

Classical Civilisation

General Certificate of Secondary Education **GCSE 1940**

Combined Mark Schemes And Report on the Components

June 2005

1940MS/R/05

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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GCSE Classical Civilisation (1940)

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Mark Scheme 1940/11/12
June 2005

Topic 1: Greek Religion

Section 1

1. (a) Demeter and Persephone (Kore). [2]
- (b) Persephone picking flowers/abducted by Hades/ Demeter searched/eventually returned/after eating pomegranate seeds/only for six months etc. [4]
- (c) Athens. [1]
- (d) In the inner sanctuary (Telesterion). [1]
- (e) Answers may refer to any of the following for reasons to enjoy or not to enjoy taking part: communal celebration/after-life/exclusivity/celebration of Greek nation/purification in sea with suckling pig/sacrifices to Athens and goddesses/fasting/sacred drink/procession/with sacred objects. [4]
2. (a) Large/big columns/surrounded by columns/raised up etc. [2]
- (b) Their home/away from public/ready to receive gifts. [1]
- (c) Outside/at front. [1]
- (d) Any **two** gods or goddesses with attribute referred to. [2+2]
- (e) Candidates are free to indulge in a wide range of topics. They may visit sacrifice and offerings, the different areas of responsibilities of divinities, festivals, family worship, but explanations must focus on whether the candidate could be happy with the freedom/restrictions imposed by such a polytheistic society. [4]
3. (a) Mountainous/rocky/steep cliffs/packed with buildings etc. [2]
- (b) Goat. [1]
- (c) Apollo. [1]
- (d) Somewhere to consult a god/a pronouncement from a god/ answer to a question/to help or similar. [2]
- (e) Purification/ in the Castalian stream/fee. [2]
- (f) Reasonable opinions based on uncertainty or prospect of guidance in difficult matter. Allow specific types of question. [4]

Section 2

- 1 Animal brought to altar/outside temple/cleansing of priest/sprinkling of water/silence/prayer/sprinkling of barley/hair cut + burned on altar/axe blow/throat cut/blood splashed on altar/burning of selected parts + pouring of wine/entrails cooked separately/feast.
Answers might include how they felt about the meticulous procedure/ the need not to offend the god-hence the purity/the contractual nature of the prayer/the unification element of the feast. Look for this kind of approach in the discussion of the various stages included. [16]
- 2 Answers are likely to include details of procession/ship-cart/new robe/ animal sacrifices / games. These must be discussed with a view to the importance of the festival i.e.: leisure/relaxation/unifying of people of Athens /communal worship/ competitions for honour/distribution of meat as well as the celebration of the birth of the founder [16]

Topic 2: Home and Family in Athens

Section 1

1. (a) Spindle/loom/thread/weights/shuttle. [2]
 (b) Women's quarters. [1]
 (c) Slaves/maids/daughter. [1]
 (d) Clothes/blankets, i.e. self-sufficiency [2]
 (e) Bear children /clothes/supervise slaves/see to store room /goods brought to house/ children. [2]
 (f) Women-owned by husband / not allowed other male companions/ was married with a dowry/ no right of divorce /men lived it up/went outside home etc. **But**, was able to act as Kyria / ran household with husband away/could transact business. Any opinions validated by fact. [4]
2. (a) Central living area/ rooms led off it/water supply. [2]
 (b) Kitchen/women's quarters/slaves quarters/*Andron*/bedrooms/storerooms. [3]
 (c) i. Mud brick. [1]
 ii. Clay tiles. [1]
 (d) Temples/public buildings or e.g. [1]
 (e) Reasonable opinions based on the design of a house/its security/inward facing /open courtyard/simplicity etc. [4]
3. (a) Drinking party. [1]
 (b) Drinking cups. [1]
 (c) Wine/water. [1]
 (d) Flick/his wine/at a dish or cauldron. [2]
 (e) Wife. [1]
 (f) General entertainment/revel as alternative to responsibilities of Kyrios/serious opportunity for educated/philosophical discussion /opportunity to foster new or profitable relationships/image. [2]
 (g) Reasonable opinions based on activities; Prostitutes/music/dancers/intelligent conversation etc. Some overlap with (f) is acceptable. [4]

Section 2

- 1 Answers may refer to duties as in: tutors/shopping/domestic chores/crafts /serving /weaving/cooking /collecting water/supervising children/entertaining. Explained with a view to the free time it allowed family members/the image, status element and the self-sufficiency of the household. [16]
- 2 Answers may include any of the following: games and toys/role of Paedagogus/role model of father/school equipment/discipline/number of pupil / paidotribes / palaestra / athletic events reading and writing/lyre/singing. Girls - taught at home/by mother/domestic tasks/spinning-weaving/cooking/finances. Answers must make comparisons with expectations placed upon boys. Reward any well-supported view. [16]

Topic 3: Greek Athletic and Theatrical Festivals

Section 1

1. (a) Long jump. [1]
 (b) Jumping off or explanation of advantage. [1]
 (c) i. Weights. [1]
 ii. Flung forward when jumping. [1]
 (d) Boxing/wrestling – numerous possibilities. [4]
 (e) Many possibilities based around events and/or ethos of games. [4]
2. (a) Scroll/play. [1]
 (b) Tragedy. [1]
 (c) Reward any opinion if properly explained. Probably in terms of movement/voice projection/identification of characters etc. [2]
 (d) Actor/Sponsor. [1]
 (e) Long robes/decorated/footwear - boots or roly-poly costume/padding/phallus. [3]
 (f) Main details of process: playwright decides plot/presentation before Archon/allocation of sponsor by lot/musicians etc if required/allocation of actors by lot/training by playwright or *choregos*. Gain recognition /entertain people – main motives. **Two** reasons explained. [4]
3. (a) Main temple of Zeus. [1]
 (b) Oaths/sacred truce/athletes performed for him/were presented at his altar/sacrifices etc. [2]
 (c) Story of thunderbolt striking the earth at Olympia. **Three** details. [3]
 (d) Temple of Hera/tomb of Pelops/Council house/altar of Zeus. [2]
 (e) Made it more serious/greater prestige for winner/protection of sacred truce/chance to do religious duty -or- too many ceremonies/overshadowed sporting achievement etc. Reward any opinion which is supported by valid discussion. [4]

Section 2

- 1 Answers may refer to any of the following: unification of Greeks/Athenians/parade of tribute /statement of success of Athens/ honouring of leading citizens/ enjoyment of civic pageantry /meat from sacrifices for the poor/ including resident aliens/ like a celebration of Democracy.
 Procession with statue / priest had pride of place / hymns /sacrifice details.
 Dionysos/harvest/religious officials/offerings.
 The plays/the nature of costume/special effects /props/plot/the theatre building/ religious content. [16]
- 2 There is possibility for varied discussion here which may include rules associated with boxing, wrestling and the *Pankration*, particularly the status of these events within the programme. But many other events avoided violence - NB the status of the winner of the *stade* race and the naming of the games. Some discussion of nobility/ power violence as opposed to athletic prowess or in some events athletes used equipment but the contact sport was man versus man/no weight restrictions either; this made it unfair and less of a contest. Look for varied discussion. [16]

Topic 4: Greek Art and Architecture

Section 1

1. (a) i. Dionysus (god of wine). [1]
 ii. Kantharos (wine cup) / garland of vine leaves. [1]
- (b) i. Worshippers of Dionysus. [1]
 ii. **Two** of: animal skin [1] holding vines [1] offering him an animal that they have hunted [1] their embrace is typical of the uninhibited maenad [1]. [2]
- (c) i. **One** of: intricate patterning on the dresses [1] patterning for the animal skin texture [1] incised detail [1] wavy lines for hair/beard [1]. [1]
 ii. **One** of: repeated pattern of the folds incised with precision [1] repetitive symmetry of the two maenads [1] use of natural colour of the clay to represent paler skin for the females [1] use of the decoration around the top and bottom in bands [1]. [1]
I think that any two of the above would be reasonable.
- (d) Storing wine. [1]
- (e) *The answer will cover the same ground as Higher Tier, but will be expressed more in terms of the candidate's own preference probably. The marks should be awarded where the remarks suggest some awareness of the nature of Greek pottery painting, not just for making subjective remarks from observing the printed copy on the paper. Good use of the belly shape to frame his scene / animation of the maenads with their dancing feet / vivid eyes with the nature of the frontal eye in profile face / but lousy accuracy of course in that / nice contrast of calm and static Dionysus with the cavorting maenads / poor naturalism in the crossed arms of the maenads / but conversely a nice feel to their companionly gait! / nice composition with the two blocks of interest joined by the dangling hare etc. 2 points + evidence.* [4]
2. (a) **Three** of: bobbly hair [1] stiff pose [1] archaic smile [1] arms close to body and rigid [1] feet close together [1] ridge for the muscle/skin fold in the groin [1] lines (unsoftened) for the abdomen muscles [1] very large eyes [1] large ears [1] knobby knees (!) [1] harsh ridge for the eye rims [1]. Anything valid. [3]
- (b) Hair softer into the neck [1] eyes less bulbous [1] cheek bones more rounded [1] ears smaller [1] smoother planes at e.g. abdomen, groin. [1]
- (c) **Two** of: no archaic smile [1] swivelled hip [1] bent knee [1] weight on only one leg [1] head turned to one side [1] short (tied up) hair [1]. [2]
- (d) i. Male statue. [1]
 ii. Female statue. [1]
- (e) *They should be arguing for the greater achievement in naturalism of B on the lines of: the stiff gait is softened by the rounding of the body (shoulders, hips) / the hair is made more natural by hanging more softly into the neck / there are curls framing the face with a more natural feel to them than the bobbles on A / the cheeks respond to the smile, as does the flesh around the edges of the mouth / the eyes are smaller and they are not so harshly delineated from the rest of the face / toes are more spread and carved with clear bones and nails / muscles on abdomen are softer (more of a six-pack!) / groin to thigh flesh more realistic / if they remember the detail of the back they might comment on the movement of the flesh across the shoulder blades. They may remark on the failings of A but remember that they should not be repeating themselves – they are warned about this. 2 points + evidence.* [4]

3. (a) i. Aphrodite (goddess of love). [1]
 ii. Bathing. [1]
 iii. The urn stands beside her / she is naked / she reaches for her clothes presumably after bathing. [1]
- (b) i. Hermes (messenger god etc.). [1]
 ii. Bunch of grapes. [1]
- (c) Dionysus (god of wine). [1]
- (d) Two of: Apollo leans on the tree [1] was holding something ready to use [1] probably an arrow [1] there is a lizard on the tree [1] the statue is called Apollo the lizard slayer [1]. [2]
- (e) It will depend on preference of course, but should be based on the understanding of the artistic qualities of the statues, not such things as *'I like naked ladies...'* Comments will be best related to: relaxed pose of Hermes, languid, sensuous / use of the group to add interest to the composition / contrast of the smooth flesh and the inanimate cloth / interesting folding of the material / engagement with the characters – Dionysus struggles to get the grapes, Hermes' smile plays on his lips etc. Aphrodite begins to cover herself / the contrapposto works sensuously in the female form / she looks up slightly (but not hugely) startled in the middle of her bathing so her head is nicely turned / there is a nice contrast in the smooth flesh, the soft folds of the material and then the hard clay texture of the urn. 2 points + evidence. [4]

Section 2

- 1 The material is the same as for Higher Tier, but one would not expect to see all the information, nor answers that express the ideas in a sophisticated way. Mention of the pieces that are listed in the bullets need to be described/explained to gain the marks. Additional pieces that they have studied deserve credit for adequate identification as well as for their effective use as evidence. Outline of the lost wax technique / nature of the process that allows the sculptor to experiment endlessly since he is working with a clay model / the tensile strength of bronze so that bolder moves can be made / i.e. the striding figure (Zeus/Poseidon, the Tyrannicides) / the arms away from the body more (doryphoros, Riace warriors) / beauty and natural tone tanned look of the bronze convenient for depicting bronzed athletes / at its most innovative the clever diskobolos / and Marsyas / nature of carving bronze in that there does not need to be such depth of incision (e.g. on the hair) to make the effect of depth, since the reflection of the shiny metal does the job. Any reasonable argument with evidence. [16]
- 2 The nature of red-figure as having a black background with red characters on it. The firing process – i.e. the red is the colour of the clay and the black is painted on / the oxidation process renders some black but restores the rest to the clay colour / the advantages of red-figure – details can be painted on, rather than incised like black-figure / this gives a softer line, can have varied brush size etc. / examples of effective use of this capacity / e.g. soft wavy hair on Sarpedon / eyelashes on S and Death and Sleep / detail of the toenails / capacity to give feeling more of bodies in the round (black-figure too much like a flat silhouette) / the speckled nose of the lion (H fighting the lion). To indicate the whiskery bit / textured hair (on H throwing the lion). Any reasonable argument with evidence. [16]

Topic 5: Sparta and the Spartan System

Section 1

- 1 (a) Clapping. [1]
 (b) Prepare proposals to go before main assembly/ court for criminal cases /impose death penalty and decrees of dishonour. [2]
 (c) Any reasonable opinion, e.g. age brings wisdom or out of touch etc. [1]
 (d) Two kings /hereditary families/ acted as judges or priests in city but main duties as commanders in war.
 Ephors - 5 - administrative duties (or specific examples).
 Apella - assembly - peace and war decisions / foreign policy. [2+2]
 (e) Answers can repeat parts of (d) as long as there is full explanation of why they would or would not want to be part of a particular group. [4]
- 2 (a) Perioecoi. [1]
 (b) Ploughing. [1]
 (c) Deliberately made to get drunk and look foolish/ some publicly beaten to ensure submission of rest/ krypteia (secret police) to keep them in fear and subjection. Regarded as enemies of the State/declared war on them /hunted them. [2+2]
 (d) Fear of revolt. There had already been one. They outnumbered Spartans ten to one. [2]
 (e) Largely worked the land and were often canon-fodder in war/a few house slaves. So, provided Spartans with basic needs, such as produce/allowed Spartan men and women to get on with training/relaxing/education. [4]
- 3 (a) Seven. [1]
 (b) Because he had failed. [1]
 (c) To be tough/obedience/living communally. Reasonable suggestions. [1]
 (d) Few garments /in winter only one /beds made of rushes/picked themselves from river/little food/lived off the land. [4]
 (e) Mess/military club. [1]
 (f) Reward any opinions as long as they are properly presented with evidence, e.g. secured loyalty to state/produced tough men etc. but lacked refinements to live in the wider world etc. [4]

Section 2

- 1 Discussion should revolve around the following: intensive physical training = healthy mothers producing strong children/ trained to be the wives and mothers of soldiers/ forbidden to wear bodily adornment (cosmetics, jewellery etc) / no weaving and spinning wool/ wrestling, running, throwing javelin/ walk naked /ran homes because husbands often not there/children up to seven. [16]
- 2 Answers may describe what happened at Thermopylae for some credit although it should be linked to the question, i.e. as an illustration of hoplite tactics and weaponry or devotion to the state/desire for military glory etc. Answers may talk about the organisation of the army and the way the messes brought about a camaraderie and unity of purpose, i.e. drinking/ sleeping/grooming together/sometimes sneaking off to see the wife/or other women/hunting/dancing to military poems. Reasonable discussion based around these facts. [16]

Topic 6: Roman Religion

Section 1

- 1 (a) Pig. [1]
 (b) Six to Ten. [1]
 (c) Chief Priest (*Pontifex Maximus*). [1]
 (d) Thirty years. [1]
 (e) i. Keep sacred flame alight. [1]
 ii. Flame meant security of Rome having come from the ashes of Troy. [1]
 iii. Whipped to death. [1]
 (f) Breaking vow of chastity. [1]
 (g) Answers based on duties and privileges. Honour of being chosen/ live in temple quarters/remain chaste/ make sacred meal for sacrifices/attend sacrifices/festival of Bona Dea/ceremony of first harvest/only women to go to sacrifices/special seats at shows. [4]
- 2 (a) i. A bull. [1]
 ii. Conquering evil/creating new life plus any other detail. [2]
 (b) i. Low down/underground. [1]
 ii. Reference to cave. [1]
 (c) Congregation/communal feast/worship. [1]
 (d) Persians/traders/soldiers. [1]
 (e) Women. [1]
 (f) Life after death/ communal worship/exclusivity/powerful cult figure/personal association with god. Any **two** explained in relation to why the cult was or was not exciting. Possibly in light of Roman state religion. [4]
- 3 (a) Cleanse house of ancestors' ghosts. [1]
 (b) Fails if he does anything wrong. [1]
 (c) Busts carried at funerals/offerings at *lararium*/offerings at tombs/*Parentalia*. [2]
 (d) (i) and (ii) Penates-gods of store/ Vesta kept the fires burning for warmth and cooking/ Janus doorways and new year /individual families may have other gods associated with trade or occupation- reward examples. [2+2]
 (e) Marriage -torches lit = strength of marriage/ throwing nuts = fertility/ doorposts decorated =appease household gods /chants (songs) + Hymen/ carrying of bride over threshold = omen of falling/ sacrifice - condition of entrails allowed Romans to see if marriage was divinely favoured.
 Birth – Lucky Charm/*bullā* -around neck/at birth/as a baby/ protection against harmful spirits/ household gods/ Hercules /Juno/Diana.
 Purification of House/raising up by father/naming (eighth day for girl, ninth for boy) / laying of couch for Juno/table for Hercules. [4]

Section 2

- 1 Answers may refer to the main state gods and goddesses; Jupiter, Neptune, Mercury, Mars, Pluto (Hades), Apollo, Juno, Venus, Minerva, Diana, Vesta and Ceres, their responsibilities. The way that they dominated life, the concepts of prayer, offerings, festivals and sacrifice/fear of their “moods”.
Reward reasonable discussion based around these aspects. [16]
- 2 Answers may consider much of the following: life after death/ moral code of life / all men equal/ comfort for life’s suffering/ belonging to a caring god/communal worship/no class distinction. Undermined society by failing to respect Roman gods/spoke of a ‘New Kingdom’ - seen as threatening revolution/’body and blood of Christ’ taken literally /meeting in private seen as conspiring/ communal love seen as immoral/ ‘sister and brother’ taken literally – incest/denied divinity of emperors - open revolution. But Romans tolerated other religions; were the Christians so bad?
Punishments horrendous: crucified/ fed to lions (beasts) and often for the benefit of an audience not as punishments for a crime. Possibly created new martyrs/secrecy - Chi-Rho/cross/fish/word square. Betrayal of Christ - so no life after death with god. Look for varied discussion. [16]

Topic 7: Roman Home Life

Section 1

- 1 (a) Auction. [1]
 (b) Placard around neck/giving details of abilities etc/on box (platform)/feet whitened. [2]
 (c) Prisoner of war/captures/abandoned/sold into slavery. [2]
 (d) Education was valued above pure strength. Answers should refer to the role of slaves (particularly Greek ones) as tutors compared to the menial tasks around the home. They may also refer to the likely difference in cost of female slaves. [1]
 (e) Saved someone's life/bought it/freed in will. Details of manumission possible. [2]
 (f) Any opinions based on duties of slaves. No need to refer to male **and** female. [4]
- 2 (a) Reckless/overconfident/sensible suggestion supported by reasons based on expectations of a woman's morality and her role in the home. [1+2]
 (b) Weaving/support at banquets/tending children/supervising slaves/providing clothes/looking after children. [3]
 (c) Any selection possible and linked to importance of family unity and status or running of the home. [2]
 (d) Likely reference to the following: did not choose husband/was his property / could not consort with whom she chose/was answerable to husband for behaviour and morals/less control over finances: power of life + death / dowry/ divorce. But by the time of the empire things changing; 'sine manu' marriages etc. [4]
- 3 (a) Usually at work/job of women or slave. [1]
 (b) *Litterarius* /slave as tutor. [1]
 (c) *Rhetor* - art of speaking/debate/forming arguments + *Grammaticus* - learning Latin + Greek / reciting passages / commentaries on texts [*Litterarius* - basic maths /letters reading.]. [2+2]
 (d) History/ancestry/law/various forms of physical exercise. [2]
 (e) Reasonable opinions. No friends with Cato/only one view/not enough variety/based on one man's experience/limited curriculum but personal attention/highly experienced man. Teachers - not highly rated/school room facilities poor/ regimented day discipline tough – appeal of subjects? [4]

Section 2

- 1 Answers may refer to: looking after family religion / sacrifices at home / supervision of family members / supervision / purchase of slave work force / responsibilities for finances of estate / general business decisions to benefit status and wealth of family and household. In public; role in establishing family links / marriage ties / patronage. Specific examples can be credited. Any valid points as long as conclusions are backed up by relevant references to importance of responsibilities. [16]
- 2 Answers may include details of the homes, for the rich: inward facing / rooms off central hall / atrium / let in light and air. Family rooms: bedrooms /Tablinum - business/ summer / winter dining rooms / garden / peristyle / slaves quarters. Sparse furniture: chair / table / couch / bed / kitchen / latrine / baths - near water supply / family could socialise / dine / keep slaves separate /meet to be a family / recline / relax / light / air - go for a stroll. **As opposed to:** tenements / dangers of fire / cramped conditions / sparse furniture / poor sanitation / crime rate etc. [16]

Topic 8: Roman Sport and Leisure

Section 1

- 1 (a) i. Samnite/ secutor. [1+1]
 ii. Square shield / full helmet. [1]
- (b) i. Retiarius/ net man. [1]
 ii. Shoulder guard/ less armour/ trident on floor. [1]
 iii. Surrendering. [1]
- (c) Beast shows/ executions /sea battles. [1]
- (d) i. Emperor. [1]
 ii. Popularity/entertainment/show off empire. [1]
- (e) Animals from different parts of the empire/man against beast/bloodlust of Romans/ see enemies Romans had conquered /hunting part of Roman society/ get rid of criminals etc; any **two** explained. [4]
- 2 (a) Seating + *Spina* + starting gates. [3]
 (b) Size of track - multiple chariots/starting gates set back – fast/dramatic start/ oval so there was a long straight/tight turns – for danger and shows of skill. [2]
 (c) Turning posts + charioteers tried to get inside edge/crashes/greatest test of skill. [1+2]
 (d) Any sport with **two** explanations of why one was more appealing than the other. Explanation should extend anything repeated in (b) and (c). [4]
- 3 (a) Wrestling/trigon/fencing/boxing/weights/other ball games. [2]
 (b) Details of routine based on: Apodyterium / tepidarium / caldarium / frigidarium / oiling / strigiling / towelling. [4]
 (c) Midday/afternoon. [1]
 (d) Work. [1]
 (e) Socialising / relaxation / cleanliness / fitness/health. These must be explained in respect of the habits/ lifestyle / climate of the Romans especially as they combined so much in one place – without it existing anywhere else. [4]

Section 2

- 1 Answers may include the following: weapons included; slings/ javelins/ knives / particularly hunting spears for face to face combat/nets; wide and thin meshed/horses and dogs and slave followers to drive animals into the open. Animals were tracked down and then driven into the open/ in the desired direction for the benefit of the “hunter”/ use of dogs important here/feathers used to drive innocuous animals towards hunters. Look for some discussion on what aspects were exciting (perhaps some parts were just scary!). [16]
- 2 Answers may refer to the building as well as the plot and characters: audibility/seats close for atmosphere/ large audiences /semi-circular/built into hillsides / raised stage / tiered seating. Padded costumes /the phallus / slaves /masters / women characters / pimps. Plot: love motif/underdog winning/happy ending/status of characters ridiculed / antics of slave /trickery and deception - all elements of escapism, possibly more in keeping with lower class audiences very basic slapstick/few effects if any. Reward sensible discussion of key aspects of any of the above in terms of enjoyment today. [16]

Topic 9: Pompeii

Section 1

- 1 (a) Site on main North-South trade route/flat ridge defensible/River Sarno navigable / water supply/irrigation/good agricultural climate/Bay of Naples gave good prospects for trade. [3]
- (b) i. Vesuvius. [1]
 ii. Answers will include a wide variety of detail in this question; earth tremors/the pine tree/darkness etc. note that it was ash, lapilli and fumes which caused the demise of Pompeii and its inhabitants as well as the pyroclastic surge and not a devastating lava flow. [3]
- (c) i. Fiorelli (probably) but any others acceptable, with details. [1]
 ii. Regions/ numbering *insulae*/ doorways /artefacts in Naples museum/ replicas in place. Plus explanations of how this helps with our understanding / knowledge of Pompeii. [4]
- 2 (a) Stepping stones/water tower/ fountain. [3]
 (b) Raised people above sewage/rubbish/water which flowed down the street. [1]
 (c) Lava blocks/lava stone. [1]
 (d) Blank walls /graffiti/painted reds and yellows/large doorways/shop fronts/ taverns/ hot food stalls/high pavements etc. [3]
 (e) Grid plan allowed access to all areas/accommodation blocks in between/ gates at key positions for trade routes /centralised key areas for entertainment and commerce / ease of finding way around/water supply. Any **two** explained. [4]
- 3 (a) Initiation of girl into the rites /cult of Dionysus. [2]
 (b) Dionysus (or boy priest) reads ritual /Silenus/plays lyre/Pan/with pipes/satyr/ satyr/with mask/offerings/priestess/Dionysus with Ariadne/ phallus symbol/goddess with black wings /whipping scene/Cupid holding mirror/tending hair. [3]
 (c) i. Vines/grapes. [1]
 ii. Wine. [1]
 iii. Amphorae/ram's head press. [1]
 (d) Major areas of activity split by corridors/ internal garden/ industry located within walls/ outward facing with balcony/basic atrium design with rooms leading off a central courtyard/farm rooms and bakery, plus terraces to overlook fertile countryside. Any opinions based on these details compared to *insula* arrangement of atrium houses in Pompeii/street noise/dirt in roads/shops etc. [4]

Section 2

- 1 Answers will most likely refer to the following: commercial buildings; Macellum, Eumachia, Weights and Measures, Granaries. Political Buildings; offices, Aediles / Duovirs, Basilica, Comitium. Election posters and graffiti / statues of leading Pompeians. Religious buildings; Temples of Jupiter/Apollo/Emperor (Lares). [16]
- 2 Answers will be able to show off their knowledge of the particular houses **but** high marks should only be awarded if the answers discuss the differences and why they preferred a particular house.
- Vettii
 No *Tablinum* / double Atrium design/ women's quarters /stables / rooms off the garden/irregular shape. Possible references to decoration, allow free choice here as long as the details are specific to the house ie: Priapus/ mythical couples/ window-like side panels /deep red and black or bright yellow rooms. Allow the formal garden arrangement and herms/fountains etc. Cupid frieze showing them harvesting grapes / racing chariots / throwing stones/ making perfume/bronze working / making jewelry. Dancing Faun
 Occupies entire block (insula) / double atrium / two entrances /entrance at back/double peristyle. Details of decoration: e.g. Alexander mosaic / cat and partridge/doves and jewel / woman on panther. Located in summer rest rooms /dining rooms + statues. [16]

Topic 10: Roman Britain

Section 1

- 1 (a) Pool. [1]
- (b) Spring/natural water supply/religious site. [1]
- (c) Hypocaust/underground furnace/stoked by slaves/heat passed through flues in walls and under floors. Also natural hot spring. [3]
- (d) Relaxation/cleanliness/integration into empire/area of worship recognised by Romans / trade/craft area. [2]
- (e) Blacksmiths/jewellery/spinning (weaving)/pewter/shoes. [1]
- (f) Integration of gods - Sul-Minerva (altar + head of Minerva). Luna pediment - shows Gorgon's head-mythology of Rome part of British learning. Main temple shows how religion was integrated into a site designed for enjoyment. Temple courtyard has names of gods and goddesses of Rome - evidence of Christianity also found there. Romanisation via attraction of baths. Basically the whole baths complex shows how the Romans familiarised the British with Roman gods and associated them with British gods at the same time. Basic observation with a piece of evidence is all that is needed at this level. [4]
- 2 (a) Basilica + centre of administration for running of town/also legal judicial matters conducted there/religion. [1+2]
- (b) Portico (covered colonnade or walkway). [1]
- (c) Market stalls/socialising. [1]
- (d) Centre usually. [1]
- (e) Baths/temples/amphitheatres/inns/theatres/shops. [2]
- (f) Answers may refer to: security of markets and trade/local produce widely circulated but also the possibility of imported goods/ability for swifter and more secure transport of produce/water supply/sanitation/medicine/integration of Roman religion thus feeling part of Empire. New tax systems though tighter control over daily life. Any **two** with explanation of why candidate would think it a good or bad thing. [4]
- 3 (a) Boudica flogged /daughters raped. [2]
- (b) Husband, Prasutagus had left kingdom to Caesar and Boudica. But, when he died Roman Centurians plundered his kingdom and Roman slaves his home, hence Boudica was left with nothing. Estates of Iceni nobles also confiscated. [2]
- (c) Any of: ransack of Colchester and the killing of soldiers stationed there, followed by the interception of Cerialis and the IX legion which was routed and fled to their camp. Suetonius had also abandoned London to be handed over to slaughter by the rampaging Britons. [4]
- (d) Yes; she rallies her troops/lots of military successes/many tribes joined her but ultimately, tactically not good; she was defeated and committed suicide. Answers may revisit parts of (c) as long as they extend what they say and focus it on Boudica's leadership. [4]

Section 2

1 Living in barracks/patrolling wall long shifts/terrible weather/ some contact with the locals/upkeep of wall and weaponry. Job is to protect boundaries/ mark boundary to empire/possible incursions further north. Answers may refer to specific details of the wall and what they think of them, e.g. stone or turf / walkway / 10 - 20ft wide + 12 -15ft high / ditch. Milecastles: fortified gateways at intervals / double gates at front and rear / accommodation for soldiers / access to top of wall / turrets: 20ft high square towers / every third mile. Forts: for fighting soldiers / near to wall / causeways at fort only access for population / some flush with wall / others projecting beyond. Reward references to specific places on the wall if these add extra information. In Chester: greater integration with local community/hierarchy /partnerships / foreign legionaries stationed/luxuries such as baths / trading centre with proper administration/amphitheatre –for training etc. Tombstones suggest marriage with locals. This is a very varied question allow all valid material linked to the question.

[16]

2 In this question candidates are free to show their knowledge of a particular villa. Lullingstone or Chedworth. Answers should go into great detail. One should expect references to the courtyard areas, the residential parts/facilities and the farming/ industrial parts of the villa. (Temples may be included at Lullingstone). Many villas brought the luxury of the towns to the country/owned most likely by pre-Roman aristocracy whose positions under the Romans (councillors etc.) had allowed them to continue to prosper and this wealth is reflected in the mosaics, wall paintings, dining rooms and sumptuous suites of baths. Evidence suggests that more than one family may have lived in them. As farms they were often food-producing machines/estates with forests, meadows and cultivated fields. The scattered buildings could vary greatly; cow sheds, corn-storage/drying, watermills, wine cellars. Some villas went beyond food production into the by-products such as; leather, tallow and wool- thus evidence of fulling. There were also potteries and tile-kilns. Answers should follow the bullet points and should be able to include some of the above.

[16]

Mark Scheme 1940/21/22
June 2005

Topic 1: Greek Religion

Section 1

1. (a) Demeter and Persephone (Kore). [2]
- (b) Eleusis. [1]
- (c) In the inner sanctuary (Telesterion). [1]
- (d) Purification in sea with suckling pig/sacrifices to Athens and goddesses/fasting/sacred drink/procession/with sacred objects. [4]
- (e) Communal celebration/after-life/exclusivity/celebration of Greek nation. Any **two** with significance explained. [4]

2. (a) Home of gods/ celebration of nation's skill/ reverence/to be superior to peoples dwellings. [2]
- (b) i. In the *naos (cella)*/inner room /recess at back. [1]
- ii. Outside /at front. [1]
- (c) Fear of harm/ need to show devotion/public expectation. **Two** explained in terms of significance to Greek life and values. [4]
- (d) Votive offerings and libations - physical gifts for recognition. Festivals – anthropomorphising gods so including them - celebrations for people. Art/statues etc – giving gods physical presence amongst people – made them approachable. [4]

3. (a) Delphi. [1]
- (b) Goat. [1]
- (c) Purification/ in the Castalian stream/fee/ priestess sniffs leaves/goes into a trance. [4]
- (d) Lived in times of fear/doubt/needed help with important decisions. [2]
- (e) Pass responsibility of major decision onto gods/ state often divided on a matter/simple religious devotion by decision maker in a family/chance to feel gods had an interest in human life + explanations or, caused confusion /was nonsense anyway. [4]

Section 2

- 1 A variety of areas may be covered here. Answers may revisit sacrifice. Answers might include consideration of the meticulous procedure/ the need not to offend the god-hence the purity/the contractual nature of the prayer/the unification element of the feast. Look for this kind of approach in the discussion of the various stages included. Roles of priests/prayer/omens divination to name but a few. Candidates have free range for discussion but look for variety of areas covered and focus on the question. [16]

- 2 Details of procession/ship-cart/new robe/ animal sacrifices / games. These must be discussed with a view to the importance of the festival i.e. leisure/relaxation/unifying of people of Athens /communal worship/ competitions for honour/distribution of meat as well as the celebration of the birth of the founder. [16]

Topic 2: Home and Family in Athens

Section 1

1. (a) Weaving. [1]
- (b) Clothes/blankets, i.e. self-sufficiency. [1]
- (c) Symbolised unity of home/women's role/traditional values; any of these points expanded. [2]
- (d) Bear children /clothes/supervise slaves/see to store room /goods brought to house/ children; any with importance explained. [4]
- (e) Owned by husband / not allowed other male companions/ was married with a dowry/ no right of divorce. **But**, was able to act as Kyria / ran household with husband away/could transact business. [4]

2. (a) Central living area/ rooms led off it/water supply. [2]
- (b) Andron - to entertain male guests/women's quarters - for female activities/weaving/ seeing to children/kitchens – vital for family needs plus dining guests. [4]
- (c) Herms/altar to Zeus/hearth for Hestia. [2]
- (d) Key rooms: dining room and spinning room represented activities of a couple/no public rooms because men worked out/time at home involved shade and cool, inward facing kept out heat, light, dust thus healthy/women's quarters as wives did not entertain. Men and women – separate lives almost. Simplicity of house as opposed to public buildings. [4]

3. (a) Symposium. [1]
- (b) Using drinking bowls/to try to flick dregs of wine/at cauldron or bowl/to make a noise. [3]
- (c) Prostitutes/music/dancers/intelligent conversation etc. [2]
- (d) Accepted as her rights dictated, or resentment as she had to prepare it - similar explanations. [2]
- (e) General entertainment/revel as alternative to responsibilities of Kyrios/serious opportunity for educated/philosophical discussion /opportunity to foster new or profitable relationships/image. [4]

Section 2

- 1 Answers may refer to duties as in: tutors/shopping/ domestic chores /crafts /serving/ weaving/ cooking /collecting water/ supervising children /entertaining.
Explained with a view to the free time it allowed family members /the image, status element and the self-sufficiency of the household. [16]

- 2 Answers may include any of the following: games and toys /role of Paedagogus/role model of father /school equipment / discipline/ number of pupils / paidotribes / palaestra/ athletic events reading and writing /lyre /singing. Careers in mind; gymnastics - war/ socialising - exercise/competition - athletics/health. Writing - career in politics/leadership necessity in military/writers respected. Painting - artistic qualities respected in art/ architecture etc. Girls -taught at home/by mother/domestic tasks/spinning-weaving/cooking/finances.
Answers must make comparisons with expectations placed upon boys. Answers are free to argue that the education was more in keeping with public rather than private role as an adult. Reward any well-supported view. [16]

Topic 3: Greek Athletic and Theatrical Festivals

Section 1

1. (a) Long jump + weights/posture. [1+1]
 (b) i. Standing jump/triple jump/ordinary long jump/stepping off box. [2]
 ii. Any choice- with logical explanation. [2]
 (c) Boxing/wrestling – numerous possibilities. [2]
 (d) Ethos/religion/multi-national/attitude to women/locations. Any two explained. [4]
2. (a) Playwright + scroll. [1+1]
 (b) Tragedy. [1]
 (c) Reward any opinion if properly explained. Probably in terms of movement/voice projection/identification of characters etc. [2]
 (d) Playwright decides plot/presentation before Archon/allocation of sponsor by lot/musicians etc if required/allocation of actors by lot/training by playwright or *choregos*. [3]
 (e) Religious significance/holiday/brought communities together/show of wealth/fulfilled public duty of magistrates so political significance. Any two explained. [4]
3. (a) Zeus. [1]
 (b) Main temple of Zeus. [1]
 (c) Story of thunderbolt striking the earth at Olympia. [2]
 (d) Reference to different temples/sacred truce/presentation of athletes to Zeus/oaths/sacrifices/significance of laurel crown. [4]
 (e) Games in honour of Zeus but also; celebration of Greeks as opposed to barbarians/status of athletes in communities/in keeping with ethos of education for war-similar discussion covering sporting significance whatever the opinion. [4]

Section 2

- 1 Answers may refer to any of the following: unification of Greeks/Athenians/parade of tribute /statement of success of Athens/ honouring of leading citizens/ enjoyment of civic pageantry /meat from sacrifices for the poor/ including resident aliens/ like a celebration of Democracy. Procession with statue/priest had pride of place/hymns/ sacrifice details. Raised the significance of Drama/ act of worship communal/a chance to gain something from pure entertainment /plots designed around honouring rather than performance. Look for balanced discussion. [16]
- 2 There is possibility for varied discussion here which may include rules associated with boxing, wrestling and the *Pankrateon*, particularly the status of these events within the programme. But many other events avoided violence - NB the status of the winner of the *stade* race and the naming of the games. Some discussion of nobility/ power violence as opposed to athletic prowess or in some events athletes used equipment but the contact sport was man versus man/no weight restrictions either; this made it unfair and less of a contest. Look for varied discussion. [16]

Topic 4: Greek Art and Architecture

Section 1

1. (a) i. Dionysus (god of wine). [1]
 ii. Kantharos (wine cup) / garland of vine leaves. [1]
- (b) **Two** of: animal skin [1] holding vines [1] offering him an animal that they have hunted [1] their embrace is typical of the uninhibited maenad [1]. [2]
- (c) **Two** of: intricate patterning on the dresses [1] patterning for the animal skin texture [1] incised detail [1] wavy lines for hair/beard [1] repeated pattern of the folds incised with precision [1] repetitive symmetry of the two maenads [1] use of white for the females [1]. Allow reference to use of different colours/use of fillers. [2]
- (d) The pot is an amphora/wine jar / used at dinner parties [1] therefore suitable to the god of wine [1]. [2]
- (e) Good use of the belly shape to frame his scene / animation of the maenads with their dancing feet / vivid eyes with the nature of the frontal eye in profile face / but lousy accuracy of course in that / nice contrast of calm and static Dionysus with the cavorting maenads / poor naturalism in the crossed arms of the maenads / but conversely a nice feel to their companionly gait! / nice composition with the two blocks of interest joined by the dangling hare etc. 2 points + evidence. [4]
2. (a) **Three** of: bobbly hair [1] stiff pose [1] archaic smile [1] arms close to body and rigid [1] feet close together [1] ridge for the muscle/skin fold in the groin [1] lines (unsoftened) for the abdomen muscles [1] very large eyes [1] large ears [1] knobbly knees (!) [1] harsh ridge for the eye rims [1]. Anything valid. [3]
- (b) i. The stiff gait of statue A is softened by the rounding of the body (shoulders, hips) [2] the rather solid lump of hair in A is made more natural by hanging more softly into the neck [2] there are curls framing the face with a more natural feel to them that the bobbles on the forehead of A / the cheeks respond to the smile, as does the flesh around the edges of the mouth whereas A has a rigid face / the eyes are smaller and they are not so harshly delineated from the rest of the face / toes are more spread and carved with clear bones and nails / unlike the stylized ridged oval of A's abdomen, the muscles on B's abdomen are softer (more of a six-pack!) / similarly the ridge of flesh on the groin to thigh in A is softened more realistically / if they remember the detail of the back they might comment on the movement of the flesh across the shoulder blades. *In each pair a mention of the difference earns 1 mark (e.g. muscles are soft) while the comparison (in A the abdomen is a stylised carved ridge) earns the second mark.* [4]
- ii. **One** of: still very upright (shoulders parallel to hips etc.) [1] the smile is artificial, more so now that the rest is more convincing [1] though softer, the hair is still beaded and unnatural[1]. [1]
- (c) **Two** of: loss of the archaic smile gave a more natural feel to the face instead of the artificial fixed grin [2] movement in the hip released the stiff pose [2] bend in the knee loosened up the body / put weight on only one leg [2] head turned to one side gave a more natural standing pose rendering the figure more convincing [2] short (tied up) hair got rid of the awkwardness of the long locks and the unnatural beading effect [2]. *In each pair, a mention of the feature (e.g. knee bent) earns 1 mark, the explanation of the way this improves the work earns the second mark.* [4]

3. (a) i. Aphrodite (goddess of love). [1]
 ii. She reaches for her garment as if disturbed in her bathing (or similar details relating the tale to the piece). [2]
- (b) i. Dionysus. [1]
 ii. Bunch of grapes. [1]
 iii. Dionysus is going to be god of wine [1] so it would be typical of Hermes (god of trickery) to tease him like this [1] (or similar) / humanising gods / group figures / everyday activity. Don't need ref. to Hermes. [2]
- (c) Nude statues of women do not appear before then [1]
- (d) Relaxed pose of Hermes, languid, sensuous / use of the group to add interest to the composition / contrast of the smooth flesh and the inanimate cloth / interesting folding of the material / engagement with the characters – Dionysus struggles to get the grapes, Hermes' smile plays on his lips etc. Aphrodite begins to cover herself / the contrapposto works sensuously in the female form / she looks up slightly (but not hugely) startled in the middle of her bathing so her head is nicely turned / there is a nice contrast in the smooth flesh, the soft folds of the material and then the hard clay texture of the urn. 2 points + evidence. [4]

Section 2

- 1 Outline of the lost wax technique / nature of the process that allows the sculptor to experiment endlessly since he is working with a clay model / the tensile strength of bronze so that bolder moves can be made / i.e. the striding figure (Zeus/Poseidon, the Tyrannicides) / the arms away from the body more (doryphoros, Riace warriors) / beauty and natural tone tanned look of the bronze convenient for depicting bronzed athletes / at its most innovative the clever diskobolos / and Marsyas / nature of carving bronze in that there does not need to be such depth of incision (e.g. on the hair) to make the effect of depth, since the reflection of the shiny metal does the job. Any reasonable argument with evidence. [16]
- 2 To answer this they will really need to identify the nature of red-figure as having a black background with red characters on it being different from its predecessors the black-figure. The firing process – i.e. the red is the colour of the clay and the black is painted on / the oxidisation process renders some black but restores the rest to the clay colour / the advantages of red-figure – details can be painted on, rather than incised like black-figure / this gives a softer line, can have varied brush size etc. / examples of effective use of this capacity / e.g. soft wavy hair on Sarpedon / eyelashes on S and Death and Sleep / detail of the toenails / capacity to give feeling more of bodies in the round (black-figure too much like a flat silhouette) / the speckled nose of the lion (H fighting the lion). An exploration of any suitable paintings of their choice, identifying the red-figure devices specifically, but also discussing the pots' composition etc. Any reasonable argument with evidence. [16]

Topic 5: Sparta and the Spartan System

Section 1

- 1 (a) Gerousia only men over sixty so he thinks they are past their best/looking for an opportunity to criticise Sparta. [2]
- (b) Prepare proposals to go before main assembly - hence they directed politics of Sparta. Court for criminal cases - impose death penalty and decrees of dishonour - hence control of discipline of Sparta. [2+2]
- (c) Factually acceptable but criticisms likely from anyone who was not Spartan - or similar. [2]
- (d) Discussion of the interplay of the various parts is needed and possibly their responsibilities in order to justify opinions. Two kings /hereditary families/ acted as judges or priests in city but main duties as commanders in war. Ephors - 5 - administrative duties (or specific examples). Apella - assembly - peace and war decisions / foreign policy. [4]
- 2 (a) Perioecoi. [1]
- (b) Helot. [1]
- (c) The Perioicoi - each town governed itself but no independence about war or foreign policy. Their function - provide craftsmen, tradesmen and manufacturers/made clothing, shoes, furniture + sold to Spartans/ a few were farmers. Contracts reasonable / no evidence of suppression. The Helots - original populace of Messenia enslaved by the Spartans. Largely worked the land and were often canon-fodder in war/a few house slaves. [4]
- (d) Fear of revolt. There had already been one. They outnumbered Spartans ten to one. They were not indigenous Spartans hence suppression made them volatile. Strict regime needed a suppressed people to maintain freedom of Spartan equals. Made to get drunk so Spartan children would be warned off drink/ some publicly beaten to ensure submission of rest/ krypteia (secret police) to keep them in fear and subjection. [4]
- (e) Only practical items were of value. Sparta had no desire for luxury goods/not allowed by Lycurgan law; hence no decorative items were produced. [2]
- 3 (a) Seven. [1]
- (b) Older boy to assist warden (*paidonomos*) to discipline those who misbehaved and train others. [2]
- (c) Because they had failed. [1]
- (d) Physical strength/obedience/living communally/ independence/self-reliance. [2]
- (e) Answers should refer to the various ways they were treated i.e. restricted in clothing/ beds of rushes/ encouraged to steal/ contests, competitions/ learned patriotic poems/ constantly supervised / living conditions /staged fighting /300 chosen ones; and explain how these developed characters focussed on the ethos of Spartan society. [6]

Section 2

- 1 Discussion should revolve around the following: intensive physical training = healthy mothers producing strong children/ trained to be the wives and mothers of soldiers/ forbidden to wear bodily adornment (cosmetics, jewellery etc)/ no weaving and spinning wool/ wrestling, running, throwing javelin/ walk naked /ran homes because husbands often not there. [16]

- 2 Answers may describe what happened at Thermopylae for some credit although it should be linked to the question, i.e. as an illustration of hoplite tactics and weaponry or devotion to the state/desire for military glory etc. Answers may talk about the organisation of the army and the way the messes brought about a camaraderie and unity of purpose.

[16]

Topic 6: Roman Religion

Section 1

- 1 (a) Pig. [1]
- (b) Associated with fertility-both physical + crops/looked after women/also healing/very few areas of religion accepted women/so brought them into the fold. [2]
- (c) Noble families/aged 10-12/pontifexmaximus selected them/sometimes by lot. [3]
- (d) In the Forum of Rome. [1]
- (e) Only round temple. [1]
- (f) Flame meant security of Rome having come from the ashes of Troy/family religion/ links to fertility of crops/production of "mola salsa" - integral part of sacrifice/ examples of Roman virtue/ protectors of state documents + explanations. [4]
- 2 (a) Mithras. [1]
- (b) Mithras slays/ bull /in a cave. [2]
- (c) Life flowed from the blood/defeat of evil-so symbolised life after death and power of Mithras. [2]
- (d) i. Benches for congregation to actually worship inside the temple/altar/sacred meal. [1]
- ii. Low down/underground/no windows. [1]
- (e) Women. [1]
- (f) Life after death/ communal worship/exclusivity/powerful cult figure/personal association with god. Any two explained in relation to failures of state religion. [4]
- 3 (a) i. Lemuria. [1]
- ii. Ancestors. [1]
- (b) Believed that they could bring ill fortune upon household/ a way of giving them honour in the afterlife and keeping them as part of the family/cleansing home. [2]
- (c) Meticulous detail possibly through fear/ responsibility of paterfamilias to be competent in religious practice. [2]
- (d) Penates/ Vesta / Janus /individual families may have other gods associated with trade or occupation- reward examples. [2]
- (e) Answers may refer to other festivals associated with birth, coming of age and marriage/ presence of shrines in households/offerings of first scraps of food at mealtimes. [4]

Section 2

- 1 Answers may refer to the main state gods and goddesses; Jupiter, Neptune, Mercury, Mars, Pluto (Hades), Apollo, Juno, Venus, Minerva, Diana, Vesta and Ceres, their responsibilities. The way that they dominated life, the concepts of prayer, offerings, festivals and sacrifice/fear of their 'moods'. Reward reasonable discussion based around these aspects. [16]
- 2 Undermined society by failing to respect Roman gods/spoke of a 'New Kingdom' - seen as threatening revolution /'body and blood of Christ' taken literally /meeting in private seen as conspiring/ communal love seen as immoral/'sister and brother' taken literally – incest/denied divinity of emperors - open revolution. But Romans tolerated other religions; were the Christians so bad? Punishments horrendous and often for the benefit of an audience not as punishments for a crime. Look for varied discussion. [16]

Topic 7: Roman Home Life

Section 1

- 1 (a) Auction. [1]
 (b) Degraded because of the way he was presented i.e. placard around neck/giving details of abilities etc/on box (platform)/feet whitened. [2]
 (c) Education was valued above pure strength. Answers should refer to the role of slaves (particularly Greek ones) as tutors compared to the menial tasks around the home. They may also refer to the likely difference in cost of female slaves. [2]
 (d) i. Saved someone's life/bought it/freed in will. [2]
 ii. Manumission or details [1]
 (e) Any opinions based on duties of slaves. But there must be an element of comparison between the two. [4]
- 2 (a) Chastity/loyalty/devotion to family/humility/loving + explanation of how the passage contradicts. [2+2]
 (b) Weaving/support at banquets/tending children/supervising slaves/providing clothes/looking after children + explanations. [2+2]
 (c) Did not choose husband/was his property / could not consort with whom she chose/was answerable to husband for behaviour and morals/no access to finances: power of life +death/dowry/divorce etc. [4]
- 3 (a) Usually at work/job of women or slave. [1]
 (b) *Litterarius*. [1]
 (c) As tutor/carry books to school/watch him in class/discipline-any extended. [2]
 (d) History - learning from example: politics/military/ traditions of Rome. Law - Career in politics/advocate. Physical Exercise - Military training/prowess. Any two explained. [2+2]
 (e) Any opinions based on difference between Cato's methods and formal training. Answers may refer to what the *litterarius* taught i.e. basic maths /letters reading. Answers may refer to what the *grammaticus* taught and how he taught i.e. learning Latin + Greek / reciting passages / commentaries on texts: style, form, content variety of material, particularly Greek works: philosophy / poetry / drama / medicine/ science. Analysis / question + answer sessions. Reward specific examples. Answers may refer to what and how boys learned under a *rhetor*: art of speaking/ debate/forming arguments; learned by: looking at texts/question + answer debates/ comparison of characters/events from history/suasoria/controversia/ monologues in character. Reward opinions when backed up by knowledge of the Roman system under particular types of teacher. And related to careers. [4]

Section 2

- 1 Answers may refer to: looking after family religion/sacrifices at home/supervision of family members/supervision/purchase of slave work force/responsibilities for finances of estate/general business decisions to benefit status and wealth of family and household. In public; role in establishing family links/ marriage ties/patronage. Specific examples can be credited. Any valid points as long as conclusions are backed up by relevant references to importance of responsibilities. [16]
- 2 Answers may include details of their new homes: inward facing/rooms off central hall/ atrium/let in light and air. Family rooms: bedrooms/Tablinum - business/summer/winter dining rooms/garden/peristyle/slaves quarters. Sparse furniture: chair/table/couch/bed/ kitchen/latrine/baths-near water supply/family socialise/dine/keep slaves separate/ meet to be a family/recline/relax/light/air - go for a stroll. **As opposed to:** tenements/ dangers of fire/cramped conditions/sparse furniture/poor sanitation/crime rate etc. [16]

Topic 8: Roman Sport and Leisure

Section 1

- 1 (a) Beast hunt/animal fight or similar. [1]
- (b) i. Reference to 'ova'. [1]
ii. In the Circus Maximus -usually in the Colosseum. [1]
- (c) Animals from different parts of the empire/man against beast/bloodlust of Romans//hunting part of Roman society. [2+2]
- (d) Emperor. [1]
- (e) Pride of people to be Roman and educate them about the Empire/popularity-games instead of votes/public appearance to intimidate enemies/show of Roman power to visitors. [4]
- 2 (a) Size of track - multiple chariots/starting gates set back/fast/dramatic start/oval so there was a long straight/tight turns –for danger and shows of skill/seating all-round and tiered-maximum view. [4]
- (b) Team sport/gambling/release of tension/idolised heroes/children had played chariots/spectacular occasion + holiday. [4]
- (c) Any sport with two similarities in terms of appeal in what they saw explanation should extend anything repeated in (b). [4]
- 3 (a) Midday onwards. [1]
- (b) Wrestling/trigon/fencing/boxing/weights/other ball games. [2]
- (c) Details of routine based on: Apodyterium/tepidarium/caldarium/frigidarium/oiling/strigiling/towelling. [3]
- (d) Any opinion – no need; houses have facilities/other places to socialise/do business/nudity a problem /yet relaxing/cheap? [2]
- (e) Socialising/relaxation/cleanliness/fitness/health/business. These must be explained in respect of the habits/lifestyle/climate of the Romans. [4]

Section 2

- 1 Answers may include the following: weapons included; slings/javelins/knives/ particularly hunting spears for face to face combat/nets; wide and thin meshed/horses and dogs and slave followers to drive animals into the open. Animals were tracked down and then driven into the open/ in the desired direction for the benefit of the 'hunter'/use of dogs important here/feathers used to drive innocuous animals towards hunters. Look for some discussion on the pitfalls of the techniques used as well as the advantages. [16]
- 2 Answers may refer to the building as well as the plot and characters: audibility/seats close for atmosphere/large audiences/semi-circular/built into hillsides/raised stage/ tiered seating. Padded costumes/the phallus/slaves/masters/women characters/pimps. Plot: love motif/underdog winning/happy ending/status of characters ridiculed/antics of slave/trickery and deception - all elements of escapism, possibly more in keeping with lower class audiences very basic slapstick/few effects if any. Reward sensible discussion of key aspects of any of the above in terms of enjoyment today. [16]

Topic 9: Pompeii

Section 1

- 1 (a) Close to Vesuvius = fertile soil for produce/trade. Main North-South trade route = passing traffic for goods export etc. Sarno/water supply and sea provided export on water as opposed to land/flat ridge defensible/irrigation/good agricultural climate/Bay of Naples gave good prospects for trade, etc. [3+3]
- (b) Oscans. [1]
- (c) Greek colonies nearby/good relations/trade goods/possible influence on grid pattern during expansion/more businesses grew/people had access to luxury goods/artistic novelties/Greek temples built in Pompeii/basic house design. [1]
- (d) Conflict with Romans took Rome to Pompeii/social wars: Pompeii becomes ally of Rome. Roman form of government/expansion of trade/baths/amphitheatre/luxury houses/villas nearby/security allowed Pompeii to enjoy Augustan Golden age - reward specific examples. [4]
- 2 (a) **A:** stepping stones-raised people above sewage/rubbish/water which flowed down the street. **B:** water tower-stored water/created pressure to feed. **C:** water fountain-constantly flowing/main source of water for those without private supplies. [2+2+2]
- (b) Shop/inn/thermopolium. [1]
- (c) Lava blocks/lava stone. [1]
- (d) Grid plan allowed access to all areas/accommodation blocks in between/gates at key positions for trade routes/centralised key areas for entertainment and commerce/ease of finding way around/water supply. Any two explained. [4]
- 3 (a) Villa of the Mysteries. [1]
- (b) Initiation of girl into the rites/cult of Dionysus. [2]
- (c) Mystery cult/very little evidence of such/we now know something about the owner. [2]
- (d) Farm rooms and equipment including wine amphorae and the rams head wine press. Wine important produce/major source of revenue for villa/manner in which it was processed/exported. Combination of above. [1+2]
- (e) Major areas of activity split by corridors/internal garden/industry located within walls/ outward facing with balcony. But still maintains basic atrium design with rooms leading off a central courtyard. This is because it was originally close to a Pompeian *domus* but was then extended for the economic rooms i.e. farm rooms and bakery, plus terraces to overlook fertile countryside. [4]

Section 2

- 1 Answers will most likely refer to the following: commercial buildings; Macellum, Eumachia, Weights and Measures, Granaries Plus, Graffiti testifies that traders' stalls were set up in the open area. Political Buildings; offices, Aediles/Duovirs, Basilica, Comitium. Plus: election posters and graffiti/ statues of leading Pompeians. Religious buildings; Temples of Jupiter/Apollo/Emperor (Lares).

Answers should include some of the activities that went on in the buildings and around the forum area: speeches/stalls etc. The social significance of the Forum cannot be overlooked as it was such a meeting place for so many Pompeians, foreign visitors/traders, rich and poor alike and the baths were close by; thus of great significance.

[16]

- 2 Candidates will be able to show off their knowledge of the particular houses **but** high marks should only be awarded if the answers discuss the differences and what they tell us about the lifestyle of the owners

Vettii

No *Tablinum*/double Atrium design/women's quarters/stables/rooms off the garden/irregular shape. Allow free choice here as long as the details are specific to the house i.e.: Priapus/ mythical couples/window - like side panels/deep red and black or bright yellow rooms. Allow the formal garden arrangement and herms/fountains etc. Cupid frieze showing them harvesting grapes/racing chariots/throwing stones/making perfume/bronze working/making jewelry. Business/entertaining/relaxation/womanising. Dancing Faun

Occupies entire block (insula)/double atrium/two entrances/entrance at back/double peristyle. Details of decoration: e.g. Alexander mosaic/cat and partridge/doves and jewel/woman on panther. Located in summer rest rooms/dining rooms + statues. Entertainers - seasonal relaxation rooms/visitors, guests-alternative set of rooms/relaxation/hygiene - own set of baths rest rooms/gardens. Reasonable suggestions based on evidence of the house. References to decoration also valuable.

[16]

Topic 10: Roman Britain

Section 1

- 1 (a) Baths. [1]
- (b) Spring/natural water supply/religious site. [1]
- (c) Social meeting place-nothing like that in pre Roman British towns/health hygiene-little focus on plumbing or facilities in homes and towns/opportunity for worship–religion part of the Romanisation/integration of community into the empire – peaceful means of Romans and Britons getting on together/centre of trade–busy-crafts developed there. [4]
- (d) Blacksmiths/jewellery/spinning (weaving)/pewter/shoes. [2]
- (e) Integration of gods - Sul-Minerva (altar + head of Minerva). Luna pediment - shows Gorgon's head-mythology of Rome part of British learning. Main temple shows how religion was integrated into a site designed for enjoyment. Temple courtyard has names of gods and goddesses of Rome - evidence of Christianity also found there. Romanisation via attraction of baths. Basically the whole baths complex shows how the Romans familiarised the British with Roman gods and associated them with British gods at the same time. [4]
- 2 (a) Forum area/portico (covered colonnade or walkway)/Basilica. [3]
- (b) Centre usually. [1]
- (c) Trade-shops lined it stalls in the centre. Basilica centre of administration for running of town/also legal judicial matters conducted there. Any two with explanation. [4]
- (d) Security of markets and trade/local produce widely circulated but also the possibility of imported goods/ability for swifter and more secure transport of produce/water supply/ sanitation/medicine/integration of Roman religion thus feeling part of Empire. Any two with explanation. [4]
- 3 (a) Iceni. [1]
- (b) Husband, Prasutagus had left kingdom to Caesar and Boudica. But, when he died Roman Centurians plundered his kingdom and Roman slaves his home, hence Boudica was left with nothing. Estates of Iceni nobles also confiscated. [2]
- (c) Boudica flogged /daughters raped. [2]
- (d) Any of: ransack of Colchester and the killing of soldiers stationed there, followed by the interception of Cerialis and the IX legion which was routed and fled to their camp. Suetonius had also abandoned London to be handed over to slaughter by the rampaging Britons. [3]
- (e) Apart from military successes the longer term effects were more positive: reorganisation of tax system/promotion of town life + associated benefits/control of money-lenders/discipline within the army/new governor sent/local chiefs given say in towns. Also possible to argue in favour of the negative. [4]

Section 2

- 1 Living in barracks/patrolling wall long shifts/terrible weather/some contact with the locals/upkeep of wall and weaponry. Job is to protect boundaries/mark boundary to empire/possible incursions further north. Answers may refer to specific details of the wall and what they think of them, e.g. stone or turf/walkway/10-20ft wide + 12-15ft high/ditch. Milecastles: fortified gateways at intervals/double gates at front & rear/accommodation for soldiers/access to top of wall/turrets: 20ft high square towers/every third mile. Forts: for fighting soldiers/near to wall/causeways at fort only access for population/some flush with wall/others projecting beyond. Reward references to specific places on the wall if these add extra information. In Chester: greater integration with local community/hierarchy/partnerships/foreign legionaries stationed/ luxuries such as baths/trading centre with proper administration/amphitheatre – for training etc. Tombstones suggest marriage with locals. This is a very varied question allow all valid material linked to the question. [16]
- 2 In this question candidates are free to show their knowledge of a particular villa. Lullingstone or Chedworth. Answers should go into great detail. One should expect references to the courtyard areas, the residential parts/facilities and the farming/industrial parts of the villa. (Temples may be included at Lullingstone). Many villas brought the luxury of the towns to the country/owned most likely by pre-Roman aristocracy whose positions under the Romans (councillors etc) had allowed them to continue to prosper and this wealth is reflected in the mosaics, wall paintings, dining rooms and sumptuous suites of baths. Evidence suggests that more than one family may have lived in them. As farms they were often food-producing machines/estates with forests, meadows and cultivated fields. The scattered buildings could vary greatly; cow sheds, corn-storage/drying, watermills, wine cellars. Some villas went beyond food production into the by-products such as; leather, tallow and wool - thus evidence of fulling. There were also potteries and tile-kilns. [16]

Mark Scheme 1940/13/14
June 2005

Topic 11: Homer: *Odyssey* Books 9, 10, 21-23

Section 1

1. (a) **Two** of: sacked the city [1] destroyed the menfolk [1] took women [1] and other plunder [1] e.g. wine [1] and livestock [1]. [2]
- (b) **Two** of: went and raised the cry for help [1] from the other Cicones inland [1] who came and fought [1] fought all day [1] volleys of spears [1] at end of day they broke Odysseus's ranks [1] killed 6 men from each ship [1] *not 'killed 6 of the men'*. [2]
- (c) Salute the fallen three times. [1]
- (d) Winds / the heavy seas / the strong current around the cape drove him off course / storms / gales. [1]
- (e) i. They forgot all about returning / didn't want to leave / refused to leave / became addicted to the lotus. [1]
- ii. Forced them back to the ships / tied them up under the benches. [1]
- (d) There's a dramatic picture of the god summoning up clouds / makes it frightening that a god is involved / the frightening picture of land and sea all absorbed by the cloud (no horizon) / idea of the ships being tossed about (like matchsticks) / drama of the winds so strong that they are physically tearing the sails to shreds / the men afraid to their very core (fear of death) / the continued misery of even the respite of land (exhaustion and anxiety) / effective use of "gnawing" for the anxiety / overall a very visual picture of a storm – rather cinematic actually. 2 points + evidence. [4]
2. (a) He was in disguise (so no-one would recognise him / to keep him safe with the suitors/ pretending to be a beggar). [1]
- (b) i. On a (boar) hunt. [1]
- ii. Eurycleia (his old nurse) *not just maid*. [1]
- (c) i. Odysseus' (credit Iphitus / Eurytus if they offer it). [1]
- ii. Penelope was using it to test them [1] by seeing who could string it [1] (or similar details of the test up to 2 marks). [2]
- (d) Because he is going to kill all the suitors (or similar detail). [1]
- (e) Lock the courtyard gates. [1]
- (f) He has emotional side (he kisses their heads and hands just as they kiss him) / he's on their level not lordly (same evidence) / he's the one to take control though (Odysseus himself checked them) / in contrast to their capacity to go on weeping all day given half a chance / he's careful and cautious (someone may see us) / he's clever with his plans (the detail of how they must follow him in behind, what they must do and when). 2 points + evidence. [4]
3. (a) Goddess of wisdom / arts / war (*must have attribute, not just 'goddess'*). [1]
- (b) Skin of the Medusa / gorgon / petrified anyone who saw it (more precisely goatskin, shown as cloak, with Gorgon head in centre; may simply describe it as a sort of shield) *not 'weapon'*. [1]
- (c) **One** of: deflects spears [1] reveals him in his glory to Penelope eventually [1] disguises herself as Mentor to nag him [1] (allow disguises him as beggar [1]). [1]
- (d) They had been feasting in his house for 10 years / they wanted to marry his wife. *Not 'molesting the women'*. [1]
- (e) **Two** of: Stringing bows [1] shooting arrows [1] throwing axe-heads [1]. [2]
- (f) i. **One** of: Herald (Medon) [1] Minstrel (Phemius) [1]. [1]
- ii. Telemachus intervened / said they were innocent. [1]
- (g) Gory details –spear right through Leocritus / heads mashed in / blood all over floor. Powerful imagery –gadfly in the head / vultures snooping. Interesting details –springtime / curving chain / crooked beaks. Involvement of the Gods –Athene / Aegis / terrifying. [4]

Section 2

- 1 Yes: - full of strange (and interesting) figures e.g. Cyclops = lawless people -1st few lines gods involved clearly since they don't till or plough etc. The setting is described in detail so you get a good picture of what it was like (as above/ live in caverns/very independent from each other/details of the island nearby/very geographical/scientific). This all makes for a good yarn. When he gets to Cyclops' land (from his island stopping place) there's details of who he takes-engages the reader in the personalities. The story has tension when the men sensibly want to grab the goodies and run but Odysseus stupidly makes them stay on. Intriguing contrast between Cyclops' monstrous appearance and ordinariness of his tasks with sheep etc. Exciting part when Odysseus thinks up his cunning plan/ gory details are always good – here it's the brain smashing / frustration of Odysseus wanting to kill the Cyclops but having to wait. Suspense in the length of time it takes to get the plan to fruition. The feeling of 'oh no don't say it' when Odysseus can't resist telling Polyphemus his real name as they are escaping / the tension of the near miss when the rock is thrown / and the way it nearly drives them back to the shore. They may answer no, of course, but the reasons will need to be well argued. Any valid argument with evidence. Award marks according to the assessment grid.

[16]

- 2 Penelope -stoic with suitors / poignant moments (e.g. bow) / realistic indecision as she sees Odysseus from across the room / insists Odysseus has a chance at the bow - shows her sharp tongue / but bows to Telemachus' mention of it being his house now and goes off as ordered / cautious (prudently) at Odysseus' revelation / canny with bed ploy / passion when Odysseus truly revealed. Eurydice / fussing over Odysseus / calls him "my child" / typical nanny / nice picture at the beginning of Book 23 / bumbling upstairs etc. Circe-very different / nasty witch / no feelings / contrast with when she is stopped by Odysseus. Weaving etc. very ordinary, surprising in a witch / beautiful like a goddess / love interest etc. Some modest discussion of whether the candidate feels engaged with any of these characters. Any valid argument with evidence. Award marks according to the assessment grid.

[16]

Topic 12: Homer: *Iliad* Books 1, 9, 22, 24

Section 1

1. (a) King of Troy. [1]
 (b) Because he was a priest / to protect him from attack (by the Greeks). [1]
 (c) i. Apollo. [1]
 ii. Plague on the Greeks. [1]
 (d) i. Give Chryses back. [1]
 ii. Another prize / something from Achilles or Odysseus or Aias / Briseis (Achilles' girl). [1]
 (e) i. Go home. [1]
 ii. Withdraws to his tent/stops fighting. [1]
 (f) Different types of horrid: rude to priest ('old man', not by title) / bully – threatens him ('don't come back') / nasty - in that he wants to use daughter to 'service' him / Homer actually says 'shamefully' sent him on his way. [4]
2. (a) Trojans have pushed the Greeks [1] back to the ships [1]. (Answers may not have this detail from Book 8 so allow The Trojans have been pressing the Greeks hard and are now winning). [2]
 (b) i. Go home. [1]
 ii. Zeus. [1]
 (c) He's a fool / coward. [1]
 (d) To get him to go back into the fight (or to take gifts to him). [1]
 (e) They are his favourite people / he thinks it means that he is needed / shows he has power over Agamemnon. [1]
 (f) He is still furious at having been cheated of his prize / he likes the idea of settling down (live in enjoyment of the wealth...take a partner of my liking) / he says riches aren't worth dying for / there is no winning a man's life back again. [1]
 (g) Choice of adjectives gives momentous feeling to their anxiety (monstrous panic / unbearable sorrow) / nature echoes their despair (two winds suddenly blowing in, whipping the sea, waves rearing up, seaweed coming in thick) / picture of Agamemnon at a loss (heart struck with anguish) etc. [4]
3. (a) **Two** of: not leave his body for the dogs/ let body go back to Troy to be properly buried/ take ransom. [2]
 (b) i. Killed Patroklos (Achilles' friend). [1]
 ii. Achilles wouldn't fight / Patroklos felt sorry for the Greeks without Achilles not '*because he wanted to help*' / '*thought he was as good as Achilles*'. [1]
 iii. Wearing Achilles' armour. [1]
 (c) Thongs through ankles / drags him / in front of the city / behind his chariot / around the funeral mound. [1]
 (d) Apollo protects it. [1]
 (e) Priam's ransom. [1]
 (f) Horrid idea of Achilles' expressed desire (wish I could eat you myself) / venomous cruelty of detail of dogs eating him / cruelty of reminding him of parents' misery at his death. [4]

Section 2

- 1 Discussion of which gods get involved and how, then a consideration of how much this affects the enjoyment. Zeus' interference / Hera's complaints / Athene's assistance of the Greeks / Apollo's support withdrawn from Hektor / Ares fighting etc. if they've read other bits / significance of the gods at beginning and end of Book 1 / humour in Hephaistos etc. Award marks according to the assessment grid. [16]
- 2 Consideration of the petulant young man / rude to Agamemnon / sulking / balanced by the way Calchas looks to him for protection / his philosophical musings over the nature of the heroic code in its practical ramifications / his final maturing and acceptance of Priam's wishes etc. Award marks according to the assessment grid. [16]

Topic 13: Sophocles *Oedipus the King* and *Antigone*

Section 1

1. (a) She has found out that Oedipus is her son (etc.). [1]
- (b) i. Jocasta's husband / the old king / Oedipus' father. [1]
 ii. He was killed. [1]
 iii. At a crossroads. [1]
- (c) i. Her children / Antigone and the rest. [1]
 ii. They are both her children and her grandchildren / they were born in incest etc. [1]
- (d) Hangs herself. [1]
- (e) Blinds himself / gouges his eyes out. [1]
- (f) Keeps breaking off – giving short bursts of images (1st 6 lines) / focus on the 'bridal bed' and 'marriage-bed' to draw on the horror of what she has done / he repeats the kind of things she was saying thus echoing her own repetitiveness (about the child/husband/mother etc.) / gives a good impression of her frenzied ramblings / startling interruption of Oedipus' arrival – presented as worse even than the awfulness of Jocasta's frenzy (drew their eyes to him) / striking image of Oedipus as a wild beast (maddened, stalking). 2 points plus evidence. [4]
2. (a) i. Polynices (Antigone's sister). [1]
 ii. It was to be left unburied. [1]
 Polynices was a traitor to the city (or explanation of what he did). [1]
- (b) String them up (kill them). [1]
- (c) It was a token of ritual burial (someone had tried to give him a bit of a burial/last rites). [1]
- (d) i. She screamed piercingly (like a bird) *not 'howled (like a dog)'*. [1]
 ii. **Two** of: scooping up dust in handfuls [1] lifting up bronze urn [1] pouring libations [1] three times [1] curse those who uncovered the body [1]. [2]
- (e) Hopefully yes. They should consider:- the nicely gruesome details (slimy / going soft) / very human style (chatty style of the beginning, getting downwind of the stench, jostling and baiting to stay awake) / lots of detail to maintain the suspense (hours dragged by, huge white ball, blazing sky etc.) / sudden shock therefore of the whirlwind / strong image of the wind like a plague / effectiveness of the physical choking of the dust that the wind stirred up. Reward negative answers if plausible, though this seems unlikely. Not necessary to cover both. [4]
3. (a) i. Prophet. [1]
 ii. One of: blind [1] old man [1] (credit for making connection with Apollo). [1]
- (b) i. Kills himself with sword *not 'tries to get her out of the cave'*. [1]
 ii. Kill his father. [1]
- (c) i. Sealed her up in a cave *not enough – 'locked her up'*. [1]
 ii. Because she disobeyed his edict / buried her brother. [1]
- (d) i. His wife. [1]
 ii. She stabs herself (*allow 'killed herself', but not any other method if specified – e.g. hanged herself*). [1]
- (e) A bit pompous (the way he expresses 'after a few days' i.e. chariots of the sun racing through circuits) / speaks the future in words that sound like riddles (corpse for corpses, living soul within a grave) / has an eye to the dramatic oratorical moment (unburied, unsung, unhallowed) / he is a man to be reckoned with – he issues dark threats (the dark destroyers lie in wait for you) / he speaks his mind with authority even though addressing a king (you have no business with the dead, you have forced violence on the gods). 2 points + evidence. [4]

Section 2

- 1 All the usual things about Oedipus qualities as a good king (how he deals with the plague / handles the priest's requests / shows how caring he is / does everything he can to solve everyone's problems) contrasted with his hasty temper (Tiresias / Creon / the old shepherd) and his conviction that he is right etc. (dealings with Jocasta / determination to follow the trail to the end etc.). Discussion of the nature of the oracle and his predisposition to be what he was etc. for the best marks. Award marks according to the assessment grid. [16]
- 2 Discussion of Antigone's unworthiness to the title: she starts with a death wish and succeeds in achieving her end / difficult to like as a heroine at times (grumpy with Ismene, riles Creon even when he is trying to be conciliatory etc.) / she seems to regard herself as among the great hard-done-by heroines (the chorus make it clear she is not in their league but instead is wilful) / the repeated burial can be argued to have been unnecessary and so feed the martyr-complex idea.
Discussion of Creon's better claim: he starts with genuine concern for the city / presents rational arguments that reflect better on him than Antigone's extreme passion / we see him decline from this to paranoia (Aristotle's requirement that the essence of tragedy is that there is a reversal of fortune) / he loses his wife and son and sees his world turn from great success to desperate misery etc. Award marks according to the assessment grid. [16]

Topic 14: Euripides *Hippolytus* and *Alcestis*

Section 1

1. (a) i. Hippolytus. [1]
 ii. He's her stepson [1] he doesn't love her (anyone at all) [1]. [2]
- (b) Hippolytus spends his time in these. [1]
- (c) Aphrodite. [1]
 He refuses to worship her. [1]
- (d) **One** of: go on and love him [1] take a potion to rid her of her love [1]. [1]
- (e) **One** of: because the nurse tells Hippolytus [1] because she is desperately ashamed when Hippolytus finds out [1] because she cannot face Theseus for shame etc. [1].
Not enough to say 'because she can't have Hippolytus'. [1]
- (f) Nurse is fond of Phaedra in a motherly way (my child) / worried about how it will look (for anyone to hear / there are people here) / fusses like a mother hen (what's all this about hounds etc.) / tries to make it right for Phaedra (here...a watered slope...for you to drink). [4]
2. (a) He had been to the oracle. [1]
- (b) Violating her. [1]
- (c) **Two** of: no-one is more pure than he [1] he is a virgin [1] doesn't even look at anything to do with love [1] what would he have gained from it? [1] he wouldn't want the hard work of being king anyway [1] he likes to compete in the Games only [1] he swears an oath that he did not do it [1]. [2]
- (d) **Two** of: conduct a trial [1] consult the prophets / augurs [1] allow the passage of time to produce some evidence [1]. [2]
- (e) i. Because he is Theseus' father. [1]
 ii. He sends a bull from the sea. [1]
- (f) The exclamations of Theseus and the manner in which he addresses Phaedra's corpse (Oh my love, etc.) / the accusations driven by grief (you have abandoned us) / tension racked up by the hints at worse to come (but I have been shuddering...) / the way Theseus lingers on what he expects from the letter (did she write...requesting...) / the dramatic irony arising from the contrast that we know he will see when he reads it / the agonised exclamations of the chorus as he reads (oh no / oh the pity of it) 2 points + evidence. [4]
3. (a) i. Given him the opportunity to let someone else die for him / prevented him from dying. [1]
 ii. She offered to do this in his place. [1]
 iii. He will fight Death to win her back. [1]
- (b) Ferryman to the underworld. [1]
- (c) i. Not to marry again. [1]
 ii. Stepmothers can be venomous. [1]
 iii. The boy will have his father to look out for him / the girl might have her marriage chances wrecked by the stepmother / she will be deprived of the important motherly moments like at her wedding and in childbirth. [1]
- (d) He wouldn't die for Admetus / it's because he refused that Alcestis has had to jump in. [1]
- (e) He's selfish - absorbed by his own misery (do not desert me) / has no time for Alcestis' wretchedness - he says nothing to make her feel better about the horrors of the underworld but only looks to the effect it is having on those left behind (a pitiful [journey] for those who love you) / he is unreasonable – Alcestis has volunteered to die for him and he now complains that she is deserting him. In Vellacott's version he can't bear to be parted from her (stage direction) (Davie's suggests she is trying to escape from the spirit). [4]

Section 2

- 1 Nature of relationships – parents / son / husband / wife / close friend. Obligations of relationships. What we should learn about all of this. Evidence of any areas of conflicts that they all face (see introduction to Davie); the reasons each character gives for their various view points. Consideration of how far they think the notion of a happy ending can be a satisfactory conclusion to a tragedy / whether they think that any of the characters could have behaved differently / whether they have learnt anything out of all of this. Any reasonable argument with evidence, covering the ground – they will probably spend more time and accumulate more marks on the first half, but there need not be any particular weighting for the balance. Any valid argument with evidence. Award marks according to the assessment grid. [16]
- 2 Consideration of what each of the characters has to offer in the way of decent characteristics and how far they contribute to the final outcome. Phaedra's passion and sense of shame/decency that they might regard as misguided / Hippolytus' smugness and determination to ignore all passion / the unpleasant vengeful appearance of Aphrodite and equally unhelpful Artemis / the nature of Theseus' readiness to believe Phaedra's letter (but also an awareness of his emotional state on finding her dead) / the poor relationship between father and son / the nurse's input through trying to help etc. Any valid argument with evidence. Answers may cover characters unevenly, though a good spread is needed for the best marks. Award marks according to the assessment grid. [16]

Topic 15: Aristophanes *Acharnians* and *Lysistrata*

Section 1

- 1 (a) i. Demi god. [1]
 ii. Gods. [1]
- (b) i. 3. [1]
 ii. 30 years. [1]
 iii. Tasted of nectar and ambrosia (delicious). [1]
- (c) Stone him. [1]
- (d) Threatens to kill a scuttle of coal (run it through with his sword). [1]
- (e) Get some rags etc. [1]
- (f) Old (burdened with weight of sixty years) / used to be athletic (Olympic runner) / but now slow (legs have lost their fleetness) and lack agility (joints stiff and sore) / vengeful (till the pillage...Spartan gore) any valid points. [4]
- 2 (a) Make peace. [1]
- (b) i. The acropolis. [1]
 ii. The money was stored there [1] it was easily defensible [1]. [1]
- (c) Ferryman of the underworld. [1]
- (d) **One** of: women have experience of household finances [1] dealing with wool is the same as sorting city out [1] any details of this [1]. [1]
- (e) **Two** of: moths eating the cloth [1] bark off the flax [1] pretending to be pregnant [1] visions [1]. [2]
- (f) Oracle. [1]
- (g) Analysis of the different aspects of humour - in the anticipation of the magistrate's concluding word (a serviceable...) / the dressing up / the women prancing around him. Anything valid. Don't need both aspects. [4]
- 3 (a) Sparta. [1]
- (b) Sex [1] money [1]. [2]
- (c) i. **One** of: naked [1] beautiful [1]. [1]
 ii. She arouses them / totally distracts them. [1]
 iii. Divides her body up [1] select bits that equate to military targets [1] (or examples). [2]
- (d) Feast. [1]
- (e) Smutty bits / foreign accent for the Spartan / double entendre of inflammatory etc. [4]

Section 2

- 1 Choice of characters to present something of a range. Answers should outline the nature of the character's part, how they interact with the other characters, what their motivations are, whether they act 'nobly' or are just out for their own ends. The best answers will consider both sides of the question. Any valid argument with evidence. Award marks according to the assessment grid. [16]
- 2 Appropriate identification of the scenes / an analysis of what constitutes entertainment value in the scenes / range of humour / variety of characters etc. This is a broad question and can be tailored to any individual with a bit of thought. Reward a good range of discussion and some detailed use of appropriate evidence. Any valid argument with evidence. Award marks according to the assessment grid. [16]

Topic 16: Herodotus *The Persian War*

Section 1

- 1 (a) i. In Lydia / Asia Minor. [1]
 ii. They wanted to be free [1] Aristagoras had incited them to revolt [1]. [1]
- (b) i. **One** of: barbarians are soft [1] they fight with bows and short spears [1] they go into battle with trousers on [1] and turbans [1] so you'll beat them easily [1] they have loads of gold (silver, bronze, beautiful clothes, slaves) [1] Ionians being endangered cousins. [1]
 ii. They refused / threw him out of the country. [1]
 iii. Sent 20 ships. [1]
- (c) Burned the temples in Athens. [1]
- (d) **One** of: he owed loads of money (ships etc.) to (Artaphernes) the satrap [1] he had failed to win the island of Naxos as promised [1] he couldn't pay his debts [1]. [1]
- (e) A lot died / some went back quietly / they went back to being ruled by Persia. [1]
- (f) Details of the events (housing of reeds etc.) make it vivid / this offers a good explanation / extraneous detail of the river and gold etc. / link to future events. [4]
- 2 (a) i. Commander of the Greeks. [1]
 ii. Sparta. [1]
- (b) i. Narrow strip of land between north and south Greece (or similar). [1]
 ii. **One** of: they thought that they could defend it / keep the Persians out of the Peloponnese because it was so narrow / because the Greeks still had territory there / it would be easier to escape to their own homes from there if they lost. [1]
- (c) **One** of: fighting at Isthmus means fighting in open water – not to Gk advantage [1] you would lose a number of strategic places (Salamis/Megara/Aegina) / the land army would be drawn to the Isthmus too [1] the Peloponnese is protected better this way [1]. [1]
- (d) i. Sent his slave with a false message about Themistocles being pro Persia. [1]
 ii. That the Greeks would be going to retreat. [1]
 iii. **One** of: he believed it [1] he sent ships to blockade the island [1] he made his sailors stay awake all night guarding the channels. [1]
- (e) Not just narrative / more direct methods / engagement through the direct speech of the two of them / characterisation of the rather smug Themistocles (this was all my doing) / also his awareness of the generals' characters (they won't believe me/they'll think I'm making it up) / drama of the arrival of Aristides in the nick of time etc. [4]
- 3 (a) **Two** of: the ones in front were retreating [1] they got tangled with the ones at the back who were advancing [1] the advancing ones were pushing ahead too fast because they were trying to impress Xerxes [1]. [2]
- (b) **One** of: choosing to fight in the narrow straits meant the Persian numbers were no advantage [1] (as they couldn't use lots at once [1]) the Greeks were very co-ordinated [1] used the ploy of looking as though they were retreating (Corinthian withdrawal) [1] Persians tricked into response that wasn't good battle plan [1]. [1]
- (c) They could swim. [1]
- (d) i. Because her way was blocked by other Persian ships. [1]
 ii. She rammed a friendly ship. [1]
 iii. That she was very brave. [1]
 iv. None of the crew of the rammed ship survived. [1]
- (e) They might pick out the personal details of the grumbling Phoenicians / the excitement of the double ramming even as they are speaking (very cinematic)/the characterisation of Xerxes in his burst of anger / there is characterisation of Xerxes with the view of him as a leader well aware of his troops (he knows that the Phoenicians are the lesser men – 'cowards accusing better men')/and of his bitterness that leads to lashing out (turned on the Phoenicians, beheaded them) 2 points + evidence. [4]

Section 2

- 1 Miltiades' arguments in favour of the bold move of fighting the Persians when outnumbered so badly / his battle plan designed to trick the Persians into the pincer movement trap (details of this) / discussion of how far the Persians might have seen this coming / Themistocles and the interpretation of the oracle / his persuasive qualities / his use of trickery to manipulate Xerxes into fighting at Salamis / also in making the Greeks fight there by getting Xerxes to surround them before they could leave / discussion of how far the Persians misunderstood the whole Greek thing of fighting for their freedom and supposed them to be similar in motivations to themselves etc. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Expect particular focus on the bullets, but general points would be: the description of the battlefield and disposition of troops is full and clear enough to present a good visual picture / we get details of the individual elements of the Greek army and the way they quarrel and vie with each other (Pausanias etc.) / there are similar individuals focused on in his description of the Persian army (Masistius/Mardonius etc.) / the bits of the fighting that Herodotus chooses to describe are well selected for their impact in generating interest (engaging moments – details) / it's interesting to get Herodotus' thoughts on the motivations of all the players / there's loads of details on the last day's fighting which builds up to a crescendo / the gory stuff / the glory bits. Details from the whole of Chapter 10. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 17: Virgil *The Aeneid* Books 1, 2 and 4

Section 1

- 1 (a) i. Because the Greeks had sacked it/had won/the Greeks were going to kill them. [1]
 ii. Because they were looking for a new Troy / they were destined to found Rome/
 start a new kingdom / set up their new home. [1]
- (b) **One** of: she lost the beauty contest (Juno won the beauty contest) [1] Jupiter took
 Ganymede [1] Trojans were destined to destroy Carthage (her favourite city). [1]
- (c) i. To scatter the Trojan ships (scatter their corpses over the sea) / to start a
 storm *not 'to put them off track' (she wants destruction not distraction)*. [1]
 ii. One of the nymphs in marriage (must have nymphs, not any old females). [1]
 iii. **Two** of: hit the mountain side with his spear [1] sent out the winds [1]
 hurricanes blew across the earth [1] stirred up the sea to huge waves [1]. [2]
- (d) Queen of Carthage. [1]
- (e) Yes - she's obviously bitter (she complains it's not fair that Athena gets to do vengeful
 things but she can't) / she thinks a lot of herself (walk majestic as queen of the gods) /
 the way she asks herself questions is a good way of showing how irritated she is / she
 comes across as spiteful maybe when she whinges about how Athena was allowed to
 use Jupiter's thunderbolt / maybe we get a touch of sympathy when she worries about
 no-one coming to worship her any more? Reward negative answers with appropriate
 evidence. [4]
- 2 (a) i. Spoken out against the war. [1]
 ii. The Greeks executed him. [1]
- (b) i. Greek prophet/seer. [1]
 ii. He should be sacrificed (*not just 'killed'*). [1]
- (c) i. Wooden Horse. [1]
 ii. Take it into the city (climb the walls). [1]
- (d) **Two** of: he throws a spear into the horse's side / (two) serpents appear / they attack
 Laocoon / and his sons [1]. Any other relevant detail. [2]
- (e) YES: the story is believable (based on truth "the story's well known") / the Trojans
 particularly are likely to believe him (stresses his enmity with Ulysses, the arch villain
 in their eyes) / he makes a big deal about the things the Trojans think are very Greek
 and therefore nasty (slandering hints, stirring up plots) / breaks off the tale
 dramatically to make them want to hear more / makes them feel more powerful and
 therefore less threatened and so more likely to listen (pretends to give up and offers
 himself to inevitable punishment to enhance the feeling of their power in this) 2 points
 + evidence. They may argue NO in which case reward well argued points as always. [4]

- 3 (a) i. Venus (his mother). [1]
 ii. **One** of: it was the gods destroying the city and that therefore there was no point in fighting [1] his father and family had been without his protection and he should go back to them and take them to safety [1] (NB need both bits here - family would be killed + if he didn't go back to protect them). [1]
- (b) i. Thunder crashed (not lightning only) / shooting star. [1]
 ii. Leave the city. [1]
- (c) i. Carried him on his back *not 'rough back streets'*. [1]
 ii. Statues of the gods of the city *not gods of the house'*. [1]
- (d) iii. She was walking behind Aeneas / she couldn't keep up / Aeneas didn't notice what was happening to her. [1]
 iv. She got killed / became a ghost. [1]
- (e) Pulls the emotional strings:– wife appeals to his love for them (defend us first); poignancy of the loving moment when they look sadly on Iulus; terror of parents when they see danger to their child (the flame on Iulus' head - frantically beating at it); contrast of Anchises' religious certainties (cheerfully raised his eyes to the stars) / the changing pace makes it interesting: calm of looking at Iulus contrasting with the frenzy of rushing to rescue him then back to the calm of Anchises / the use of direct speech makes the account dramatic and vivid (therefore more interesting). Any valid argument. 2 points + evidence. [4]

Section 2

- 1 The bullets may make them look at aspects of the possible answer, but be open to good arguments on the lines of: storyline is good and makes you want to read on: we see Dido falling more and more in love / she's presented as being careless of her responsibilities so we suspect that things will not work out well / Aeneas' passivity will also give us pause for thought / the interference of the goddesses makes us worry / the dramatic events of the cave give us the pivotal moment, after which all move inexorably down the road to complete abandon – and disaster / Jupiter's intervention and Aeneas' response provide the turn towards poor Dido's fate / her attempts to convince him make us wonder if he will respond etc. / Anna's part in the whole thing – early on persuading Dido onwards, later her despair at Dido's actions etc. Strong emotional element, which builds up as you go along – the empathetic force of the young love of Dido at the outset / the worry over Aeneas' tacit reactions / the build up of passion / the excitement of the cave / the pathos of Dido's helpless state once Aeneas has set his mind to go / the betrayal of the way he tries to do it all secretly / the poignancy of the last scene with Anna catching Dido's last moments etc. Any valid argument with evidence. Award marks according to the assessment grid. [16]
- 2 There should be details of the involvement and a consideration of how far this adds to or detracts from the candidate's enjoyment. Details should be clearly given to identify the god, the story and the circumstances of the involvement. Analysis of the enjoyment will probably revolve around the nature of the gods with their petty behaviour (e.g. quarrels, jealousies), the way they represent the forces of nature (Aeolus and the winds), and their effectiveness in adding a supernatural element to the tales (Venus swapping Iulus, Venus' uses of the mist to shroud Aeneas in before Carthage). Any valid argument with evidence. Award marks according to the assessment grid. [16]

Topic 18: Ovid *Metamorphoses*

Section 1

- 1 (a) One of his friends was admiring its beauty / was eager to know where on earth it came from. [1]
- (b) Because someone heard Cephalus talking like this to the wind and assumed that he was having an affair. [1]
- (c) i. **One** of: because Aurora fell in love with him [1] Aurora had stolen him away [1]. *Not 'hadn't been faithful to her' too vague.* [1]
- ii. **Two** of: only wanted / loved Procris [1] so he kept moaning on about her [1] so Aurora sent him back [1]. *Not 'she had been faithful to him' / 'he could trust her'.* [2]
- iii. **Two** of: he was disguised [1] he made advances [1] he offered her bigger and bigger bribes to be unfaithful [1] at last offered a fortune for a night with her [1]. [2]
- (d) That he would not marry the zephyr. [1]
- (e) Yes - he pauses for the moaning and then goes on with the calling (horror of knowing who is there and being unable to stop him makes you sorry for him)/emotional power of the 'woe is me'/gory details of the blood soaked gown makes you sorry for Procris/pathos of Cephalus lifting her gently makes you sorry for both of them. No – they deserved it, the pair of them. Cephalus was a wally to be talking to the wind like a lover / he was daft not to check that the rustling wasn't something other than a wild animal (it could have been anyone) / Procris shouldn't have been lurking / she was daft to moan – what a give away. 2 points + evidence. [4]
- 2 (a) Throw a log on the fire *not 'kill her son'.* [1]
It meant her son would die. [1]
- (b) Once when she gave him birth [1] once when she took the log from the fire [1]. [2]
- (c) i. Hunting the (Calydonian) Boar. [1]
- ii. Killed them. [1]
- iii. They wouldn't let Atalanta have the prize *Not 'so he can kill the boar'.* [1]
- (d) **One** of: scorched by the flame [1] felt the fire consuming his vitals [1] grieved that he was not dying a glorious death [1] called upon his aged father (brothers etc. p.193) [1] sudden swelling up of the burning [1] breath gradually dispersed into the air [1]. [1]
- (e) Yes because she has an agonising turmoil in her / she is dragged in two directions by her emotions (brothers forgive a mother / will she go unpunished) / her anguished rhetorical questions (will he live...Where is the affection... etc.) tug at our heartstrings / as do her agonised exclamations (O my son, how much better...). [4]
- 3 (a) i. **One** of: wreaths/garlands hanging on it / votive tablets / tributes for prayers granted. [1]
- ii. Dryads used to dance around it. [1]
- (b) A nymph lived in it *no credit for anything about because it was being chopped down.* [1]
- (c) Hunger. [1]
- (d) He got through it buying endless food for his endless appetite. [1]
- (e) **Two** of: he sold her [1] time and time again [1] because she could change shape [1] and escape from the person she was sold to [1]. [2]
- (f) He ate himself. [1]
- (g) Yes - there is vivid description of the tree's death (leaves turning white / personification in the way it trembles etc.) / gruesome details of the blood flowing from the gash / simile (bull sacrifice) for effective emphasis of the detail / more gory bits lopping off the man's head. If argue no, need to have some convincing arguments. [4]

Section 2

- 1 They may stick to the bullets but they need to identify the reasons for their enjoyment (or not) from the stories that they outline if they are to score well. Details of the stories they choose should show the characters of Jason and Medea (reward the mention of other figures like the daughters who are foolish enough to kill their father etc.) with examples of the bad qualities and any redeeming features – e.g. the way Medea’s ponderings about helping Jason makes us feel sympathy for her passion but that this is balanced by the horror of her betrayal of her father and murder of her brother. Similarly we can feel her plight at Jason’s betrayal of her when marrying again, but cannot endorse the terrible nature of her revenge. Reward any valid points with relevant evidence. Award marks according to the assessment grid. [16]
- 2 Details of the involvement of the gods with discussion of how far these can be called unjustified and how far due to the humans’ neglect etc (e.g. the plague because Diana had not been worshipped properly) / how far the characters deserve what happens to them because of their behaviour towards others (people destroyed by flood because not hospitable / Erysichthon driven to eat himself because he cut down the tree etc.) / some thoughts on how there are those who don’t meet a sticky end at all actually (Baucis and Philemon) / maybe some discussion of those who suffer collateral damage (as it were) like the daughter of Erysichthon. Reward valid points with evidence. Award marks according to the assessment grid. [16]

Topic 19: Pliny *Letters*

Section 1

- 1 (a) Vesuvius. [1]
 (b) Flat head / like a pine tree / long trunk / broke into branches / became heavy / fanned out / white or dirty / blotchy. [3]
 (c) Warship. [1]
 (d) Made notes.. [1]
 (e) Loading possessions on boat / tried to sail out / wind blew him back. [2]
 (f) May say he cheered him up, referring to the fact that he ordered bath / dining / having a rest / expression of happiness + explanation of the effect of any two. [4]
- 2 (a) His slaves. [1]
 (b) He was a cruel / arrogant master. [1]
 (c) One slave attacked his throat / another hits him in the face / one in the chest / another in the stomach / another in the crotch / dropped on floor of baths / carried out of baths/ as if fainted. [4]
 (d) Lay on floor not moving. [1]
 (e) Arrested (some still hunted). [1]
 (f) One incident was pure accident. Last sentence ridiculous – Makedo can't have his own death as a warning to stay away from baths. This is a contrived / supposed omen – similar opinions, explained by reference to the passage. [4]
- 3 (a) Campania. [1]
 (b) Demands of work. [1]
 (c) Lawyer / possibility of public duties. [1]
 (d) Keeps them close / learns them off by heart. [1]
 (e) Lost baby. [1]
 (f) i. Worries / sends slaves for news. [1]
 ii. Put them to music. [1]
 iii. Listens / hides. [1]
 (g) Reasonable opinions – over-stresses devotion / invents difficulties / letters are only stress-relief etc., with explanations as to credibility of expressions of love. [4]

Section 2

- 1 A variety of points available. Answers should have a range of observations based on: use of public monies / corruption / building projects / law and order / political clubs / town life / religion – Christians. Look for varied discussion. The best answers may well look at the way Pliny's approach might benefit the inhabitants. [16]
- 2 Answers may refer to Pliny's uncle and the admiration he seems to feel for him / he has been Pliny's mentor at some stage. His wife's aunt, Hispulla, whom he treats with reverence and gratitude for bringing up his wife. The father Hispulla and grandfather of Calpurnia, Fabatus, though letters show respect there is/has been some friction. Comum can be referred to with respect to teachers and legacies. Numerous possibilities for candidates to set about what it would be like to be with Pliny, his attitudes and habits, slaves etc. [16]

Topic 20: Tacitus *Empire and Emperors*

Section 1

- 1 (a) i. Tiberius' son. [1]
 ii. Letter from Tiberius. *Allow Praetorian Guard but not just 'soldiers'.* [1]
- (b) i. Rousing speech / hard life of soldier/details of this / comparison with pampered Praetorians / low pay / no prospects (did his stirring) under cover of darkness. [1]
 ii. He was a cheer leader [1]
- (c) i. Slitting his brother's throat. *Allow just 'killing his brother'.* [1]
 ii. **One** of: no body was found [1] got information from Blaesus' slaves under torture [1]. [1]
- (d) i. Eclipse. [1]
 ii. Mercy. *Not 'pay rise' (wrong mutiny).* [1]
- (e) Aside about Drusus' eagerness to be tough / gruesome details of the possible tent burial – suggests more about Drusus / emotional language when some of the mutineers are hacked down / superstitious nature of the ordinary soldier / engagement of being in on the men's thinking. 2 points + evidence. [4]
- 2 (a) i. **Two** of: Sejanus had become very powerful [1] he was stopping people seeing Tiberius [1] / he was arrogant to everyone [1] keeping Tiberius and himself absent from Rome [1] etc. [2]
 ii. **Two** of: a rock-fall occurred [1] Sejanus crouched over Tiberius [1] protected him from the falling boulders [1] Tiberius thought that Sejanus had risked his life for him [1]. *Not 'slaves ran away'.* [2]
- (b) i. Tiberius' niece / daughter-in-law. [1]
 ii. Killed him. [1]
 iii. Killed herself. [1]
- (c) **One** of: Sejanus was commander of Guard with his father [1] combining military and civil duties in the city [1] Terentius' family were given official posts [1] friends of Sejanus became friends of the emperor [1] conversely his enemies were tormented with fear [1] he was a member of the imperial family by marriage [1] he was co-consul with Tiberius [1] family honoured Sejanus because of these connections (marriage/ consulship) [1]. [1]
- (d) Not very nice – they were satisfied with the previous executions which suggests they had been revelling in them / they lacked moral fibre – hypocritically pretended they had had nothing to do with Sejanus / suggestion that they were part of the decision to murder the children. 2 points + evidence. [4]

- 3 (a) They went up hugely and unreasonably (details of buffalo hides). [1]
- (b) Got sold into slavery. [1]
- (c) Strung them up on gallows. *Allow just 'killed them'.* [1]
- (d) i. Governor. [1]
- ii. Sent auxiliaries to attack the Frisii in the rear. *Must have detail, not just 'fought them'.* [1]
- iii. Roman reinforcements came in at intervals / the new units got as spooked as the original troops. [1]
- (e) Any details from p.52ff but probably will focus on the lengthy life (about 500 yrs) / how infrequently they appear (every 1461 years) / how it is supposed to pour some substance over itself when ready to die / and the new baby phoenix is born from this / then carries its father's body to Heliopolis. [2]
- (d) Sense of drama in it (men of the 5th rushing bravely in ahead of the others) / gruesome details (not just killed but cut to pieces) / interesting snippets (the 400 who ended up killing each other because of fear of betrayal) / interesting look at the possible motive of Tiberius (and to notice that Tacitus is a bit biased here – it would have been most valid not to punish the Frisii further but Tacitus suggests it's because of his jealousy). 2 points + evidence. [4]

Section 2

- 1 Rattling good tale – has villains (Sejanus, Tiberius himself as he gets older) / heroines (Agrippina) / tragedy (death of Germanicus / Agrippina's misery) / political intrigue (Sejanus and his moves to power) / murder (Sejanus killing off the heirs) / powerful characterisations (Agrippina's passion etc.) nice characters are few actually / sympathy for Agrippina but she overdoes it all / nasty characters are good fun / Sejanus is the grand villain / plotting to remove the heirs to the throne but balanced with complimentary remarks about his ambition / you get engaged in the details at times (Germanicus' death/ Sejanus' downfall / gruesome details of Fidenae etc.) / focus on the nature of having to flatter Tiberius / senate sinking to endless toadying / variety in the focus on Tiberius then Sejanus, then look at the provinces, detail of the odd incidents at Fidenae and on Egyptian priests etc.
There can be a good range of reasons or fewer reasons with fuller explanations.
Any valid argument with evidence. Award marks according to the assessment grid. [16]
- 2 Tacitus presents him widely as bad; initial take-over shows him as Livia's pawn / manipulative with the senate when they ask him to take over / during mutinies he seems indecisive, unwilling to risk himself. Tacitus puts bad spin on what is possibly fair caution/ treats Agrippina nastily / withdraws like a wimp to Capri / abandons Rome to the wicked Sejanus / conversely – sense can be seen despite Tacitus' snidy remarks. Mutinies – could be sensible not to over-react / going himself etc.; Agrippina was over the top; Sejanus has much to commend him in the early days; the grudging praise in chapter 6.
Any valid argument with evidence. Award marks according to the assessment grid. [16]

Mark Scheme 1940/23/24
June 2005

Topic 11: Homer: *Odyssey* Books 9, 10, 21-23

Section 1

1. (a) Grieving for the loss of a load/some of men (6 from each ship). [1]
- (b) i. Salute each fallen comrade (three times) [1]. [1]
 ii. This was a necessary ritual [1] to replace burial [1] to ensure the safe journey to the underworld (of those fallen in battle) [1] (or sim.) pay respects/honouring [1]. [2]
- (c) i. Men ate the lotus fruit/flower [1] forgot about returning/made them want to stay/not leave [1]. [2]
 ii. Forced them back to the ships [1] tied them up (under benches) [1]. [2]
- (d) Homer creates a dramatic picture of the god summoning up clouds / land and sea all absorbed by the cloud (no horizon) / idea of the ships being tossed about (like matchsticks) / drama of the tearing to shreds of the sails / then after the focus on the ships he turns to the sight of the men afraid to their very core (fear of death) / the continued misery of even the respite of land (exhaustion and anxiety) / the power of the “gnawing” anxiety / overall a very visual picture of a storm – rather cinematic actually. Suggestion of further danger to come. 2 points + evidence. [4]
2. (a) i. Boar (’s tusk) got him on the hunt (on Parnassus). [1]
 ii. Eurycleia (his [old] nurse). [1]
- (b) **Three** of: a wife [1] possessions [1] build/give them houses [1] near Odysseus’ own [1] will consider them Telemachus’ friends [1] even brothers/his sons [1] not money/wealth. [3]
- (c) He has an emotional attachment to it (gift) [1] it is a mark of his more than ordinary strength that only he can string it [1] it represents the means by which his wife might be lost to him (the contest she has arranged) [1] details of Iphitus story up to 3. Too valuable to take to Troy [1] not for killing suitors. [3]
- (d) Shows his emotional side (he kisses their heads and hands just as they kiss him) / on their level not lordly (same evidence) / how loved & respected he is/ shows us Odysseus’ clear-headed thinking (Odysseus himself checked them) / in contrast to their capacity to go on weeping all day given half a chance / shows us his careful caution (someone may see us) / and also his usual cunning planning (the detail of how they must follow him in behind, what they must do and when). 2 points + evidence. [4]
3. (a) i. Skin of the Medusa / gorgon/robe (more precisely goatskin, shown as cloak, with Gorgon head in centre; may simply describe it as a sort of protection). [1]
 ii. **Two** of: deflects spears [1] disguises herself as Mentor to nag him [1] detail of what she says [1] details of the 6 suitors throwing together [1] (the two bits of assistance or one bit of assistance with an expanding bit of information). [2]
- (b) Goddess of Wisdom [1] Odysseus was famous for his cunning plans [1] not war goddess. [2]
- (c) i. Chops his head off/kills him [1]
 ii. **Two** of: had the gall to beg for mercy/Odysseus says he was part of it by praying for his delayed return/he clearly wanted Penelope for his wife anyway. Not one of the suitors. [2]
- (d) Tension in the picture of Telemachus and Odysseus fighting heroically /switches to the Goddess/supernatural element/ordinariness of the simile/(gadfly)/back to gory stuff (head smashed in/floor running with blood). 2 points + evidence. [4]

Section 2

- 1 Builds up picture: Cyclops = lawless people -1st few lines gods involved clearly since they don't till or plough etc. Full picture (as above/live in caverns/very independent from each other/details of the island nearby/very geographical/scientific). This all makes a good build up. When he gets to Cyclops' land (from his island stopping place) there's details of who he takes - engages the reader in the personalities. Heightens the tension with the men's sensible idea (grab and run) and Odysseus' folly. Details of the Cyclops and the contrast between monstrous appearance and ordinariness of his tasks with sheep etc. Cunning of Odysseus' Nobody plan / gory details of brain smashing / frustration of Odysseus wanting to kill the Cyclops but having to wait. Length of time it takes to get the plan to fruition. Development of the plan. Cunning in getting out of the cave. The feeling of 'oh no don't say it' when Odysseus can't resist telling Polyphemus his real name as they are escaping / the tension of the near miss when the rock is thrown / and the way it nearly drives them back to the shore.
Any valid argument with evidence. Award marks according to the assessment grid. [16]
- 2 Focus will be mostly on Penelope perhaps – she is interesting in that she has several different facets - stoic with suitors / poignant moments (e.g. bow) / realistic indecision as she sees Odysseus from across the room / insists Odysseus has a chance at the bow - shows her sharp tongue / but bows to Telemachus' mention of it being his house now and goes off as ordered / cautious (prudently) at Odysseus' revelation / canny with bed ploy / passion when Odysseus truly revealed.
They will also be likely to consider Eurycleia and the amiable picture we get of her / fussing over Odysseus / calls him "my child" / typical nanny / nice picture at the beginning of Book 23 / stumbling upstairs etc.
Circe will evoke some interest too -very different / nasty witch / no feelings / contrast with when she is stopped by Odysseus. Weaving etc. very ordinary, surprising in a witch / beautiful like a goddess / love interest etc.
Must mention more than one character to gain full marks and both Ithaca and travels.
Any valid argument with evidence. Award marks according to the assessment grid. [16]

Topic 12: Homer: *Iliad* Books 1, 9, 22, 24

Section 1

1. (a) Priest [1] god's staff/sacred bands [1] not reverence for son of Zeus. [2]
- (b) i. Apollo. [1]
ii. Fires arrows at Greeks / sent the plague. [1]
- (c) i. Give daughter back not just girl / take a hecatomb not respect his claim. [1]
ii. No ransom now / have to give a hecatomb (but not if used in (i)). [1]
- (d) **Two** of: explanation of nature of Homeric hero [1] (i.e.) needs material evidence of his status [1] therefore loss of Chryseis (his prize) represents a loss of standing [1] etc. [2]
- (e) Homer builds up a picture of the all-round horrid Agamemnon: he contrasts the support Chryses gets from the other Greeks to reflect badly on Agamemnon's response / he uses clearly critical words to describe him and his actions ('shamefully' 'harsh words') / Agamemnon's direct speech makes his rudeness very apparent / the introduction of the thoroughly unpleasant and cruel threat that he wants the girl to 'serve his bed' / he depicts Agamemnon as a bully (don't come back). [4]
2. (a) Trojans have pushed the Greeks back (they are winning)/right up to camp [1] to the ships [1]. (Answers may not have this detail from Book 8 so allow the Trojans have been pressing the Greeks hard and are now winning.) [2]
- (b) Power of name [1] (doesn't want to get Trojans to notice? [1]). [1]
- (c) i. Go home now. [1]
ii. Zeus has deceived him [1] detail of the promise he claims Zeus gave him (that he would sack Troy) [1] / and how he now tells him to go back to Argos [1]. [1]
- (d) **Three** of: Agamemnon is a fool [1] he's a coward [1] the men are brave [1] Diomedes is particularly stropky because Agamemnon made accusations against him earlier [1] (accused him) of being a coward (not this book but Diomedes mentions it here) we stay, you go [2]. [3]
- (e) Choice of adjectives gives momentous feeling to their anxiety (monstrous panic / unbearable sorrow) / nature echoes their despair (two winds suddenly blowing in, whipping the sea, waves rearing up, seaweed coming in thick) / picture of Agamemnon at a loss (heart struck with anguish) etc. [4]
3. (a) **One** of: not leave his body for the dogs [1] let body go back to Troy for a proper funeral [1] take ransom [1] not just respect his body. [1]
- (b) i. Killed Patroklos [1]
ii. Patroklos disguised as Achilles/had his armour on/pushed ahead because he was doing well etc. [2]
- (c) **Two** of: soul couldn't go down to underworld [1] if no funeral rites [1] accept no coin on the tongue [1]. [2]
- (d) **Two** of: thongs through/round ankles [1] drags him [1] in front of/around the city [1] behind his chariot [1] around the funeral mound [1] leaves him in open air to rot [1] allows other Greeks to stab body [1]. [2]
- (e) The way Homer dwells on the horrid idea of Achilles expressed desire (wish I could eat you myself) / equally shocking to a Greek audience / deliberately shocks with the venomous cruelty of detail of dogs eating him / twists the knife with the cruelty of reminding him of parents misery at his death. [4]

Section 2

- 1 Discussion of which gods get involved and how, then a consideration of how much this affects the enjoyment. Zeus' interference / Hera's complaints / Athene's assistance of the Greeks / Apollo's support withdrawn from Hector / Ares fighting etc. if they've read other bits / significance of the gods at beginning and end of Book 1 / humour in Hephaistos etc. Award marks according to the assessment grid. [16]
- 2 Consideration of the petulant young man / rude to Agamemnon /sulking / balanced by the way Calchas looks to him for protection / his philosophical musings over the nature of the heroic code in its practical ramifications / his final maturing and acceptance of Priam's wishes etc. Award marks according to the assessment grid. [16]

Topic 13: Sophocles *Oedipus the King* and *Antigone*

Section 1

1. (a) Oedipus was her son/had married her son [1] it was he who had murdered her husband Laius [1] (or sim.). [2]
- (b) i. When she heard what the Corinthian messenger had to say about being given a baby by a shepherd (or similar detail). [1]
 ii. He didn't make the connection with the abandoned baby until later / he didn't pay attention to Jocasta's distress etc. Not that he's a slave. [1]
- (c) **Two** of: Jocasta hanging (by neck) [1] spinning [1] woven noose [1] swinging back and forth [1]. Not naked. [2]
- (d) **Two** of: (from the speech reported by the messenger) doesn't want to see the pain he caused others [1] thinks he shouldn't look on those he should never have seen [1] (from his later words) if he just died he'd have to face those he'd offended in the underworld [1] blinding would prevent him looking on them [1] also he couldn't look his children in the eyes etc. [1] thinks he needs to be dealt with differently – should be isolated [1] can't look at his countrymen [1] etc. [2]
- (e) He presents the messenger as deeply moved himself - keeps breaking off, giving short bursts of images (1st 6 lines) / deliberately uses the focus on the 'bridal bed' and 'marriage-bed' to draw on the horror of what Jocasta has done / the messenger repeats the kind of things she was saying thus echoing her own repetitiveness (about the child/husband/mother etc.) / gives a good impression of her frenzied ramblings / startling interruption of Oedipus' arrival – presented as worse even than the awfulness of Jocasta's frenzy (drew their eyes to him) / striking image of Oedipus as a wild beast (maddened, stalking /paced around). 2 points plus evidence. [4]
2. (a) i. Polyneices (Antigone's brother attacking the city/or supporting detail from (ii)). [1]
 ii. Creon's edict + **one** of: he marched against the city [1] as a traitor [1] in civil war [1]. [2]
 iii. This was the first attempt to give it a token burial. [1]
- (b) i. **Two** of: scooping up dust in handfuls [1] lifting up bronze urn [1] pouring libations [1] 3 times not screaming. [2]
 ii. Covering the body/pouring libations were acts of the burial rite [1] Polyneices needed these to travel into the underworld/sending corpse to underworld [1] avoiding being cursed [1] not obeying divine law/pleasing gods. [2]
- (c) Sophocles delivers a nice balance: nicely gruesome details (slimy/going soft/decaying corpse) / very human style (chatty style of the beginning, getting upwind of the stench, jostling and baiting to stay awake) / lots of detail to maintain the suspense (hours dragged by, huge white ball/blazing disc, blazing sky/ burning heat etc.) /sudden shock therefore of the whirlwind / strong image of the wind like a plague / effectiveness of the physical choking of the dust that the wind stirred up. [4]

3. (a) **Two** of: he came to offer Creon advice to help him [1] but when Tiresias has told him the truth (unpalatable as it was) [1] Creon did not believe him [1] Creon has got angry [1] and thrown accusations at Tiresias of selling his prophetic words for profit/false prophecies [1]. [2]
- (b) **Four** of: Creon loses his own son because [1] he has buried Antigone (alive) [1] who should not have been buried at all [1] and left unburied Polynices [1] who should have been given proper burial [1]. Not Eurydice. *There are 5 points, but I think they may not think to bring out the death of Haemon and am reluctant to give 5 marks here.* [4]
- (c) The gods on Olympos are deeply offended by the sight of dead bodies [1] whose rightful place is in the underworld well away from their blessed existence (or similar) [1]. (Award one mark for the broad 'divine law requires burial of the dead'.) [2]
- (d) A man of some grandeur – he has a portentous style (chariots of the sun racing through circuits/ racing journeys of the sun) / speaks the future in words that sound like riddles (corpse for corpses, living soul within a grave/life in a tomb) / has rhetorical moments (unburied, unsung, unhallowed) / he is a man to be reckoned with / formidable – he issues dark threats (the dark destroyers lie in wait for you) / he speaks his mind with authority even though addressing a king (you have no business with the dead, you have forced violence on the gods). 2 points + evidence. [4]

Section 2

- 1 All the usual things about Oedipus qualities as a good king (how he deals with the plague / handles the priest's requests / shows how caring he is / does everything he can to solve everyone's problems) contrasted with his hasty temper (Tiresias / Creon / the old shepherd) and his conviction that he is right etc. (dealings with Jocasta / determination to follow the trail to the end etc.). Discussion of the nature of the oracle and his predisposition to be what he was etc. for the best marks. [16]
- 2 Discussion of Antigone's unworthiness to the title: she starts with a death wish and succeeds in achieving her end / she is difficult to like as a heroine at times (grumpy with Ismene, riles Creon even when he is trying to be conciliatory etc) / she seems to regard herself as among the great hard-done-by heroines (the chorus make it clear she is not in their league but instead is wilful) / the repeated burial can be argued to have been unnecessary and therefore feed the martyr-complex argument.
Discussion of Creon's better claim: he starts with genuine concern for the city / presents rational arguments that reflect better on him than Antigone's extreme passion / we see him decline from this to paranoia (Aristotle's requirement that the essence of tragedy is that there is a reversal of fortune) / he loses his wife and son and sees his world turn from great success to desperate misery etc. [16]

Topic 14: Euripides *Hippolytus* and *Alcestis*

Section 1

1. (a) These are places that Hippolytus frequents [1] so it means that she wants to be free to roam with him [1]. [2]
- (b) **Two** of: because Artemis is the goddess whom Hippolytus worships [1] because Hippolytus spends all his time hunting [1] Artemis is the goddess of hunting [1] because she is feeling wretched and hopes to get support from Artemis (because she is the goddess he worships) [1] Artemis opposite of Aphrodite [1] wants to stop loving Hippolytus [1]. Not she wants to hunt. [2]
- (c) She is desperately in love with Hippolytus [1] but she can't have him [1] (any detail of why she can't). [2]
- (d) **Two** of: her mother loved a bull [1] and created the minotaur [1] her sister was loved by Dionysus [1] but she chose Theseus instead [1]. Max 1 misattribution of relative. [2]
- (e) Nurse is fond of Phaedra in a motherly way (my child) / worried about how it will look (for anyone to hear / there are people here) / fusses like a mother hen (what's all this about hounds...etc.) / tries to make it right for Phaedra (here...a watered slope...for you to drink). 2 points + evidence. [4]
2. (a) i. The oracle, allow Delphi. [1]
 ii. A garland/wreath. [1]
 iii. It suggested good news [1] but now he discovers it was a nasty deceit [1] (or similar point to establish that there is a contrast between his anticipation of good news and his discovery that the worst possible thing has happened in his wife's death). [2]
- (b) That Hippolytus (son) [1] has violated Phaedra (wife) [1]. [2]
- (c) **Two** of: since his father is Poseidon (god) [1] he calls for divine intervention [1] in the form of the curse [1] to destroy his son [1] Poseidon had promised him (3) curses [1]. [2]
- (d) Theseus' exclamation and the manner in which he addresses Phaedra's corpse (Oh my love, etc.)/the accusations driven by grief (you have abandoned us)/tension racked up by the hints at worse to come (but I have been shuddering...) / the way Theseus lingers on what he expects from the letter (did she write...requesting...)/the dramatic irony arising from the contrast that we know he will see when he reads it/the agonised exclamations of the chorus as he reads (oh no/oh the pity of it). 2 points + evidence. [4]
3. (a) **Two** of: Apollo (name not vital) served Admetus [1] was treated with kindness [1] rewarded Admetus [1] with the possibility of someone else dying for him [1]. Not Death 'bogeyman'. [2]
- (b) She sees Charon the ferryman who takes people across the Styx to the underworld [1] and Hades / Hermes + link with death [1] (or similar). [2]
- (c) Because he refused to die for Admetus [1] letting Alcestis die instead [1] he will never forgive him [1] etc. [2]
- (d) Because Herakles won't stay if he knows [1] and that would be inhospitable / A. won't break laws of hospitality [1]. [2]
- (e) He shows Admetus to be absorbed by his own misery (do not desert me) / and also later he has Admetus saying nothing to make her feel better about the horrors of the underworld but only looks to the effect it is having on those left behind (a pitiful [journey] for those who love you) / Admetus is unreasonable – Alcestis has volunteered to die for him and he now complains that she is deserting him etc. 2 points + evidence (make sure context is understood - 'my poor lady' – not love/sympathy). [4]

Section 2

- 1 Nature of relationships – parents / son / husband / wife / close friend. Obligations of relationships. What we should learn about all of this. Evidence of any areas of conflicts that they all face (see introduction to Davie); the reasons each character gives for their various view points. Consideration of how far they think the notion of a happy ending can be a satisfactory conclusion to a tragedy / whether they think that any of the characters could have behaved differently / whether they have learnt anything out of all of this. Any reasonable argument with evidence, covering the ground – they will probably spend more time and accumulate more marks on the first half, but there need not be any particular weighting for the balance. Award marks according to the assessment grid. [16]
- 2 Consideration of what each of the characters contributes to the final outcome. Phaedra's passion and sense of shame/decency that they might regard as misguided / Hippolytus' smugness and determination to ignore all passion / the unpleasant vengeful appearance of Aphrodite and equally unhelpful Artemis / the nature of Theseus' readiness to believe Phaedra's letter (but also an awareness of his emotional state on finding her dead) / the poor relationship between father and son / the nurse's input through trying to help etc. Any valid argument with evidence. Answers may cover characters unevenly, though there should be at least a glancing reference to all. Award marks according to the assessment grid. [16]

Topic 15: Aristophanes *Acharnians* and *Lysistrata*

Section 1

- 1 (a) i. The 30 year one [1] tastes of ambrosia/nectar/food of the gods [1]. [2]
 ii. **One** of the pairs: 5 year one rejected because nauseating / reeked of turpentine and shipyards [2] 10 year one rejected because acid / too many diplomatic missions [2] (no. with wrong reason = 1). [2]
- (b) **One** of: Peace is personal [1] dealing with the enemy/making peace with Sparta [1] they hate the Spartans for the long war [1] they want revenge on the Spartans not peace [1]. [1]
- (c) **Two** of: Acharnians nearest to Athens [1] Spartan invasion regular [1] they bore brunt [1] they had farms burnt [1] Megarian was Athenian retaliation each year [1] Megara was the nearest enemy to Athens [1] Megarians banned from trade with Athens [1]. [2]
- (d) **One** of: Trade [1] doesn't need to go to fight [1] can go and party instead [1] go home to his farm [1]. [1]
- (e) Old (burdened with weight of sixty years) / used to be athletic (Olympic runner) / but now slow (legs have lost their fleetness) and lack agility (joints stiff and sore) / vengeful (till the pillage...Spartan gore), any reasonable points. [4]
- 2 (a) i. Make peace. [1]
 ii. Sex [1] occupied the acropolis [1]. [2]
- (b)i **One** of the following pairs
 i. Cerberus is the dog of the underworld [1] so this means getting him ready for his funeral [1].
 ii. Greeks put an obol on the tongue [1] as the fare to get across Styx [1].
 iii. Ferryman [1] who rowed souls of the dead across the Styx to the underworld [1]. [2]
- (b)ii i. Ferryman [1] who rowed souls of the dead across the Styx to the underworld [1].
 ii. Practice of burying cake in the dead person's hand [1] to propitiate the underworld powers [1].
 iii. Offerings for the dead person [1] brought to the tomb [1] three days after the death [1]. [2]
- (c) i. Spartan. [1]
 ii. Athens is at war with Sparta [1] therefore a Spartan would be the enemy / not allowed in [1]. [2]
- (d) Serious point from *Lysistrata* (inequality of men and women) / contrast with the magistrate's response / the humour in the anticipation of the magistrate's concluding word (a serviceable...) / the dressing up / the women prancing around him. [4]
- 3 (a) Sparta. [1]
 (b) Sex [1] money for the war [1]. [2]
 (c) **Three** of: she is a beautiful woman [1] naked [1] brought in to distract them [1] and to make them desperate [1] by dividing her body up as a map [1] + detail to max 2. The men are driven to settling for peace straight after [1]. [3]
 (d) **Two** details of the carding and spinning etc.[2] /similarity of household management to the requirements of running the state[2]. Must connect the one with running the state. [2]
 (e) Use of the phallus / clothes away from the body / bending over with the weight / foreign accent (Spartan ambassador) / inflammatory double entendre. [4]

Section 2

- 1 Dikaiopolis is out for personal peace, enjoys mocking Lamachus, shows no sympathy when Lamachus is hurt / but has good heart – wants peace / goes to assembly early to try to get the people to have peace etc. Lysistrata expresses desire for peace in practical not theoretical terms, (men away left without husbands etc.) / women seem only interested in sex / Acharnians old and grumpy / Odomantians likewise etc. Anything valid. Award marks according to the assessment grid. [16]
- 2 Discussion of the different ways in which Aristophanes amuses his audience and keeps them entertained in other ways. Range of humour: toilet / sexual innuendo / political satire / slapstick / intellectual. Social and political comment / parabasis / personal invective. Expect a variety of comments backed up with particular reference to the text but not necessarily exhaustive. More detail on a few aspects will be as effective as a shallower but fuller picture. Award marks according to the assessment grid. [16]

Topic 16: Herodotus *The Persian War*

Section 1

- 1 (a) i. In Lydia / Asia Minor. [1]
 ii. The Athenians / Eretrians. [1]
- (b) i. **Two** of: he owed loads of money (ships etc) to (Artaphernes) the satrap [1] he had failed to win the island of Naxos as promised [1] he couldn't pay his debts [1] feared would lose position as tyrant [1]. [2]
 ii. **Two** of: barbarians are soft [1] they fight with bows and short spears [1] they go into battle with trousers on [1] and turbans [1] so you'll beat them easily [1] they have loads of gold (silver, bronze, beautiful clothes, slaves) [1] Ionians were enslaved cousins [1] Athens a great power [1]. [2]
- (c) It made Darius notice the existence of Athens (a troublesome Greek state) [1] it led to all the battles of the two parts of the Persian War [1] (or similar explanation). [2]
- (d) Details of the events (housing of reeds etc.) for interest and explanation / extraneous detail of the river and gold etc. is very Herodotus / link to future events (in a kind of oracular way) with the burning of the temples. [4]
- 2 (a) **Two** of: they had blocked off the Isthmus [1] to protect just themselves [1] rather than fight at Salamis [1] like the Athenians wanted [1] if they lost at the Isthmus they could escape to their cities (whereas at Salamis they would be trapped) [1] Persians already marching to Peloponnese. [2]
- (b) **Two** of: fighting at Isthmus means fighting in open water – not to Greek advantage [1] you would lose a number of strategic places (Salamis/Megara/Aegina) / the land army would be drawn to the Isthmus too [1] actually the Peloponnese is protected better this way [1]. [2]
- (c) Sent his own slave to Xerxes [1] with false message [1] about the Greeks intending to retreat [1] because demoralised [1] and fighting with each other [1]. [2]
- (d) Aristides had been ostracised / exiled from Athens [1] they were rivals [1]. [1+1]
- (e) Herodotus tells the tale through more direct methods not just narrative / engagement through the direct speech of the two of them / characterisation of the rather smug Themistocles (this was all my doing) / also his awareness of the generals' characters (they won't believe me/they'll think I'm making it up) / drama of the arrival of Aristides in the nick of time etc. [4]
- 3 (a) i. Ships retreating got blocked by those advancing. [1]
 ii. **Two** of: choosing to fight in the narrow straits meant the Persian numbers were no advantage [1] (as they couldn't use lots at once [1]) the Greeks were very co-ordinated [1] used the ploy of looking as though they were retreating (Corinthian withdrawal) [1] Persians tricked into response that wasn't good battle plan [1]. [2]
- (b) **Three** of: she was hemmed in [1] so she rammed a friendly ship [1] that blocked her way out [1] Xerxes assumed she was brave [1] because she sunk an 'enemy' ship [1]. [3]
- (c) i. He finds out details of the ship's captain. [1]
 ii. Shows good leadership to be aware of individual performance (he does it because he wants to reward them / use them effectively again...). [1]
- (d) Personal details of the grumbling Phoenicians/the excitement of the double ramming even as they are speaking (very cinematic)/ characterisation of Xerxes in his burst of anger/view of him as a leader well aware of his troops (he knows that the Phoenicians are the lesser men – 'cowards accusing better men'). 2 points + evidence. [4]

Section 2

- 1 Discussion should range through details of: Miltiades' skills in the way he chooses his arguments in favour of the bold move of fighting the Persians when outnumbered so badly / the cunning of his battle plan designed to trick the Persians into the pincer movement trap (details of this) / discussion of how far the Persians might have seen this coming; Themistocles' ability to manipulate people for example through his interpretation of the oracle / his use of trickery to manipulate Xerxes into fighting at Salamis / also in making the Greeks fight there by getting Xerxes to surround them before they could leave; how far the Persians misunderstood the whole Greek thing of fighting for their freedom and supposed them to be similar in motivations to themselves etc.

The best answers will give consideration to the downsides – Herodotus probably overdoes the business of the heroic and noble waiting for his proper command day with Miltiades / he was no angel if we are to believe the details Herodotus gives us of his demise after Marathon / similarly Themistocles may be clever, but he too gets bad press from Herodotus about later events and anyway he seems a nicely slippery customer so perhaps we shouldn't find him that great. Any valid argument with evidence.

Comparison of two important. Award marks according to the assessment grid.

[16]

- 2 He makes the description of the battlefield and disposition of troops clear enough to present a good visual picture / he explores the individual elements of the Greek army and the way they quarrel and vie with each other / there are similar individuals focused on in his description of the Persian army / he spends a lot of time on this account by comparison with the other major battles / he chooses the bits of the fighting he describes for their impact in generating interest (engaging moments – details) / he gives his thoughts on the motivations of all the players / the way he chooses and explores the details of the last day's fighting / the gory stuff / the glory bits. Details from the whole of Chapter 10. Any valid argument with evidence. Award marks according to the assessment grid.

[16]

Topic 17: Virgil *The Aeneid* Books 1, 2 and 4

Section 1

- 1 (a) i. Because the Greeks had sacked/were sacking it [1]. [1]
 ii. **One** of: because they were looking for a new Troy [1] they were destined to found Rome [1] establish a new kingdom [1] Creusa + destiny [1]. [1]
- (b) She felt that (Trojan) Paris had been contemptuous of her by not choosing her to win the beauty contest for the golden apple [2] Jupiter had fallen for the (Trojan) boy Ganymede and she felt humiliated when he brought him (G) up to Olympos to serve him [2] because the Trojans were destined to destroy Carthage and this was her favourite city [2] Juno Aphrodite's rival [1]. (Need to have explanation of the way she felt because of the events, not just the basic facts, for full marks.) [4]
- (c) **Two** of: she got Aeolus god of the winds [1] to brew up a storm [1] to drive them off course/away from Italy [1]. [2]
- (d) He puts her views dramatically into direct speech / the rhetorical questions make us perceive her resentment vividly / he brings out the petulant nature of her resentment that Athena is less important than she is, yet gets Jupiter's clear support etc. 2 points + evidence. [4]
- 2 (a) i. He had spoken out against the war. [1]
 ii. He was executed [1] for treason [1]. [2]
- (b) i. Greek priest/seer. [1]
 ii. He said Sinon should be sacrificed. [1]
- (c) Ulysses and/or Diomedes [1] had stolen the statue of Athena [1] laid blood-stained hands on it [1] Greek morale instantly declined/strength was broken [1] warning signs made it clear that she had abandoned them [1] + [1] mark for detail (e.g. fire from statue's eyes / sweat over limbs / leapt up of own free will) seek Athena's favour to return [1]. [3]
- (d) The story is very believable (based on truth 'the story's well known') / he makes it convincing to his particular audience the Trojans (stresses his enmity with Ulysses, the arch villain in their eyes) / stresses the slander etc. to feed on their preconceptions of the Greeks as deceitful (slandorous hints, stirring up plots)/break off the tale dramatically to enhance their desire to hear more/makes them feel more powerful and therefore less threatened and so more likely to listen (pretends to give up and offers himself to inevitable punishment to enhance the feeling of their power in this). 2 points + evidence. [4]
- 3 (a) **One** of the following: Venus (mother) had shown him that it was the gods destroying the city and that therefore there was no point in fighting [2] Venus (mother) had appeared to him to tell him that he had to escape rather than go on fighting [2] Venus (mother) told him off for leaving his father and family without his protection and that he should go back to them and take them to safety [2] had put on Greek armour [1]. [2]
- (b) Thunder crashed [1] shooting star/comet [1] not lightning. [2]
- (c) i. Anchises to climb on his back/ Anchises is to carry the Lares (city gods) [1] Iulus is to walk at his side/to hold his hand [1] Creusa is to follow behind [1]. [3]
 ii. Creusa gets killed/lost because he doesn't notice her slipping behind. [1]
- (d) Shows the emotional moment:– wife appeals to his love for them (defend us first); poignancy of the loving moment when they look sadly on Iulus; terror of parents when they see danger to their child (the flame on Iulus' head - frantically beating at it); contrast of Anchises' religious certainties (cheerfully raised his eyes to the stars) / variety of pace: – calm of looking at Iulus contrasting with the frenzy of rushing to rescue him and back to the calm of Anchises / variety of delivery:– narrative and direct speech interwoven. Any reasonable point. 2 points + evidence. [4]

Section 2

- 1 Storyline is good / we see Dido falling more and more in love / she's presented as being careless of her responsibilities so we suspect that things will not work out well / Aeneas' passivity will also give us pause for thought / the interference of the goddesses makes us worry / the dramatic events of the cave give us the pivotal moment, after which all move inexorably down the road to complete abandon – and disaster / Jupiter's intervention and Aeneas' response provide the turn towards poor Dido's fate / her attempts to convince him make us wonder if he will respond etc. / Anna's part in the whole thing – early on persuading Dido onwards, later her despair at Dido's actions etc.
Emotions wrought along the way, with increasing force – the empathetic force of the young love of Dido at the outset / the worry over Aeneas' tacit reactions / the build up of passion / the excitement of the cave / the pathos of Dido's helpless state once Aeneas has set his mind to go / the betrayal of the way he tries to do it all secretly / the poignancy of the last scene with Anna catching Dido's last moments etc.
Any valid argument with evidence. Award marks according to the assessment grid. [16]
- 2 There should be details of the involvement and analysis of how this affects our enjoyment of the whole. Details should be clearly given to identify the god, the story and the circumstances of the involvement. Analysis should consider such issues as the anthropomorphic nature of the gods (e.g. quarrels, jealousies), their use by Virgil as aspects of the human characters (e.g. Mercury as the essence of Aeneas' conscience / sense of duty), their use as embodiments of natural forces (Aeolus and the winds), their effectiveness in adding a supernatural element to the tales (Venus swapping Iulus, Venus' uses of the mist to shroud Aeneas in before Carthage).
Any valid argument with evidence. Award marks according to the assessment grid. [16]

Topic 18: Ovid *Metamorphoses*

Section 1

- 1 (a) Because he had been asked about his javelin. [1]
- (b) **Three** of: someone had told her [1] Cephalus had been heard speaking terms of endearment to zephyr [1] and she supposed therefore that he was cheating on her [1] so she had come spying to catch him in the act [1]. [3]
- (c) It had been a present from Procris herself [1] and becomes the means by which he kills her / it never misses its mark (though now it would have been good if it did) [1]. [2]
- (d) He had been suspicious of her faithfulness and had mercilessly tried to persuade her to prove her unfaithfulness. [2]
- (e) Anticipation in the pause for the moaning and then on with the calling / the horror of knowing who is there and being unable to stop him / dramatic 'it was Procris!' / emotional power of the 'woe is me' / gory details of the blood soaked gown to inspire horror / pathos of Cephalus lifting her gently. 2 points + evidence. [4]
- 2 (a) i. To throw the log into the fire. [1]
ii. She's already tried more than once. [1]
- (b) **Three** of: when she was nursing the baby Meleager [1] the Fates [1] said that Meleager's life span would be that of a log burning on the fire [1] she took it out of the fire and kept it safe [1]. [3]
- (c) **Three** of: he had killed the boar but given the prize to Atalanta [1] because she had drawn the first blood [1] the brothers wouldn't let her keep it [1] he was angry because he thought she deserved it [1] and anyway he was in love with her [1]. [3]
- (d) Shows us the agonising turmoil in her / the way the emotions drag her in two directions (brothers forgive a mother / will he go unpunished) / her anguished rhetorical questions (will he live...Where is the affection... etc.) / agonised exclamations (O my son, how much better...). [4]
- 3 (a) **One** of: wreaths /garlands hanging on it / votive tablets / tributes for prayers granted Not larger than any other tree. [1]
- (b) A nymph dwelt within the tree. [1]
- (c) i. In a chariot/cart [1] drawn by dragons [1]. [2]
ii. The vision is of someone suffering from dire malnutrition [1] **plus one** detail to show this: colourless face / hollow eyed / cracked lips / sores on throat / hard skin / could see organ through it / brittle bones / hanging breasts / huge joints / skinny limbs. [2]
- (d) **Two** of: she could change shape [1] so he sold her over and over again [1] since her changed appearance enabled her to escape from her master each time [1]. [2]
- (e) The narrative is broken up with two bits of direct speech / there is vivid description of the tree's death (leaves turning white etc.) / gruesome details of the blood flowing from the gash / simile (bull sacrifice) for effective emphasis of the detail / more gory bits lopping off the man's head. [4]

Section 2

- 1 Details of the stories to show the characters of Jason and Medea (particularly, but also any of the other figures like the daughters who are foolish enough to kill their father etc.) with examples of the bad qualities and any redeeming features – e.g. the way Medea’s ponderings about helping Jason makes us feel sympathy for her passion but that this is balanced by the horror of her betrayal of her father and murder of her brother. Similarly we can feel her plight at Jason’s betrayal of her when marrying again, but cannot endorse the terrible nature of her revenge. Reward any valid points with relevant evidence. Award marks according to the assessment grid. [16]
- 2 Consideration of how Ovid focuses his stories to establish the nature of initial guilt – answers will include details of the involvement of the gods with discussion of how far these can be called unjustified and how far due to the humans’ neglect etc (e.g. the plague because Diana had not been worshipped properly) and how far the characters deserve what happens to them because of their behaviour towards others (people destroyed by flood because not hospitable / Erysichthon driven to eat himself because he arrogantly cut down the tree etc.) / some thoughts on how there are those who don’t meet a sticky end at all actually (Baucis and Philemon) / maybe some discussion of those who suffer collateral damage (as it were) like the daughter of Erysichthon. Reward valid points with evidence. Award marks according to the assessment grid. [16]

Topic 19: Pliny Letters

Section 1

- 1 (a) **Two** of: water not navigable/ashes hotter/thicker. Hit by pumice/stones. Shallows full of debris. [2]
- (b) Tried to sail out [1] / wind blew him back [1]. [2]
- (c) Cheered P. up/ordered bath/dining/having a rest/expression of happiness – 2 of reasons + explanations. [4]
- (d) Calm/mature/considerate/overconfident/naïve – any two observations explained by reference to the passage. [4]
- 2 (a) His slaves. [1]
- (b) Slaves involved / at the baths / hurt on both occasions / fell to ground – but accept explanation of contrast between occasions. [4]
- (c) Implied – possibly – says he was a cruel/arrogant master. [1]
- (d) Generally considerate + evidence = 2 / values them/cares for them although he does say Romans live in constant fear of them – any 2. [2]
- (e) A single incident which is an accident would not make him avoid the baths [2] public baths and his own baths [2] conclusion made in a panic + explanation [2] – misunderstanding of context = 0. [4]
- 3 (a) In the country. [1]
- (b) Too busy in the law courts. [1]
- (c) Keeps books [1] close to her [1]. [2]
- (d) **Four** of: worries / glad when he returns / sends slaves for news / wants to know if he wins / how often he is clapped. [4]
- (e) Reasonable opinions – over-stresses devotion / invents difficulties / letters are only stress-relief etc. If taken literally, accept plus reasonable evidence to max 3 but must notice his inconsiderate side to get 4th mark. [4]

Section 2

- 1 A variety of points available. Answers should look for a range of observations based on: use of public monies / corruption / building projects / law and order / political clubs / town life / religion – Christians. Look for varied discussion. The best answers may well look at the motivation in Pliny writing the letters from Bithynia, i.e. who were they really meant for and are they more about Pliny than the provinces? Trajan replies allowed but not demanded. [16]
- 2 Answers may refer to Pliny's uncle and the admiration he seems to feel of him / he has been Pliny's mentor at some stage.
His wife's aunt, Hispulla, whom he treats with reverence and gratitude for bringing up his wife.
The father of Hispulla and grandfather of Calpurnia, Fabatus, though letters show respect there is/has been some friction.
Comum can be referred to with respect to teachers and legacies. Numerous possibilities for answers to set about Pliny on himself, his attitudes and habits; slaves etc. Reward all valid references. Answers may revisit the letters about family and Comum as evidence that Pliny is more interested in himself overall.
Answers may base part of the answer on Pliny's role in Bithynia. [16]

Topic 20: Tacitus *Empire and Emperors*

Section 1

- 1 (a) **Two** of: rousing speech / hard life of soldier / details of this / comparison with pampered Praetorians / low pay / no prospects / (did his stirring) under cover of darkness. [2]
- (b) **Two** of: pretended the commander Blaesus / had killed his brother / gave a theatrical performance / got soldiers whipped up to almost killing Blaesus. [2]
- (c) There'd been an eclipse of the moon / happened as they were about to revolt completely / they thought the eclipse was the gods being appalled by their crimes. [2]
- (d) Drusus capitalised on this sending loyal officers round / arguing that the ringleaders couldn't pay them as well as the emperor / in the morning he offered clemency to those returning to discipline. [2]
- (e) Fills out the facts with detail of how Drusus liked to be tough / then the gory details of the possible burial inside the tent / the supposed thinking of the troops etc. [4]
- 2 (a) **Two** points that argue the following: Sejanus had gained more and more power / he was stopping people seeing Tiberius / controlling the information Tiberius got / people were afraid of Sejanus' power / even senators were reduced to open servility / Sejanus' arrogance was unbearable / he was keeping himself and Tiberius absent from Rome etc. (anything accurate). [2]
- (b) i. Death of his son. [1]
ii. Committed suicide. [1]
- (c) **One** of the following arguments: Sejanus had been given responsibilities by the emperor so therefore had the ear of the emperor, so those who befriended him would expect to get Tiberius' support [2] Sejanus was a member of the imperial family by marriage – he who is raised by the emperor ought not be criticised by others [2] Tiberius has a god-given right to rule, ordinary men can only follow with their support of those whom the god-appointed ruler chooses to be with [2] we all gave up our friendship of Sejanus on the same day the emperor did, therefore they should be judged guilty of friendship only if it went on after Sejanus' fall and his treason was known [2]. *Marks awarded for the fact of the first half (however expressed) and the explanation of the second half.* [2]
- (d) Bodies of executed criminals [1] were dragged down these steps by hooks to be thrown into the Tiber. [2]
- (e) He disapproves of the extent of their vengefulness – suggested through the pathos (of the *unsuspecting* girl) / pitiful nature of her words (in direct speech for impact) / in the way he stresses the nature of the child (I won't do it again etc.) / and the juxtaposition of the fact that they are children and the Gemonian steps which are the way hardened criminals are disposed of / he stresses the unpleasant nature of all by the force of 'hypocritically' denying friendship etc. 2 points + evidence. [4]

- 3 (a) Taxes were too high [1] PLUS **one** other detail: because the Romans said they needed to use buffalo hides as a measure [1] the Frisii consequently got poorer and poorer [1] until they had lost everything [1] their wives and children were forced into slavery [1]. [2]
- (b) Hung them up on gallows/killed them. [1]
- (c) i. Governor. [1]
 ii. Only auxiliary troops [1] arrived at intervals instead of attacking all at once [1] (too much panic among the troops already and couldn't hold the panic-stricken retreat). [2]
- (d) **Two** of: they had the capacity to be sensible (Drusus had set a good level of tax); individual governors were greedy at times (Olennius chose to line his own pockets); the auxiliary forces were not as impressive as the full legions. [2]
- (e) Likes a sense of drama (men of the 5th rushing bravely in ahead of the others) / gruesome details (not just killed but cut to pieces) / interesting snippets (the 400 who ended up killing each other because of fear of betrayal) / snide and sneaky swipe at Tiberius (probably valid not to punish the Frisii further but Tacitus suggests it's because of his jealousy). 2 points + evidence. [4]

Section 2

- 1 Rattling good tale – has villains (Sejanus, Tiberius himself as he gets older) / heroines (Agrippina) / tragedy (death of Germanicus / Agrippina's misery) / political intrigue (Sejanus and his moves to power) / murder (Sejanus killing off the heirs) / powerful characterisations (Agrippina's passion etc.). There can be a good range of reasons or fewer reasons with fuller explanations. Any valid argument with evidence. Award marks according to the assessment grid. [16]
- 2 Tacitus presents him widely as bad; initial take-over shows him as Livia's pawn / manipulative with the senate when they ask him to take over / during mutinies he seems indecisive, unwilling to risk himself. Tacitus puts bad spin on what is possibly fair caution / treats Agrippina nastily / withdraws like a wimp to Capri / abandons Rome to the wicked Sejanus / conversely – sense can be seen despite Tacitus' snide remarks. Mutinies – could be sensible not to over-react / going himself etc.; Agrippina was over the top; Sejanus has much to commend him in the early days; the grudging praise in chapter 6. Any valid argument with evidence. Award marks according to the assessment grid. [16]

Report on the Components

June 2005

1940/05 Classical Civilisation - Coursework

This year again showed a fine range of coursework topic areas with a great many candidates clearly deriving a great deal from their research and offering sound work that reflected their engagement with their theme. At the strongest end of the entry there were some spectacular pieces that revealed a solid understanding of the candidate's chosen area and presented a lively new perspective, even when the material was on well-travelled ground.

The marking framework, now in its third year, seemed to be comfortably absorbed, and centres are to be commended on their use of the criteria descriptors not just to mark the material accurately for the purposes of the examination itself but also (where Type B is chosen) to inform their candidates of what they are expected to do during the production of the coursework. This latter has been particularly successful in bringing candidates to a sound outcome, and is clearly in evidence to us through the solid and clear annotation on the work itself. Once again we are pleased to report that the adjustments needing to be made across the national entry have reduced, partly in the number of centres needing any adjustment at all and partly in the smaller adjustments made where some movement is required. This is a clear reflection of the increasing expertise on the part of centres to assess their candidates' performance accurately using the criteria descriptors (and following the advice given at INSET). I say this every year, I know, but I would nevertheless like to point out how much of a correlation there is between this practice of methodical delivery of marks and the outcome of accurate grading of the work. It is strongly urged that this annotation form an automatic part of the marking process in all centres.

There was some improvement also among those choosing the Type B option, who were more consistently making good use of the opportunities for wider development which the 1500 word limit now affords with fewer centres using the Type B pieces as two halves of what was arguably a Type A offering, which is not in keeping with the principle of the division between these forms for coursework. Conversely there was still some evidence of work offering a miscellany of pieces which indeed fell under the rather wide umbrella of the title, but which were not properly organised into the cohesive unity that is the true Type A coursework.

More centres were precise in their allocation of the QWC marks, though the tendency for some to award these marks rather generously in Type B pieces (where the difficulty of giving only 1 or 0 seemed to draw many to excess generosity) had not changed. There is considerable scope in the production of coursework for the review and correction of spelling, grammar and general levels of communication. Full marks should ONLY be awarded where the work is almost faultless grammatically and where expression is coherent and fluent. A solution to the difficulty outlined above in Type B pieces would be (as a few centres did this year) to put 1 on one piece and 0 on the other to reflect a generally less successful level of QWC across the two pieces.

Very many centres now are choosing to do coursework on material outside the specifics of the syllabus and are finding some gripping new research areas. That this capacity to pinpoint the individual's interest has been of benefit to the candidates is well attested in the range of diverse topics and highly successful work that has crossed our paths this year. It offers centres the opportunity to use local resources effectively and to maximise the individual strengths of their staff, while equally allowing the candidates to take control of their studies in a significant and inspiring way. It has also encouraged us to learn substantially more about the ancient world's furthest corners...

The coversheets were once again completed in very many centres with a tremendous accuracy, revealing in impressively succinct fashion their candidates' strengths and weaknesses and summing up the overall performance with fine precision. The confusion about the Centre Authentication Form had generally disappeared and most had also realised that the Candidate's form did not this year need to accompany the work, but was to be retained in the centre. The most important practical things to remember in respect of submitting the coursework for moderation is that

- the Coursework Cover Sheet CCS/A (or B as appropriate)/1940/1941 must be completed and attached, with candidate **name** and **number** clearly printed and the **word count** filled in.

- the pages of the coursework must be attached **not loose** (treasury tag/staple/plastic folder etc.) to avoid the separation of individual's work during the process of moderation. Word processed documents could easily add an extra element of security here by putting the candidate's name in the header or footer section.

Once again there were plenty of candidates who had taken on board the importance of delivering the sources within the work itself and who were making effective use of what they included in the development of their argument. Teachers have clearly been working hard to encourage their students to make the sources the focus of their work and the dividends were plain in what we saw before us. It was unfortunately the case, however, that some (though thankfully only a few now) still clearly felt that allusion to sources was sufficient. Such implied material must not be credited. For the criterion use to be properly credited, the candidate must select appropriate sections of the source, quote the selected text (or insert pictorial evidence if the source is archaeological) and then go on to explain how this has given rise to his/her factual discovery and informed the analysis of the piece. Among those attempting empathy pieces, there was some sound delivery of the sources through footnotes or appendices and it was most encouraging to see how effectively this could be achieved. If there remain uncertainties about how this can be done, please refer to the Handbook on Coursework (available from the Board or on-line) which attempts to cover the common areas of weakness on these lines (as well as deficiencies in the other assessment criteria) and to offer examples of good practice to enable teachers to give assistance to their candidates or to see where they might refine their own understanding of the application of the criteria.

Unhappily there were other problems, which recurred despite the advising that is undertaken in this report.

- The inappropriate title: there were still a large number of candidates who did not give consideration to the requirement of the assessment criterion of Factual Content, which states that the mark is dependent upon covering the majority of the **anticipated** factual material **for the title**. "The Olympic Games" or "The Roman Army" has encyclopaedic potential and will always mean that the FC mark must be minimal.
- Excessive length: again there are those who are still writing huge volumes and this is equally unacceptable. Pieces which ignore this constraint are rather similar to those who would spend longer in an examination if possible. It is easy to see that the latter would give unfair advantage, since it is obviously going to be easier to write a fine essay if you have all the time in the world to consider the issues and refine the arguments and say everything you could possibly want to say. Yet it is also very true of the coursework that wants to have more words than everyone else: it is, after all, part of the assessment of a candidate in the coursework component that they can research effectively and extrapolate *relevant* information *within a framework*. If they have chosen their title well, they should be able to do just that within the relevant word limit.
- Evaluation v. factual comparison: take the following quote: 'The more impressive your dining room looked, the wealthier you looked. Nowadays only a few houses have room for dining rooms. Modern families tend to eat in the kitchen. In the houses that do have them, they also have care taken in their presentation.' This was counted as evaluation but it is not enough. These comments offer interesting factual comparative information but they don't discuss or evaluate the significance of these facts – i.e. (here) the reasons *why* modern homes rarely have dining rooms: for the Roman, the end of the day was occupied with a *cena* at which the family gathered (at the very least) and where you regularly entertained friends/clients if you were in any way wealthier – it was the focal point of the day to a large extent, and constituted the occasion of the evening's entertainment. Meals today are too rarely that – many family members do not have co-ordinating time schedules for work and the TV has largely taken over (with attendant rather antisocial TV dinners) the role of entertainment. In other words, it is because our *society* is different, and it is the discovery of these elaborate dining rooms, together with literary sources that describe the *cena* etc., that allows us to formulate these opinions on what exactly the Romans were – which is what the coursework option is all about.

While I am the first to get excited about the potential of the Internet for research, there have been some disturbing incidents nationally of plagiarism in coursework. It is undoubtedly a temptation for some but it must be resisted and weeded out diligently by teachers. The penalties for plagiarism

are substantial – at the very least the candidate will lose the component marks but it is quite likely that he/she will forfeit the full GCSE in that subject. If the case is serious enough, the Boards are prepared to disqualify the student from attaining any GCSE qualification taken within their suite of exams. Thus it becomes a matter of some urgency to get the candidates to see clearly what constitutes plagiarism and to be vigilant in tracking any potential occurrences. It should be noted that if a centre is felt to be acquiescing in any way in their candidate's misdemeanours, it is anticipated that the centre will forfeit its status as an examining centre for the relevant Board. I recommend a quick search with a suspect sentence or two for any candidate whom you suspect of plagiarism, since that will generally readily reveal the source if you are right, after which you can tackle the problem head-on and ensure that the candidate continues more honestly.

It is inevitable, I suppose, that this document will tend to become rather grumpy in tenor, since it is by definition a document that is intended to reveal to teachers how their candidates have *fallen short* of the mark (if they have...) and to explain how all might be brought to a better production of material next time around. I hope, however, that my initial remarks are the ones which linger longer in your memories, since those words of praise are much deserved and should not get lost in the general discussion of malaise. Very many candidates have completed excellent pieces, some revealing considerable sophistication in their analysis of their material. While there are still, of course, the trusty trips to Italy's fine treasures, it has been agreeable to see more schools this year using the opportunities afforded within Britain to visit archaeological sites and conduct very personal research. Indeed, the level of engagement among candidates is considerable and I am increasingly impressed by the ability of so many to relate their study of the ancient world to their observation of the world of today, making solid judgements from their comparisons to inform their developing understanding of Western European society (and of their own cultures, where they differ). Once again, therefore, I would like to congratulate the hard pressed teaching staff (now quite often not the specialist Classicists, but energetic enthusiasts from other disciplines holding the Classical tradition firmly in their hands for future generations) who inspire their candidates so very wonderfully.

1940/11/12 Classical Civilisation - Foundation Tier

General Comments

The performance of candidates at both levels this year was again most encouraging. Most gratifying was the fact that centres had clearly explained the format of the paper to their candidates and thus there were relatively few rubric infringements, allowing candidates to focus on quality of answer rather than pressure of time. The following report is compiled on the basis of a reasonable number of centres attempting a topic. Therefore where topics are omitted from the report it is due to insufficient candidate or centre entry on which to make valid comment.

As in all years it was clear that candidates benefited from the guidance given in the bullet points although it is worth reminding candidates that they are supposed to give more information and not just include the guidance in a long sentence. Again there were a few candidates who secured a "C" grade by a good margin and could have certainly achieved better on the higher paper.

Comments on Individual Questions

Topic 1: Greek Religion

Section One

- Q.1** This question proved popular. Most had no problem with a) and b). A few looked to Delphi for c) and the answer 'in the temple' was common for d). Most found plenty to say for e) with the better answers giving some indication of what life was like normally in ancient Athens and thus the appeal was more clearly defined.
- Q.2** In question two virtually all candidates performed well on this topic area. They were able to identify gods and how they were portrayed in d) and found something worthwhile to say in e).
- Q.3** This question was very hit and miss. Even the god chosen in c) was often incorrect and many were unsure as to what an oracle really was all about. Needless to say, some candidates did score well.

Section Two

Both essays proved equally popular. Candidates scored well on both. In essay 1 there were some very clear accounts of a sacrifice though often without much thought as to its purpose or the reasons why it might be effective. Most made a reasonable attempt at the description of the festival in essay 2 but those who gave some indication of what life was like normally in ancient Athens scored more highly on the evaluation section.

Topic 2: Home and Family in Athens

Section One

- Q.1** Question one was attempted by fewer candidates. Most scored well, although there was a tendency to repeat information already given in e) when it came to f).
- Q.2** Virtually all candidates attempted question two and with a good deal of success. There were some particularly interesting and varied responses to e). Knowledge of this area of the topic was, almost without exception, very thorough.
- Q.3** The same can be said of question three.

Section Two

Essay 1 proved the most popular. Information was very full on the whole and, for those who did not know a great deal, it was more accessible, hence performance varied considerably. Most who attempted essay 2 produced some good information and scored well on the whole. There was a general tendency to dwell on the first few bullet points, however, and the final bullet point tended to provoke repetition of previous information.

Topic 3: Greek Athletic and Theatrical Festivals

Section One

The standard of responses overall in this topic was very good. All three Section One questions were attempted.

- Q.1** In question one there were some surprising suggestions as to the event, particularly given the clarity of the weights. Few had problems with d) and there were some interesting suggestions in e).
- Q.2** Question two was done well by virtually all candidates. Differentiation in terms of knowledge of the topic was only clear in e) where candidates often guessed according to what they thought the type of play might demand.
- Q.3** Question three produced mixed responses. By far the most challenging question was the myth which associated Zeus with the games. The word 'myth' was often passed over for more general references to Zeus's power and associations between Olympus and Olympia. Otherwise answers were generally good.

Section Two

Essay 1 proved the most popular, the bullet points gave some structure to responses and there was some good discussion as to the appeal. Answers to essay 2 were also generally well done. Weaker responses tended to dwell on descriptions of events involving violence rather than looking at their value to the games as a whole.

Topic 4: Greek Art and Architecture

At Foundation tier there were too few entries in Topic 4 on which to base a valid report. It is worth saying however that those who are able enough score reasonably but candidates who are weaker tend to do worse on this topic than candidates of similar ability do on other topics.

Topic 5: Sparta and the Spartan System

Section One

- Q.1** Virtually all candidates avoided question one and those who did attempt it tended to know their stuff. Again candidates should try to avoid repetition of information without further elaboration or discussion. This occurred in parts d) and e).
- Q.2** Question two was done by virtually all candidates and with a great deal of success. Candidates finally got their chance to catalogue the horrid ways in which the Helots were treated and most, in c), understood the fear the Spartans had for this class.
- Q.3** As with question two, the fairly logical progression of question three allowed candidates to score well on this area of the topic.

Section Two

Essay 1 proved the most popular and candidates tended to score well because they were comfortable in elaborating on the bullet points. Essay 2 was less well done largely due to the fact that there were significant gaps in knowledge about how Spartans actually fought. There were many 'woolly' answers that dwelt on pride, determination and loyalty without many hard facts.

Topic 6: Roman Religion

Section One

- Q.1** Performance in question one varied considerably. Details of the ages when Vestals were chosen and how long they served for varied and a surprising number were not clear on the significance of the flame of Vesta. Again repetition in e) was an issue.
- Q.2** In question two, whilst almost all could give a good account of the myth associated with Mithras, far fewer were able to give details about the worship or appeal of mystery cults in f). A number thought that the underground temples were due to persecution by the Romans and thus associated Mithras with details which applied to Christianity.
- Q.3** Question three was the least popular but was very well done. Particularly pleasing was the way candidates studied and responded to the source in a) and b). Knowledge in the remaining sections was also good.

Section Two

The quality of the essays in this topic was generally very encouraging. Candidates demonstrated a good knowledge of fact in both areas and were able to score well. Essay 2 was by far the most popular with candidates responding in all kinds of ways in their appeal to the Emperor.

Topic 7: Roman Home and Family Life

Section One

- Q.1** Question one was attempted by many candidates and to good effect. Most understood how the slave was being sold. Some did not read c) closely enough and therefore gave details of 'why' rather than 'how' a slave might be freed.
- Q.2** Question two was popular and generally well answered, particularly impressive were those candidates who argued forcibly that the husband did not have it all his own way in a marriage although most did argue the opposite.
- Q.3** Question three was less popular and, although candidates were comfortable talking about the general education of a boy, there was a lack of clear knowledge about the role of Cato and thus overall performance was not up to scratch in this question.

Section Two

Essay 2 was considerably more popular than essay 1 and candidates tended to score well, some going to great lengths to talk about different rooms in the houses and the sorry state of their own accommodation. The relatively small number who attempted essay 1 were less successful and often included little more than an expansion of the bullet points without referring to the pressures and significance of the role of the paterfamilias.

Topic 8: Roman Sport and Leisure

Section One

- Q.1** Question one was very popular and most candidates scored well. The only problems came identifying the types of gladiator. Guesswork often played its part here and candidates talked about the armed gladiator being a Roman and the *retiarius* was a slave or foreigner, as he had less armour. Suggestions as to why he was raising his finger were numerous and often amusing – enough said!
- Q.2** Question two was popular and candidates generally scored well. Without doubt the greatest problems were encountered in d) as many made their choice without adequate explanation or comparison.
- Q.3** Question three was popular and candidates scored well. The bathing routine and how it fitted into a Roman's day were known better than in previous years.

Section Two

Essay 1 was the most popular and those who attempted it tended to know their stuff. As often happens at this level, the excitement of the trip replaced any evaluation of the different aspects involved in hunting. A number did not go beyond what was witnessed in the amphitheatre. Most who attempted essay 2 did little more than pad out into fuller sentences the bullet points given. Again the enjoyment of every aspect became the main reason for going to the plays and the idea of some aspects not appealing was rarely explored. Some kind of basic balance is required to score well as are concrete facts about the bullet points.

Topic 9: Pompeii

Section One

- Q.1** Question one was popular. Most had no problem with a), and c) but in b) it was disappointing to have the constant suggestion of a lava flow burying Pompeii. This point has been made in previous years. Fiorelli was well known in c) despite the suggestions of some implausible methods of plaster-casting.
- Q.2** Question two was done by far fewer candidates. Many had problems in b) since the lack of knowledge of the villa was evident here. This extended to c). The layout and possible appeal of the villa was unclear in the scripts of many candidates.
- Q.3** Question three was very popular and very well done on the whole, despite the substandard quality of the picture which was acknowledged in the marking process.

Section Two

Essay 1 was the most popular but often not done as well as expected. Generalisations abounded. It is worth noting that knowing just a few accurate details about each building and its significance brings more reward than generalisations about the forum, details of which are already half present in the bullet points. Essay 2 was the least popular. Having said that a number of centres dealt with this question particularly well and scored highly. Those who did not score well failed to differentiate between the houses. Decorations which actually existed were hard to come by with the exception of Priapus, otherwise there were 'nice mosaics and statues and wall paintings' somewhere in the house.

Topic 10: Roman Britain

At Foundation tier there were too few entries in Topic 10 on which to base a valid report. Nevertheless comments made at higher tier will have relevance to those centres who supplied the few foundation tier candidates.

1940/21/22 Classical Civilisation - Higher Tier

General Comments

The performance of candidates at both levels this year was again most encouraging. Most gratifying was the fact that centres had clearly explained the format of the paper to their candidates and thus there were relatively few rubric infringements, allowing candidates to focus on quality of answer rather than pressure of time. The following report is compiled on the basis of a reasonable number of centres attempting a topic. Therefore where topics are omitted from the report it is due to insufficient candidate or centre entry on which to make valid comment.

Generally performance was in keeping with previous years. There are still centres who do not clearly grasp the idea that the four mark 'Explain' questions require evaluation of the topic within the context of that society, not simply an elaboration of detail on the original point.

Comments on Individual Questions

Topic 1: Greek Religion

Section One

- Q.1** The majority of candidates answered question one. Most found no difficulty with a), d) and e) and most went into a fair amount of detail on these sub questions.
- Q.2** Question two was popular and virtually all candidates performed well on this topic area, although 'In a temple' was seen too often in both parts of b). Weaker candidates were vague when it came to any explanation in d).
- Q.3** Question three was the most popular and was done well. This section of the syllabus has been thoroughly tested and candidates are now comfortable in relating the significance of the Oracle to both the state and the individual.

Section Two

Essay 1 caused problems for many candidates, as they did not acknowledge what was meant by ritual. Thus, as opposed to discussing the meticulous procedure required in worshipping the gods, they tended to discuss why religion was important to the Greeks. Essay 2 was the most popular and candidates were comfortable assessing the different role of the festival, although some did fall into the trap of not backing up their opinions with basic facts about the festival – a danger that higher tier candidates must always guard against.

Topic 2: Home and Family in Athens

Section One

- Q.1** Question one was attempted by most candidates and there were few problems with the exception of c). Very few were able to relate this type of source to the perception of women in Greek society but tended to reiterate the fact that the duty was important for reasons that they had already given in b). The majority scored well on d) and e).
- Q.2** Fewer candidates attempted question two, although most scored well. Least well known were the religious items found in a Greek house so answers were often vague and some clearly based on studies of a Roman topic.
- Q.3** Virtually all candidates attempted question three and with a good deal of success, although *Kattabos* was not identified as easily as was expected.

Section Two

Essay 1 proved to be the most popular and most produced impressive answers which covered both factual detail and understanding of importance of slaves to a family. There were, however a number who could not see beyond 'the wife would have to do everything' mentality. Essay 2 was answered less well, factual knowledge tended to be patchy or candidates dwelt too long on one particular aspect and thus did not cover the topic fully. There was some confusion with Roman education and a number seemed unsure of what was required of boys in adult life.

Topic 3: Greek Athletic and Theatrical Festivals

Section One

The standard of responses overall in this topic was very good.

- Q.1** In question one there were no specific difficulties although candidates need to be aware that if they repeat information already used in previous questions they are unlikely to score well without considerable expansion and evaluation. This point was evident in many responses to d).
- Q.2** In question two most identified the character **A**, although many thought that the mask was from a comedy. Some saw d) as referring to the production rather than the organisation of a play.
- Q.3** Question three produced mixed responses. The use of the word "How" was not always acknowledged in c) so detail was patchy. Otherwise most answered well but again the repetition element came in d) and e).

Section Two

Examiners generally felt that these essays were handled well by the majority of candidates. Both proved equally popular and candidates managed to avoid the purely descriptive approach in favour of a discussion and thus they scored well on the whole.

Topic 4: Greek Art and Architecture

Section One

- Q.1** Question one produced mixed answers. Many candidates did not identify the characters on the pot and were vague in their attempts to assess the decorative details in c) but otherwise answers showed a sound factual knowledge.
- Q.2** In question two candidates showed an excellent knowledge of this area of the topic, in fact, excessive detail was sometimes given in c) and candidates might well be advised to consider the mark allocation for a questions before embarking on long description.
- Q.3** Question three produced some very varied answers. Most knew statue **A** but far fewer could identify the details of statue **B**. Sub question c) was also somewhat hit and miss for candidates and answers to d) could prove to be vague.

Section Two

Essay 1 proved to be the most popular and was chosen by candidates who knew the topic well and so produced some very thorough answers, or it was chosen by candidates who knew even less about red figure paintings required in essay 2. In such cases detail was confused and rarely got down to the real details of construction. Whilst there were far fewer who attempted essay 2, the quality of response tended to be very good and showed that the candidates in question had an excellent knowledge and understanding of the subject matter.

Topic 5: Sparta and the Spartan System

Section One

- Q.1** Question one produced some good responses from the candidates who chose to answer it. Most appreciated the value or bias of the source, which is encouraging.
- Q.2** Question two was answered by virtually all candidates and their performances showed a thorough knowledge of this area of the topic.
- Q.3** A similar thorough knowledge was also shown in question three.

Section Two

Both essays produced some excellent answers and knowledge of Spartan women was particularly thorough. The answers to essay 2 were less impressive overall. Many simply reproduced an account of Spartan education and, whilst this is valid, it is not exclusive. In many cases, the idea of the Spartan army being a fighting force was ignored by candidates.

Topic 6: Roman Religion

Examiners were pleased with the way candidates dealt with this topic as a whole there were no areas to highlight in terms of our concerns and whilst the number attempting this topic was relatively small the performance was generally very good.

Topic 7: Roman Home and Family Life

Section One

- Q.1** Question one was attempted by many candidates and to good effect. Most understood how the slave was being sold and were sympathetic in their opinions in b). Weaker answers did little more than list jobs in e) where the better answers discussed status and the chances of freedom in their evaluation.
- Q.2** Question two was popular and generally well answered. As with the foundation tier, particularly impressive were those answers that argued forcibly that the husband did not have it all his own way in a marriage in c) and talked about the wife's responsibilities and the status which came with being married.
- Q.3** Question three was less popular and again, as in the foundation tier, candidates were comfortable talking about the general education of a boy, but there was a lack of clear knowledge about the role of Cato and thus overall performance high.

Section Two

Examiners were pleased with the overall quality of answers to both essay questions and particularly essay 2 which produced some very carefully thought out discussion of the lives of rich and poor as revealed by where they lived. Weaker answers talked little of the tenements, however.

Topic 8: Roman Sport and Leisure

Section One

- Q.1** Question one proved popular with candidates and knowledge was generally sound. Centres should look at making sure candidates analyse the pictures when necessary. Many assumed, because this was a gladiatorial show, that it was in the Colosseum and there were, on occasions, those who thought that these shows would gain votes for the emperor.
- Q.2** Question two was popular and candidates generally scored well. Without doubt the greatest problems were encountered in c) as many ignored the need to compare elements of specific sports today and many generalisations followed.
- Q.3** There was a great variation in the quality of answers. Most could give a full account of the bathing process but, as in previous years, when it came to assessing the value of the baths to Romans in their society there were many bland answers.

Section Two

Both essays produced a wide range of marks. In essay 1, many gave a full factual account of the elements of the hunt which appealed to Romans and incorporated analysis of its role on both a personal level and as a state business. Some made only passing reference to its importance and gave brief descriptions of why men might enjoy it. The concept of how successful the various elements might have been rarely gained more than a passing consideration. In essay 2 many showed a clear understanding of the scenery, characters and plot of a Roman comedy although elsewhere it was clear that Greek theatre was used as the basis for answering the question. Whichever the case whoever is rumoured to have made the assertion in the question gained a thorough telling off for his ignorance and naivety – hence generally good discussion followed.

Topic 9: Pompeii

Section One

- Q.1** Question one was popular, although many were lured into a false sense of security by the first two questions. They then found that their knowledge of the development of Pompeii under the occupation of various peoples was less well founded. In a) some ignored the reference to the map and so gave reasons which could not be justified.
- Q.2** Question two was done by far fewer candidates. As in the foundation tier many had problems in b) since the lack of knowledge of the villa was evident here. Some identified it as the cupids in the house of the Vettii. In almost all cases e) was not so good.
- Q.3** Question three was very popular and very well done on the whole, despite the substandard quality of the picture which was acknowledged in the marking process. Thus answers to b) were varied and virtually all accepted. Surprisingly few knew c).

Section Two

Essay 1 was the most popular and usually done well. There was a very full knowledge of the Forum demonstrated by candidates. Any weaknesses lay in the extent to which these areas were discussed in terms of importance. In other words, details of religious buildings were given and then a generalised comment followed such as: 'so the forum was important as a religious centre.' This tended to be the case for all areas of the forum. Essay 2 was the least popular. Having said that, a number of answers dealt with this question particularly well and scored highly. Those who did not score well failed to differentiate between the houses. Decorations which actually existed were hard to come by with the exception of Priapus, otherwise as with the foundation tier, there were 'nice mosaics and statues and wall paintings' somewhere in the house. Many simply stressed the wealth and luxury of the houses and did not look at evidence of daily life; for example, many referred to the cupids as decoration but failed to see them as depictions of the daily life reflecting the tastes of the owners. Factual knowledge of the houses was generally very good though in most scripts.

Topic 10: Roman Britain

Section One

- Q.1** Question one produced mixed responses. Questions were largely based around the information supplied by Bath museum which it was clear some had not obtained. This is particularly true of the evidence of trades and religion.
- Q.2** Question two produced some very mixed responses. Particularly disappointing was the lack of specific knowledge relating to the evidence. Many could not differentiate between the different areas identified by the arrows, though most salvaged something in c) and scored well in d).
- Q.3** Question three produced some very good answers. Candidates demonstrated a thorough knowledge of the rebellion, its causes and the events, although specific detail of the reference in d) was hard to come by. Most were well versed in any consequences, though some guessed that Britain was placed under some very rigorous system of supervision. Others went on to describe Romanisation as a consequence.

Section Two

Almost all candidates attempted essay 1 and the performance was generally very good. The best essays covered a wide range of topics and analysed the benefits and difficulties of each. Others dwelt on a few areas with fairly thorough explanation. As with a number of other topics candidates should make sure they always anchor their opinions and observations to solid facts; in this case, details of the wall or the fortress town. Almost all who attempted essay 2 did so because of a good knowledge of a particular villa and thus they scored well.

Finally, whilst this report often highlights the negative aspects of candidates' performances, it is worth noting that examiners are forever impressed by the enthusiasm and knowledge which teachers of Classics are imparting to their students and which emanate from the pages of the scripts which are read and marked by those examiners.

1940/13/14 Classical Civilisation - Foundation Tier

General Comments

As in previous years the overwhelming choice of topic was Homer's *Odyssey* with Sophocles close behind. Virgil and Ovid held roughly equal interest after these, while the other topics gained minimal attention. Aristophanes, Herodotus and Tacitus were very thin on the ground, as might be anticipated at foundation level since the other topics more readily support the lower ability range for a variety of reasons.

As last year, candidates had more frequently understood the nature of the final part of the context questions and were delivering good points with sensible relevant quotation from the passage to back up their opinions. The weakest answers tended to make generalised statements, merely picking up the key word of the question (vivid/dramatic etc.) without explaining how the effect was achieved. There was a tendency for lower scores on QWC among these answers, though it was gratifying to see that most had understood the need to worry about this only on the essay questions and their accuracy in spelling and grammatical construction was noticeably better in Section 2 responses.

It was often the case that essays tended to be narrative in nature and to follow rather slavishly the bullet points, giving a factual account of the incident referred to without adding some evaluative comments to answer the issue addressed in the question. There was also a tendency, as in previous years, to rely rather heavily on the stories already covered in the context questions to trigger the factual recall, resulting in essays that were limited in scope and repetitive in nature.

There was a noticeable tendency to perform less successfully on the third topic for those entered for component 14. While this was also noted for Higher Tier to a degree, the effect of fitting three topics into the examination proved more deleterious to Foundation candidates and it was not uncommon to find that they were scoring up to 40% less successfully on their final topic than on their first and second topics. In some cases this was clearly a problem of time, (since there was ample evidence of rushed answers with poor expression and scrawled script in the final topic and over lengthy answers in the earlier topics) but I think it is certainly worth considering that the literature can be very demanding and less easy to manage the additional challenge of three topics.

An infrequent but still alarming error was the attempt to answer more questions than the rubric allows, sometimes by tackling all three of the context questions in Section 1 on their chosen topics, and occasionally by attempting a selection (often rather arbitrary) from the whole range of topics on the paper. This practice is most disadvantageous to the candidate since it means less time to finish the whole paper and gives no extra marks, since marks for only two contexts per Section 1 can be accepted and only two topics (or three for component 14) can be considered for marks at all. Centres should vigorously discourage this practice.

Notwithstanding these gloomy remarks, however, I am pleased to report that there were some fine offerings too, which showed effectively how candidates can be bolstered to achieve a solid C through the accessibility of the Foundation paper's approach. Many candidates this year showed a decent knowledge of the literary texts, as well as a shrewder awareness than in the past of what constitutes good exam performance. Among the better answers the context questions were more precisely and concisely accurate and essays were better organised with a higher level of evaluation and analysis. Indeed many scripts presented a lively picture of grand engagement with the texts and there is a delightful immediacy about the language Foundation Tier candidates use to express themselves ('Admetus is a bit of a muppet'/'the Cyclops eats man-sandwiches'/'mocking a blind man and killing his father cannot deserve a pat on the back') all of which left the examiners with a happy glow!

Comments on Individual Questions

Topic 11: Homer *Odyssey* Books 9,10 21-23

Section One

- Q.1** Question 1 proved a popular choice, though there was some lack of clarity over the Cicones incident in (b) and (c). A common misconception was that the Cicones were in fact Cyclopes. The story of the lotus eaters, however, was generally well-known and many managed some sensible suggestions for the vivid nature of the passage.
- Q.2** In question 2 those who knew the text well managed sound answers throughout, though there were a surprising number who thought that Telemachus had been convinced by the scar (b ii) and quite a few who supposed that Odysseus had received the scar in battle at Troy. Very few remembered that Odysseus wanted the courtyard gates locked (e) but most redeemed themselves in (f) where there were some solid suggestions about his character.
- Q.3** Question 3 was generally less well answered, especially (b) where the suggestions for the aegis ranged from the mildly inventive to the outright bizarre ('Athene's faithful beasts'/it was like the stick that a farmer holds') and (c) where too many offered merely the answer 'at Troy'. Quite a few answers were guessing in (f i) and went for the scattergun approach by naming all the suitors and hangers-on that they could think of.

Section Two

The majority opted for essay 1 (the tale of the Cyclops) and most had a good knowledge of the events of the story, very often communicating enthusiasm. Some essays showed familiarity with a range of techniques which brought variety to their evaluation: simile, variation of pace, characterisation, detailed description were all mentioned and some pointed out that Odysseus himself was telling the tale, drawing interesting conclusions from this.

Those tackling essay 2 (women) were often rather limited in their knowledge of more than the obvious Penelope and Circe, with quite a few revealing substantial confusion over Circe and Calypso. There was an entertaining gender divide here, where many of the girls felt that the women doted rather excessively over the philandering Odysseus, while the boys tended to be far more sympathetic, with a strong contingent feeling that this proper acknowledgement of the male role had been lost over the centuries to the detriment of modern man.

Topic 12: Homer *Iliad* Books 1,9,22 and 24

As with the Higher Tier candidates, the knowledge of detail from the text was the defining differentiator in performance. Those scoring less well had absorbed the broad storyline only and tended to answer with generalisations that only approximated to the required response. Those who had studied the text carefully, conversely, were able to give impressively precise answers.

Section One

Q.1 & Q.3 Questions 1 and 3 proved the more popular choices, with many finding much to say about Agamemnon with quite a fierce sense of outrage that this man had ever found himself in such a high ranking position, and some solid considerations of what was striking in the passage. All, not surprisingly, chose to focus on the raw flesh bit as the finest attention grabbing moment, but there were some nice mentions of the pathos in the placement of 'dying' and its contrast with Hektor's essence as a warrior, encapsulated in the epithet 'of the glinting helmet' (though not many expressed it quite like that!).

Q.2 Many of those tackling question 2 found themselves unsure about the details and resorted to making rather repetitive responses about Achilles sulking and Agamemnon being a wimp.

Section Two

Essay 2 (Achilleus the spoilt brat) was the more popular, with some quite strong arguments shown in defence of Achilleus, as Agamemnon was widely considered to be a bad leader. Relevant details of the theme of Achilleus' wrath were quite well known, with the exception of Achilleus' tearful appeal to his mother late in Book 1, which one might have thought a strong piece of evidence for arguing that he was spoilt, but was usually omitted, and when mentioned aroused only pity for Achilleus.

Although the theme for essay 1 (gods' involvement) has often proved popular in the other topics for which it is appropriate, there were few takers for it here and a mixed bag of responses within those, although few had much of an armoury of relevant moments of divine intervention readily to hand.

Topic 13: Sophocles *Oedipus the King* and *Antigone*

General detail was well known in this topic and many answers readily gained around 7 to 8 marks comfortably. The final 4-mark questions proved a good differentiator, most notably in question 1 where an understanding of the nature of Greek theatre and theatrical convention where messenger speeches are concerned proved important in delivering a convincing answer.

Section One

- Q.1** Question 1 was well handled, though there were some strange answers in explanation of the 'double brood' (c i) and (c ii).
- Q.2** In question 2 the common mistakes were in (d) where there was much guesswork. Many did not see the significance of the question's requirement to give two *details* and so merely said that Antigone buried Polyneices next.
- Q.3** Question 3 (d i) and (d ii) caught out a considerable number: some thought the answer was Haemon, despite the fact that this information was already given in (b) and many more, while knowing that the answer to (i) was Eurydice, did not know that she had stabbed herself, giving 'hanged herself' as the answer.

Section Two

Essay 1 was the popular choice for a majority of candidates, some of whom produced good balanced arguments. A method of listing why Oedipus deserved, then why he didn't deserve, his fate, followed by a cursory conclusion one way or the other, was quite prevalent and not very satisfactory. Similarly Antigone's and Creon's claims for the title role were set forth for essay 2 in a schematic way with a conclusion that was unpersuasive, as the arguments had not been discussed but merely listed. Conclusions seemed arbitrary in many cases.

Topic 14: Euripides *Hippolytus* and *Alcestis*

This was infrequently attempted.

Section One

- Q.1** Question 1 proved a popular choice and was comfortably handled for its factual detail quite often, with most commenting effectively on the nurse being worried about appearance, though less finding the further points about her motherly ways.
- Q.2** In question 2 there was much uncertainty about the details of Hippolytus' defence (c) and how Theseus might have given his son a fairer hearing (d), though Poseidon's part in proceedings was well known and a few gave some good points on the dramatic nature of the passage (f), producing their evidence effectively.
- Q.3** Question 3 was again popular and there was quite a marked division between those who knew the detail well and those who were relying rather heavily on guesswork. Only the best answers saw the selfish side to Admetus (e).

Section Two

There were plenty of workmanlike and successful attempts at the essays, with lively debate on moral principles. Despite the general lack of perception in the third context question (3 e), many here found themselves strongly critical of Admetus.

Most answering essay 1 (no-one to like in Hippolytus) agreed that the characters were all thoroughly deserving of their fate, though only the best managed to give a decent range of reasons for their views that were solidly based in the text.

Topic 15: Aristophanes *Acharnians* and *Lysistrata*

Section One

This was a far from popular choice but those who tackled it were frequently quite successful overall. In Section 1 problems arose in question 2 (f) which was almost universally unknown. 2 (e) proved demanding too. For question 3 (c) quite a few answered that Reconciliation was a character and discussed the concept. Discussion of the humour (3 e), however, was well-informed.

Section Two

Essay 1 (likeable characters) was the more popular and generally the more successfully handled, with some balanced argument, showing good knowledge of the play. Most chose to focus their attention on Dikaiopolis and Lysistrata, with the additional character variously being Lamachus or Amphitheus. For essay 2's choice of scene, the tidy balance of the Lamachus/Dikaiopolis scene proved fruitful for many, with the Megarian selling his daughters or the Cinesias/Myrrhine jollities being offered as the supporting scene. There was a lot of good reference to the text but many had trouble analysing why they found the scenes funny.

Topic 16: Herodotus *The Persian War*

There were insufficient candidates/centres entering this topic for a valid report to be generated.

Topic 17: Virgil *Aeneid* Books 1,2 and 4

Section One

- Q.1** Question 1 (Juno) was a popular choice and information was generally well known. Confusion arose for some over the rhetorical questions, which led them to mistake Juno for Athena.
- Q.2** Few attempted question 2 (Sinon's tale) and many of these were unclear about the details of Palamedes (a i & ii) and Calchas (b i & ii) and found it hard to explain why Sinon was effective in his efforts to convince the Trojans (e). Interestingly, however, almost all knew (c i & ii) perfectly well.
- Q.3** Question 3 (events back at Aeneas' house) was well known for details and most made a respectable enough attempt at analysing the drama of the passage (e).

Section Two

Here answers generally showed a good factual knowledge of the text and the issues, but evaluation in terms of interest and enjoyment tended to be exaggerated at times and, as with their responses on the Sophocles essays, many could more profitably have taken on a more reasoned discussion. There was a tendency to rely rather too heavily on the bullet points, writing something on each one without seeing how they all linked up and thus not addressing the question effectively. Some interesting references were made in the better answers to Romeo and Juliet/Antony and Cleopatra. A collection knew that the Latin words *pius* and *furor* were important but were unclear quite how.

Topic 18: Ovid *Metamorphoses* Books 7 and 8

Section One

Uniformly candidates seemed uncertain about the details required to answer the context questions. For many this was their third topic and they found themselves unable to do justice to their knowledge, having spent too much time on their earlier ones. There was an even spread in the choice of context question with all the stories involved (Cephalus/Meleager/Erysichthon) being easily recognised but known in broad terms only.

Section Two

Essay 1 (Jason and Medea) tended to narrative, at the weakest end simply in response to the bullet points, but for the essays which felt secure about the information it was an opportunity to write a very great deal of storyline to a captive audience, neglecting on the way to do more than offer the odd remark about how exciting it all was. For essay 2 (involvement of the gods) there was a wider spread of success, with some achieving high scores for their delivery of a good argument backed up by sound knowledge of various divine interventions. Weaker answers became distracted by what they knew of the similar theme in Homer and Virgil and gave some irrelevant material about Odysseus and Poseidon etc.

Topic 19: Pliny *A selection of his letters*

Section One

The context questions attracted broadly equal interest, and for those who knew the letters well they offered little difficulty. Weaker answers tended to take the final questions (1 f, 2 f, 3 g) too literally and thus to misunderstand the nature of Pliny's remarks to Makedo and to miss the subtlety of his excess in expressing his love for Calpurnia.

Section Two

In essay 2 most found Pliny to be self-centred and rather disagreeable, the less successful answers finding they lacked the detailed knowledge to argue their choice convincingly. Bithynia (essay 2) and the administration of the Roman provinces was not well done.

Topic 20: Tacitus *Empire and Emperors* chapters 1-6

There were insufficient candidates/centres entering this topic for a valid report to be generated.

1940/23/24 Classical Civilisation - Higher Tier

General Comments

Candidates this year offered the full range of topics with some of the traditionally less popular ones making something of a come-back. Homer's *Odyssey* remained the sturdy favourite, but his *Iliad* moved up the list while Virgil had clearly lost some of his charm. Ovid also showed some slippage whereas Euripides had attracted a flurry of interest and Aristophanes, a little unexpectedly, likewise inspired a new cluster of candidates. Tacitus had his usual firm followers, though they remained a very select band and Pliny continued to be the source of much irritation to many over his inability to be modest.

Whatever the topic, however, there was a good range of performances and answers at the highest end of the spectrum offered intelligent and thoughtful responses to the questions, backing up their opinions with thorough use of the texts. Indeed, the examiners felt that in general there had been an improvement in the level of accuracy in spelling and punctuation and that even weaker answers were often delivering essays that began with a clear introduction, offered a logical line of argumentation and framed a conclusion that drew the threads together nicely. It was also most pleasing to see that many more answers were handling the four mark questions in Section 1 successfully, offering a good explanation of the effect of the particular feature that they were describing.

Where performances were less successful, the following reasons arose as being the most frequent cause of this:

- The degree of precision required to deliver the details of an answer (Section 1) was regularly not achieved.
- In the four mark questions (Section 1) many delivered responses where quotes were proffered indiscriminately without identification of the effects which they were supposedly evidencing or, conversely, reasonable points were made without the use of evidence from the passage. Many found they could easily find similes (often called metaphors) but could not express what effect this imagery delivered (not using the detail of the simile to reveal the emotion/character trait/element of pathos etc. that the author was intending to draw from his choice of image).

This would be a good moment to point out also the new (and popular) incorrect use this year of the word 'imagery', not in its proper usage for literature, but to mean something like a literal visual representation (for example 'the imagery of Polyphemus smashing the men's brains out'). This is not a helpful way of stating the valid point (e.g. that we readily visualise the scene because of the detail of the description of the brains running out) and distracts from the use of the real imagery (e.g. of the men as puppies, which enhances our emotional response in this delivery of the awful power and inhumanity of the Cyclops).

As is often the case, candidates offering the three topic option sometimes showed signs of being rushed towards the end of the paper and delivered weaker performances on their final topic.

Comments on Individual Questions

Topic 11: Homer *Odyssey* Books 9,10 21-23

Section One

- Q.1** Question 1 was generally answered well, though few knew that Odysseus required his men to *salute* the fallen comrades in (b i) and were consequently unclear about why it needed to be done for (b ii). Some answers lost marks in (c) for neglecting to point out that one needed to *eat* the lotus for the effects to be felt. For (d) there was a strong showing for the different ways in which Homer held the audience's attention, with sympathy for the men, personification of anxiety and the suspense inherent in the final line proving popular points.
- Q.2** In question 2 rather too many thought that the scar had come from the war and a number thought that Telemachus had been convinced by this proof. In (c) the focus of the question (the importance of the bow) was properly directed back to Odysseus' past rather than looking forward to its use for revenge. Many in (d) showed good understanding of the way in which Homer reveals Odysseus' character to his audience but there were still those who thought it sufficient to suggest that he was godlike because it says 'godlike Odysseus'. Some good arguments were woven around the way in which Odysseus' commands to Eumaeus revealed him to be a fine strategist, who was carefully planning how to manage the possibility that the suitors would not offer him the bow (essential to his plan for dealing with them) and was organising that the women should be kept away so as not to be troublesome and underfoot when the time came.
- Q.3** Question 3 (a i) produced a range of possibilities for the aegis, one being the 'wine-glass of Athene' and the surprisingly specific 'piece of wood shaped like a tennis racquet', with the engaging 'Athene's teeth'. In (a ii) the final words 'earlier in the battle' were not noticed by many candidates who then gave a number of other moments of assistance (e.g. that she disguised him as a beggar) rather than the required instances that occur within the battle against the suitors itself. In (b) an unexpected number failed to connect Athene's primary role as goddess of wisdom with Odysseus' most famous epithet wily/cunning. There was some uncertainty over who exactly Leodes was (c), with frequent misrepresentations as Phemius and Medon. For (d) there were many good ideas, though mention of the similes needed to have a clear explanation of *how* these similes produced the effect claimed for them - the best answers talked of the portrayal of the suitors as cowardly/fodder etc.

Section Two

Essay 1 proved the most popular and there were many fine offerings. Those failing to attain the higher marks lost out by losing track of the question's focus on the storyteller's skills and moving into a discussion of vivid/exciting moments. Even better essays did not always consider the considerable narrative skill involved (the fact of the one eye and the significance of that only emerging as the plan unfolds, the rock at the doorway fed in early but becoming important only later, the point of the οὐτις trick and again the delay in seeing the significance etc.). Some answers did not notice that the question referred specifically to the story of the Cyclops, thus wasting valuable time on events from the Cicones incident etc.

Essay 2 had its enthusiasts too (albeit fewer of them), whose knowledge of the part played by the various women was often full and whose ability to discuss their relative interest values was very sound. Those with less success here tended to find only Penelope and Circe worthy of their attention (and thus found it hard to speak very convincingly on variety) or listed a wider range of women but knew very little detail in which to ground their discussion.

Topic 12: Homer *Iliad* Books 1,9,22 and 24

Many candidates had clearly engaged well with the book and were eager to share their delight in its charms with the examiners. There were still some moments where Brad Pitt's understanding of what Achilles was doing at Troy overcame Homer's version, but it was less noticeable than last year, and one cannot but be pleased to remark that the enthusiasm which the film had generated was still (happily) very much in evidence.

It seems that Section 1 question 2 was universally considered the hardest of the context questions and was avoided by the great majority. Those who answered it did not generally fare well.

Section One

- Q.1** Question 1 was well answered on the whole, with common weaknesses residing in (c) where some failed to make it clear that 'the girl' was Chryses' *daughter* and in (d) where the clue of 'Homeric hero' needed to be picked up on to deliver the full answer. (e) was generally good, though some answers were too general in saying that Agamemnon was selfish but not using the passage. The best referred to his insulting/threatening behaviour.
- Q.2** Question 2's incident was clearly not well known and the details required for each part were rarely in evidence. Some were able at least to gain marks on (e) by using the passage effectively.
- Q.3** In question 3 most managed to gather marks readily, though (c) sometimes caught them out, when they knew that the underworld was important in it, but could not find the detail that it was the *ritual of the burial* that allowed the passage down. Quite a few mentioned placing a coin in the mouth, which the examiners accepted as a sufficient indicator of the rites. Answers to (e) were perhaps a little disappointing, since the passage seemed to be nicely full of dramatic aspects yet there were quite a few who could do little more than mention the brutality of Achilles.

Section Two

Essay 1 (gods and goddesses) was given a good airing, with some particularly nice answers from those who had read outside the prescribed books. Quite a few argued that credibility was compromised by the divine intervention.

Essay 2 (Achilleus) also produced some pleasingly well structured and coherently argued essays which delivered not just the more obvious elements of Achilleus' petulance but included some consideration of the nature of the Homeric hero and the effect of this on Achilleus' choice. Many essays, however, focused too heavily on Book 1 at the expense of the other books. The growth into maturity that is explored in Book 24 with Achilleus' handling of Priam was given too little consideration overall, as was his time with Thetis, which could have afforded some worthy evidence of the 'spoilt brat' of the title. Similarly there was much mileage in the embassy of Book 9, but few really gave it more than a passing mention as evidence of his sulky nature.

Topic 13: Sophocles *Oedipus the King* and *Antigone*

Here more than in the other topics perhaps there was a tendency to narrate the storyline rather than address the significant details with regard to the question. An inexact recollection of the details of the various events in the plays also brought many mediocre performances.

Section One

- Q.1** Question 1 proved the most popular choice and generally delivered the more effectively managed answers although many were vague about the details necessary in (b). Very few correctly identified the Corinthian, let alone the piece of information that triggered Jocasta's realisation. Consequently they could not explain Oedipus' continuing ignorance. The most frequent mistaken answer was that he had not realised he was Laius' killer. In (e) some mistook the question to be 'why' rather than 'how' and talked irrelevantly about not showing murders on stage.
- Q.2** Question 2 (b) drew its casualties through a lack of sufficiently precise knowledge (of the scooping of handfuls of dust/pouring of libations etc.) for (i) and consequent inability to offer more than broad generalities about divine law for (ii).
- Q.3** Few attempted question 3 and those who did found it challenging. In (c) those who knew the information were not always able to express it clearly, though there were some nice considerations in (d) of Tiresias' character.

Section Two

The well anticipated and clearly often rehearsed question that comprised essay 1 (*Oedipus*) proved the more popular of the two and attracted a good number of balanced answers that considered not only the issue of the marriage and the murder but also his caring nature and his 'fatal' curiosity. The best answers reflected upon his desire to be a good king and the ways in which he showed himself to be someone whom the people loved. Far fewer than in the past felt that everything would have turned out alright if only he had listened to Jocasta and not been so rude to Tiresias.

Conversely, essay 2 (*Antigone* and *Creon*) found little favour and was not successfully tackled on the whole. Most merely narrated the events of the play with minimal analysis, or offered a selection of evaluative remarks but found little evidence from the play to support their points. Better essays delivered well rounded answers that considered the two characters effectively, putting their experiences into the context of the expectation of a Greek audience and evaluating the purposes of the playwright with an Aristotelian eye.

Topic 14: Euripides *Hippolytus* and *Alcestis*

More popular as a topic and quite diverse in the levels of response. All three context questions gained broadly even support.

Section One

- Q.1** Question 1: in (a) many of the answers got one of the two ideas but few got both. Quite a few seemed not to have understood the associations at all. For (d) the family details were not well known but most produced interesting ideas on the nurse (e) with good use of the passage to support them.
- Q.2** Question 2 was the most uniformly well handled set of questions though in (d) many found it hard to get beyond 'we and the chorus know, but Theseus doesn't'.
- Q.3** In question 3 mainly only one vision was proffered in (b) and many did not see the second part of the answer that Herakles would have gone elsewhere if he had known. Too many failed to read between the lines in (e) thus missing the crucial aspect of Admetus wallowing in self-pity, and so spoke of his love, as allegedly evidenced in 'my poor lady'. The best were able to pick up on his selfish/cowardly nature, for which there were ample examples in the passage.

Section Two

Essay 1 was less popular and less successfully tackled, although there were those who produced some thoughtful ideas. It proved difficult to structure and include enough details, and answers were sometimes lacking in direction.

Conversely essay 2 was clearly well rehearsed and the answers frequently gave a good balance for each character. Some had obviously spent time planning the just deserts part of the title but neglected to notice that there was some requirement to consider pity too.

Topic 15: Aristophanes *Acharnians* and *Lysistrata*

Not a topic for the faint-hearted, this produced a number of casualties as ever, but there was a trend towards a greater confidence in the material of the plays which was gratifying to see. Still too few had really got to grips with the underlying political situation, however, or understood the nature of the politicians whom Aristophanes chooses to mock.

Section One

- Q.1** There were some good answers to question 1 though there was some lack of clarity about the number of peaces and which offered what in terms of benefit. Some rose well to the challenge of identifying the nature of the chorus (e) using the evidence of the passage tellingly to consider the athleticism of their youth as well as the more obvious issue of their age.
- Q.2** In question 2 it seems (b) proved a stumbling block to many, who did not seem to have considered explanations for these jokes. However, the other details in this question were well known and (d) afforded many the opportunity of exploring the visual entertainment value of dressing up the magistrate. A handful waxed somewhat lyrical on the reversal of the male/female norms of Athenian society.
- Q.3** In question 3, few answers managed the details of the analogy of housekeeping as used in *Lysistrata*'s arguments (d) and fewer still got anywhere much with the wool carding, but the remaining parts of question 3 were fairly comfortably handled, with some very ebullient recollections of the use of *Reconciliation*'s body in (c). Many had understood the nature of Aristophanes' comic skill and were able to deliver a sound answer to (e) but there are still those to whom this world is a complete mystery. These used the incomprehensibility of the Scots being regular visitors to Athens and the peculiarity of the selection of references that they knew were sexual in nature but which seemed to be only to do with unpleasant (if not fatal) diseases.

Section Two

For essay 1 (unpleasant characters) we had anticipated some comparison between the overt selfishness of *Dikaiopolis* and the more altruistic motivations of *Lysistrata*, but this was infrequently forthcoming. Many had a good level of factual information from the plays at their disposal and a lot of energetic support one way or the other, but coherent argumentation was less frequent.

A similar picture emerged with essay 2 (wild fantasy, belly laughs and advice) where answers managed the humour both visual and verbal in a well rehearsed fashion but faltered in the consideration of the imaginative elements of the plotline and the serious message that Aristophanes was ultimately promoting. Rather too many for comfort more or less listed some funny things and talked a little about peace.

Topic 16: Herodotus *The Persian War*

There were insufficient candidates/centres entering this topic for a valid report to be generated.

Topic 17: Virgil *Aeneid* Books 1, 2 and 4

Less popular than in the past, this topic was nevertheless tackled by a great number of candidates whose performances ranged from the most sophisticated to the true minimalists. Common weaknesses arose, largely from an inexact knowledge of the text, resulting in answers that were only broad generalisations.

Section One

- Q.1** In question 1 many missed the precision of the *continuation* of Troy (a ii) as the focus of Aeneas' move to Italy, suggesting merely that just a 'new city' was what he was after. They might, of course, have successfully offered the notion of the future empire for their mark, but that too seemed too specific for some. In (d) many didn't go far enough with explaining their chosen quote; for example it is insufficient to say 'Juno is resentful because it says she has resentment in her heart'.
- Q.2** Those answering question 2 on Sinon's tale (the least popular of the three contexts) offered some fine explorations of his persuasive skills with references to reverse psychology and mixing lies with truth. Only (c) seemed to cause these strong answers to falter, with the requirement to know the detail of the Palladium incident.
- Q.3** Question 3 brought a poor response. Weaker areas were not only in the detail of (a), where many referred to Hektor's advice rather than Venus', and (b), where many mentioned lightning incorrectly or thought that the flame in the passage was appropriate, but also in the failure to talk about *each* member of the family in (c i). Very few gained the mark for (c ii), a number spending time unprofitably arguing that it was something to do with the position of women in ancient times. Fortunately most managed to find plenty to say for (d).

Section Two

Essay 1 (Dido and Aeneas) was popular and produced a wide range of sophistication, from Mills and Boone to discussion of the gods. There was often not enough detail from the middle part of the book (especially relating to Aeneas). Many felt strongly sympathetic to Dido and expressed their views coherently and persuasively. Weaker answers clung too hard to the word 'interesting'.

In essay 2 (the gods) the word 'enjoyment' governed some too much and the focus was rather too heavily on Venus and Juno, with Jupiter barely featuring. The relationship between the divine and human levels was not always appreciated.

Topic 18: Ovid *Metamorphoses* Books 7 and 8

Section One

- Q.1** Question 1 proved hugely popular and most fared well in it, though (a) caught some unawares and there was some inventive guesswork. There was a nice crop of sturdy discussions of Ovid's capacity to stir our emotions in (e) with telling examples selected effectively from the passage to support the argument.
- Q.2** In question 2 many mistook (b) and did not look back to the involvement of the Fates at Meleager's birth, but (c) compensated by offering everyone a good opportunity to explore the well-known details of Meleager's feelings for Atalanta and his righteous indignation at his uncles' outrageous snubbing of her. There were some passionate discussions of Althaea's character (d), well supported by quotation from the text.
- Q.3** While the dénouement of the story of Erysichthon is always well known, the details required in question 3 seemed to be infrequently well observed. In (c ii) many merely offered a number of aspects of Hunger's appearance, neglecting to notice that the question did not ask for a list, but rather required an explanation of how the chosen aspect reflected her nature. A startling few thought that Hunger looked beautiful. While most chose to offer the simile as a good example of Ovid's skill in (e), too few collected the evaluative mark for *explaining* its effectiveness. Conversely, there was some fine analysis of the personification of the tree.

Section Two

Weaker answers tend to be drawn more readily into narrative in response to the essay questions for this topic. The adventure/excitement/entertainment elements in essay 1 (Jason and Medea) seemed to dominate the answers, with little space given to consideration of the darker side of human nature that underlies it all. In consequence many essays became little more than a list of nice and nasty (mostly nasty actually) things that Medea did and how excitingly horrid it all was. Indeed, too many looked only to Medea, neglecting Jason's influence on her behaviour. Few gave Medea much support morally, but there were some very good answers that saw a development in her character, and considered how useless Jason was, thus arriving at a rather more mixed (and interesting) assessment.

In essay 2, again a large number fell to merely listing occasions when the gods cruelly punished mortals, missing the other side of the question (the responsibility mortals have for their own fate) and thus giving themselves no opportunity to form an argument and offer some evaluation. Judgements tended to be handed out dogmatically, seeing no distinction (for example) between Oeneus' crime of offending Diana (for which he might reasonably be punished) and her response in handing out punishment on an entire population (which arguably was not reasonable at all). The best, however, offered a good range of detail from the text to show that Ovid has a much more even hand, considering those who caused their own downfall, those who were more innocent and those who in fact did not find themselves suffering at all but rather (like Baucis and Philemon) found the gods to be more than reasonable and perfectly nice.

Topic 19: Pliny *A selection of his letters*

Section One

- Q.1** In question 1 a surprising number of answers found difficulties with this generally rather well-known story and again the problems largely arose from their inexact knowledge of the details: for example, while they knew that there had been ash and pumice (a), they did not point out that it was the *worsening* of the ash as he approached Pompeii that was significant, and similarly they were unclear about the direction of the wind (b) that was *towards* Pompeianus, thus not realising that Pliny the Elder was driven back when he made an attempt to sail away. A pleasing number found plenty to say for (d).
- Q.2** Question 2 was well known generally, though several seemed to miss the important detail (given in the passage) that the first incident was not in fact an attack on Makedo but rather an accident following the slave's actions. They were thus misled in (c) where they argued that Makedo deserved to be murdered since he should have suspected slaves in baths and (d) where a surprising number saw the warning as a logical conclusion (and floundered to explain why), missing the significance (again) of the fact that it was an accident. It is to be expected that candidates will understand the context of the passage that is in front of them and to use that understanding to inform their remarks on the question. In this case it is not unreasonable to expect them to know that this letter was one that was written hastily and represents a conclusion made in the panic of the recent event and public hysteria. This knowledge would have enabled them to focus on the fact that his remarks were illogical (a single incident in the public baths that was clearly an accident arising from a slave trying to assist his master's passage is most unlikely to get Makedo thinking that his own baths might be a place where his slaves would murder him) and then they could have used the passage to support their thoughts.
- Q.3** Question 3 was well handled by many but those less successful answers tended to falter, yet again, through a lack of detailed knowledge particularly in (a) - (c). Many were caught out by not reading the question carefully, for example in (d) they missed "in his work at court" and wrote about setting poems to music and sitting behind the curtain. Some who did read it carefully nevertheless lost marks by knowing only that she sent slaves for news, missing all the other possible answers for the remaining mark. There were some excellent answers to (e) with a nice cynicism fed by Pliny's overdone expressions of devotion and his use of emotional blackmail, though some took it all at face value and (worse) gave insubstantial answers like "Pliny loves her because it says 'I love you' "

Section Two

Essay 1 (the letters as a source for life in the provinces) proved to be the least popular of the essays, which was rather fortunate since it was easily the most poorly answered and indeed produced perhaps *the* worst selection of answers ever, with a substantial number of those choosing it showing at best minimal knowledge and at worst no knowledge at all of the nature of a Roman province, let alone having to hand any details of Bythina itself. A handful of candidates redeemed the cohort, however, by producing sophisticated answers that used the Trajan/Pliny letters comprehensively to give a fine assessment of the issues that a Roman provincial governor might face in his work.

Essay 2 (Pliny's devotion to his family etc.). Here (thankfully) there were some very fine answers, which used the letters effectively to support a variety of opinions. Most had a good range of family members and friends, though some missed out (unexpectedly perhaps) his wife and his aunt. The best answers offered sound insights into Pliny's presentation of himself and held a balanced view of his character. Weaker candidates tended to list factual occurrences without moving into evaluative response or made a number of broad generalisations without offering facts from the text to back them up and there were a few uncritical admirers for whom the last part of the question ("and especially himself") hardly existed, such that they could deliver only moderately good answers.

Topic 20: Tacitus *Empire and Emperors* chapters 1-6

Section One

Candidates here were divided fairly clearly into those who knew the details well (and so scored comfortably on Section 1 at the very least) and those whose grasp of the historical events was lamentably thin and who therefore could answer in generalisations only and who frequently muddled events that were similar (the mutinies being the commonest source of confusion).

- Q.1** Question 1 required specific details of the mutiny on the Danube which quite a few candidates were happily comfortable with, although (d) found many less secure on the way Drusus used the soldiers' belief that the gods were against them to undermine the hold that the ringleaders had on them and to give them the opportune let-out of the promise of clemency if they returned to the fold straight away. In (e) there was a good crop of solid answers from those who had clearly considered the theme of Tacitus' historicity and could apply what they knew to the particulars of this passage.
- Q.2** In question 2 the better candidates found (a) to (c) well within their grasp but (d) pulled up many, who (rather surprisingly I thought) did not know this detail at all. Answers to (e) gave many scope to discuss the poorly behaved Romans with an air of self-righteousness that is characteristic of the young...
- Q.3** Question 3 (the Frisii uprising) offered (as said in the introductory remarks to this topic) the opportunity for those who knew the facts to score very well but for the weaker it proved very demanding. In (e) many had some good ideas on Tacitus' sense of the dramatic and most managed to focus on his predilection for the gory detail in his account of events. Fewer mentioned the subtler points of the interesting additional snippets of information that he includes or the rather characteristic swipe at Tiberius himself.

Section Two

Essay 1 was often read as “What do you know about the story of Tiberius?” which elicited a lot of factual detail but minimal evaluation. Some had a number of good ideas about why Tacitus had been so popular with so many generations, but were not able to deliver the factual evidence of their view from the text itself.

In essay 2 (Tacitus’ fixation on the evil in Tiberius and his rule) many managed a good level of detail as evidence of his passion to expose the wickedness of the age and, though a minority, there were some who gave fine answers that didn’t just show a good understanding of Tacitus’ bias towards showing the evils of Tiberius’ reign (by observing how snidely he treats even the best of Tiberius’ actions), but balanced this with a discussion of how, despite this emphasis, we are given a view of Tiberius’ good sense in some of his decisions and an awareness that even Sejanus had not *always* been a villain. Those faring least well here were the ones who, somewhat bizarrely, had come to the conclusion that Tacitus approved of the Empire and its democratic processes. They naturally had little to offer in the way of evidence, but seemed to be basing their responses on a rather fuzzily nice feeling about the Romans in general, gleaned partially, it seemed, from the recent rush of programmes dedicated to showing us what we owe to the Romans in the way of roads and siege weapons.

**General Certificate of Secondary Education Classical Civilisation (1940)
June 2005 Assessment Session**

Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G
Paper 11	80			46	38	31	24	17
Paper 12	120			69	58	47	36	25
Paper 13	80			40	33	26	19	12
Paper 14	120			60	49	38	28	18
Paper 21	80	54	47	41	33			
Paper 22	120	80	70	61	49			
Paper 23	80	54	44	35	24			
Paper 24	120	81	66	52	36			
Paper 05	40	31	27	23	18	14	10	6

Syllabus Options

Foundation Tier

Option FA

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200				105	87	69	52	35
Percentage in Grade					32.7	28.6	16.3	16.3	4.1
Cumulative Percentage in Grade					32.7	61.2	77.6	93.9	98.0

The total entry for the examination was 49.

Option FB

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200				109	89	70	51	32
Percentage in Grade					34.3	22.9	21.0	9.5	9.5
Cumulative Percentage in Grade					34.3	57.1	78.1	87.6	97.1

The total entry for the examination was 105.

Option FC

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200				106	88	70	53	36
Percentage in Grade					36.4	21.7	16.7	15.0	6.4
Cumulative Percentage in Grade					36.4	58.1	74.7	89.7	96.1

The total entry for the examination was 360.

Higher Tier

Option HA

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	156	135	114	93	69	57		
Percentage in Grade		19.6	31.1	29.0	15.1	4.8	0.5		
Cumulative Percentage in Grade		19.6	50.7	79.7	94.7	99.5	100.0		

The total entry for the examination was 418.

Option HB

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	153	134	115	96	73	61		
Percentage in Grade		18.0	27.5	23.8	18.0	9.4	1.7		
Cumulative Percentage in Grade		18.0	45.5	69.3	87.2	96.6	98.3		

The total entry for the examination was 891.

Option HC

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	156	137	118	99	75	63		
Percentage in Grade		15.9	27.7	28.6	17.2	8.3	1.3		
Cumulative Percentage in Grade		15.9	43.6	72.2	89.5	97.7	99.0		

The total entry for the examination was 1631.

Overall

	A*	A	B	C	D	E	F	G
Percentage in Grade	14.5	23.9	23.2	19.9	10.3	3.7	2.1	1.0
Cumulative Percentage in Grade	14.5	38.5	61.6	81.5	91.8	95.5	97.6	98.6

The total entry for the examination was 3454.

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