusion of Roman and native British, thoroughly deserving the description of being 'Romano-British'. Effective as a work of art? – that's a matter of taste. It's not high Classical art, but it has vigour and charm, and it's fascinating to see how this sort of thing could be produced and appreciated in the northernmost corner of the Roman Empire. Considering the stylistic features of the sculpture, consider how this piece can be regarded as Romano-British?

[AO1= 6 Marks + AO2 =14 Marks]

[Quality of Written Communication: 5 Marks]

3

Candidates probably won't know all of these sites, but choosing 2 from 6 allows plenty of freedom. They are either type-sites (Bath temple, Leicester Baths, Housesteads Wall Fort) or unusual in some way (Lunt fort has irregular plan; Woodchester is a courtyard villa with a very remarkable mosaic pavement; Silchester church is unique in Britain). All of these sites are discussed in Hill and Ireland 1996.

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

4

The effects of Rome, a Classical culture, conquering and occupying a tribal, Celtic island were dramatic and can be seen in the supplanting of tribal patterns of settlement with urban ones, in religion, and in all the other ways we associate with 'Romanisation'. In practice the degree of Romanisation may not have been as deep as is sometimes supposed. Sculpture, and art in general, are in fact very fruitful areas for exploring the degree of acculturation. Some famous pieces of sculpture (*e.g.* the Bath Pediment, the Gloucester head) and mosaic (*e.g.* the Rudston Venus) demonstrate very clearly how the 'Celtic' tradition of the head, with long nose, downcast mouth, *etc.*, flourished in Roman Britain producing a fertile fusion which can be seen as genuinely Romano-British. Survival of Celtic interlaces and animal designs from Iron Age Pre-Roman Britain through to Saxon times proves that indigenous forms were not drowned. But all this happens despite the introduction of purely Classical architectural forms (*e.g.* pedimental temples) and the Roman medium of mosaic (see Hill and Ireland 1997, chapter 8)

[AO3 = 45 Marks + Quality of Written Communication: 5 Marks]

Appendix B

Assessment Grids

The grids on the following pages are used to assess the level of performance on essays and context questions marked out of 50 in A2 Units 2749 – 2753 and in Units 2754 – 2756.

Grid for marking essays in A2 Units 2749 - 2753

	ASSESSMENT OBJECTIVE 1: recall, select and understand primary Classical sources and use relevant knowledge specified for the course of study. (max 22 marks)	ASSESSMENT OBJECTIVE 2: evaluate, analyse and respond to primary Classical sources, including, including Greek/Latin authors in translation, in their Greek/Roman context. (max 23 Marks)	ASSESSMENT OBJECTIVE 3: select, organise and present relevant information in a clear, logical and appropriate form, taking into account the use of specialist vocabulary, grammar, punctuation and spelling. (max 5 Marks)
BAND 1	19-22 Very fine citation of telling, useful and relevant data, picked out with remarkable discrimination and backed up by wide knowledge of primary sources. Lower in the range: very thorough collection of appropriate material.	19-23 Particularly interesting evaluation/analysis/response, not necessarily always credible, but insightful and largely successful. Very much understands the value and limitations of the primary evidence and has an authentic understanding of its cultural/social/literary context. Deploys synoptic reasoning to powerful effect. Lower in the range: A powerful, thoughtful and coherent argument; with obvious benefit from secondary reading. Notably sound grasp on the primary material and its cultural/social/literary context. Very good synoptic reasoning.	5 <i>Beautifully written. A model of clarity and conciseness, makes convincing sense. Sophisticated vocabulary; elegant style.</i> Lower in the range: expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
BAND 2	16-18 A superior range of data, exhibiting familiarity with primary evidence.	16-18 More thorough/solid argument than average, but not as telling as the highest category. Alternatively, lively and vigorous, but not necessarily wholly reliable. In either case, has a good grasp of the cultural/social/literary context of the primary material, and displays effective synoptic reasoning.	4 Quite accurately/clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
BAND 3	14-15 A generally confident and convincing grasp of a range of appropriate detail including adequate reference to primary sources. This candidate knows the main/usual details relevant to the question.	14-15 Knows how to construct an argument (with adequate use of primary material), if perhaps one that is fairly routine rather than compelling. Demonstrates <i>personal</i> insight into the primary material and has a good enough grasp on its cultural/social/literary context. Evidence of clear synoptic thinking.	3 The typical candidate. Adequately written, only a few mistakes of spelling and expression; tolerably organised. Most classical names are correct.
BAND 4	11-13 Presents information and primary sources, but should offer more detail and/or should grasp its significance and relevance more accurately.	11-13 Constructs arguments and uses primary material in a straightforward way, but could extend the argument and offer more fresh, personal, insight into the material. Routine views drive the essay; or the argument could be more securely founded. Has a limited sense of the implications and cultural/social/literary context of the primary material, and there are signs of comparative discussion. Synoptic reasoning is fairly basic.	2 Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
BAND 5	9-10 Some detail (including some reference to primary sources) with some limited sense of its significance. Fails to achieve higher marks because the detail is too thin or sparse, there are too many generalities, and/or there is insufficient grasp on what detail is appropriate.	9-10 The candidate makes some attempt to construct an argument/analysis, but in fact is very limited beyond the recall of information. Argument is too sparse or conspicuously not directed to the particular question asked. Makes some attempt to use primary material, but could be more discriminating and has a poor/inadequate understanding of its cultural/social/literary context. Attempts at synoptic reasoning are either minimal or not very effective.	
BAND 6	6-8 Clearly inadequate recall or understanding of detail, and/or severe lack of use of primary sources, but some material in the answer is in principle usable.	6-8 The candidate makes no useful attempt to construct an argument and almost entirely fails to identify suitable material. Almost no or no sense of how to understand other cultures, or how to describe the effects of literature. Synoptic reasoning is almost entirely missing.	1 Spelling, punctuation and grammar beyond acceptable limits at this level. Largely lacking sense or logic; difficult to read. Random spelling of Classical names.
BAND 7	0-5 The candidate shows no or almost no knowledge over and above what is stated in the question paper.	0-5 (Almost) nothing worth classing as an attempt at argument or analysis; (almost) complete lack of logical thought and critical, cultural or literary skills. No evidence of synoptic reasoning.	0 Wholly lacking sense or logic and/or scores 0 under the other criteria.

Grid for marking essays in A2 Units 2754 - 2756

	ASSESSMENT OBJECTIVE 1: recall, select and understand primary Classical sources and use relevant knowledge specified for the course of study. (max 22 marks)	ASSESSMENT OBJECTIVE 2: evaluate, analyse and respond to primary Classical sources, including, including Greek/Latin authors in translation, in their Greek/Roman context. (max 23 Marks)	ASSESSMENT OBJECTIVE 3: select, organise and present relevant information in a clear, logical and appropriate form, taking into account the use of specialist vocabulary, grammar, punctuation and spelling. (max 5 Marks)
BAND 1	19-22 Very fine citation of telling, useful and relevant data, picked out with remarkable discrimination and backed up by wide knowledge of primary sources. Lower in the range: very thorough collection of appropriate material.	19-23 Particularly interesting evaluation/analysis/response, not necessarily always credible, but insightful and largely successful. Very much understands the value and limitations of the primary evidence and has an authentic understanding of its cultural/social/literary context. Lower in the range: A powerful, thoughtful and coherent argument; with obvious benefit from secondary reading. Notably sound grasp on the primary material and its cultural/social/literary context.	5 <i>Beautifully written. A model of clarity and conciseness, makes convincing sense. Sophisticated vocabulary; elegant style.</i> Lower in the range: expressed with fluency and sophistication. Logically planned and thought through. Very accurate spelling, punctuation and grammar in either case.
BAND 2	16-18 A superior range of data, exhibiting familiarity with primary evidence.	16-18 More thorough/solid argument than average, but not as telling as the highest category. Alternatively, lively and vigorous, but not necessarily wholly reliable. In either case, has a good grasp of the cultural/social/literary context of the primary material.	4 Quite accurately/clearly written and planned. Spelling, punctuation and grammar have only a few minor blemishes.
BAND 3	14-15 A generally confident and convincing grasp of a range of appropriate detail including adequate reference to primary sources. This candidate knows the main/usual details relevant to the question.	14-15 Knows how to construct an argument (with adequate use of primary material), if perhaps one that is fairly routine rather than compelling. Demonstrates <i>personal</i> insight into the primary material and has a good enough grasp on its cultural/social/literary context.	3 The typical candidate. Adequately written, only a few mistakes of spelling and expression; tolerably organised. Most classical names are correct.
BAND 4	11-13 Presents information and primary sources, but should offer more detail and/or should grasp its significance and relevance more accurately.	11-13 Constructs arguments and uses primary material in a straightforward way, but could extend the argument and offer more fresh, personal, insight into the material. Routine views drive the essay; or the argument could be more securely founded. Has a limited sense of the implications and cultural/social/literary context of the primary material, and there are signs of comparative discussion.	2 Conveys meaning adequately despite shortcomings in spelling, punctuation, grammar, expression and/or organisation.
BAND 5	9-10 Some detail (including some reference to primary sources) with some limited sense of its significance. Fails to achieve higher marks because the detail is too thin or sparse, there are too many generalities, and/or there is insufficient grasp on what detail is appropriate.	9-10 The candidate makes some attempt to construct an argument/analysis, but in fact is very limited beyond the recall of information. Argument is too sparse or conspicuously not directed to the particular question asked. Makes some attempt to use primary material, but could be more discriminating and has a poor/inadequate understanding of its cultural/social/literary context.	
BAND 6	6-8 Clearly inadequate recall or understanding of detail, and/or severe lack of use of primary sources, but some material in the answer is in principle usable.	6-8 The candidate makes no useful attempt to construct an argument and almost entirely fails to identify suitable material. Almost no or no sense of how to understand other cultures, or how to describe the effects of literature.	1 Spelling, punctuation and grammar beyond acceptable limits at this level. Largely lacking sense or logic; difficult to read. Random spelling of Classical names.
BAND 7	0-5 The candidate shows no or almost no knowledge over and above what is stated in the question paper.	0-5 (Almost) nothing worth classing as an attempt at argument or analysis; (almost) complete absence of logical thought and critical, cultural or literary skills.	0 Wholly lacking sense or logic and/or scores 0 under the other criteria.

A2 ASTERISK QUESTIONS: MARKS FOR SUB-QUESTIONS

The grid for marking essays should also be applied to asterisk questions which are divided into sub-questions. The following conversion tables should be used to derive marks for sub-questions according to the allocations by assessment objective.

A2 Asterisk questions									
AO1					AO2				
Out of	22	10	7	6	Out of	23	14	13	9
Band 1	19-22	8-10	6-7	5-6	Band 1	19-23	11-14	10-13	7-9
Band 2	16-18	7	5	4	Band 2	16-18	10	9	6
Band 3	14-15	6	4	4	Band 3	14-15	9	8	5
Band 4	11-13	5	3	3	Band 4	11-13	7-8	6-7	4
Band 5	9-10	4	3	2	Band 5	9-10	5-6	5	3
Band 6	6-8	3	2	2	Band 6	6-8	3-4	3-4	2
Band 7	0-5	0-2	0-1	0-1	Band 7	0-5	0-2	0-2	0-1