

Cambridge Pre-U Specimen Papers
and Mark Schemes

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Cambridge International Level 3
Pre-U Certificate in
CLASSICAL HERITAGE

For use from 2008 onwards



UNIVERSITY of CAMBRIDGE
International Examinations

Specimen Materials

Classical Heritage (9786)

Cambridge International Level 3
Pre-U Certificate in Classical Heritage (Principal)

For use from 2008 onwards

QAN 500/3831/X

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

CLASSICAL HERITAGE

9786/01

Paper 1 Foundations of History and Culture (Greek)

SPECIMEN PAPER

1 hour 30 minutes

READ THESE INSTRUCTIONS FIRST

This paper contains questions on six options.

Answer **two** questions, each one drawn from a different option.

Answers must use relevant evidence to support arguments being made.

Every essay is marked out of 25.

This document consists of **4** printed pages.



Alexander the Great

1 Either

- (a)** 'Although there are some things which Alexander did that I personally criticized, I am not ashamed to admit complete admiration for Alexander himself.' (Arrian) How far is Arrian's verdict justified?

[In answering this question you might consider, among other things, his relationships with his family and his friends, his behaviour after his victories.]

or

- (b)** Assess Alexander's attitude to mythology and religion.

[In answering this question you might consider, among other things, Alexander's birth, his personal religious practices, his visits to Siwah and Troy.]

Foundations of comedy: Aristophanes and Menander

2 Either

- (a)** In a society that depended on slavery, it is not surprising that the role of the slave would become indispensable in the creation of comic situations. From your study of Aristophanes and Menander, analyse how the role played by slaves changed.

[In answering this question you might consider, among other things, the slave as sidekick to the main character, the realism of depictions of slave behaviour, how integral to plots slave characters were.]

or

- (b)** How true is it to say that Greek comedy starts with a bang and ends with a whimper as one traces its development in Aristophanes and Menander?

[In answering this question you might consider, among other things, fantasy aspects in plots, opportunities for spectacle in plots, political comment in plays.]

Socrates as seen through the eyes of Plato

3 Either

- (a) Discuss why Socrates chose not to avoid death.

[In answering this question you might consider, among other things, Socrates' defence in *Apology*, alternative penalties he proposes there, his final moments in *Phaedo*.]

or

- (b) Is Socratic argument merely destructive?

[In answering this question you might consider, among other things, Socrates' criticism of Euthyphro's definition of piety, his argument with Thrasymachus on the definition of justice in *Republic* 1, the speech of the Laws in *Crito*.]

Greek architecture

4 Either

- (a) 'The buildings of the Periclean Acropolis were unprecedented, even revolutionary.' How and why were the buildings of Pericles' building project innovative?

[In answering this question you might consider, among other things, the limits of the Doric and Ionic orders, the relationship between buildings and their site, the political significance of Pericles' building programme.]

or

- (b) How did the design of the Doric temple suit its function? You should refer to a range of examples in reaching your conclusions.

[In answering this question you might consider, among other things, temples as religious buildings, temples as political buildings, the specific functions of individual temples.]

The rise of democracy in fifth-century Athens

5 Either

- (a)** ‘Pericles had such an influence on Athenian society that Thucydides called him “the first citizen of Athens.” Drawing on political, cultural and historical evidence, how far do you think he deserved that title?’

[In answering this question you might consider, among other things, the way in which Pericles acquired power, the nature of the Athenian political institutions, his influence on non-political aspects of Athenian life.]

or

- (b)** ‘In ancient Greece, the merits of democracy were hotly debated.’ Explore this statement critically in the light of the materials you have studied about Pericles and his period of influence in Athens.

[In answering this question you might consider, among other things, the political institutions of Athenian democracy, the historical events that shaped the development of this democracy, opponents of democracy outside Athens.]

The archaeology of Minoan Crete

6 Either

- (a)** To what extent was the primary function of Minoan palaces economic?

[In answering this question you might consider, among other things, the design of palaces, evidence for storage, Minoan trade patterns.]

or

- (b)** ‘Natural disaster was the main cause of the collapse of Minoan palace civilisation.’ How far do you agree with this view?

[In answering this question you might consider, among other things, the Thera eruption, trade networks, famine.]

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Cambridge International Level 3 Pre-U Certificate
Principal Subject

CLASSICAL HERITAGE

9786/01

Paper 1 Foundations of History and Culture (Greek)

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM RAW MARK: 50

This document consists of **16** printed pages.



Essay: Generic Marking Descriptors for Paper 1

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels. Good performance on one AO may compensate for shortcomings on the other. HOWEVER, essays not deploying material over the full range of the two AOs will be most unlikely to attain a mark in Level 5.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Where questions demand a greater emphasis on one AO, this will be indicated in the mark scheme.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded. Answers may develop a novel and possibly intuitive response to a question. This is to be credited if arguments are fully substantiated.
- The ratio of marks AO1 to AO2 is 2:1.

Level/marks	Descriptors
5 25–21 marks	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED OF AN 18-YEAR-OLD. <ul style="list-style-type: none"> • Strongly focused analysis that answers the question convincingly. • Sustained argument with a strong sense of direction. Strong, substantiated conclusions. • Gives full expression to material relevant to both AOs. • Towards the bottom, may be a little prosaic or unbalanced in coverage yet the answer is still comprehensively argued. • Wide range of citation of relevant information, handled with confidence to support analysis and argument. • Excellent exploration of the wider context, if relevant.
4 20–16 marks	ANSWERS WILL SHOW MANY FEATURES OF LEVEL 5, BUT THE QUALITY WILL BE UNEVEN ACROSS THE ANSWER. <ul style="list-style-type: none"> • A determined response to the question with clear analysis across most but not all of the answer. • Argument developed to a logical conclusion, but parts lack rigour. Strong conclusions adequately substantiated. • Response covers both AOs, but is especially strong on one AO so reaches this Level by virtue of the argument/analysis. • Good but limited and/or uneven range of relevant information used to support analysis and argument. Description is avoided. • Good analysis of the wider context, if relevant.
3 15–11 marks	THE ARGUMENT WILL BE REASONABLY COMPETENT, BUT LEVEL 3 ANSWERS WILL BE LIMITED AND/OR UNBALANCED. <ul style="list-style-type: none"> • Engages well with the question although analysis is patchy and, at the lower end, of limited quality. • Tries to argue and draw conclusions, but this breaks down in significant sections of description. • The requirements of both AOs are addressed, but without any real display of flair or thinking. • Good but limited and/or uneven range of relevant information used to describe rather than support analysis and argument. • Fair display of knowledge to describe the wider context, if relevant.
2 10–5 marks	ANSWERS WILL SHOW A GENERAL MISMATCH BETWEEN QUESTION AND ANSWER. <ul style="list-style-type: none"> • Some engagement with the question, but limited understanding of the issues. Analysis and conclusions are sketchy at best. • Limited argument within an essentially descriptive response. Conclusions are limited/thin. • Factually limited and/or uneven. Some irrelevance. • Perhaps stronger on AO1 than AO2 (which might be addressed superficially or ignored altogether). • Patchy display of knowledge to describe the wider context, if relevant.
1 4–0 marks	ANSWERS IN LEVEL 1 WILL SHOW A CLEAR SENSE OF THE CANDIDATE HAVING LOST CONTROL OF HIS/HER MATERIAL. <ul style="list-style-type: none"> • Little or no engagement with the question. Little or no analysis offered. • Little or no argument. Any conclusions are very weak. Assertions are unsupported and/or of limited relevance. • Little or no display of relevant information. • Little or no attempt to address AO2. • Little or no reference to the wider context, if relevant.

Question-specific mark scheme

Alexander the Great

- 1 (a) Although there are some things which Alexander did that I personally criticized, I am not ashamed to admit complete admiration for Alexander himself.' (Arrian) How far is Arrian's verdict justified?

[In answering this question you might consider, among other things, his relationships with his family and his friends, his behaviour after his victories.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument that may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the argument and analysis offered by an answer.*

Specific

The bulk of the answer needs to relate to aspects of Alexander's behaviour which might be criticised.

On the guide points:

(1) His relationship with his father: better answers might stress the strained relationship between the two men and argue the reasons for it, apportioning some blame to Philip and the way he treated Alexander's mother and his other relationships, and might conclude that in the matter of personal/family relationships there are always two sides to a story. However, what should emerge is Alexander's general attitude towards his father and his father's achievements.

(2) His attitude towards friends: answers might refer to Aristotle and the way that Alexander's attitude towards him changed, as documented in Plutarch's Life. Alexander's treatment of Callisthenes the orator might be considered (noting the differing accounts of Aristobulus and Ptolemy), as well as Philotas, Parmenio and Cleitus (extended narrative on these needs to be avoided). Better answers may make a general point about a characteristic of Alexander's behaviour or temperament and illustrate it with a reference to specific episodes, e.g. *Alexander's affection and respect for Parmenio were shown by the fact that he appointed him as governor of Ecbatana, a powerful position as he not only held the imperial treasury but was also responsible for the security of roads to Macedon. But this affection and trust turned to fear after Alexander ordered the death of Philotas. Parmenio had already lost two sons in battles fought by Alexander. For Alexander to have had this last son tortured and killed might have been a blow that the father would not have been able to bear, especially in view of the way that Alexander handled the trial and execution. But for Alexander to have jumped to a conclusion about the father's possible reaction and to have taken such harsh measures against him does not show the leader in a good light.*

(3) Behaviour after victories might include what happened after the Theban campaign or after the Battle of the Hydaspes, but also might generally indicate a favourable opinion of how Alexander dealt with victory, e.g. his treatment of Porus.

The conclusion reached by candidates must be assessed in the light of their arguments. These should show positive as well as negative aspects of his character, and better answers may make clear that Arrian himself was not wholly uncritical, e.g. *Alexander showed that he was subject to two vices, anger and drunkenness. It is not right for any self-respecting man to be overcome by either of these, but I admire Alexander for what happened next for he at once recognised that he had done a terrible thing.* Further, answers might note that Arrian rearranged some material out of chronological order to minimize criticism of Alexander. Essays must certainly weigh Arrian against alternatives, such as the opinion of Cleitarchus whose History portrayed Alexander as a young ruler corrupted by repeated success. Simultaneously, answers might show that, going in the other direction, some accounts were even less critical of Alexander than Arrian (e.g. Aristobulus' account of the death of Clitus as his own mistake, not the responsibility of a drunken Alexander, or Ptolemy's philosophical view of Alexander as an improver of mankind because he made barbarians human).

(b) Assess Alexander's attitude to mythology and religion.

[In answering this question you might consider, among other things, Alexander's birth, his personal religious practices, his visits to Siwah and Troy.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

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Specific

The question asks about Alexander's attitude so the sources deployed should maintain that as their focus. The question also asks explicitly about Alexander's attitude to mythology and religion so both must be assessed fully (a strict 50:50 balance is **not** necessary).

Mythology: Answers may consider 'links' to both Herakles and Achilles. Alexander's belief in his descent from the latter might be linked to his visit to Troy; his treatment of Achilles' tomb would be revealing. What was the advantage to Alexander of emulating, or being seen to emulate, the heroic ideal as set out by Homer? Can we simply say that the Trojan War had been a great victory for the Greeks in mythology so any association with one of its great heroes was beneficial? Equally, answers might assess Alexander's use of stories of his conception and birth (Plutarch). The Gordian Knot provides another opportunity to consider actions and motives. Answers might note in passing that Alexander has himself become the subject of a considerable mythology (e.g. the parting of the Lycian sea) and that this is rooted

in the sources themselves. In their concern to read signs and see Alexander as 'fulfilling' prophecy, the habit of Plutarch, Arrian and Curtius Rufus reading history back on itself forced comparisons with mythology and its heroes.

Religion: The degree to which Alexander's daily religious practices indicate a genuine piety could provide one way into the question. His gift to the Athenian sanctuary of Athena and his sacrifice to her at Troy might be discussed. Another action to consider would be his visit to the oracle of Ammon at Siwah; Plutarch provides good evidence. This seems to be the moment when Alexander made the transition from being described as *'like a god'* to *'a god'*. Like the evidence from coins showing Alexander as Zeus Ammon, can the latter phrase still be read as a simile of association? As with the visit to Troy, was this mere propaganda and a quest for personal glorification? The suggestion that Alexander was not the son of Philip (*'my so-called father'*, Plutarch), but the son of Ammon or Zeus, led to great renown, but it went further, enabling Alexander to rise above traditional Macedonian ideas of a king as 'first among equals'. He might have wanted that, but others did not and it adversely affected his relationship with his men. Answers might set the issue of divinity in its contemporary context, assessing the degree to which there were precedents (notably Philip of Macedon) and/or considering what 'divinity' might have meant or implied (e.g. *daimon*, divine honours, the ruler cult) during a time of shifts in religious thought and changes in religious practices. Tellingly, Plutarch, Arrian and Curtius Rufus are all uncomfortable with this issue: *'it may have been a mere device to magnify his consequence in the eyes of his subject'* (Arrian) and *'he either considered, or wanted others to believe, that Jupiter was his ancestor'* (Curtius Rufus).

One appropriate issue to assess would be Alexander's concern that he be deified by the Greeks. The question as to whether he truly believed in his own divinity has always been the subject of debate. Consideration of this central problem would bring unity to any answer because it allows consideration of the parallel question: did Alexander see himself as a hero or as a god? Both options link to his ancestry; as a son of Zeus, he could be either.

Another excellent test would be consideration of the introduction of *proskynesis*. If Alexander hoped to harmonise his court or was trying to use religious promotional propaganda, he miscalculated badly. Is such a major error likely? If not, the desire to force recognition of his divine persona may be the only explanation left. According to both Curtius and Arrian, that was his motive. Arrian further states that such a belief went beyond the contemporary norm.

Foundations of comedy: Aristophanes and Menander

- 2 (a) In a society that depended on slavery, it is not surprising that the role of the slave would become indispensable in the creation of comic situations. From your study of Aristophanes and Menander, analyse how the role played by slaves changed.

[In answering this question you might consider, among other things, the slave as sidekick to the main character, the realism of depictions of slave behaviour, how integral to plots slave characters were.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

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Specific

At the heart of the question comes the idea of change in the role of slaves from the older to the newer form of comedy so there must be a range of examples from Aristophanes and reference to at least one Menander play. The slave was a stock character in Greek comedy and tended to be shown in one of two ways: either as a mere onlooker or as a lazy, cowardly buffoon. Either way, slaves were comic characters, dressed in comically exaggerated costumes. In some plays, however, the slave was crafty and manipulative – Athenian audiences clearly enjoyed seeing their own kind get worsted on stage by their inferiors. In the plays of Menander, however, conventions were often turned against themselves, and slaves tend to be stupid, panicking at the first sign of trouble.

Old Comedy

Wasps: named slaves Xanthias and Sosias are involved in the goings-on in the household. Xanthias acts as a mouthpiece for the dramatist to involve the audience in the action and is caught up in exchanges, offering asides as well during the trial.

Thesmophoriazousae: Agathon's slave serves to set the scene for the appearance of his master.

Frogs: Xanthias and Dionysus do a double act for the first half before Xanthias disappears. Their scenes provide much of the comedy and offer comic variations on the situation of master/slave.

Clouds: slaves are depicted doing household chores and are generally employed as stage-hands, even though firmly part of the 3/4 actor rule when it comes to being able to speak.

Acharnians: Lamachus' personal slave heats water and gathers medical aid for his master's complaints.

Lysistrata: Scythian police as public slaves, as in Thesmophoriazousae.

Peace: opens with slaves feeding a dung beetle. They explain the situation about Trygaeus flying to heaven, and later are involved in household work.

Knights: uniquely in this play, Nicias and Demosthenes are slaves in the household of Demos. A new slave is taking the credit for everything. Political analogy rules the day and adds a different slant to the concept of masters/slaves.

Middle Comedy

Plutus has a master and named slave Cario in action together throughout. Cario has a distinct character role, even acting as a messenger.

New Comedy

With Menander, slaves take on more personality as they are all named and the roles that slaves performed in everyday life are more closely mirrored, e.g. in **Dyskolos**, we have a young slave called Pyrrhias; a hired cook, Sicon; another slave, Getas; and an old nurse, Simice. Whole scenes of the play are reserved for these people who have developed as characters. Other plays show similar developments and we feel on the edge of what will become Roman comedy, Italians under Greek names representing the more Latin way of household life with masters and slaves working together to further the plot.

The guide points can be mixed and matched throughout the essay. How 'integral' slaves were to the plot will depend on which plays the candidates have studied. Wiser candidates might preface their generalisations with a rider, such as 'As far as I know from the plays that I have studied, ...'.

- (b) How true is it to say that Greek comedy starts with a bang and ends with a whimper as one traces its development in Aristophanes and Menander?**

[In answering this question you might consider, among other things, fantasy aspects in plots, opportunities for spectacle in plots, political comment in plays.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

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Specific

This essay requires an assessment of change between Old and New Comedy. Some reference to **Ecclesiazusae** and **Plutus** as examples of a transitional stage might be found in stronger answers.

The guide points encourage candidates to consider the liveliness and 'Monty Pythonesque' nature of Early Comedy. Whichever plays have been studied, candidates should have plenty of examples of fantasy, spectacle and political comment. Good choices for all three in one might be **Peace**, **Birds** and **Wasps**. These aspects should be considered, discussed and appreciated carefully.

The Menander play that has been studied might well be used to outline how all of these elements had disappeared in favour of more domestic situations, more realistic, recognisable characters and homely fun. There was still room for some slapstick, as with the old man falling into the well, but this aspect had become much less important in Greek comedy.

In forming an opinion to address the question set, some candidates might argue that just because New Comedy was different, it was not necessarily 'worse' than the earlier dramatic format. 'Worse' is a subjective judgement. Tastes change and we know that Aristophanes' plays were revived, but it was not Aristophanes but Menander who inspired the revival of comedy in the Roman period and produced the archetypal comedies of Plautus and Terence. N.B.: Knowledge and understanding of Roman comedy falls outside the set syllabus so such understanding **cannot** be required in any answer. The apparent criticism proposed in the question for consideration might not be particularly significant – it may all depend on what one finds amusing.

Socrates as seen through the eyes of Plato

3 (a) Discuss why Socrates chose not to avoid death.

[In answering the question you might consider, among other things, Socrates' defence in *Apology*, alternative penalties he proposes there, his final moments in *Phaedo*.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

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Specific

Stronger answers will seek to establish that Socrates did indeed choose not to avoid death. They will also consider the importance of that rather passive construction – did he choose death, or not to avoid it? Answers may deal with *Apology* and the *Phaedo* in turn, but more effective answers might adopt a thematic approach.

In the *Apology*, Socrates does not try very hard to defend himself, preferring instead to concentrate on the more general reputation he has acquired and which he believes is responsible for his predicament. Answers may be sceptical as to whether Socrates did actually defend himself in this way, given the very different defence speech in Xenophon and Plato's own interests in establishing his Socratic/philosophical project. However, it remains the case that the Platonic Socrates of the *Apology* does not seem interested in defending himself in a way that an Athenian court might have found persuasive. Answers might go on to show that, more than that, he tells the jurors not to interrupt him, ridicules one of his accusers in cross-examination and, on receiving the verdict, proposes an alternative sentence (free lunches) that makes the number who vote for his execution larger than the number who found him guilty. All this seems to indicate that, at the very least, Socrates did not mind dying. To work out why this might be – and stronger answers should at least attempt this – it is necessary to look at the *Phaedo*.

From that dialogue, candidates need to extract the argument Socrates gives on his death bed as to why philosophers do not fear, indeed welcome, death. That has to do with a very particular understanding of the soul/mind (*psuche*), its role in the acquisition of knowledge, and the nature of knowledge itself. In short, only the *psuche* can apprehend reality, and only in death is the *psuche* released from the contamination of the body.

Stronger answers might note that we can never know Socrates' attitude to death. They may go on to observe that, from Plato's point of view, Socrates' death was a martyrdom which was the essential establishing fact of his own philosophical project, and which would be consistent with the ethical arguments put by Socrates in other Platonic dialogues.

(b) Is Socratic argument merely destructive?

[In answering the question you might consider, among other things, Socrates' criticism of Euthyphro's definition of piety, his argument with Thrasymachus on the definition of justice in *Republic* 1, the speech in *Laws* of *Crito*.]

Specific

Good answers will need to use several examples of Socratic argument and concentrate on an evaluation of 'merely destructive'. There are plenty of examples beyond the guide points which can also be adduced but, whatever examples are employed, answers should be able to talk convincingly about the way Socrates can present himself as simple and naive, how he prefers to ask questions that invite 'yes' or 'no' answers, how he moves from position to position often by using arguments from analogy, and how he can himself be quite theatrical and distracting in his comments.

Good candidates will know some of the technical language applied to Socratic argument, e.g. *elenchus*, irony. They might also refer to Socrates' admission in the *Apology* that his style of cross-examination is something that many find irritating, precisely because he demonstrates to people who think they are wise or expert that they are not.

In that sense, Socratic argument is destructive, and is designed to be. Plato/Socrates is aiming to destroy false claims to knowledge as a first step in establishing a better understanding of knowledge, and its relation to virtue. Strong answers might place this philosophical project in the intellectual context of late fifth-century Athens where, according to Plato, sophists with a penchant for moral relativism were becoming ever more influential among the political and intellectual elite. Socrates – or Plato – is, above all, out to destroy the claims of such sophists to wisdom and importance.

Effective answers might note that Socratic argument is used to try to come up with some positive answers to important ethical questions. For instance, all of the *Republic* is designed to answer the question: what is justice? Answers may point out that, in the end, Plato has recourse to techniques other than Socratic argument to try to answer important questions (e.g. myths).

Greek architecture

- 4 (a) 'The buildings of the Periclean Acropolis were unprecedented, even revolutionary.' How and why were the buildings of Pericles' building project innovative?

[In your answer you might consider, among other things, the limits of the Doric and Ionic orders, the relationship between buildings and their site, the political significance of Pericles' building programme.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

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Specific

This question asks the candidate to establish satisfactorily the originality of the buildings of the Periclean Acropolis and the reasons for innovation. Better answers may at the outset challenge the statement that precedes the question and suggest that, to an extent, the limits of the Doric and Ionic orders restricted innovation.

Weaker answers may concentrate on description of how the buildings were innovative at the expense of analysing why this might have been the case.

In more effective responses, the Parthenon, the Propylaia and the Erechtheum should all be discussed and their innovation considered. For example, the Parthenon's size and its Ionic frieze; the Erechtheum's unusual side-porches, frieze, accumulation of mouldings and overlapping porch and cella. The Temple of Athene Nike and other elements of the building project might also be discussed. Some might know that the Temple of Athene Nike was not listed among the Periclean projects by Plutarch or might use it as an example of architectural conservatism.

On a basic level, the function of buildings might be used to explain innovation, e.g. the Erechtheum's use by various cults or the Propylaia's use as an art gallery.

Answers need to show an awareness of how the relationship between the buildings and their geographical site affected innovation. For example, the effect of different ground levels on the Erechtheum and the Propylaia. Stronger answers might take into consideration how the mythological significance of the site affected the buildings, e.g. the accommodation in the Erechtheum for Poseidon's trident mark or the general monumentalisation of that building as a 'tidying up' of the multiplicity of sacred spots and earlier smaller shrines in that part of the Acropolis.

Some awareness of the political context of the Periclean building programme should be demonstrated. Answers could discuss propaganda and civic pride. Stronger answers might discuss the political use of the Ionic order, including aboriginal pretension, and might introduce consideration of economic factors.

- (b) How did the design of the Doric temple suit its function? You should refer to a range of examples in reaching your conclusions.

[In your answer you might consider, among other things, temples as religious buildings, temples as political buildings, the specific functions of individual temples.]

General

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Specific

This question asks the candidate to establish satisfactorily the use of a Doric temple and the relationship between its diverse functions and its form and style. Answers will need to display a sound working knowledge of the elements of the Doric order and should use technical vocabulary when appropriate. Some knowledge of the development of the Doric order will be helpful. To support the argument, references to a range of buildings will need to be used and the syllabus identifies a core but **not** exclusive group for study that are relevant: the Parthenon and Hephaisteion (Athens), the temple of Apollo (Delphi), the temples of Zeus and Hera (Olympia), the temple of Aphaea (Aegina), the temple of Apollo Epikourios (Bassae), the temples at Paestum, the temple of Concord (Agrigento). [N.B.: This list is **not** prescriptive and knowledge of **any** Doric temple is to be rewarded.]

Weaker answers might discuss in general terms how the Doric temple suited its function. Better answers will go further to consider how the order could be exploited to meet the specific needs of individual buildings, whether cultic, political or practical. It would be possible for a very good answer to focus in depth on a small number of carefully selected buildings. Some strong answers might be able to argue that the Doric order compromised some functions of a temple.

Responses may discuss how the Doric order was used to create a building for housing a cult statue, marking a sacred site, providing a focal point for exterior worship, etc. Stronger answers might develop these ideas, e.g. using evidence from Lefkandi to argue the Doric temple developed from rulers' long houses as a fitting home for anthropomorphic gods. Equally, such answers might discuss the use of the geometry and mathematics of the Doric order to create a representative cosmos.

Answers need also to demonstrate awareness of the political function of Doric temples (and of Greek religion in general). It should be clear that they understand the differences between a Greek temple and a modern place of worship; for example, the function of the temple as a state treasury might be discussed.

The rise of democracy in fifth-century Athens

- 5 (a) Pericles had such an influence on Athenian society that Thucydides called him "the first citizen of Athens". Drawing on political, cultural and historical evidence, how far do you think he deserved that title?

[In your answer, you might consider, among other things, the way in which Pericles acquired power, the nature of Athenian political institutions, his influence on non-political aspects of Athenian life.]

General

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Specific

This question asks the candidates to establish satisfactorily an impression of Pericles the man, politician, soldier and citizen of Athens. However, only weaker responses would approach the essay as an opportunity to focus largely on character description, albeit with anecdotal source material cited. Satisfactory answers might begin with a brief consideration of the sources to be cited, notably Thucydides. Good answers might attempt a short estimation of what is meant by Athenian society and democracy in the mid-fifth century.

The irony of the citation from Thucydides needs to be explored thoroughly. For example, it would be possible to consider the nature of Athenian democracy and then evaluate the extent to which it was inevitably compromised by having such a strong, influential figure at its centre. It would be possible for candidates to argue that this was actually against the political interests of the *polis*. A skilful answer might assess the extent to which Pericles resisted the temptation to abuse his authority, and the extent to which Athenians came to depend upon him for direction and initiative. References to ostracism, and citation of archaeological evidence, would further help to establish the context. Source material must be cited, for example, from Thucydides, as well as from archaeological remains of the Periclean period.

In order to give some perspective to the essay, good answers could also evaluate why Pericles was deposed as *strategos* in 430 BC, only to be re-elected in 429.

Satisfactory answers would introduce evidence relating to Pericles' building programme, perhaps also considering the parallel cultural issue of why contemporary drama flourished. Again, a variety of evidence, both literary and archaeological, would be introduced in the best answers, relating to military and cultural affairs. Good answers would distinguish between Pericles' personal achievements and the more general benefits, which were felt by the *polis* as a result.

Whatever a candidate decides, their answer must argue a case and justify the assertions made.

- (b) 'In Ancient Greece, the merits of democracy were hotly debated.' Explore this statement critically in the light of the materials you have studied about Pericles and his period of influence in Athens.

[In your answer, you might consider, among other things, the political institutions of Athenian democracy, the historical events that shaped the development of this democracy, opponents of democracy outside Athens.]

General

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Specific

The question demands that Athenian democracy is considered critically in the context of Pericles' political career and influence. Therefore it will not be acceptable to write about Athenian democracy *per se*. Further, the guide notes require some consideration of views from other city states.

Competent answers will establish the main features of Athenian democracy, e.g. explaining Assembly and its membership. The role of the Council as a steering committee might make a fruitful area for consideration. The influence of the ten generals could be highlighted from literary sources, especially regarding non-military issues. In terms of archaeology, answers could refer to the sight of the desolate Acropolis, dominating the scene from the Pnyx. The political gloom, stemming from the Persian destruction inflicted in 480 BC, might be exploited.

Stronger answers could usefully address notions of bias, influence and the importance of the art of persuasion; these would provide one way to open up the issues pointed up in the guide notes. Examples might include: the alliance between Pericles and Ephialtes in undermining and reforming the Areopagus Assembly, together with consideration of Cimon and his supporters. It could be asked, for example, why some Athenians would have wanted to preserve the older Assembly. Evidence of Pericles' ability as a political speaker could be cited from Thucydides. Sound answers could refer to methods of keeping individuals in check and tie this in with archaeological evidence, such as the surviving ostraca, some of which bear Pericles' name.

Stronger answers may consider whether, in effect, Athenian democracy became a political vehicle for the promotion of Athenian imperialism. Answers could even explore reasons that, following the military successes of the 470s and 460s against the Persians, Athenian allies sought to disband the army and navy. Why latterly did there evolve a distrust of Athens' political growth and success? When discussing what was considered to be Athenian political arrogance, answers might include evidence relating to Sparta and Corinth.

Whatever candidates decide, their answers must argue a case and justify the assertions made.

The archaeology of Minoan Crete

- 6 (a) To what extent was the primary function of the palaces of Minoan Crete primarily economic?

[In answering this question you might consider, among other things, the design of the palaces, evidence for storage, Minoan trade patterns.]

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Specific

The question asks the candidate to analyse and evaluate the function of the Minoan palaces. Better answers will identify different functions of the palaces, link each to the supporting archaeological evidence and address the question's requirement for relative evaluation ('To what extent ...?'). Such responses will have a firm grasp of the archaeological techniques that underpin the debate.

A partially satisfactory answer will not have sufficient range and will tend to list functions with little attempt to interlink them. Such responses may place undue emphasis on description at the expense of analysis and evaluation, and may have at best a limited grasp of methods of archaeological interpretation.

Candidates need to understand the concept that Minoan palaces served a core function within a redistributive economy as stores and workshops. Relevant supporting evidence might include: *pithoi*, underground storage facilities, the design of the palaces themselves, the relationship of palaces to their surrounding agricultural territory, Linear A and B evidence, features of Minoan art. Evidence for Minoan mastery of the sea and overseas trade networks from Scandinavia to Afghanistan might be considered.

Alternative, non-economic functions for Minoan palaces need to be considered if the question is to be answered. Functions to discuss might include: palaces as symbols of status, palaces as religious centres, palaces as centres of government, palaces as administrative sites. Answers might consider the possibility of the evolution of function over time – later palaces like Knossos are significantly different in style and layout from early palaces. Another fruitful line of enquiry would be to examine relationships between the palaces – did all serve the same function(s)?

Some may question the use of the term 'palace' with its connotations as the seat of power of a dynastic ruler. Did the Minoans even have kings? The architecture may seem palatial, but some authorities prefer 'court building'.

Useful archaeological techniques to consider might include: post-excavation analysis of artefacts and sites, distribution maps, spatial analysis, site catchment analysis, central place theory, Thiessen polygons and fall-off analysis.

- (b) **'Natural disaster was the main cause of the collapse of Minoan palace civilisation.'**
How far do you agree with this view?

[In answering your question you might consider, among other things, the Thera eruption, trade networks, famine.]

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Specific

The question asks candidates to evaluate the reasons for the collapse of the palace civilisation of Minoan Crete and come to a judgement about which was the most important. Better answers will identify different theories and link each to the supporting archaeological evidence. Such responses will understand the archaeological techniques that underpin the debate.

Responses might discuss the impact on Minoan society of natural disasters such as the Thera eruption and a resultant tsunami. Some might go further to consider both immediate and longer-term impacts of such events, especially given the absence of much volcanic ash on Crete and uncertainty about when Thera exploded (c.1630 BC to c.1450 BC). Natural disasters may have been only the beginning of the Minoans' troubles. Alternatively, if Thera erupted 150 years before Minoan civilisation ended, can a causal link be credible? Answers may consider related problems, such as: the impact of Thera on Minoan trade, the collapse of the agricultural economy as post-eruption climate change ruined harvests, internal unrest resulting from a loss of faith in kingship/priesthoods, possible invasion by the Mycenaeans (perhaps linked to weakened Minoan naval power caused by Thera/the tsunami).

On the other hand, sites such as Mochlos show Minoan rebuilding on top of ash deposits. Equally, some factors seem to have no links to volcanoes and tsunamis: changing Mediterranean trade patterns which cut off grain supplies from the Black Sea and caused famine; the increasing use of iron which undermined regional markets for the Minoan bronze industry.

Some answers may argue for a single catastrophe while other may see the evidence as pointing to long-term decline. Better responses will weigh up the evidence.

Useful archaeological techniques to consider might include: survey techniques, excavation methods, the dating and phasing of sites (especially Minoan culture's final phases). Environmental evidence, indicators of demography and post-excavation analysis also provide evidence for the debate.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

CLASSICAL HERITAGE

9786/02

Paper 2 Foundations of History and Culture (Roman)

SPECIMEN PAPER

1 hour 30 minutes

READ THESE INSTRUCTIONS FIRST

This paper contains questions on six options.

Answer **two** questions, each one drawn from a different option.

Answers must use relevant evidence to support arguments being made.

Every essay is marked out of 25.

This document consists of **3** printed pages and **1** blank page.



Augustus and the creation of the principate

1 Either

- (a) Assess Augustus' attitude to religion and moral values.

[In answering this question you might consider, among other things, social legislation, moral regeneration, the relationship between political power and religion.]

or

- (b) To what extent was Augustus successful in securing the succession after his death?

[In answering this question you might consider, among other things, the ways in which Augustus signalled his preferred successor(s), conventions of inheritance, relationships within the imperial household.]

Ovid's *Metamorphoses*

2 Either

- (a) How successful do you think Ovid was in uniting all his myths into one work?

[In answering this question you might consider, among other things, variety in the stories, different themes, various characters.]

or

- (b) 'Ovid could take a well-known story and make it his own.' To what extent do you agree with this view?

[In answering this question you might consider, among other things, characterisation, mock epic, his use of surprise.]

Nero as seen through the eyes of Suetonius and Tacitus

3 Either

- (a) How consistent and convincing is Tacitus' portrait of Nero?

[In answering this question you might consider, among other things, the portrait of Nero provided by Tacitus in *Annals* XIII and XIV and make your own judgements on it.]

or

- (b) Is it fair to say that Nero's principate was dictated solely by his desire for personal glory? What do Suetonius and Tacitus have to say about this? How far do you believe them?

[In answering this question you might consider, among other things, the nature of Nero's principate in the light of his personal extravagances, relating the authors' comments to what you perceive to be the reality.]

Roman architecture and building

4 Either

- (a) 'The Romans were revolutionary in their approach to the use of building materials and inventive in their methods of construction.' How far do you agree?

[In answering this question you might consider, among other things, concrete, vaults and arches, temples.]

or

- (b) 'Developments in the provision and design of public buildings show that the Romans kept a careful balance between the needs of administrators and the interests of the people.' How far do you agree?

[In answering this question you might consider, among other things, keeping the people happy, keeping administrators popular, the interests of ruling élites.]

Cicero and the fall of the republic

5 Either

- (a) In the Rome of Cicero's day, can one properly speak of 'right-' and 'left-wing' politicians? Where did Cicero place himself on the political spectrum? Explain your answer.

[In answering this question you might consider, among other things, the nature of both *optimates* and *populares*, the fluctuating nature of political alliances, the *concordia ordinum*.]

or

- (b) How effective was Cicero's involvement in politics between 59 and 44 BC?

[In answering this question you might consider, among other things, his relations with the triumvirate, his influence in the Senate, his role following the breakdown of the triumvirate.]

Urban archaeology in the Roman Near East

6 Either

- (a) Account for the rise and fall of the economic fortunes of the urban parts of the Roman Near East across the period you have studied. Explain your answer.

[In answering this question you might consider, among other things, manufacturing, agriculture, the role of urban centres in the imperial economy.]

or

- (b) To what extent was the military architecture of the towns and cities of the Roman Near East during the period you have studied mainly an expression of status?

[In answering this question you might consider, among other things, the form and function of military architecture, the strategic value of urban centres.]

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CLASSICAL HERITAGE

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Paper 2 Foundations of History and Culture (Roman)

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM RAW MARK: 50

This document consists of **14** printed pages.



Essay: Generic Marking Descriptors for Paper 2

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels. Good performance on one AO may compensate for shortcomings on the other. HOWEVER, essays not deploying material over the full range of the two AOs will be most unlikely to attain a mark in Level 5.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Where questions demand a greater emphasis on one AO, this will be indicated in the mark scheme.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded. Answers may develop a novel and possibly intuitive response to a question. This is to be credited if arguments are fully substantiated.
- The ratio of marks AO1 to AO2 is 2:1.

Level/marks	Descriptors
5 25–21 marks	ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED OF AN 18-YEAR-OLD. <ul style="list-style-type: none"> • Strongly focused analysis that answers the question convincingly. • Sustained argument with a strong sense of direction. Strong, substantiated conclusions. • Gives full expression to material relevant to both AOs. • Towards the bottom, may be a little prosaic or unbalanced in coverage yet the answer is still comprehensively argued. • Wide range of citation of relevant information, handled with confidence to support analysis and argument. • Excellent exploration of the wider context, if relevant.
4 20–16 marks	ANSWERS WILL SHOW MANY FEATURES OF LEVEL 5, BUT THE QUALITY WILL BE UNEVEN ACROSS THE ANSWER. <ul style="list-style-type: none"> • A determined response to the question with clear analysis across most but not all of the answer. • Argument developed to a logical conclusion, but parts lack rigour. Strong conclusions adequately substantiated. • Response covers both AOs, but is especially strong on one AO so reaches this Level by virtue of the argument/analysis. • Good but limited and/or uneven range of relevant information used to support analysis and argument. Description is avoided. • Good analysis of the wider context, if relevant.
3 15–11 marks	THE ARGUMENT WILL BE REASONABLY COMPETENT, BUT LEVEL 3 ANSWERS WILL BE LIMITED AND/OR UNBALANCED. <ul style="list-style-type: none"> • Engages well with the question although analysis is patchy and, at the lower end, of limited quality. • Tries to argue and draw conclusions, but this breaks down in significant sections of description. • The requirements of both AOs are addressed, but without any real display of flair or thinking. • Good but limited and/or uneven range of relevant information used to describe rather than support analysis and argument. • Fair display of knowledge to describe the wider context, if relevant.
2 10–5 marks	ANSWERS WILL SHOW A GENERAL MISMATCH BETWEEN QUESTION AND ANSWER. <ul style="list-style-type: none"> • Some engagement with the question, but limited understanding of the issues. Analysis and conclusions are sketchy at best. • Limited argument within an essentially descriptive response. Conclusions are limited/thin. • Factually limited and/or uneven. Some irrelevance. • Perhaps stronger on AO1 than AO2 (which might be addressed superficially or ignored altogether). • Patchy display of knowledge to describe the wider context, if relevant.
1 4–0 marks	ANSWERS IN LEVEL 1 WILL SHOW A CLEAR SENSE OF THE CANDIDATE HAVING LOST CONTROL OF HIS/HER MATERIAL. <ul style="list-style-type: none"> • Little or no engagement with the question. Little or no analysis offered. • Little or no argument. Any conclusions are very weak. Assertions are unsupported and/or of limited relevance. • Little or no display of relevant information. • Little or no attempt to address AO2. • Little or no reference to the wider context, if relevant.

Question-specific mark scheme

Augustus and the creation of the principate

1 (a) Assess Augustus' attitude to religion and moral values.

[In answering this question you might consider, among other things, social legislation, moral regeneration, the relationship between political power and religion.]

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Specific

The question asks about Augustus' attitude so the sources deployed should maintain that as their focus. The question also explicitly asks for Augustus' attitude to both religion and moral values. Better answers may distinguish between the two in early imperial Rome, while allowing for the fact that there was considerable overlap between the two.

Answers might explain **briefly** the historical context in which Augustus came to power and how important it was for him to distinguish himself from the main actors of the recent civil wars (at least in some respects). The *Res Gestae* provides good evidence for Augustus' attempts to portray himself as the restorer of the republic and, more generally, the defender and promoter of traditional values.

Useful consideration could be made of the Julian Laws. Answers might note that the first attempt to pass these in 27 BC failed, but that they were eventually passed in 18 and 17 BC. These penalised bribery and adultery (the latter in very harsh ways), and discouraged marriage across social classes. Answers would then need to assess what Augustus was trying to achieve: a genuine attempt to revitalise traditional Roman values or, together with tax breaks for married couples who produced children, a practical way of restoring much-needed manpower after the civil wars? Was it a cynical piece of political spin? All such interpretations have their supporters and can also be combined to various degrees. Answers with compelling arguments and good evidence (e.g. *Res Gestae*, Suetonius on Augustus' rather louché personal sexual habits, the banishment of his daughter Julia for adultery in 2 BC) will be rewarded.

Answers might note from the *Res Gestae* that Augustus was keen to celebrate his rebuilding of temples, and that this can be seen as consistent with the idea that he was using religion – genuinely or otherwise – to give a certain character to his regime. (The *Ara Pacis* might be mentioned.) Strong answers might include some discussion of the role of the poets, in particular Virgil and his *Aeneid*, in establishing Augustus' regime as one concerned with the promotion of traditional moral values.

Other points discussed might include: Augustus becoming Pontifex Maximus, the deification of Julius Caesar soon after his death, various attempts made by subjects to have Augustus deified during his lifetime. Something like the imperial cult was established in some areas during Augustus' reign.

Stronger answers may argue there is no way of knowing his real attitude; we can only possibly know his attitude as princeps/politician. Many might suggest that he saw religion as useful politically, and the maintenance of traditional Roman moral values as good for the cohesion and stability of Roman society (whatever his own personal habits).

(b) To what extent was Augustus successful in securing the succession after his death?

[In answering this question, you might consider, among other things, the ways in which Augustus signalled his preferred successor(s), conventions of inheritance, relationships within the imperial household.]

Specific

One obvious answer is to say: very successful, because there was a succession (to Tiberius) and, although there were some difficulties, it occurred without violence in Rome itself.

However, better answers should also focus on how difficult it was for Augustus to secure a succession at all. How could he, when he himself claimed (in *Res Gestae*) to have restored the republic? Answers will need to be able to note and consider the real problem that Augustus faced as his various candidates for succession died or ceased to be likely successors. (i.e. Marcellus – d. 23 BC; Agrippa – d. 12 BC; Drusus – d. 9 BC; Tiberius – self-imposed exile in 6 BC; Gaius, one of Agrippa's sons – d. 4 BC; Lucius, Agrippa's other son – d. 2 BC; Tiberius restored 4 AD; Tiberius adopts Germanicus.) Answers will also need to be able to show how Augustus signalled who his successors might be, through shared consulships and/or adoption.

Some historians argue that Augustus was in a bind not only because he claimed not to be a dictator but also, more technically, because the legal powers on which his principate was based (tribunician power and proconsular imperium) were granted personally to him. However, good answers could show that it was precisely these powers that were granted to Tiberius for a five-year term in 4 AD, then renewed five years later. Answers might also argue that it was Tiberius's possession of these powers that allowed a relatively smooth transition to take place. The crucial evidence for this is not so much in *Res Gestae* but has to be extracted from Suetonius' life, Tacitus' *Annals* 1 and pieces of the *Aeneid*.

Stronger answers might argue that, while various individuals picked as successors died, the succession was in the end successfully achieved, leading to the rule of the Julio-Claudian dynasty and establishing the fact of the principate. How far answers need to go to establish their argument is open to individual approaches, but some consideration of the stability of that dynasty might prove one line of effective argument within an essay. It is true that at various transitions (between Augustus and Tiberius, between Caligula and Claudius, after Nero's death) there were uncertainties, but there was to be no return to the Republic. In that sense Augustus was very successful.

Ovid's *Metamorphoses*

2 (a) How successful do you think Ovid was in uniting all his myths into one work?

[In answering this question you might consider, among other things, variety in the stories, different themes, various characters.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

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Specific

This question asks the candidate to evaluate Ovid's success in uniting so many diverse themes and stories into one coherent work. Candidates will have read only Book 1 as a compulsory text so there are no prescriptive examples required. Consideration of a range of myths and characters from **different** books of *Metamorphoses* is to be expected.

A partially satisfactory answer might be made from listing a range of different myths studied by the candidate, accompanied by brief character studies and consideration of different metamorphoses. Stronger answers will look for links, either in types of metamorphoses such as **birds** and **trees** and/or in reasons for metamorphoses such as **love** and **pity**.

Within this context, some answers might examine Ovid's methods of linking these stories and evaluate their success. Stronger answers could relate this to Ovid's aims as stated at the beginning of Book 1; for example, how successful is his chronological approach **from the world's beginning down to my own lifetime?**

One of the joys of the *Metamorphoses* is seeing Ovid's cunning in linking his stories and smiling at the sometimes tortuous and tenuous links.

Whatever a candidate decides, their answer must argue a case and justify the assertions made.

- (b) 'Ovid could take a well-known story and make it his own.' To what extent do you agree with this view?

[In your answer you might consider, among other things, characterisation, mock epic, his use of surprise.]

General

Although the nature of questioning for Paper 1 and 2 essays aims to guide candidates towards certain important areas to focus on in each answer, there is no intention that the mark scheme should be prescriptive. All arguments that are relevant and credit worthy should be treated as such. Engagement with the question as set (in the exam room) will be an important factor in a successful answer although this may also lead to limitations in the answer. This is preferable to an approach that endeavours to mould pre-worked material of a not too dissimilar nature from the demands of the question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument that may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the argument and analysis offered by an answer.*

Specific

This question asks the candidate to evaluate Ovid's success in taking what, to Roman listeners, would have been almost all known myths and giving their treatment some **originality**. Book 1 is a compulsory text so no prescriptive examples are to be expected. Answers should not merely refer to but will need to consider a range of myths and characters from **different** books of *Metamorphoses*.

A partially satisfactory answer might be made from listing a range of different myths that have been studied by the candidate, accompanied by brief character studies. There are very well-known ones (e.g. Hercules and Achilles) and, to the candidates, the less well-known ones (e.g. Salmacis and Latona).

Within this context, some answers might examine Ovid's way of making his human characters take on different characteristics across the human range, from endearing through to despicable. With the gods, Ovid exploited anthropomorphism extensively, with humorous results. Then there is his mock epic style – Ovid could not resist showing off his skill. Neither could he take any subject seriously; he always seemed to undermine himself. Quintilian thought that Ovid was too clever for his own good. Yet this is the way in which Ovid's originality comes across.

Stronger answers might point up Ovid's habit of inventing 'new' details and adding them to the myths as he reported them in order to 'improve' the story. There are many echoes from Homer and Virgil in his writing, as well as from the tragedies – Euripides was very popular in Ovid's time. Some candidates may be aware of other versions and relevant discussion of this aspect should be credited.

Whatever a candidate decides, their answer must argue a case and justify the assertions made.

Nero as seen through the eyes of Suetonius and Tacitus

3 (a) How convincing and consistent is Tacitus' portrait of Nero?

[In your answer you might consider, among other things, the portrait of Nero provided by Tacitus in *Annals* XIII and XIV and make your own judgements on it.]

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Specific

(Useful sources of material and reference for the examiner for this question may be found in Garzetti's *From Tiberius to the Antonines*; Wight Duff's *A Literary History of Rome* and the preface to Richard Holland's recent book on Nero.)

This question asks the candidate to assess Tacitus' picture of Nero during his principate on two counts. Book XII of the *Annals* ends with the accession of the young Nero, which links to the beginning of Book XIII, showing the influence of his two tutors and the power struggle with Agrippina. Book XIV deals with the fall of Agrippina, her death and the increasingly extravagant and distasteful behaviour of Nero. Book XV breaks off particularly dramatically with the suicide of Thrasea.

Better answers might preface their arguments with some thoughts on the nature of ancient historiography to set in context the writing of Tacitus. Some may reflect on the lack of impartiality in the writings and the particular standpoint that Tacitus chose to adopt in writing about Nero in the *Annals* and how this may reflect that upper-class groupings were most hurt by the wilder actions of Nero's reign. They may also note that modern accounts tend to take very much at face value the material that has been passed down from Tacitus, Suetonius and possibly Dio. This question, however, does **not** call for a comparison of sources.

Candidates may note the consistency in themes with what we take to be historical record; the influence of his *rectores* Burrus and Seneca; what has been recorded as 'earlier years of high promise ... followed by the growth in megalomania, depravity and cruelty.' (Duff).

Tacitus credits praiseworthy actions by the young Nero: collaboration with the Senate. On the other hand, Tacitus notes more reprehensible acts (for an emperor in particular): night-time forays into the city; performing in front of crowds.

Candidates should show how Tacitus tries to make this convincing: the emphasis he places on particularly important episodes; Seneca and Nero on Seneca's desire to retire into private life; the importance of omens and portents – the withering of the Ruminal fig tree; how he shows individuals in power struggles and family squabbles; the pictures he paints; the drama he instills into situations; the brief comments on character, e.g. how Nero was adept at concealing his real feelings; the 'human feel' he gives to what he writes.

- (b) **Is it fair to say that Nero's principate was dictated solely by his desire for personal glory? What do Suetonius and Tacitus have to say about this? How far do you believe them?**

[In your answer you might consider, among other things, the nature of Nero's principate in the light of his personal extravagances, relating the authors' comments to what you perceive to be the reality.]

General

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Specific

This question requires the candidate to assess an aspect of Nero's principate in the light of two commentators' views and reach their own judgement. The guide points suggest an approach that would allow for an exploration of the chronicling of Nero's personal extravagances and the authors' comments on them compared to what the candidate perceives to be the reality of the situation.

Candidates may wish to offer some thoughts on the nature of ancient historiography, the differing approaches of the two authors who, although roughly contemporary, differed in many other ways – approach, status, nature of 'official' duties, outlook. Both authors allude to the same things, but do so in differing ways. If Suetonius might be seen as the somewhat salacious 'soap opera' historical docudrama, Tacitus writes his work from a different, yet biased perspective.

Tacitus includes information, particularly from early in Nero's principate, which suggests that Nero could be seen as motivated not just by personal glory. This could be balanced by the expressed view that this was due to the influence of Burrus and Seneca 'trading' politically good behaviour for personal freedoms. Tacitus also deals with Nero's extravagances later in the reign though, again, these could be balanced by sensible measures taken earlier in the reign – gladiatorial shows, for example.

Suetonius provides a much more racy account of Nero's extravagances and jealousies than Tacitus. Does that make them less credible?

Areas for consideration could include: Nero's search for personal glory in what would have been to a Roman unsuitable ways – drama, music, chariot racing. Both authors mention these to differing degrees. Nero's preparations for war receive differing treatments too.

Account should be taken of the fact that Tacitus' *Annals* breaks off before the end of Nero's reign while Suetonius provides a dramatic ending to Nero's life and the 'epitaph' *qualis artifex pereo*.

Any conclusion on how far the authors' accounts match up to the perceived reality of his reign should be argued and justified.

Roman architecture and building

- 4 (a) 'The Romans were revolutionary in their approach to the use of building materials and inventive in their methods of construction.' How far do you agree?

[In your answer you might consider, among other things, concrete, vaults and arches, temples.]

General

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Specific

This question asks for evaluation of the revolutionary nature of Roman building materials and construction methods. Both need to be addressed for a mark in Level 3 or above. Some may agree with the quotation; some may disagree on one aspect or both. All such approaches will be fine if the case is argued cogently and substantiated with specific examples.

Methods of construction: many continuities may be pointed to. Temples like the Maison Carrée were constructed on the post and lintel system and were essentially still Greek. Columns, pillars and pediments were not new; neither were clay tiles; or, in more humble buildings, use of timber, brick and tile. The Pantheon, by contrast, had no precedents as a domed, centrally-planned structure.

Building materials: Rome drew on the full resources of the Mediterranean for the wide range employed. It was in the invention of concrete and the development of its uses that Romans explored the roofing of larger spaces and made advances in using arch, vault and dome. In turn, concrete led the Romans to develop buttressed walls, truss framing in timber and bronze, reinforcing and relieving arches of brick, clamps, dowels and ties. In the developed sense of how to distribute loads in arcaded aqueducts, the domed Pantheon, the vaults of the Baths of Caracalla, materials and methods came together in something revolutionary.

Change and continuity over time: some may emphasise the conservative nature of building under Augustus. Buildings were more impressive, but were more grandly dressed versions of traditional forms. Revolution came under Nero when curvilinear forms inherent in the structural engineering of concrete made for a new architecture of enclosed spaces which lasted to the end of the Empire.

Alternatively, some may argue the revolution occurred in the second century BC when curve, arch and vault characterise buildings at Praeneste/Palestrina. Equally, some authorities argue the arch and vault derived from Etruscan sources. However, there are no precedents for relieving arches and groined vaults. Imperial Rome did discover that the vault resists bending in horizontal directions if groined, and so is ideal for constructing wide-spanned enclosures.

Whatever a candidate decides, their answer must argue a case and justify the assertions made.

- (b) 'Developments in the provision and design of public buildings show that the Romans kept a careful balance between the needs of administrators and the interests of the people.' How far do you agree?

[In your answer you might consider, among other things, keeping the people happy, keeping administrators popular, the interests of ruling élites.]

General

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Specific

This question asks for relative evaluation of the relationships between four things: how far the provision and design of public buildings were balanced between the needs and interests of two different groups (administrators and people). All four elements need to be addressed for a mark in Level 3 or above. No set answer is expected and various approaches to the assertion will be fine if the case is argued cogently and substantiated with specific examples.

The needs of administrators might be judged to include making sure there was space for trading (the forum), provision for government/administration and courts to administer justice (the basilica), structures that entertained the populace and kept ruling groups popular (amphitheatres, theatres, temples).

The interests of the people would cover requirements for sufficient housing of various categories (*domus, insulae*), water for drinking, bathing and washing (aqueducts, stand pipes, baths), performance of the religious obligations of state religion (temples), entertainment (amphitheatres, theatres – did different types of citizens attend one or the other?), and facilities for trading (the forum).

The interests of ruling élites might be seen as requiring both – provision for effective administration and for facilities that did not merely keep citizens quiet, but enabled the daily requirements of Roman life.

Answers might consider the role of imperial propaganda (including triumphal arches). The building works of Vespasian in Rome would make one good case study, as would the foundation of Constantinople (and allow for contrasts over time, e.g. Vespasian built the Temple of Peace but, meeting altered sensibilities, Constantine commissioned a different form of public religious structure: christian churches).

Answers may point out that carefully balanced provision was not always possible in new towns built as the empire expanded. Answers may also argue that such careful planning was difficult in small towns with small budgets.

Whatever a candidate decides, their answer must argue a case and justify the assertions made.

Cicero and the fall of the republic

- 5 (a) In the Rome of Cicero's day, can one properly speak of 'right-' and 'left-wing' politicians? Where did Cicero place himself on the political spectrum? Explain your answer.

[In your answer you might consider, among other things, the nature of both *optimata* and *popularis*, the fluctuating nature of political alliances, the *concordia ordinum*.]

General

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Specific

This question asks the candidate to establish satisfactorily the nature of Roman politics; whether there was a 'right' or 'left' wing and what position Cicero held on a 'right-left', '*optimata-popularis*' spectrum. Better answers may suggest at the outset that Roman politics was essentially self-seeking and that notions of 'right' and 'left' are completely inadequate; that it would be better to argue along lines of how best to capitalise on the vested self-interests of particular groups to achieve personal ends.

A partially satisfactory answer might be made from an over-simplistic equation of 'right' = *optimata*, 'left' = *popularis*. Better answers might offer this as a starting point which might then be rejected when studying the main ideals and methods of 'political groupings'.

Important also will be the acknowledgement that there were no fixed political groupings within Roman politics; that alliances came together for mutual advantage over particular issues; that these groupings were flexible; that their constituency might be influenced by other demands – e.g. patronage, the return of a service or a favour owed.

Within this context, candidates might examine Cicero's election to the consulship; the value of his forensic successes; the Catilinarian conspiracy and his subsequent exile, for example, to illustrate the volatile nature of Roman politics.

The *concordia ordinum* might be used to illustrate the difficulties of making a worthy ideal (modern spin?) into a reality or as an example of an 'ego' trip. Candidates may use this as a springboard to discuss Cicero's place in politics and possibly whether his own view of his political worth and place on the political spectrum was inflated and/or accurate.

Where candidates decide to place Cicero on the political spectrum may depend on their definitions of the nature of Roman politics. Whatever a candidate decides, their answer must argue a case and justify the assertions made.

(b) How effective was Cicero's involvement in politics between 59 and 44 BC?

[In your answer you might consider, among other things, his relations with the triumvirate, his influence in the Senate, his role following the breakdown of the triumvirate.]

General

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Specific

This question asks the candidate to establish the effectiveness of Cicero as a political figure at a time when the republic is dominated by extreme factionalism in the form of the triumvirate and Caesar's dictatorship. Hence it could be argued that the only effective force in Roman politics at this time was force itself, whether military or the volatile mob.

Better answers might establish this point against a background of senators 'assiduously cultivating their own fishponds' once their own personal aims had been achieved, a dysfunctional equestrian class, military unrest and plebeian discontent, and then attempt to show how difficult it might have been for Cicero to be effective in any sense that we might understand.

Satisfactory responses may note the outline of these points, make reference to Cicero's earlier consulship as being his highest point and go on to show that it was easy for those with power to sideline him repeatedly and exile him.

More astute answers might argue that the constant wooing by members of the triumvirate showed how potentially effective a force Cicero was felt to be. A contrast to this could be that Cicero was often required to do what Pompey or Caesar wanted and that his exile shows how he was abandoned.

Better answers may note that it is not a period in which there are great political speeches, but more theoretical works (though the *pro Marcello* seeks a reconciliation with Caesar). They may also note that Cicero tries to refuse public office, the corn commission (successfully) and governorship of Cilicia (unsuccessfully). He also tries not to get involved in political factions, Caesar and Cato, and tries to steer an independent course.

Strong answers may look at Cicero in this period and note his adherence to the principle of government by the Senate; a desire to 'improve' Caesar or Pompey; an almost unflinching devotion to Pompey (who constantly failed him); personal worries, e.g. the loss and then restitution of his property, the death of Tullia, remarriage; his mercurial tendency to vent his feelings towards groups within the state which prevented him from becoming an effective factor in Roman politics during this period before a brief re-emergence between the death of Julius Caesar and his own death.

Urban archaeology in the Roman Near East

- 6 (a) **Account for the rise and fall of the economic fortunes of the urban parts of the Roman Near East across the period you have studied. Explain your answer.**

[In answering this question you might consider, among other things, manufacturing, agriculture, the role of urban centres in the imperial economy.]

General

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Specific

The question asks candidates to establish reasons for changes in economic activity in urban centres. Better answers may link different archaeological methods of analysis with specific evidence and discuss the place of urban centres within the economic structure of the Roman Near East.

A partially satisfactory answer might simply equate wealth or poverty with the nature of the archaeological evidence and reach simplistic conclusions. Assessment of the causes of economic fluctuation will be particularly important.

Evidence can be drawn from the buildings of Roman towns and/or small finds. Inscription evidence would also be a valid area for discussion. Extant ancient texts – histories and the like – may be useful in a secondary role and better answers might point out the limitations of this type of evidence when compared to the archaeological record. Useful archaeological techniques that could be brought into the assessment include: post-excavation analysis of artefacts and sites, distribution maps, spatial and site catchment analysis, central place theory, Thiessen polygons and fall-off analysis.

Better answers will be able to advance theoretical models establishing trade patterns, manufacturing networks and territories (e.g. the great benefits to Palmyra's caravans of Hadrian's treaty with the Parthians). They will address patterns of economic development/change over time. Answers will also need to show awareness of the different functions of various sites (including at least most of the five core cities specified for study by the syllabus): e.g. trading cities such as Miletos and Palmyra, coastal towns such as Ephesus and Miletos, centres of administration like Miletos, cultic centres like Aphrodisias and Ephesus.

- (b) To what extent was the military architecture of the towns and cities of the Roman Near East during the period you have studied mainly an expression of status?**

[In answering this question you might consider, among other things, the form and function of military architecture, the strategic value of urban centres.]

General

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Specific

The question asks candidates to establish the reasons for the construction of military architecture in a Roman context. Better answers will understand that Roman urban centres built military structures for many reasons – only some of which were purely associated with defence. Such answers might establish different priorities and reasons for the development of military architecture in different examples. Responses will need to understand the concept of civic status in its relevant historical context.

A partially satisfactory answer might only address a very limited number of reasons for the construction of military architecture, might give little if any attention to non-military reasons and might be overly descriptive in nature.

Responses will need to examine military architecture in different contexts and better responses will link sites together to compare and contrast the evidence they present. The military features of Pergamum, for example, are very different from the other four core urban settlements specified for study by the syllabus. Consideration needs to be given to the physical evidence that comes from the remains at different sites, together with other archaeological sources such as relevant small finds and inscriptions. Answers will need to understand continuities/changes in the evidence over time. The development of sites in their historical context will be an important consideration, for example comparing times of peace with those of war.

Surviving ancient texts – histories and the like – can be used where relevant in a secondary role and better answers might point out the limitations of this type of evidence when compared to the archaeological record.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

CLASSICAL HERITAGE

9786/03

Paper 3 Classical Literature – Sources and Evidence
SPECIMEN PAPER

1 hour 30 minutes

READ THESE INSTRUCTIONS FIRST

This paper contains four options.

Answer **one** question.

You are advised to spend 20 minutes reading and thinking about the three passages on the one option you have chosen to answer, and then 10 minutes planning your answer.

Answers need to make use of all three passages given for the question you are answering.

Every essay is marked out of 50.

This document consists of **5** printed pages and **1** blank page.



1 The changing world of Athens: its friends and enemies

Read the following passage and answer the question that follows:

'Athens at the height of its empire, by the middle of the fifth century BC, was a community endowed like no other of its day with opportunities for its members to enjoy both material prosperity and communal glory. These opportunities extended to all echelons of Athenian society. Munificence in the form of public pay for a wide range of duties and services, and land for settlement in its conquered territories, radically transformed the lives and livelihoods of the poorer citizens of Athens. It also fuelled the quest for individual distinction within a sizeable class of comparatively well-to-do Athenians.'

Mark Munn, The School of History (2000)

To what extent was the democratic system in Athens able to satisfy the ambitions of all her citizens? In your answer, you should consider the passage above and your wider reading as well as the two passages below:

'Thus Athens went from strength to strength, and proved, if proof were needed, how noble a thing equality before the law is, not in one respect only, but in all; for while they were oppressed under tyrants they had no better success in war than any of their neighbours, yet, once the yoke was flung off, they proved the finest fighters in the world. This clearly shows that so long as they were held down by authority, they deliberately shirked their duty in the field, as slaves shirk working for their masters; but when freedom was won, then every man amongst them was interested in his own cause.'

Herodotus, The Histories 5. 78

'We regard wealth as something to be properly used, rather than as something to boast about. As for poverty, no one need be ashamed to admit it: the real shame is not taking any practical measures to escape from it. Here each individual is interested not only in his own affairs but in the affairs of state as well: even those who are mostly occupied with their own business are extremely well-informed on general politics – this is a peculiarity of ours: we do not say that a man who takes no interest in politics is a man who minds his own business; we say that he has no business here at all.'

Thucydides, History of the Peloponnesian War 2. 40

2 The Roman Empire: civilisation or submission?

Read the following passage and answer the question that follows:

'Since we are dealing not only with peoples at war but also with integrated empires, there is a related topic that may profitably be studied. When peoples were conquered, incorporated into provinces and, in due course of time, became part of an integrated empire, this entailed a process of ethnic disintegration or decomposition. This is the essence of "Romanisation".'

B. Isaac, The Invention of Racism in Classical Antiquity (2004)

To what extent do you agree that the policy of Romanisation led the Romans to destroy the local way of life in the provinces? In your answer, you should consider the passage above and your wider reading as well as the two passages below:

'For, to accustom to rest and repose through the charms of luxury a population scattered and barbarous and therefore inclined to war, Agricola gave private encouragement and public aid to the building of temples, courts of justice and dwelling-houses, praising the energetic, and reproving the indolent. Thus an honourable rivalry took the place of compulsion. He likewise provided a liberal education for the sons of the chiefs, and showed such a preference for the natural powers of the Britons over the industry of the Gauls that they who lately disdained the tongue of Rome now coveted its eloquence. Hence, too, a liking sprang up for our style of dress, and the "toga" became fashionable. Step by step they were led to things which dispose to vice, the lounge, the bath, the elegant banquet. All this in their ignorance they called civilisation, when it was but a part of their servitude.'

Tacitus, Agricola 21

'The Druids are exempt from military service and do not pay taxes like other citizens. These important privileges are naturally attractive: many present themselves of their own accord to become students of Druidism, and others are sent by their parents or relatives. It is said that these pupils have to memorise a great number of verses – so many, that some of them spend twenty years at their studies. The Druids believe that their religion forbids them to commit their teachings to writing, although for most other purposes, such as public and private accounts, the Gauls use the Greek alphabet. But I imagine that this rule was originally established for other reasons – because they did not want their doctrine to become public property, and in order to prevent their pupils from relying on the written word and neglecting to train their memories; for it is usually found that when people have the help of texts, they are less diligent in learning by heart, and let their memories rust.'

Caesar, The Gallic Wars VI. 14

3 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

'In characterization there are four things to aim at. First and foremost, the characters should be good. Now character will be displayed ... if some preference is revealed in speech or action, and if it is a preference for what is good the character will be good. There can be goodness in every class of person; for instance a woman or slave maybe good.'

Aristotle, Poetics

Explore critically the nature of the central characters in tragedy in the light of this passage from Aristotle and your wider reading as well as the two passages below:

MEDEA: "God, and God's daughter, justice, and light of Helius!

Now, friends, has come the time of my triumph over
My enemies, and now my foot is on the road ...
For I will send the children with gifts in their hands
To carry to the bride, so as not to be banished –
A finely woven dress and golden diadem.
And if she takes them and wears them upon her skin
She and all who touch the girl will die in agony . . .
I weep to think of what a deed I have to do
Next after that; for I shall kill my own children.
My children, there is none who can give them safety.
And when I have ruined the whole of Jason's house,
I shall leave the land and flee from the murder of my
Dear children, and I shall have done a dreadful deed.
For it is not bearable to be mocked by enemies."

Euripides, Medea 764–6, 784–8, 791–7

OEDIPUS:

"If any of you knows who is the man
That killed Laius, son of Labdacus,
I command you to tell me everything.
If he is afraid, it is best for him to avoid trouble
By owning up; nothing unpleasant will happen to him
But he will leave the country, unharmed.
If anyone knows that the murderer is a stranger
From abroad, then speak out. I will see to it myself
That you are rewarded, and you will win my gratitude.
But if you keep silent and, out of fear for a friend
Or for yourself, you choose to disregard my order,
Then you must hear what I shall do in consequence:
I forbid any of you in this land, where I hold power
And sovereign authority, to receive this man into your home –
Whoever he is – or even to speak to him.
You may not allow him to join in your prayers to the gods
Or your sacrifices, nor may you allow him water for purification ...
He is polluting us – as Apollo from his seat in Delphi
Has now made clear to me.
This is how I will fight – as ally
Of the god and of the man who died."

Sophocles, Oedipus Tyrannus 224–34, 235–41, 242–5

4 Gods and heroes: the importance of epic

Read the following passage and answer the question that follows:

'This poetry is inspired by the belief that the honour which men pay to some of their fellows is owed to a real superiority in natural endowments. It is in the ordeals of the heroic life that the hero's full worth is tested and revealed. It is not even necessary that he should be rewarded by success: the hero who dies in battle after doing his utmost is in some ways more admirable than he who lives.'

C. M. Bowra, Heroic Poetry (1952)

Explore critically Bowra's view of the nature of the hero in the light of your wider reading as well as the two passages below:

' "But you, Achilles, are the most fortunate man there ever was or ever will be! For in the old days when you were on earth, we Argives honoured you as though you were a god; and now, down here, you have great power as a mighty prince among the dead. Do not grieve at your death, Achilles."

"And do you not make light of death, illustrious Odysseus," he [Achilles] replied. "Put me on earth again. I would rather work the soil as a serf on hire to some landless impoverished peasant than be the king of all these lifeless dead. But enough. Come give me news of that fine son of mine. Did he follow me to the war and play a leading part or not?"'

Homer, Odyssey 11 ls. 480–490

'Aeneas was hungry for battle. He had already sheathed his calves in his golden greaves and was brandishing his flashing spear, impatient of delay. When the shield was fitted to his back, he took his son in an armed embrace and kissed him lightly through the helmet, saying: "From me, my son, you can learn about courage and hard toil. Others will teach you about Fortune. My hand will now defend you in war and lead you where the prizes are great. I charge you, when in due course your years ripen and you become a man, do not forget, but go over in your mind the examples of your kinsmen. Let your spirits rise at the thought of your father Aeneas and your uncle Hector."'

Virgil, Aeneid 12 ls. 430–440

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

CLASSICAL HERITAGE

9786/03

Paper 3 Classical Literature – Sources and Evidence

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM RAW MARK: 50

This document consists of **10** printed pages.



Essay: Generic Marking Descriptors for Paper 3

- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels. Good performance on some AOs may compensate for shortcomings on others. HOWEVER, essays not deploying material over the full range of both AOs will be most unlikely to attain a mark in Level 5.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Question-specific mark schemes will be neither exhaustive nor prescriptive. Appropriate, substantiated responses will always be rewarded. Answers may develop a novel and possibly intuitive response to a question. This is to be credited if arguments are fully substantiated.
- The ratio of marks AO1 to AO2 is 1:1.

Level/marks	Descriptors
5 50–40 marks	<p>ANSWERS MAY NOT BE PERFECT, BUT WILL REPRESENT THE VERY BEST THAT MAY BE EXPECTED OF AN 18-YEAR-OLD.</p> <ul style="list-style-type: none"> • Strongly focused analysis that answers the question convincingly. • Sustained argument with a strong sense of direction. Strong, substantiated conclusions. • Gives full expression to material relevant to both AOs. • Towards the bottom, may be a little prosaic or unbalanced in coverage yet the answer is still comprehensively argued. • Wide range of citation of relevant information, handled with confidence to support analysis and argument. • Excellent exploration of the wider context, if relevant.
4 39–30 marks	<p>ANSWERS WILL SHOW MANY FEATURES OF LEVEL 5, BUT THE QUALITY WILL BE UNEVEN ACROSS THE ANSWER.</p> <ul style="list-style-type: none"> • A determined response to the question with clear analysis across most but not all of the answer. • Argument developed to a logical conclusion, but parts lack rigour. Strong conclusions adequately substantiated. • Response covers both AOs. • Good but limited and/or uneven range of relevant information used to support analysis and argument. Description is avoided. • Good analysis of the wider context, if relevant.
3 29–20 marks	<p>THE ARGUMENT WILL BE REASONABLY COMPETENT, BUT LEVEL 3 ANSWERS WILL BE LIMITED AND/OR UNBALANCED.</p> <ul style="list-style-type: none"> • Engages well with the question although analysis is patchy and, at the lower end, of limited quality. • Tries to argue and draw conclusions, but this breaks down in significant sections of description. • The requirements of both AOs are addressed, but without any real display of flair or thinking. • Good but limited and/or uneven range of relevant information used to describe rather than support analysis and argument. • Fair display of knowledge to describe the wider context, if relevant.
2 19–10 marks	<p>ANSWERS WILL SHOW A GENERAL MISMATCH BETWEEN QUESTION AND ANSWER.</p> <ul style="list-style-type: none"> • Some engagement with the question, but limited understanding of the issues. Analysis is limited/thin. • Limited argument within an essentially descriptive response. Conclusions are limited/thin. • Factually limited and/or uneven. Some irrelevance. • Perhaps stronger on AO1 than AO2 (which might be addressed superficially or ignored altogether). • Patchy display of knowledge to describe the wider context, if relevant.
1 9–0 marks	<p>ANSWERS IN LEVEL 1 WILL SHOW A CLEAR SENSE OF THE CANDIDATE HAVING LOST CONTROL OF HIS/HER MATERIAL.</p> <ul style="list-style-type: none"> • Little or no engagement with the question. Little or no analysis offered. • Little or no argument. Any conclusions are very weak. Assertions are unsupported and/or of limited relevance. • Little or no display of relevant information. • Little or no attempt to address AO2. • Little or no reference to the wider context, if relevant.

Question-specific mark scheme

1 The changing world of Athens: its friends and enemies

To what extent was the democratic system in Athens able to satisfy the ambitions of all her citizens? In your answer, you should consider the passage above and your wider reading as well as the two passages below.

General

Any critical exploration as an answer to a Paper 3 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument that may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.*

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific

The quotation from Munn asks the candidate to consider the world of the Athenian citizen and the opportunities open to the citizen body both for individual prosperity and communal success. Candidates should be able to demonstrate knowledge of a range of ambitions that were satisfied by the democratic system. This should include: detail of the opportunities offered materially to citizens, such as payment for participation in the democratic process (law courts, *Boule*), and military service overseas, together with opportunities for gaining land outside Attica in colonies, cleruchies and privately in some allied states.

Munn also raises the issue of personal ambition for public success in Athens, and answers may look at opportunities for public success offered, drawing on examples of leaders such as: Themistocles, Cimon, Pericles, Cleon, Nicias, Alcibiades. They may also examine the greater opportunities offered over the course of the period to poorer citizens, focusing on 'radically transformed'.

Candidates may want to look at radical changes in Athenian society in this period, particularly as they affected the roles of richer and poorer citizens in the political and social spheres. This may include the opening up of a greater range of opportunities for poorer citizens in the political sphere.

The Herodotus passage focuses on the effect of liberation from tyranny on Athenian success, particularly in warfare; answers may assess the importance of Athens' self-belief as it developed over the period studied and consider how success in hoplite warfare (e.g. Marathon) extended to the *nautikos ochlos* (e.g. Salamis and the Delian League). They might go further and assess the impact that this had on different elements in Athenian society.

Candidates may examine how military success led to the growth of the Delian League and the transformation of Athenian leadership against Persia to Athenian imperialism and control of her fellow Greeks.

The passage from Thucydides invites candidates to consider the importance of personal involvement in the political process and in achieving prosperity at an individual level, while maintaining participation in public decision-making.

Candidates may speculate on the validity of the account of the nature of democracy given in the Funeral Speech and analyse alternative sources, e.g. Thucydides, Aristophanes, the Old Oligarch. They may discuss the restricted group of leaders who appear in the sources, their family backgrounds, our limited understanding of how they achieved success in political life.

Candidates may also consider those for whom the democratic system achieved little: women from citizen families, men who suffered limitation of their rights as citizens, men whose oligarchic leanings distanced them from the democracy (e.g. discussion of the significance of the oligarchic revolution of 411 BC and the Thirty Tyrants). [N.B.: discussion of slaves is not relevant.]

Candidates are expected to discuss examples drawn from the range of the prescribed texts. It is to be hoped that some candidates may offer examples and consider ideas from their wider reading beyond the prescription.

Candidates may draw any sensible conclusions provided that these are supported with critical reference to the texts.

2 The Roman Empire: civilisation or submission?

To what extent do you agree that the policy of Romanisation led the Romans to destroy the local way of life in the provinces? In your answer you should consider the passage above and your wider reading as well as the two passages below.

General

Any critical exploration as an answer to a Paper 3 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument that may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.*

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific

The quotation from Isaac gives one definition of Romanisation. It is to be expected that there will be clear references to Romanisation in all answers. Candidates may offer their own understanding of the term and better answers may challenge Isaac's definition.

Other words/phrases from Isaac that candidates may use for discussion may include:

- peoples at war
- incorporated into the provinces
- integrated empire
- ethnic disintegration or decomposition

The passage from Tacitus leads the candidate to consider how Agricola encouraged Romanisation. Many answers may consider the comment by Tacitus that this was just another form of **servitude**.

The Tacitus passage goes some way to allowing candidates to support Isaac's assertion of ethnic disintegration. However, some answers may detect that Tacitus is not supporting tribal culture as he refers to the Britons as '**scattered and barbarous and therefore inclined to war**'.

The second passage from Caesar gives a straightforward account of the practices of the Druids. Many will find the information useful or educational. Better answers may analyse what the modern reader can deduce about the culture of the Druids and compare this with what Caesar is trying to say and the context in Book 6 in which it is set. Why does Caesar say '**these important privileges are naturally attractive**' or '**It is said/I imagine**'? How much does he really understand? To what extent did the Romans have any conceptual understanding of what they called 'barbarians'?

Candidates are expected to discuss further examples drawn from the range of the prescribed texts, e.g.:

- Caesar, *The Gallic Wars* 5 12–16: Caesar's encounters with the Britons
- Tacitus, *Agricola* 15–16: Boudicca's revolt
- Josephus, *The Jewish War* 7: Roman rule

It is to be hoped that some candidates may offer examples and consider ideas from their wider reading beyond the prescription.

Candidates may draw any sensible conclusions provided that these are supported with critical reference to the texts.

3 Drama: the idea of tragedy

Explore critically the nature of the central characters in tragedy in the light of the passage from Aristotle above and your wider reading of tragedy as well as comparison of the two passages below.

General

Any critical exploration as an answer to a Paper 3 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument that may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.*

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific

The passage from Aristotle encourages candidates to explore the nature of character in tragedy, specifically directed at goodness or otherwise as revealed through decisions/deliberation, but allowing scope to develop this into other areas of character in support. It is not essential that central characters be wholly good, and they may show themselves in some ways to be quite bad; there will be a balance of good and bad qualities in characters, revealed by their decisions, which are in turn revealed in their own speeches.

The passages from the plays encourage candidates to explore this idea in specific relation to Medea and Oedipus who may act in a way that may be interpreted as bad but for reasons that, to them at least, seem good. In isolation, Medea does not behave as a woman should, and Oedipus behaves in a tyrannical fashion. But Medea's contemplation of the killings ahead is framed in a heroic logic and tempered by acknowledgement that she is indeed performing a dreadful act in killing her own children, as well as anticipation of a sense of personal loss in this; her words here suggest that it is the best course of action available to her, but candidates should be aware there are grounds to question this. Oedipus, meanwhile, uses severe threats and creates a climate of fear among his citizens, but does so believing he is pursuing the god's work, for a motive that is good and seems to be his responsibility and devoid of self-interest.

Candidates should be able to relate the decisions these characters make to the broader context of the drama, and decide whether the characters seem good or not based on this, rather than a simplistic approach such as 'Oedipus should not threaten his own citizens' or 'Medea should not murder'. With the *Medea* in particular, weaker answers may offer an overly simplistic response to the character's actions. Aristotle's view of decisions – 'if it is a preference for what is good the character will be good' – may not necessarily hold true in reverse, and most candidates should be able to observe that a preference for what is bad *per se* does not make a bad character. There are also questions over the appropriateness of the character's behaviour: a woman adopting a heroic mode, a good/respected king adopting tyrannical and extreme measures. Candidates could also be aware of how a contemporary audience may have responded.

Answers should explore the characters of Medea and Oedipus in the whole plays. They may observe that Medea's words are often deceitful and designed to conceal/dissemble decisions, and she has doubts over her most awful decisions; that Oedipus uses threats freely at other times, with less apparent justification.

Some comparison of the passages quoted is required, if not broader comparison of Medea and Oedipus. Candidates may extend their answer to examine other characters. Indeed, the Aristotle leaves the possibility of exploring supporting/minor characters, e.g. the Creon in either play, the herdsmen in *Oedipus*.

Answers might explore whether decisions and actions in the passages tie into 'tragic flaws', e.g. Oedipus' quickness to extreme measures or Medea's pride.

Candidates are expected to discuss further examples drawn from the range of the prescribed texts: in this case, Seneca's *Oedipus*. Answers might assess Aristotle's words in the light of this play. They may explore whether Seneca's character seems as good or tragic as Sophocles' and, so long the focus of the question is kept, whether Aristotle's ideas on tragedy are applicable to Seneca. If not (and the same may be true of Euripides), is this play still effective as a tragedy? Where Seneca is explored, divergence of opinion and reaction is likely and much latitude should be given; it may be particularly important in this part of an answer to keep in mind the advice given in the 'General' section above.

It is to be hoped that some candidates may offer examples and consider ideas from their wider reading beyond the prescription.

Candidates may draw any sensible conclusions provided that these are supported with critical reference to the texts.

4 Gods and heroes: the importance of epic

Explore critically Bowra's view of the nature of the hero in the light of your wider reading as well as the two passages below.

General

Any critical exploration as an answer to a Paper 3 question will necessarily encompass differing views, knowledge and argument. Thus the mark scheme for these questions cannot and should not be prescriptive.

Candidates are being encouraged to explore, in the exam room, a theme that they will have studied. Engagement with the question as set (in the exam room) may make for limitations in answers but this is preferable to an approach that endeavours to mould pre-worked materials of a not too dissimilar nature from the demands of the actual question.

Examiners are encouraged to constantly refresh their awareness of the question so as not to be carried away by the flow of an argument that may not be absolutely to the point. *Candidates must address the question set and reach an overall judgement, but no set answer is expected. The question can be approached in various ways and what matters is not the conclusions reached but the quality and breadth of the interpretation and evaluation of the texts offered by an answer.*

Successful answers will need to make use of all three passages, draw conclusions and arrive at summative decisions.

Specific

The quotation from Bowra encourages the candidate to explore the nature of the hero and heroism. The unsuccessful hero may be as great a hero as a successful (and often flawed) one. There may be many examples of this. It is to be expected that there will be clear reference to heroes who die in battle; those who go beyond their limits (e.g. Patroclus, Hector, Sarpedon and his thoughts, Nisus and Euryalus, Pallas Turnus, *et al.*).

Candidates may speculate on whether the heroes they have encountered are really 'superior', and if so, in what way?

Candidates may wish to examine why heroes are heroes and the inevitability of their chosen course (Sarpedon and Glaucus).

Candidates may wish to examine who is the more successful, Turnus or Aeneas, for example, or Odysseus or Achilles.

The passage from the *Odyssey* encourages the candidate to investigate the idea that the hero who has died has not achieved such a worthwhile immortality. Achilles' address to Odysseus in the underworld challenges the assumption that a heroic death followed by 'immortality' should be sought. Odysseus is the hero who survives and is heroic for skills different from those of Achilles. It could be argued that he creates his own immortality by returning home and telling his stories. Odysseus also has another adventure to come following his return home.

This quotation goes some way to allowing candidates to challenge Bowra's assertion should they wish to do so. Yet, it is clear that at the outset Odysseus admires Achilles for his life and death. Achilles is more interested in finding out what sort of a 'career' his son has carved out for himself ... what sort of a 'hero' he has become.

Apparently in this passage, Aeneas represents the 'fighting' and 'dying' hero (see also Book 2), but he does challenge this impression himself later by showing that what he has to do is unglamorous and necessary for others rather than himself, and perhaps he is not so much as deserving of honour as worthy of memory. The 'war' books of the *Aeneid* perhaps may not reflect as strongly the glamour of heroic action as the barbarous and inhumane nature of war and the ugliness of death.

Candidates may reflect on the notions of *τιμη*, *κλεος*, possibly *hubris* and other relevant terms.

Further, deeper investigation by better answers should enable exploration of other parts of the passages, e.g. 'come give me news of that fine son of mine ...' (mentioned above); 'Do not forget to go over in your mind the examples of your kinsmen ...'; the characteristics of Hector and himself that Aeneas sees as important for Ascanius/Iulus.

Candidates are also expected to discuss further examples drawn from the range of the prescribed texts. It is to be hoped that some candidates may offer examples and consider ideas from their wider reading beyond the prescription.

Candidates may draw any sensible conclusions provided that these are supported with critical reference to the texts.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

CLASSICAL HERITAGE

9786/04

Paper 4 The Classical Heritage

SPECIMEN PAPER

2 hours

READ THESE INSTRUCTIONS FIRST

Answer the question that you chose and CIE approved. Write out your question at the top of your essay. Attach the approval form to your completed answer.

All quotations must be properly acknowledged in footnotes or endnotes.

You should bring into the examination a pre-prepared, typed or word-processed bibliography. Attach this to your completed answer.

You may bring into the examination one sheet of A4 paper with notes written on one side only. Attach this to your completed answer.

Every essay is marked out of 50.

This document consists of **1** printed page and **1** blank page.



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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

CLASSICAL HERITAGE

9786/04

Paper 4 Generic marking descriptors

SPECIMEN MARK SCHEME

plus

EXEMPLAR QUESTIONS (appendix)

2 hours

MAXIMUM RAW MARK: 50

This document consists of **4** printed pages.



Essay: generic marking descriptors for Paper 4

- Essays must have a particular focus on heritage and/or reception and, therefore, address the particular requirements of AO3. It will be very unlikely that an answer to a Board-approved essay that ignores AO3 will attain a mark above Level 1.
- The full range of marks will be used as a matter of course.
- Examiners will look for the 'best fit', not a 'perfect fit' in applying the Levels.
HOWEVER, essays not deploying material over the full range of the three AOs will be very unlikely to attain a mark in Level 5.
- Examiners will provisionally award the middle mark in the Level and then moderate up/down according to individual qualities within the answer.
- Answers may develop a novel and possibly intuitive response to a question. This is to be credited if arguments are fully substantiated.
- Provision of a bibliography is compulsory. If it is missing, examiners will deduct 4 marks.
- The ratio of marks AO1 to AO2 to AO3 is 1:1:2.

Level/marks	Descriptors
<p style="text-align: center;">5</p> <p style="text-align: center;">50–40 marks</p>	<ul style="list-style-type: none"> • The essay may not be perfect but is, nonetheless, a model of clarity in answering the question convincingly. • Strongly focused analysis throughout. • Sustained arguments and conclusions with a strong sense of direction. • Apposite material well used to build a cogent case. • Sustained exploration of relevant heritage and/or reception (AO3).
<p style="text-align: center;">4</p> <p style="text-align: center;">39–30 marks</p>	<ul style="list-style-type: none"> • Engages well with the question. • Clear analysis across most but not all of the answer. • Expresses arguments and conclusions with fluency in a logically planned way. • Apposite material well used to build a cogent case. • Good exploration of relevant heritage and/or reception (AO3).
<p style="text-align: center;">3</p> <p style="text-align: center;">29–20 marks</p>	<ul style="list-style-type: none"> • A determined response to the question. • Reasonable analysis, but at the lower end more limited. • Reasonable arguments and conclusions, but not well sustained. • Reasonable range of relevant material used adequately. • Reasonable exploration of relevant heritage and/or reception (AO3).
<p style="text-align: center;">2</p> <p style="text-align: center;">19–10 marks</p>	<ul style="list-style-type: none"> • Some engagement with the question, but limited understanding of the issues. • Analysis is limited. • Constructs arguments in a limited way. Any conclusions are limited/thin. • Material used is limited in range and/or uneven. Perhaps some irrelevance. • Limited reference to heritage and/or reception (AO3).
<p style="text-align: center;">1</p> <p style="text-align: center;">9–0 marks</p>	<ul style="list-style-type: none"> • Little or no engagement with the question. • Little or no attempt to offer analysis. • Little or no argument displayed. Any conclusions are very weak. • Little or no relevant material used. • Little or no reference to heritage and/or reception (AO3).

APPENDIX: EXEMPLAR QUESTIONS THAT A CANDIDATE MIGHT HAVE SELECTED

ARCHAEOLOGY

- 1 How do we explain the fascination that Troy has exerted on archaeologists?

ARCHITECTURE, PAINTING AND SCULPTURE

- 2 Assess the impact of Classical influences on 15th century Italian painting.
- 3 Evaluate the uses made of Classical imagery in Baroque sculpture.
- 4 How far did cities such as London and Paris appropriate and then abandon Classical architecture and civic design between the 17th and 20th centuries to reflect their changing imperial aspirations?
- 5 Why was the 'contenance of Scipio' so popular a subject for European painters of the 17th and 18th centuries?
- 6 Explain the use of Classical models in the 18th century landscape monuments at Stowe, Buckinghamshire.
- 7 Monumentalism in Napoleonic Paris and Classical Rome: emulation or imitation?
- 8 Assess the role of Classical models in the colonial architecture of Australia.

FILM

- 9 To what extent have popular conceptions of Classical antiquity been moulded by Hollywood's use of Classical epics?

HISTORY

- 10 Compare the differing 'images' of Alexander the Great in use in East and West during the Middle Ages: valiant Crusader knight and Muslim philosopher king.
- 11 'Plutarch's *Lives* built the heroic ideal of the Elizabethan age' (C. S. Lewis, 1954). How far do you agree?
- 12 Assess the relative importance in European defences of slavery from the sixteenth to the nineteenth centuries of arguments and precedents drawn from the Classical world and those drawn from the Bible.
- 13 Compare the uses made of Roman republicanism in the American Revolution and the French Revolution.
- 14 How do we explain the great appeal of Homeric Greece to the Victorians?
- 15 Evaluate the uses made of Homer during the Greek Civil War (1946–49).

LITERATURE

- 16 Evaluate the influence of Plutarch on plot and characterisation in Shakespeare's plays set in Classical times.
- 17 Assess the contribution of ancient epic to the writings of Milton.
- 18 Assess the reaction of 19th century novels (George Eliot, *Middlemarch*; Nathaniel Hawthorne, *The Marble Faun*; Henry James, *Portrait of a Lady*) to Rome.
- 19 Compare the ways in which Virgil and Seamus Heaney exploit the pastoral form of the Eclogue to comment on political events in Rome and Northern Ireland.
- 20 Evaluate the appeal of *Medea* in the age of the holocaust and the gulags.

MUSIC

- 21 Assess the ways in which Purcell's *Dido and Aeneas* and Berlioz's *Les Troyens* altered plots and characters in Virgil.

PHILOSOPHY

- 22 To what extent was Rousseau's *Emile* inspired by Plato's *Republic*?
- 23 Evaluate the impact of Socrates on Nietzsche.

POLITICS

- 24 Assess the impact of the Spartan tradition on the development of Western thought during the 18th and 19th centuries.
- 25 Evaluate the influence of notions of Athenian democracy on the development of democracy in Britain during the 19th century.
- 26 Assess the ideological appropriation of Ancient Rome by Mussolini.

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