

Classical Civilisation

General Certificate of Secondary Education **GCSE 1940**

Mark Schemes for the Components

June 2006

1940MS/R/06

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GCSE Classical Civilisation (1940)

MARK SCHEMES FOR THE UNITS

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Mark Scheme 1940/11/12
June 2006

Topic 1: Greek Religion

Section 1

1. (a) Sanctuary/sacred hall/*Telesterion*. [1]
 - (b) Demeter (Ceres) + Persephone (Proserpina) allow Kore. [1]
 - (c) Persephone stolen by Dis/taken to underworld/Demeter searches/discovers her whereabouts/only allowed back for six months of the year/because consumed pomegranate seeds in the underworld. Other details might be included. [3]
 - (d) Sacred utensils brought to Athens/announcement of mysteries by hierophant/purification in the sea/with sacrificial pigs/procession/singing of ritual/chants on route/arrival at Eleusis/summoning of goddesses/ritual barley drink/revelation of mysteries/initiation/dances and celebration/sacrificial feast. [3]
 - (e) Inclusion of worshippers/from different classes. Life after death. Exclusivity/special relationship with goddesses. Fun ceremonies/celebrating unification of Greeks. Reward any further valid points. [4]
2. (a) Bull/ox. [1]
 - (b) Priests. [1]
 - (c) Willingness of the animal reflected the success of the ceremony or similar. [1]
 - (d) Altar/Temple. [1]
 - (e) Cleansing of priest/sprinkling of water/silence/prayer/sprinkling of barley/hair cut and burned on altar/axe blow/throat cut/blood splashed on altar/burning of selected parts + pouring of wine/entrails cooked separately/feast. [4]
 - (f) Either opinion is valid. Look for discussion of; prayer shows devotion of worshipper/also reflected by cost/gives gods a chance to show feelings by entrails/but not very personal/done by professionals/animals may not behave etc. discussion may vary considerably so reward any valid opinions. [4]
3. (a) i. Athene. [1]
ii. Helmet/armed/shield etc. [1]
 - (b) Running race. [1]
 - (c) Discus/long jump/javelin race in armour/horse racing/chariot racing/torch race. [1]
 - (d) Music/poetry [1]
 - (e) Peplos (gown) decorated with mythological scenes (victory over giants)/sail/gold and blue/woven by priestesses. Details of procession Chariots/horsemen/priests/sacrificial animals/gifts from allies/ship-cart/sacrifices. [3]
 - (f) Enjoyment: Leisure/relaxation/unifying of people of Athens/celebration of the birth of the founder/communal worship/competitions for honour/distribution of meat. [4]

Section 2

- 1 Candidates are free to indulge in a wide range of topics. They may revisit sacrifice and offerings, the different areas of responsibilities of divinities, festivals, family worship, but discussion must focus on how having so many gods affected their lives. Look for reasonable coverage of the bullet points.
See assessment grid for mark allocations. [16]
- 2 Details of the following practices may be included: route by land or sea/purification in Castalia/the site and temple/consultation fee/initial goat sacrifice/further taxes/entered temple/question posed/the priestess (pythia) and her trance/response in riddles/translated into verse.
Responses may vary according to the type of consultation, i.e. state or personal. Look for reasonable coverage of the bullet points.
See assessment grid for mark allocations. [16]

Topic 2: Home and Family in Athens

Section 1

1. (a) Music. [1]
 (b) Writing/calculation/poetry/speaking/music. [1]
 (c) Sometimes taught the boy (1) escorted to school (1) sat in lessons (1) punished the boy himself (1) reported to father. [2]
 (d) Possibly a room in a house/hired or belonging to teacher/probably no desks/only stools or benches/any description of gymnasium. Two details. [2]
 (e) War/athletic competitions/healthy body = healthy mind/fit for work when older. [2]
 (f) Girls: Taught at home/by mother/domestic tasks/spinning - weaving/cooking. Both boys and girls may have been taught music/dance/gymnastics. Candidates must make comparisons with expectations placed upon boys. 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. Reward any well-supported view. [4]
2. (a) Mud brick/clay tiles/beaten earth/wood. [2]
 (b) Courtyard (store room). [1]
 (c) (i) and (ii) *Andron* - men's quarters – symposium or activities associated with the males. Women's quarters – spinning weaving. Kitchens – preparing dinners. Any obvious answer is acceptable at this stage. [2+2]
 (d) Public buildings/temples/assembly halls etc. [1]
 (e) Reasonable opinions based on the design of a house/its security/inward facing/open courtyard/facilities/simplicity etc. [4]
3. (a) Wine/oil/water. [1]
 (b) Move furniture/supervise other slaves/work on estates/serve at dinner (*symposium*)/shopping. Reward any reasonable suggestions. [2]
 (c) Sold/captured/debt/born as slave. [2]
 (d) Husband/man/*Kyrios*. [1]
 (e) Shopping/domestic chores/crafts/serving/weaving/cooking/supervising children/entertaining. [2]
 (f) In this question candidates may repeat information about the duties of each but they will earn their marks by explaining why the jobs they have selected make life harder for male or female slaves. [4]

Section 2

- 1 Candidates are free to discuss all areas of the symposium, from its organisation/preparation of food/invitations/preparation of *Andron*/drinking/food-bread/soup/cheese/onions/olives/figs/fish/meat was usually pork/games entertainers/sing/dance/play instruments/prostitutes etc. but for a full picture they should consider its other role in society as a serious opportunity for educated/philosophical discussion/opportunity to foster new or profitable relationships/image. Benefits the wife too!
See assessment grid for allocation of marks. [16]
- 2 Comments probably based on rights of each and inferior status of Athenian women generally.
Candidates may include discussion of education or lack of it: domestic tasks/spinning-weaving/cooking. Main function in the family: bear children/clothes/supervise slaves/see to store room/goods brought to house. Owned by husband/not allowed other male companions/was married with a dowry/ownership of property rights/allowed out only when supervised etc./divorce difficult. **But**, could act as *Kyria* when husband was away. Reward sensible/properly justified opinions in this part. Candidates may overlap to some degree with information given in some parts of Section One but this must be expanded and explained in light of the discussion required. Look for good coverage of the bullet points.
See assessment grid for allocation of marks. [16]

Topic 3: Greek Athletic and Theatrical Festivals

Section 1

1. (a) Wrestling/*Panktation*. [1]
- (b) Referee/judge/*Hellanodikai*/trainer. [1]
- (c) i. Beating competitors. [1]
- ii. To enforce rules/possible rule breaking going on (gouging). [1]
- (d) A number of possibilities. Boxing with gloves/weights in long jump/events done naked etc. [2]
- (e) Zeus. [1]
- (f) Truce declared/protected by Zeus. [1]
- (g) Candidates may refer to religious buildings, particularly the temple of Zeus/the *Altis* treasuries/the stadia themselves/the mound of Pelops. Reward any sensible opinion based on accurate knowledge of the site. [4]
2. (a) Dionysos. [1]
- (b) Ship cart. [1]
- (c) Theatre. [1]
- (d) Plays (1) were to honour him (1) or Celebrate god of drama or similar. [2]
- (e) Procession with statue/priest had pride of place/hymns/sacrifice/plays - details. [3]
- (f) Raised the significance of Drama/act of worship communal/a chance to gain some entertainment/celebration of identity/needed to secure a good harvest. Any two expanded. [4]
3. (a) (i) and (ii) **A** = Stage building =scenery/actors getting changed/raised platform. **B** = Stage = Main acting. **C** = Orchestra = Performance of the Chorus. [6]
- (b) Altar. [1]
- (c) Entrances for Chorus/actors. [1]
- (d) Candidates may refer to: tiered seating/weather/uncomfortable seats/cramped. Reward reasonable opinions. [4]

Section 2

- 1 Look for coverage of bullet points. Going to theatre for escapism/community/entertainment/religion. Types of play: Tragedy/Comedy. Actors: Kings gods etc. or old man/young son/slave/prostitute etc. Costume: long robes/decorated/footwear-boots or roly-poly costume/padding/phallus/masks. Details of likely plots. Effects: Ekkyklema/crane/sound effects/use of top of stage building/chorus dance/sing/act as part of play/involve audience. See assessment grid for mark allocation. [16]
- 2 Candidates are free to explore a variety of issues revolving around ethos/organisation/the global nature of the games/the individual events/prizes/status/audience/religious element. Look for focussed discussion as well as a variety of areas discussed. They may revisit information already given as long as it is expanded with explanation. See assessment grid for mark allocation. [16]

Topic 4: Greek Art and Architecture

Section 1

1. (a) i. Herakles [1]
 ii. **One** of the *pairs*: Carries a club/always depicted in art with this weapon as his usual means of defeating foes [2]
 wears the lion skin/trophy from his first Labour [2]
 (May mention the bow, which he uses in some of the labours, e.g. the Stymphalian birds). [2]
- (b) i. Amazons. [1]
 ii. They are *women* warriors. [1]
- (c) **One** of the *pairs*: the scene is typically mainstream - Herakles is a standard myth/very common with the Attic painters) [2] focus on delicacy of painting on the individual figures – the face of the fallen Amazon and the appeal implied by her hand [2] loves the detail of the textures - skin of lion/mane/material of tunic/delicacy of Amazon's ringlets [2] combining of two figures in one contour - striding Amazons pressing forward as one [2] elegant detail of the peripheral areas on the pot - bordering on the neck and band below the picture [2]. [2]
- (d) It's a wine jug. [1]
- (e) The whole extent of the band is occupied with interesting activity (6 figures in various moments of battle)/there is symmetry (in the two opposing sides striding forward)/and these are effectively connected also (through the fallen Amazon's position along the base)/Herakles is depicted as the dominant figure as befits the great hero (he has his arm raised in the traditional moment of victory position)/two peripheral figures enclose the central scene (not important to the story but artistically satisfying)/the intricacy of the detail (on clothing etc.) engages the viewer's attention and interest. 2 points + evidence. (Any points – doesn't have to cover composition and pot shape as two separate elements.) [4]
2. (a) i. Herakles. [1]
 ii. Herakles has very tidy neat hair expressing civilisation [1] Antaios has rough edges to his hair/his hair is painted to look coarse that expresses the barbaric/uncivilised/brutish/monstrous element [1]. [2]
- (b) i. Hermes. [1]
 ii. **One** of the *pairs*: he has his travelling hat/he protects travellers [2] he has winged boots/he is the messenger of the gods [1] he carries the caduceus/his staff of office [2] he has come to escort the soul of Sarpedon now that he is dead/because he is the god who takes the dead to the Styx for their journey across to the underworld [2]. [2]
- (c) Sleep [1] Death [1]. [2]
- (d) Pic A – symmetry of the two figures leaning in to the centre/wrestling movement is engagingly intense/but also impossible for the body angles/extraneous persons waving arms symmetrically on the edges/maybe they add atmosphere (and maybe they don't...).
- Pic. B – again the symmetry (warrior/sleep/Hermes/death/warrior)/with more variety (more figures, of different types)/balance of the mirrored two winged figures/closure of the picture through the flanking two standing warriors/focus in centre (Hermes)/whole of this part of the design balanced by Sarpedon (stretching the length across the bottom)/cutting effectively across the three central horizontals/interesting collection of feet and hands across the very bottom/the pathos in the beauty of Sarpedon's face (eye-lashes/delicately drawn hair etc.).
- 2 points + evidence. [4]

3. (a) **One** of the *pairs*: he has deliberately moved away from symmetry which all the others were perfecting e.g. Zeus (Poseidon) etc. by having totally different lines on each side (curve on right, zig-zag on left – Woodford’s diagram) [2]/he has chosen to show an arrested motion – others were mostly still (like the Riace warriors) [2] he has bent the figure over *and* twisted the torso *and* extended a limb outwards (the closest to this change of straight upright was the striding Zeus) [2]. [2]
- (b) i. Marble [1] bronze [1]. [2]
 ii. **Two** of the *pairs*: could experiment easily/because you made the model in clay first which was endlessly re-do-able [2] the finished product was stronger/bronze has a greater tensile strength [2] you could make figures extend into wider space/the greater strength meant that limbs could extend out from the body without the need for extra support/the colour was good for the tanned look of the athlete/marble was pale and they used to use paint for the details etc. [2]/hair texture could be more shallowly carved for more natural look/because the sun would give good definition to the ridges, more than in marble which tended to need deeper and more cumbersome ridges [2]. [4]
- (c) *It is impressive*: he has made a very unusual design (other sculptors were making standing figures)/the asymmetry (with the curve on the right and the zig-zag on the left as in Woodford’s diagram) makes it more interesting than the straight up and down of the others/he has created interest in the different angles and unexpected lines (twist of the torso, deeply bent knees)/he has created a sense of imminent action (arm at furthest extent and left foot resting lightly for balance)/has captured the instant of stillness in the midst of action making it gripping by showing it at the moment as it pauses after its surge upwards and rests momentarily before it bursts into action downwards again (arm at furthest extent/body at deepest twist)/has included details to enhance the athlete’s effort (the teeth are gritted, the toes on the right foot are clenched)/he has encapsulated the tension of the moment (in the taut muscles across the whole body) etc.
It is not so impressive: the expression on the face doesn’t match the intensity of the moment (rather dreamy and wistful)/it is great to look at from this angle but offers a very different experience from the side view (Woodford calls it ‘unintelligible’)/hair is rather archaic in a way – a cap of carved ringlets. Answers do not need to be one view or the other, nor must they have one point from each view. 2 points + evidence. [4]

Section 2

- 1 Accurate knowledge revealed through description of the scenes on the pots will form the basis of the FC mark. Evaluation will arise from the analysis of what constitutes Exekias' particular skills: effective use of the black figure technique – striking effect of the incised white of the eye in the silhouette feel of the black figure (e.g. Achilles' eye on Penthesileia/Ajax' and Achilles' concentration on the game)/the use of the body of the pot for the single simple scene (suicide of Ajax particularly)/interest generated by the intricate patterning (clothing of Ajax and Achilles) and the texture of the hair (same pot)/capacity to tell more of the story through the single shot (e.g. the love of Achilles for Penthesileia conceived at the moment of her death at his hands/the quiet ordinariness of the two heroes playing draughts contrasting with the reminder to us of the dreadful war that is all around them by painting their spears at the ready, Achilles' helmet on, the shields behind etc.)/the way the story and the design can enhance the pot for its function (Dionysos on the boat: the way the dolphins seem to be swimming all around, as you drained the kylix the picture would emerge through the wine-dark sea)/his clever use of space (striding Achilles dominating Penthesileia/rounded backs of Ajax and Achilles and symmetrical arms/spears focus on the central point of the picture and reinforce the feeling of enormous concentration/the shape of the tondo is effectively managed with the arrangement of the detail: the vines use the 'dead' space across the top with interesting detail/the elegance of the ship centres the swirling activity of the dolphins etc.)/the god Dionysos fills the boat). Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Polykleitos was hot on theory/wrote the Kanon/applied this to his statues/importance of proportions of the human body/doryphoros exemplifies the principles: loose leg trails more than Early Classical males, foot turns, barely rests on ground, straight but limp arm on the side of the straight but taut leg, clear implication of movement forward though the figure is in balance, broad figure (more than Pheidias' statues)/diadoumenos has similar features but possibly even more keenly observed, particularly in the detail of the hair/Amazon: we don't know which might be which, credit remarks that link features of one of them to Polykleitos' style. Boardman suggests the Westmacott Athlete may be a copy of Polykleitos' Kyniskos, so credit them if they talk about that. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 5: Sparta and the Spartan System

Section 1

- 1 (a) Exercised outside or similar. [1]
 (b) Specific examples e.g. wrestling/javelin. [1]
 (c) Running/dance/(javelin/wrestling –if not mentioned above). [2]
 (d) i. Bear healthy children [1]
 ii. Spartans out numbered by slave class/men died in war + explanation [2]
 (e) Promiscuous/beautiful/good nurses/immoral – any reasonable opinion. [1]
 (f) Allowed different men/danced/music/allowed to drink/no restrictions on movement/allowed to own land – possible reference to women in other parts of Greece. [4]
- 2 (a) Marching together/reference to overlapping shields/recognisable armour/spear protruding. [2]
 (b) Either thrown at distance or as stabbing weapon on first engagement. [1]
 (c) Small (1) + not too heavy/close quarter combat (1). [1]
 (d) Held up Persians/sent other Greeks away/despite inferiority of numbers/stayed in pass/waited for the rest to arrive/betrayed/Persians went round via a pass/Leonidas and men died fighting. [3]
 (e) Possible reference to camaraderie (homosexuality). Nearness of death/freedom of life in messes/expectations placed upon warriors. Any two reasonable points with explanations. [4]
- 3 (a) i. Two. [1]
 ii. Royal families [1]
 iii. Lead soldiers into battle/priests/made sacrifices/judges/conducted some legal cases. [2]
 (b) Sixty. [1]
 (c) Applied/left the room/names called/members in nearby rooms/listened to applause. [3]
 (d) Gerousia - council of elders + proposals before Apella/acted as court/jury.
 Ephors - 5 - administrative duties or specific examples i.e.: could punish kings/decided on matters of war/allocation of troops/education of Spartan youth/controlled other magistrates/finances/foreign ambassadors.
 Apella - assembly - peace and war decisions/foreign policy.
 Ephors would seem the most likely. [4]

Section 2

- 1 Candidates 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/living in communal barracks/supervision of younger boys/300 chosen ones etc.
Then look at how these developed certain priorities: physical prowess/working as a team/importance of state.
Candidates should consider what this form of education achieved.
See assessment grid for allocation of marks. [16]
- 2 Discussion should revolve around the following:
The Equals - (homoioi) Spartan soldiers everything for Sparta + comrades. Son of Spartan mother and father/brought up with discipline/member of dining or mess club (syssition).
The Perioikoi - 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/stories told = harshly and humiliatingly treated/deliberately made to get drunk and look foolish:
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. Regarded as enemies of the State/far out-numbered Spartans/allowed to live on their own/owned by State as a whole not individuals/duties as farmers, military batman or servant. Essential to provide everyday necessities to the Equals/Spartan way of life impossible without them yet treated with contempt.
Reasonable explanations of the above.
See assessment grid for allocation of marks. [16]

Topic 6: Roman Religion

Section 1

- 1 (a) Sacrifice. [1]
 (b) Strike/stun animal. [2]
 (c) i. Head covered/making offering/dress will do. [1]
 ii. Supervise or details. [1]
 (d) Altar. [1]
 (e) Entrails of animals/burnt on it. [2]
 (f) i. Animal's entrails removed/examined/to see if healthy. [2]
 ii. Reasonable opinions; animal health was not ordained by gods but at least a form of comfort (or not). [2]
- 2 (a) Part of prayer. [1]
 (b) Chi-rho - first two letters (Greek) of Christ's name/cross - Christ's execution/fish - Greek word Jesus Christ son of god basic idea will do. [2+2]
 (c) Persecuted if found out. [1]
 (d) Life after death/all men equal/included women/classless/communal worship. [2]
 (e) 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 etc. Opinions based on such misunderstandings. [4]
- 3 (a) Imposing columns/steps at front/raised on platform/shape of roof decoration around edges. Any two reasonable observations. [2]
 (b) Gods live there. [1]
 (c) i. Altar. [1]
 ii. Sacrifice [1]
 (d) Lots of people/smoke/killing not nice to have in gods house or similar. [2]
 (e) Round. [1]
 (f) Information may come from any of the following:
 Selection from noble families/by Pontifex Maximus/only 6/aged around 12 years/6-10 when chosen/honour of being chosen/30 year service/guard sacred flame/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/buried alive if vows broken/whipping if flame went out. Flame meant security of Rome having come from the ashes of Troy/responsibilities for religion of women, links to fertility of crops/production of *mola salsa* - integral part of sacrifice/examples of Roman Virtue/protectors of state documents. Reward all worthwhile suggestions. [4]

Section 2

- 1 Candidates may refer to the following:
 Purification of the house/sacrifice to the *Lares*/washing/anointing of body/dressed in fine clothes/coin in mouth/procession/paid mourners/open coffin/masks of ancestors/even entertainers present/family members all present.
 Cremation/body on funeral pyre/eyes opened and closed for last time/kissed/wine poured over ashes/collection of ashes in urn/off to family tomb.
 Ancestors had to be kept happy as a mark of respect and to stop haunting of family. This was done in a number of ways: sacrifice to *Lares* regularly/wine was poured into tombs/banquets held in honour of dead relatives/festivals. Candidates may be credited for reference to the *Parentalia* or the *Lemuria*.
 Look for reasonable coverage of the bullet points.
 See assessment grid for mark allocation. [16]
- 2 Candidates will here discuss either Isis or Mithras.
 Isis
 Myth: Set killed Osiris/spread parts of his body all over the world. Isis gathered them up/producing new life in Serapis.
 Procession/music/boat/sacred symbols/spring flowers/led by priests/dances/sacrifice.
 People from all classes including women and slaves.
 Mithras
 Myth: killed primevil bull in a cave/represented light over dark/man sprung from blood. Congregation/communal feast/worship/initiation/various ranks/titles/men only.
 Life after death/communion with deity/code of life/fun.
 Roman gods frightening/too many/expense to sacrifice/prayers like contracts/no intimacy/feelings of insecurity/Hades hardly appealing.
 See assessment grid for mark allocation. [16]

Topic 7: Roman Home Life

Section 1

- 1 (a) Tenement/block of flats. [1]
 (b) Poor/plebs/foreigners. [1]
 (c) Likely to be one room or sectioned by curtain/sparse furniture/accessed by stairs/a few windows/no sanitation or water/cooking area/cramped/nowhere for rubbish etc. [4]
 (d) Spread of fire. [1]
 (e) Collapse. [1]
 (f) Candidates should consider the rooms and/or facilities. 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/airy - go for a stroll/security good. [4]
- 2 (a) i. **A** = Bride. **B** = Bride's attendant/maid. **C** = Groom. [3]
 ii. Veiled head/holding groom's hand. [1]
 (b) Bride's house. [1]
 (c) Betrothal ceremony (1)/surrender childhood toys and clothes (1) to household gods (1). Special clothes: dress with no hem/woollen belt at the waist/hair platted into six/parted using bent iron spearhead. Any three valid details. [3]
 (d) Reward valid opinion either way if proven by relevant fact.
 i.e. wife did not choose husband/was his property/age difference likely/could not consort with whom she chose/was answerable to husband for behaviour and morals/no access to finances/but she gained respectability/some authority in her new home (slaves for example). Man got status and credibility/dowry/chance of heirs/power of life + death/dowry/divorce. Likely that some will recognise it was not all bad. [4]
- 3 (a) Wax tablet [1]
 (b) Sharp end of stili inscribed on wax (1). Flat end (1) smoothed wax again (1). [2]
 (c) i. Ink. [1]
 ii. Book/scroll/vellum/parchment/papyrus/abacus. [2]
 (d) Basic letters/numbers/calculations. [2]
 (e) Answers should be based on what was learned, how they were taught, or how useful students thought what they learned was. Based upon:
 Grammaticus: 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.
 Rhetor: art of speaking/debate/forming arguments/ BY: looking at texts/question + answer debates/comparison of characters/events from history/suasoria/controversia/monologues in character.
 And then refer to possible careers in later life which involved these skills. i.e.: law courts/senatorial duties, debates/passing legislation/politics/military etc. [4]

Section 2

- 1** Discussion will obviously revolve around the duties of slaves:
Duties might depend upon education.
Educated: tutor/book keeping/family finance/accountant/secretary.
Uneducated: manual labour/cleaning/cooking/attend master or mistress/serving at banquets/supervise children.
Candidates may refer to treatment of slaves and how people became slaves.
Reward sensible discussion which relates lifestyles in ancient Rome to dependence on slaves.
Discussion may be fairly wide and deal with the roles of wife and husband.
See assessment grid for allocation of marks. [16]
- 2** Candidates may refer to:
Looking after family religion/sacrifices at home/supervision of family members (husband-finding)/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.
See assessment grid for allocation of marks. [16]

Topic 8: Roman Sport and Leisure

Section 1

- 1 (a) Spear. [1]
 (b) Slaves. [1]
 (c) i. Boar. [1]
 ii. Lion/tiger/sensible suggestion. [1]
 (d) Excitement/reputation or similar. [1]
 (e) 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. [1]
 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. Three details. [3]
 (f) Candidates may consider techniques used above as opposed to quick kill with guns/ but animals now have no chance. A number of viewpoints are possible accept any opinion as long as it is properly argued/illustrated. Two opinions needed. [4]
- 2 (a) Wear them. [1]
 (b) i. Beard/stern face. [1]
 ii. Long hair/curly hair/smooth features. [1]
 (c) i. Slave. [1]
 ii. Mouth expression. [1]
 (d) Slave: rushing around like mad/protecting young master (doting on girl/out drinking) from angry father/so tricking father/who acts like he has lost the plot. Or similar. [3]
 (e) Candidates may refer to the types of humour: role reversal in society/making fun of figures in authority/exaggeration of stereotypes/basic slapstick/sexual humour. Possibly costume: limited actors/lack of special effects/costume/masks/confused, corny plot/nature of the theatre building. Any reasonable opinions. [4]
- 3 (a) i. Retiarius. [1]
 ii. Wounded/lost trident. [2]
 iii. Agility against brute force/the thinking man's fight/no head protection for A so expressions and pain were visible. Contrast in armour and weaponry 'interesting'. [2]
 (b) Fish. [1]
 (c) Surrender/appeal for mercy. [1]
 (d) Thumbs/hankies. [1]
 (e) Different animals from all over the globe – places they would never visit/communal gathering/feelings of patriotism. In short seeing the Roman empire paraded before them/chance to communicate with the emperor/demonstrate feelings or resentments/ pure financial gain i.e. illegal betting. Any two points explained in the context of Roman society. [4]

Section 2

- 1** Candidates may refer to any of the following purposes of the baths in Roman times: socialising/relaxation/cleanliness/fitness/health/business.
These must be explained in respect of the habits/lifestyle of the Romans as compared to lifestyle today: offices exist/other recreational pursuits less demanding/morality of today's society. Candidates may illustrate their opinions by reference to the simple facts of Roman bathing habits, namely, stages of bathing: apodyterium/tepidarium/caldarium/frigidarium. Oiling/strigiling/towelling/exercise and games.
Also facilities: bars/food/libraries/brothels.
See assessment grid for mark allocation. [16]
- 2** Candidates may include elements of the following:
popularity with women/favourites because of danger/excitement/heroic/risked lives/people won money/supported teams/inside lane + graze *meta* with wheel going around curve at end of *spina*. Most dangerous/crashes often occurred so impresses spectators.
Charioteers wore colours as part of their team + people supported/bet on colours/or idolised particular charioteers.
Details of the Circus may be relevant: tiered seating/oval/200m by 600m/sand track/spina/carceres/gates/overall atmosphere etc.
See assessment grid for mark allocation. [16]

Topic 9: Pompeii

Section 1

- 1 (a) Oven. [1]
 (b) Wooden spatula/spoon. [1]
 (c) Round. [1]
 (d) Grinding (grain). [1]
 (e) Grain poured in top (1) top stone rotates on one below (1) wooden poles turned by slaves/donkeys (1) grain ground between stones (1) collected in trays around bottom (1). [3]
 (f) At the bakery counter. [1]
 (g) Candidates may refer to types of job: heavy manual work/climate: excessive heat/hygiene: animals/little facility for slaves to wash/people doing different jobs/debris on floor etc. [4]
- 2 (a) **A** = Temple of Jupiter. **B** = *Macellum*/covered market/fish market. **C** = *Comitium*/voting hall. [3]
 (b) i. Duovirs/decurions/aediles/town magistrates. Any one. [1]
 ii. Make decisions about running Pompeii. Supervising Pompeii. Specific examples are fine but a generalisation is acceptable here. [1]
 (c) Centre of law and order/trials were held there/also like a stock exchange/finance or similar. [2]
 (d) Sea, Vesuvius, Herculaneum or Stabian. [1]
 (e) Reward any opinion as long as candidates refer to the kinds of things they could see or do there. Namely: traders stalls/public speakers/election posters or advertisements/statues of leading citizens/general socialising. [4]
- 3 (a) Brothers. [1]
 (b) Garden. [1]
 (c) *Tablinum*/office/masters room or similar. [1]
 (d) Hercules/Priapus/Ariadne/Theseus/Jupiter/Leda/Silenus/Medusa/Dirce/Pentheus/Ixion/Daedalus/Pasiphae/Augeus/Achilles/Odysseus. These are the main pictures – though other characters are possible Pan, Hero, Leander, Dance, Bacchus, Paris, Iphiginia, Orestes, Pylades, Perseus, Apollo, Priapus. Any two. [2]
 (e) Harvesting grapes/racing chariots/throwing stones/making perfume/bronze working/making jewellery/baking/goldsmiths/fulling/wine selling/flower gathering/celebrating Vestalia. [3]
 (f) Any opinion based on the features of the house. 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. 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. [4]

Section 2

- 1** Candidates are free to show their own specialisation here. Fiorelli will most likely be discussed for his innovations: regions/numbering insulae/doorways/artefacts in Naples museum/replicas in place/finds recorded/nothing removed for personal collections/less destruction due to new techniques.
Candidates may include details of Fontana's discovery of first inscription.
Basic treasure hunting in the 18th century (Alcubierre and Weber) caused problems and early excavations simply moved earth around the site causing damage and doubling work load.
Gioacchino discovers inscription confirming Pompeii as a settlement more organised excavations of Championnet and Murat during Napoleonic age.
Then Fiorelli and in the 20th century Amedeo Maiuri opened up more of Pompeii clearing the Via D'Abbondanza.
Reward details of specific finds to some extent. Scope for discussion is wide so look for varied areas discussed.
See assessment grid for mark allocations. [16]
- 2** Candidates may refer to the process in their discussion as long as it is used to provide some relevant argument on the importance of the industry.
Fulling: cleaning, dyeing cloth. Children employed/young/no machinery.
Treading/bleaching in fullers earth/removes grease/examined/fluff/removed/stiffened in urine/cleaned in fuller's earth/stretched and beaten/washed again/combing/brushed and clipped/bleached on cages using sulphur and brimstone/pressed.
Climate-need for clean woollens/trade-import, export + domestic selling/also political significance of guild/contributions to the city/hygiene reasons.
See assessment grid for mark allocations. [16]

Topic 10: Roman Britain

Section 1

- 1 (a) Fort. [1]
 (b) Soldiers' barracks. [1]
 (c) i. Headquarters building/commanders base/*Principia*. [1]
 ii. Decision-making/payroll/standards kept there/included Basilica/addressing officers from tribunal. [1]
 (d) (i) and (ii) Milecastles: fortified gateways at intervals/double gates at front and rear/accommodation for soldiers/access to top of wall. [2+2]
 Turrets: 20ft high square towers/every third mile/look out posts.
 (e) Living in barracks/patrolling wall long shifts/terrible weather/some contact with the locals/upkeep of wall and weaponry. [4]
 Job is to protect boundaries/mark boundary to empire/possible incursions further north.
- 2 (a) Standards. [1]
 (b) Carry them into battle. [1]
 (c) These were symbols of the legion (1) rallying points in battle (1) prosperity of the legion linked to their protection or similar. [1]
 (d) i. Legionaries/infantrymen/auxiliaries or similar. [1]
 ii. Weaponry/armour/all same/different to standard bearers. [1]
 iii. Sword/possibly knife. [1]
 (e) Centurion/Optio/Legatus/Tribune/Tesserius. [2]
 (f) Long shifts/training/not nice weather/on the look out for dangers/but integrate into community/there were Roman luxuries too/camaraderie. Any two points explained. [4]
- 3 (a) **A** = Chedworth. **B** = Lullingstone. [2]
 (b) i. South. [1]
 ii. First area of invasion/more secure/better climate/main trade sources. [1]
 (c) Reward description of a particular named villa and/or its decoration. Typical features would be: farming aspects/courtyard/extended wing/corridor/decoration/wall paintings and mosaics/hypocaust system/baths. 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). The scattered buildings could vary greatly; cow sheds, corn-storage/drying, watermills, wine cellars. [4]
 (d) Other than working in the parts already mentioned above candidates may refer to: food production/by-products such as; leather, tallow and wool/fulling. There were also potteries and tile-kilns. [4]

Section 2

- 1** Candidates may refer to the following:
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.
Governors representing emperor/commanding army/security of province military recruitment/diplomatic relations/oversee government of individual cities/dealing with town magistrates/acting as ultimate judicial authority/legal cases involving Roman citizens/travelled province hearing cases in person. Aided by clients, friends and staff.
Procurator controlled finances: collection of revenue and dues/taxes/expenditure/army salaries/supervised mines/acted as bailiffs.
Role of the Baths/shows etc.
This topic is wide ranging.
Candidates may differentiate between the different types of town:
Coloniae - Autonomy of citizens/constitution of Republic/Roman citizens' various rights before the law.
Municipia - Free town/annual magistrates/given citizenship.
Other towns: at first military control/then elected councils/annual magistrates for justice and taxes.
See assessment grid for mark allocations. [16]
- 2** Answers may vary considerably. Candidates may refer to the following:
personal abuse of family/Roman abuse of land ownership/lack of action by military to check abuses/subjugation of client kingdoms.
Some military success i.e. Capture of Colchester/ambush of Cerialis/capture of London + St Albans etc. Also; highlighted Roman abuses.
Major battle/defeated by Suetonius, but new governor sent from Rome and grievances dealt with (tax reforms/new buildings). But no real set-back for Roman occupation.
See assessment grid for mark allocations. [16]

Mark Scheme 1940/13/14
June 2006

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

Section 1

1. (a) i. **One** of: brought it as a gift *not the story of how he acquired it* [1] hoped he'd get something in return [1] (might simply mention *xenia* [1]) he hoped he would get pity + be helped on his way [1]. [1]
- ii. The gods. [1]
- (b) *N.B. straight after Three* of: he fell over/asleep [1] lay on the floor [1] vomited [1] flesh with wine [1] Odysseus took olive pole [1] twisted it in the Cyclops' eye [1] it hissed etc. [1] *not sharpening*. [3]
- (c) **Three** of: when the Cyclops is blinded [1] the other cyclopes arrive to help [1] Polyphemus cries out that Nobody is hurting him [1] so the others are fooled into thinking that all is well [1] so O. + his men only have to face Polyphemus not the rest too/gives them a chance to escape [1] O. ties his men under groups of sheep [1] + himself under a ram [1] evades Polyphemus who touches all the sheep on the backs only [1] *precise detail required. Not throwing rocks*. [3]
- (d) Carefully calculating (tops up his drink a lot before saying anything to him)/ability to handle a sticky situation (knows how to lull the Cyclops into a false sense of security – uses *soothing* words)/shows him as a deviser of cunning plans (Nobody etc.). 2 points + evidence. [4]
2. (a) One of the suitors. [1]
- (b) Only Odysseus could string it (or any of the details about Iphitus etc., on p.277-8). [1]
- (c) Telemachus had hidden/locked away all the weapons in the store room. [1]
- (d) **One** of: one man was responsible + he lies dead already [1] pity your own people [1] we will pay you back (by public levy) [1]. [1]
- (e) i. He (went to the store room +) got loads of weapons. [1]
- ii. Hang him up from the rafters. [1]
- iii. **Two** of: sliced off nose [1] + ears [1] + genitals [1] gave them to dogs [1] lopped off hands [1] + feet [1] *accurate detail not arms and legs*. [2]
- (f) Hugely. Contrast of the carefree Antinous taking a drink/the dramatic pause for the rhetorical questions to highlight this/the moment by moment description of the death/the gruesome details of the blood down the nostrils/graphic vocabulary (blood in a turbid jet)/perhaps the detail of the beaker which serves to conjure up the full scene before our eyes like a cinematic shot picking out the details with a zoom lens or using slow motion. 2 points + evidence. [4]

3. (a) i. Odysseus' nurse/nanny *not maidservant*. [1]
 ii. She was bathing him [1] she noticed a scar [1] she knew that he had been wounded by a boar in his youth [1]. [2]
 iii. He was disguised as a beggar *not looked like old man*. [1]
- (b) i. **One** of: Philoetius/cowman [1] Eumaeus/swineherd [1]. [1]
 ii. Given their favours to the suitors/insulted Telemachus/insulted Penelope. (They might mention that they snapped their fingers at Penelope + Eurycleia.) [1]
 iii. **One** of: had to carry out all the dead [1] clean the tables + chairs [1] they were hanged [1] *not that they were killed with swords – Telemachus superseded that order*. [1]
- (c) **One** of: Leodes had prayed that O. would be delayed getting home [1] hoped he might marry P. [1]
- (d) Yes: there is plenty of gruesome detail (O. spattered with blood + gore)/the simile of the lion/(explained to show the points of comparison – O. like a lion in command of all etc., the dripping jaws reflecting the lion's power likened to the blood spattered on O.)/the very human reaction of Eurycleia to be thrilled at the suitors' end/the surprising reluctance in O. to do the same (especially after the simile?). 2 points + evidence. [4]

Section 2

- 1 Excitement of the bag of winds story (nearly there, the strength of our pity for Odysseus' plight etc.)/drama of the unexpected behaviour of Antiphates after the meeting with his daughter/horrors of the cannibalism of the Laestrygonians/change of pace with the arrival on Circe's island/sense of foreboding after the horrors of the Laestrygonians (might also compare it with the Cicones from Bk 9)/tension of the apparent calm + domestication of Circe (weaving, singing, comfortable fire-smoke drifting up) with the sinister anticipation in the wild animals fawning/appearance of a god (Hermes)/moment of drama with Eurylochus' angry challenging outburst/foreboding at the end when he must face the challenge of travelling to the Underworld. [16]
 Any reasonable argument with evidence. Award marks according to the assessment grid.
- 2 Arguments should revolve around her solid qualities as a wife, balanced with views on the tediousness of her misery + her wimpishness perhaps. Her constancy is everywhere (nightly tapestry/refusal to take another husband etc.)/the moments of her more powerful stature (when she issues the challenge/when she faces the suitors over the beggar stringing the bow)/her genuine misery at his absence as revealed when she weeps over the bow/her mothering of the young Telemachus contrasted with the moment when he asserts himself + she withdraws/her determination not to be drawn too quickly into believing that Odysseus is who he says he is/her cunning with the weaving + unweaving delaying tactics/her ingenuity with setting him the challenge of the bed. [16]
 Any reasonable argument with evidence. Award marks according to the assessment grid.

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

Section 1

1. (a) **One** of: in the face of the Greek onslaught [1] for fear of Achilles [1] *not safer inside the walls.* [1]
- (b) He's killed loads of his sons. [1]
- (c) Revenge/because Hektor killed Patroklos (his best friend). [1]
- (d) **One** of: he was the strongest of the Trojan warriors [1] he was ashamed to go back to Troy [1] he thought the Trojans would blame him for not looking after them properly [1] knew he had been too proud + should have been more aware of the city's needs [1]. [1]
- (e) The dogs would eat it. [1]
- (f) i. Bared her breast. [1]
ii. Anything that refers to her motherly care for him. [1]
- (g) Hektor's wife. [1]
- (h) Yes - he's groaning a lot so he must be very miserable/he's scared of the outcome ('meet your doom')-he clearly feels really wretched when you look at the nasty things he wants to happen to Achilles (dogs + vultures)/must be scary seeing Achilles coming shining etc.
No, he worries about Hektor but he is very nasty about what he wants to happen to Achilles (dogs + vultures)/mean to be rude to Hektor (you stubborn man)/he shouldn't be telling Hektor that Achilles is stronger than him he should be psyching him up. 2 points + evidence. [4]
2. (a) i. Hekabe/Hektor's mother. [1]
ii. Die. [1]
- (b) Athene [1] disguised herself [1] as Hektor's brother [1] saying he would fight with him [1]. [2]
- (c) i. Rolled in the dung. [1]
ii. To go + plead with Achilles to stop maltreating Hektor's body. [1]
iii. Achilles would pity him for being old like Achilles' father/would respect his old age. [1]
- (d) Being dragged behind Achilles' chariot. [1]
- (e) Yes, it's sad that she doesn't know the worst/we feel sorry for her because she doesn't even know he has stayed outside the gates/the description of the physical effects of her fear is very powerful etc. 2 points + evidence. [4]
3. (a) Hektor/his son. [1]
- (b) i. Iris/messenger goddess. [1]
ii. Zeus. [1]
- (c) i. One item from list p. 393-4. [1]
ii. As a ransom. [1]
- (d) **Two** of: Hermes/messenger god [1] escorts him [1] makes the Greeks sleep [1] while they pass [1]. [2]
- (e) **One** of: he reminds Achilles of his own father [1] asks him to pity him [1] appeals to him to respect the gods. [1]
- (f) Frightened for Priam (shrieked aloud at his suggestion)/desperate to persuade him not to go (her questions/fearful of what Achilles will do to Priam (her description of Achilles as a savage beast etc.)/passionate (her venomous 'I wish I could sink my hands into his liver'). 2 points + evidence. [4]

Section 2

- 1 Sets the theme clearly (anger of Achilles).
Establishes characters of Agamemnon (haughty/arrogant) + Achilles (petulant/indignant/righteous anger/but youthfully arrogant in his own way).
Focuses the scope of the whole – mortal tragedy + suffering as the inevitable outcomes of war + conflict.
Establishes a strong emotional tone through Thetis – she is the link between mortals + gods. She is drawn into human's suffering through her son rather than the son being protected from suffering (like the gods), very poignant.
Establishes inevitability of Zeus' will – pervades everything-epitomised in his threats to Hera at end.
Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Details of the different arguments offered by each (pages 138-149) up to 8 on Factual ladder. Discussion of how effectively the different approaches made a convincing argument + how their lack of success hinged on the excessive nature of Achilles' resentment for score on evaluation ladder. Details might include:
Odysseus - appeals to Achilles' vanity (all is desperate, only you can save us), uses his understanding of human nature (you'll be sorry if you don't + you can't sort it out later), uses Achilles' feelings for his father (reminds him of Peleus' advice to him), culminates effectively - (after the list of all Agamemnon's offerings, he concludes that he may not give up anger against Agamemnon but other considerations might be more powerful), works on aspects he knows are powerful forces for Achilles: (i) pity for other Greeks (ii) their gratitude will be like knowing a god (iii) Hektor could be yours - he's overreaching himself in his pride so he would face you + you would kill him.
Phoinix - typical old man/long rambling tale/father figure, Achilles is obviously very fond of him, lots of nostalgic moments.
Aias, bluff soldier - to the point/aggressive (speaks to O. to say 'lets go back, this is pointless' before actually addressing Achilles at all). He acts as a good foil to the others. Ultimately ineffectual though because Achilles is peevish/not interested, he is kindly to Phoinix but at the end is only harsh + merciless (summed up in the words of Diomedes at the end 'you shouldn't have bothered offering him gifts...he was always proud and now he is prouder still').
Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

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

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

1. (a) The plague *not pollution/corruption*. [1]
 (b) Brother in law/uncle. [1]
 (c) i. Delphi. [1]
 ii. Because Apollo was the god of the oracle/prophecy. [1]
 iii. Drive out the corruption/pollution *not killer of Laius*. [1]
 (d) i. Blind prophet. [1]
 ii. He knows the truth which is too horrible to reveal (or similar appropriate response). [1]
 (e) That they are conspiring to overthrow him. [1]
 (f) Creon: is happy (the news is good)/cautious (it's good news though hard to bear on the way)/actually he's not so sure the news is that good (would like to be away from the public gaze – 'or we might go inside').
 Oedipus: is eager to get to the nitty gritty (let him come with a lucky word of rescue)/impatient at Creon's prevarication (of course, but what were the god's *words*)/full of confidence in himself (doesn't see any need for keeping anything private)/pompous/melodramatic? (I grieve for the people more than I fear for my life). 2 points + evidence: max 3 if only 1 character. [4]
2. (a) Adoptive father. [1]
 (b) That he would kill his father. [1]
 (c) That he would marry his mother. [1]
 (d) **One** of: he has killed Laius/the king of Thebes [1] he has married Jocasta/the queen of Thebes *must have name or title*. [1]
 (e) i. They were pinned at the ankles when he was exposed. [1]
 ii. His name means swollen foot/crippled foot. [1]
 (f) i. That they were king + queen/Laius + Jocasta [1] *must have name or title*. [1]
 ii. They used to meet up when they were shepherds on adjoining land/he gave the messenger the baby. [1]
 (g) Emotional (repetition of 'dead')/eager to share it with Oedipus (sends servant off straight away)/excited (rhetorical question)/feels vindicated in her views about oracles (her last words). Anything reasonable backed up from the passage. 2 points + evidence. [4]

3. (a) i. Uncle. [1]
 ii. He is the king now/he is in charge of Thebes. [1]
- (b) i. The (Argive) army attacking with Polynices *allow Argive army but not P. on own.* [1]
 ii. Left unburied/for the dogs to eat. [1]
- (c) i. He wanted to be king. [1]
 ii. They killed each other. [1]
- (d) i. Bury Polynices *or identifier.* [1]
 ii. **One** of: it's against the law [1] we would die if we did it [1] we are only women [1] we are underlings [1] *not she's scared.* [1]
- (e) She is fraught (lots of questions/exclamation at the beginning)/keen to stress the sisterly link between them (whole of 1st line/stress on flesh + blood)/dramatically emotional (no pain – our lives are pain etc.). 2 points + evidence. [4]

Section 2

- 1 Discussion of the interesting things about the plays – the characterisations/how you love to hate Antigone/how you sympathise with Oedipus/how dramatically the staging would have dealt with the blinded Oedipus/how gripping the messenger speeches are/the enjoyment of the themes making you think – anything sensible that reflects a good knowledge of the details of the plays + an awareness of what 5th Century playwrights were trying to achieve with their plays.
 Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 *Outline of the theories they hold about kingship* – the need for stability (Oedipus talks of helmsmen + floundering ships/Creon refers to the tribulations of Eteocles + Polynices + the need to restore a firm government)/details from the relevant speeches of each of them.
 Consideration of the sympathetic portrayal of Oedipus as the fatherly carer of his people.
Discussion of what causes each of them to head down the path to tragedy – Oedipus through his fixation with being right himself/his blindness to the clues/the over-confidence; with Creon it is his rigid stance in the face of differing circumstances/his blindness to the issue of the gods' requirements/his concern that a woman should not get the better of him; for both of them there is the issue of the paranoia over conspiracies to overthrow them.
Consideration of who manages to move either of them – Jocasta fails to affect Oedipus' momentum/the chorus + Tiresias manage to shift Creon's certainty. *A discussion of how far either of them could have changed things for the better.*
 Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 14: Euripides *Hippolytus* and *Alcestis*

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

1. (a) i. Bull. [1]
 ii. Poseidon (god of the sea/Theseus' father). [1]
 iii. He had promised Theseus he could have 3 curses. [1]
- (b) i. Because he believed he had had an affair with his wife/Phaedra's letter had accused him of violating her. [1]
 ii. He had sworn an oath not to say a word about Phaedra's love for him. [1]
 iii. Artemis tells him. [1]
- (c) i. He wouldn't worship her. [1]
 ii. Offered prayers to her on his behalf. [1]
- (d) Yes – feel sorry about his pain (keeps on about it/desperate to find release from it)/it's always wretched when someone suffers unfairly (no guilt is mine)/the anguished exclamations + the rhetorical questions enhance the feeling of pity for him/but then again he is still a bit pompous + self righteous (surpassed all others in not yielding to passion). 2 points + evidence. [4]
2. (a) Apollo [1]
- (b) **Two** of: Apollo was serving Pheres as a labourer/tending cattle [1] because he had killed the Cyclopes in anger [1] because Zeus had killed Asclepius (his son) [1] Admetus had been very hospitable during this time [1]. [2]
- (c) i. **One** of: you are old but let a young woman die [1] you have already had years of kingship [1] you are leaving a son + heir [1] I deserve this boon from you because I have always respected you etc.(Davie p.26-7). [1]
 ii. **One** of: I brought you up + looked after you, there is no more debt here [1] there is no tradition that fathers should die for sons [1] I settled lands on you [1] I like life [1] so do you or you wouldn't have taken up Apollo's offer etc. [1]
- (d) i. Not to remarry. [1]
 ii. Heracles asks him to take in a woman as a favour to him. [1]
 iii. The woman he takes turns out to be Alcestis herself. [1]
- (e) *Alcestis* is concerned for Admetus' sadness (time will soften the blow for you)/also a little impatient with him (she says it's enough that I am dying for you, when he wants to go with her)/admonishes him when he tells her not to abandon the children (it is not by my wish assuredly)/*Admetus* is only concerned for himself (what shall I do without you)/full of self-pity (my life is finished if you mean to leave me/misery! I am ruined)/mean to try to make her feel guilty when she is being so selfless for him (do not abandon the children/are you deserting us). 2 points + evidence. [4]

3. (a) i. **Two** of: he has to capture [1] the man-eating horses [1] of Diomedes [1] he's been sent by Eurystheus [1]. [2]
 ii. Because he is the son of Zeus. [1]
- (b) They are good friends/Admetus has stayed in his house a lot/Heracles says he always gets a good welcome with him. [1]
- (c) It would be shameful to send him away without hospitality (breaking laws of xenia). [1]
- (d) Because he had been feasting + drinking when such an awful thing had happened. [1]
- (e) Kept watch for Death [1] rushed at him in ambush [1] pin him in a rib-crushing hold [1] until he gave up the girl [1]. [2]
- (f) Rather full of himself (learn from me)/drunk (if you think I'm talking sense; I think I am) rather rude (all you sour-faced enemies of pleasure/down to earth (simple philosophy of life – be happy, drink)). 2 points + evidence. [4]

Section 2

- 1 The best answers need to be balanced offerings:
 To some extent yes: they are unsympathetically portrayed – Phaedra is thoroughly villainous when she falsely accuses Hippolytus/she gives in too readily when she tells the nurse about her desire/she should have been more loyal to Theseus/he puts misogynistic words into Hippolytus' mouth/+ despite these sentiments, he gets sympathy from Artemis + Theseus + the chorus/there is no criticism of him in the end for his part in the death of Phaedra/the nurse is foolish to tell Hippolytus/the goddesses are intractable + have no concern for the collateral damage they inflict in dealing with the mortal offenders.
 But also no: Alcestis is very noble to offer herself for her husband/the picture of her on her death bed evokes considerable pity as she attempts to ensure that her children have good lives/when we first see Phaedra she is doing her utmost to avoid giving in to her passion/this moves us to pity + admire her?/he is equally ready to portray his male characters unsympathetically/he puts misogynistic remarks into Hippolytus' mouth but they are too extreme to take as Euripides' own views/the only serious discussion of the moral issues takes place in the debate between women (Phaedra + the nurse).
 Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 The first servant in Alcestis lacks much depth/she is rather like the messenger in a play/ but she does evoke a pitiful picture of Alcestis' last hours. The servant who deals with Heracles is more of a rounded character/he engages our sympathy for Admetus cruelly served by this guest/he grumbles about how badly Heracles behaves/he is loyal to Admetus (keeps his tears away because Admetus bade him to)/we feel sorry for him because he doesn't get a chance to say his goodbyes to Alcestis' body/he expresses his devotion to Alcestis (she was a mother to the servants)/gives us an insight into the household life (she calmed Admetus down when he was raging at the servants/finally can't help himself but must let Heracles know how badly he is behaving/ultimately helps him to know how to get to the burial. Hippolytus' servant is concerned for Hippolytus over the issue of Aphrodite/he tries to manoeuvre Hippolytus over this/tries to sort it all through his own prayer/utters some home-spun truths (nothing to excess)/the nurse = very well rounded/her own motivations of love for Phaedra/desperate to do the best for her/very motherly/doesn't think things through well enough/makes matters worse etc. May mention Apollo and Death – Apollo is stroppy about Death's grumbling/threatens him/indicates that he's not going to get his way anyway/Death is in principle a frightening figure/but in reality rather grumpy (complains that Apollo has cheated him etc.)/and ineffectual (Apollo's warnings).
 Any reasonable argument + evidence. Award marks according to the assessment grid. [16]

Topic 15: Aristophanes *Acharnians* and *Lysistrata*

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

- 1 (a) i. 11 years. [1]
 ii. **One** of: the ambassador gets a big allowance from the state but nothing has come of his visit [1] the Persian King hasn't even been at the court so the ambassador has been hanging around waiting/ambassadors are telling lies. [1]
- (b) He has one enormous eye. [1]
- (c) i. **One** of: they aren't Persian [1] they aren't eunuchs [1]. [1]
 ii. **One** of them has a beard [1] they are nodding like Greeks, which the Persians don't do [1]. [1]
- (d) i. A peace. [1]
 ii. He's immortal. [1]
 iii. The chorus/the Acharnians. [1]
- (e) Sexual jokes ('how many you bugger and how many you suck'/'lay or get laid by')/lavatorial humour ('shitting on the golden hills/Brown Hills)/joke about the type of oven the Persians used (oven baked oxen)/play on words with hoodwin + hoodwink/bezzle + embezzle. 2 points plus evidence. [4]
- 2 (a) Upstairs/writing at table/reclining on a couch (downstairs). [1]
- (b) i. Rags. [1]
 ii. When he makes his speech in defence of his life (with his head on the block). [1]
 iii. Looking poor + helpless was a standard line in the courts to gain the jury's sympathy (may be more simply expressed). [1]
- (c) i. A personal peace. [1]
 ii. Amphiheus (the demi-god) got it for him. [1]
- (d) i. They tried to stone him. [1]
 ii. He held a piece of their coal hostage. [1]
- (e) The overly-poetic style of Euripides could be exaggerated (any quote from his words)/the visual humour of throwing the props down (the cap, the walking stick) could be made a bit slapstick/as could the way Dikaiopolis looks when he tries on the rags/Dikaiopolis could strut about when he is doing his 'Shakespearean' lines (old edition)/play the lines to the audience with a knowing look to remind them of the lines from Telephus disguising himself as the enemy (new edition). 2 points + evidence. [4]

- 3 (a) One of: she is very beautiful [1] she is naked [1]. [1]
- (b) i. The Acropolis. [1]
 ii. The money for the war was kept there/to stop the men getting the money for the war [1]
- (c) i. Spartan. [1]
 ii. Athens + Sparta are at war. [1]
 iii. The plan is that the women don't let the men have sex [1] but it only works if both sides are kept desperate [1] OR if Lampito doesn't join them [1] she will have trouble making the rest of the women believe that the plan can work [1]. [2]
- (d) There's a big party/they all dance + sing. [1]
- (e) Yes: they use Reconciliation's body like a map of territories (Echinian Triangle/Malian Gulf)/there is sexual innuendo in the terms they use (I'm ready to go back to my husbandry now)/they keep making mistakes with sexual overtones in what they are trying to say (stimulate...revolt, I mean)/when they say 'Look at the state we're in' you know that they are pointing to the phalloi etc./double entendre of husbandry/political joke about Pylos. [1]
 They may answer no, but will need good reasons. 2 points + evidence. [4]

Section 2

- 1 Review of the ground to cover Dikaiopolis' explanation of the theft of the prostitutes/how far that is a clever reduction of the real causes of the war/whether his view of the ambassadors' behaviour is convincing/+ his criticisms of the working of the Assembly likewise/the effectiveness of the parody of the archetypal general/the selfishness of his personal peace/Lysistrata's womanly guile/how convincing her explanation of women's skills transferring to the state (carding wool etc.)/the caricature of the sex-starved men/+ of the women come to that/how genuine they think the desire of Lysistrata to be the sensible one in the business of war. Ultimately some gathering of the evidence to decide on the relative merits of the two. [16]
 Any reasonable argument with evidence. Award marks according to the assessment grid.
- 2 A resume of what might be considered good fun. I anticipate a range of stuff on humour, of course, but that must count for only a part of the marks. Answers will need to look at other ways of being entertained – as the bullets: how much it makes you consider issues/how good the characterisation is/what variety there is in the presentation (especially with the odd notion of the pause for the parabasis outside the dramatic continuum)/how the director might use his stage etc. to create effects. [16]
 Any reasonable argument with evidence. Award marks according to the assessment grid.

Topic 16: Herodotus *The Persian War*

Section 1

- 1 (a) i. The Athenian line was much thinner than the Persian line at that point. [1]
 ii. He says the Athenians 'let the Persians run'. [1]
- (b) **One** of: slavery awaits them if they don't fight [1] Hippias (the tyrant) will return to power if Athens surrenders [1] if Athens wins, we will be the leading city of Greece [1]. [1]
- (c) The vote was completely tied so his was the casting vote [1]. [1]
- (d) He wanted to wait till it was his turn to have the command. [1]
- (e) Started to sail round to Athens/sailed back to Asia. [1]
- (f) **One** of: got an army to go to Paros ostensibly to punish them for supporting the Persians [1] failed dismally [1] it was a personal motive anyway [1] deceiving the people [1]. [1]
- (g) From gangrene. [1]
- (h) Very concise narrative – no unnecessary detail/the speed of the telling reflects the impressiveness of the Athenian trick/the details of the individuals at the end enhance the heroic feel/dramatic cutting off of the hand is nicely gruesome/stark numbers at the end are effective by their lack of ornament and huge difference compared without comment. 2 points + evidence. [4]
- 2 (a) **Two** of: Epialtes [1] Greek traitor [1] wanting large reward [1] told Xerxes of a track [1] leading over the mountain [1]. [2]
- (b) i. **One** of: had stripped off [1] were exercising [1] were combing their hair. [1]
 ii. He laughed at them. [1]
- (c) Where they fell. [1]
- (d) A stone lion. [1]
- (e) Athens. [1]
- (f) They'd all (well mostly) left. [1]
- (g) Bravery of the Greeks going out in the face of certain death/Persians need to be driven on with whips/Greeks are full of passion (suicidal fury)/they are facing increasing difficulties (spears broken, close combat with swords now)/Greeks continue to have great strength even after the loss of Leonidas (fight fiercely over his body). 2 points + evidence. [4]

- 3 (a) Form an alliance with Persia. [1]
- (b) **One** of: Xerxes said he forgave the Athenians [1] he would return their land [1] give them more land [1] rebuild the temples for them [1] the Athenians couldn't keep up a war indefinitely [1] Xerxes' resources were endless [1] he was superhuman [1] once they missed this chance it would be gone for ever [1] Athens would be the battleground + they would lose everything [1]. [1]
- (c) **One** of: *they* stirred up the war which no-one else wanted [1] all Greece is now at risk even though at first it was only Athens [1] it's intolerable that those who gave freedom to so many should be responsible for enslaving Greece [1]. [1]
- (d) **One** of: they must avenge the destruction of the statues of the gods + their temples [1] they could never betray the Greek blood/language/religion/way of life that all Greeks share [1]. [1]
- (e) i. They had all left. [1]
 ii. Salamis (the island where they went the first time/where the battle was). [1]
 iii. They had waited as long as they could for the Spartans' reinforcements/to be safe. [1]
 iv. The Athenians stoned him/his family. [1]
- (f) The use of direct speech makes it vivid/it's a better way of making the arguments convincing/characterisation is more interesting than straight narrative/the high moralising of the Athenian speech makes you get excited about freedom + democracy/lets you see what all the sacrifices were for (makes you engage with the different sides)/conversely, you don't get the peripheral detail that you might in a narrative account/it doesn't allow for different interpretations of what they are saying etc. 2 points + evidence. [4]

Section 2

- 1 Answers to the bullets will give a run-down of the information though details are needed! The story is gripping because of a number of factors (as for Higher essay) among which the Foundation candidates may find something to say: there's an interesting focus on the individuals (Themistocles particularly)/divine intervention (in the oracle's famous words) is always good fun/there's a build up through the description of the fall of Athens/we feel sympathy for the Athenians now dispossessed/ Themistocles' cunning plan is a nice bit of dramatic storytelling/the political manoeuvring with Eurybiades + Adimantus + Themistocles gives it a nice flavour of intrigue/the switching of the focus from the Greek camp to the Persian + then back again maintains a good interest/the dramatic arrival of Aristides in the nick of time (7th cavalry for Themistocles)/in the battle itself the individual moments like that of Artemisia (a nice story within a story – the personal touch)/the supernatural appearance of the ghostly woman/the different parts of the battle drawn in nice detail + giving collectively a clever picture of the whole thing etc.
 Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Examples of any of the stories as good tales (battles would be favourite/political intrigue maybe)/some analysis of how varied they are (battles interspersed with individual exploits/motivations of individuals are discussed/vivid use of direct speech)/how he draws out the drama (numbers of dead/details of the storms/supernatural elements)/how much historical information one can gather from it all (examples of the differing sources/battle formations etc.).
 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. Murdered him. [1]
 ii. The husband's ghost told her in a dream. [1]
- (b) i. She got/bought as much as the hide of a bull could surround *not just given by local tribes*. [1]
 ii. He hasn't had a chance to start his yet + they are already half way there (or similar). [1]
- (c) **One** of: he is destined to build a great home for the Trojans [1] it's a long journey of wandering away [1] it's in Westland [1] River Tiber is there [1] new bride [1]. [1]
- (d) i. Some of his men (Antheus, Sergestus, Cloanthus). [1]
 ii. He thought they were lost at sea (N.B. although Venus has suggested they were safe, he clearly wasn't sure because when he sees them he is 'stunned'). [1]
- (e) Iulus (son), the rest of the crew. [1]
- (f) They might like: the details of the work the Tyrians are doing which makes a good picture/the simile of the bees creating a good image of the Tyrians' complete absorption in what they are working at/Aeneas' excitement about what they are achieving moves us (?)/the first vision of Dido shows us her qualities clearly – beauty (beyond comparison) + leadership (troop of young warriors round her). They might mention the more sophisticated points of the Higher ms (detail of their constitutional work as well as their physical labour makes us see them as doing more than putting bricks + mortar to make dwellings – they are creating a whole new society)/this resonates with our knowledge of what Aeneas is destined to achieve). Reward negative views such as seeming to be a spy (shrouded in mist) if well argued with evidence. 2 points + evidence. [4]
- 2 (a) i. In the Trojan War/at Troy. [1]
 ii. He told her all about it at dinner. [1]
- (b) Hector/Priam (might mention Cassandra). *Others not famous enough*. [1]
- (c) His mother was the goddess Venus. [1]
- (d) She had sworn an oath to her dead husband. [1]
- (e) i. **One** of: he was a neighbouring African king [1] had wanted to marry Dido [1]. [1]
 ii. **One** of: she had said no to him because of her vow but now she was living openly with Aeneas as if married (she had 'married' Aeneas instead) [1]. [1]
 iii. Iarbas was Jupiter's son. [1]
- (f) Her love is extreme (it's a wound)/she is completely carried away with how fantastic he is (all the exclamations)/she is physically very attracted to him (how handsome he is)/ + is excited by his Indiana Jones image (the wars...fought to the bitter end)/she's already kidding herself (she protests too much with her 'utterly sick of marriage')/trying to hang on to her principles ('unshakeably determined...'). 2 points + evidence. [4]

- 3 (a) Kill herself. [1]
- (b) **One** of: to get rid of her memories of Aeneas [1] to cure her of her love for him [1] an old sorceress has told her how to do this (or get him back) [1] to burn all the possessions left by Aeneas (clothes/sword/bed) [1]. [1]
- (c) **One** of: Anna started it [1] gave in to Dido's tears [1] encouraged her (she says she loaded her up with enough sorrow to drive her mad) [1] Dido says she didn't let her keep to her vow [1]. [1]
- (d) **Two** of: don't you love me [1] we swore vows [1] winter winds are dangerous [1] you wouldn't be risking this if Troy were still standing [1] I shall be in danger from the Libyans [1] or my brother [1] I sacrificed my good name for you [1] what have I got to live for? [1]. [2]
- (e) **Two** of: let him face war when he finally lands [1] be torn from the arms of Iulus [1] be driven to plead for help [1] watch friends die [1] let there be an unfair peace in the end [1] not rule long [1] nor have a happy long life [1] die early [1] be left unburied [1]. [2]
- (f) **One** of: her descendants should never stop hating his descendants [1] there should be no treaty between them [1] may there be one descendant who will avenge her [1] + fight with Aeneas' descendants for generations [1]. [1]
- (g) Quite well: sets the scene effectively (pyre in the heart of the palace away from interference to suggest the nature of what she is to do)/details of the pyre (pine wood, logs of oak) give us a good visual image/there's a nice dose of mysterious/mystical stuff with sinister connotations (effigy of Aeneas/the manic sorceress)/the prayer to the sinister deities reinforces the sense of horror (gods of the underworld/Hecate with her connections to witchcraft + terror)/nicely gruesome stuff about the black poisonous sap + the sickle of bronze slicing things? 2 points + evidence. [4]

Section 2

- 1 Outline of characteristics will form FC ladder, while evaluation should arise from a decent range of points delivered with an eye to how far these facts accord with what one expects the divine to be like + how far they make interesting additional characters in the plotline. FC from: **Juno** shown as very resentful right from the start/we're given details of why she hates the Trojans + how she has been hounding Aeneas across the seas/is grumpy + bitter in her 'soliloquy'/is crafty—bribes Aeolus with irresistible offer of a fabulous Nymph bride/then again, he points out that she has been good to him in the past too (you allow me to join the gods at their feasts etc.)/Neptune talks about her 'spiteful tricks'/in Bk 4 she works on the deal with Venus/deceitful in this/carefully says Jupiter is fine about it when he isn't. **Venus** shown as a tearful mother in Bk 1/concerned that Jupiter is allowing her son to be tossed about by Juno's anger/engages directly with Aeneas (in disguise) to give him useful information about Dido/encourages him by pointing out good omens (birds) etc./in Bk 4 she's plotting with Juno/canny enough to see through her scheming/prepared to go along with it. **Jupiter** in Bk 1 with Venus is fatherly/calm (with an expression that calms the stormiest sky)/as the organiser of fate (tells her the details of Aeneas' destiny)/sends Mercury to ensure that Dido welcomes him/in Bk 4 he responds quickly to Iarbas' (his son) prayer/reiterates the issue of destiny. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

- 2 Outline of the events from the angle of making a decent yarn. Consideration of what constitutes an adventure story (action/excitement/cliff-hanging/some dramatic irony?) + evidence from the different parts of the fall of Troy to illustrate the points–this will presumably cover: intrigue of Sinon + the horse/drama of Laocoon’s demise/thrill of Hector in the dream/rush of fighting the Greeks/drama of getting the family out etc. Consideration of what other aspects there are: strong sense of foreboding as he begins (he talks of pitiful Troy, struggling with tears, death-throes of city etc.)/strong emotional pull of Aeneas’ reaction to seeing Hector filthy + bloody/Aeneas’ agonised uncertainties/the sadness of the loss of Creusa etc.

Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

Topic 18: Ovid *Metamorphoses*

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

- 1 (a) i. Help/an army. [1]
 ii. His city was (about to be) under attack. [1]
- (b) i. Their animals died. [1]
 ii. They didn't touch the carrion. [1]
- (c) **One** of: prayers would help [1] they could take offerings to try to get the gods' favour [1] they could try sacrificing at the temples to get the gods' favour [1] they could try looking at the entrails to see what to do [1]. [1]
- (d) Because he was Aeacus' father. [1]
- (e) EITHER details of the dream – column of ants/turned into men [2] OR nature of the men/reflected the hardworking nature of the ants [2]. [2]
- (f) Dramatic mention of the way the men are nothing but bones + ashes now/describes Juno as cruel to highlight how nasty it was/use of emotive adjective 'baleful'/ the way situation was so absolutely hopeless (science *defeated* + *collapsed*)/the description of the ominous skies (dark + heavy, pressing down)/the evocative detail of the sultry heat sapping energy/the horrid picture of the thousands of snakes/ the way they crawl + pollute with poisons (creeping is always so insidious). 2 points + evidence. [4]
- 2 (a) It was under attack by Minos/any detail of why he had come. [1]
- (b) i. King of Crete. [1]
 ii. She loved him. [1]
- (c) i. Nisus (Scylla's father). [1]
 ii. If it got cut off [1] the city would fall [1]. [2]
 iii. **One** of: Minos shrank back [1] he shouted at her [1] called her a disgrace [1] prayed that the gods would rid the earth of her [1] that land + sea would deny her refuge [1] refused to take her to Crete with him [1] called her a monster [1]. [1]
- (d) Rip her flesh from her. [1]
- (e) That she is very determined (there is no doubt being expressed in this passage)/on the villainous side (would I were rid of my father)/full of self-justification (anyone else would have destroyed what stood in the way)/deceiving herself to think her act is brave (why should I be less brave)/selfish (the lock will make me happy). 2 points + evidence. [4]
- 3 (a) i. **One** of: Jupiter (king of the gods) [1] Mercury (messenger god) [1]. [1]
 ii. They were looking for somewhere to rest (NOT to test mortals). [1]
- (b) **Two** of: put cloth over chairs to rest on [1] built up fire [1] prepared vegetables [1] got down smoked bacon [1] chattered to stop them noticing how long it was taking [1] built up couch to be more comfy at the table [1] put something under the table leg to stop it wobbling [1] brushed the table with fresh mint [1] gave them some berries [1] gave them wine [1] produced dessert of nuts/figs/dates/plums/apples/grapes/honeycomb. [2]
- (c) No-one had welcomed the gods into their homes. [1]
- (d) The whole area was flooded. [1]
- (e) It was turned into a temple. [1]
- (f) They were turned into trees. [1]

- (g) They are gently cautious (timidly stretch out their hands)/are old + struggling when try to kill the goose (it runs away from them)/are quite funny (bumble about + the goose slips out of their hands)/they are a typical old couple having difficulties (*leaning* on their sticks, *struggling* up the slope, it's a *long* slope for them). 2 points + evidence. [4]

Section 2

- 1 Anticipated coverage will be the nature of Medea herself (+ Jason) + the way in which the stories are exciting/descriptive/gory etc.
- (a) variety of characterisation: at the beginning Medea is depicted as an innocent young thing/we might sympathise/is typically overwhelmed by this love for Jason/agonises over the problem of her father or Jason/in Thessaly she uses her magic for better ends initially (Aeson) but then she becomes different/uses her magic to murder Pelias/+ she does it very cruelly (tricking the daughters)/then tries to destroy Theseus which is motiveless. Jason (if they choose to look at him) is ready to use Medea's obvious attraction for him (begs her help, offers her marriage)/the excess (perhaps) of the oaths he swears to persuade her/his heroic dealing with the obstacles of the bulls etc./but there is a constant awareness that Medea's protection is making it all very easy for him/his apparent niceness when they get to Corinth/the concern for his father/the way he doesn't feature again till suddenly we hear that he has got a new wife/the abruptness of that makes it all the more striking?
- (b) variety in the storyline: early love + excitement of the debate/then the exciting tale of Jason with the bulls etc./Aeson's rejuvenation is told with some dwelling on the mysterious + magical (incantations in full moon, bubbling cauldrons, sinister ingredients)/then the same tale in essence gets nastier when she deceives the daughters of Pelias + his murder/the swift information about the grisly murder of Jason's new wife + her children (which is only obliquely referred to in the line about her guilty sword dripping with the blood of her sons)/+ finally the tale of her apparently motiveless attempt to get Aegeus to kill Theseus. And in the middle is the digression on Cygnus.

Any reasonable argument with evidence. The best answers will consider that the different stories are dealt with in a variety of different ways/lengths + will discuss how far this + the engagement we have with the characters makes the whole tale more, or less, interesting. Award marks according to the assessment grid. [16]

- 2 Anticipated coverage will be a consideration of the extent to which one engages with the characters + so feels some sympathy with what happens to them:
- (a) Meleager: we start by feeling he is a nice guy - wants to win fame + glory/we see him as a typical young man falling in love with Atalanta instantly/he's too modest to declare his love/when Atalanta draws first blood, Meleager is thrilled for her (sweet)/this seems to inspire him to get the final glory/we are impressed with his success (the detail of the kill, Meleager's friends admire him, they wonder at the size of the boar – emphasising the size of Meleager's achievement)/then we feel sorry for him when his uncles treat him like a child – take the prize away from Atalanta, call Meleager love-sick, take away his right to present the spoils to her (emphasising his youth)/but do we endorse his reaction, which is fierce + extreme (runs them through)/arguably over the top because Plexippus was completely unsuspecting/we get to feel a lot of sympathy in the description of his death (in agony, not understanding why or how it was happening, inglorious, calling on his father etc. - *perhaps* his mother's too...).
- (b) Althaea: this hinges entirely on her dilemma/we sympathise with the agony of indecision at the outset in the way she tries but fails initially (4 times)/this feeling is enhanced by the description of her physical symptoms of the emotions (pale with the horror of killing her son, eyes mad with anger, tears welling up)/there is more sympathy from the arguments she presents as she nearly throws the log on the fire + then draws back/her words are very emotive (rhetorical questions, exclamations, exhortations to the gods)/through her words we see how dreadful she feels/but ultimately is this entirely convincing given that in the end she kills him?/do we feel differently from an ancient audience?

Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

Topic 19: Pliny Letters

Section 1

- 1 (a) **Two** of: allows them to make a will/treats it as binding/always ready to set them free. *N.B. specific to the death of slaves.* [2]
- (b) **Three** of: he was spitting up blood/Pliny sent him to Egypt/let him recover/now strained his voice/Pliny wants to send him off again to recover/all expenses paid. [3]
- (c) **Three** of: in the baths/one slave gets his throat/another hits him in the face/another in the chest, stomach + groin/drop him onto hot tiles to see if he is dead/then carry him out as if fainted/he recovered but died later. [3]
- (d) Seems very caring/genuinely thinks of mankind's suffering/likes to judge others who are less sensitive. 'Weakened and shattered' seems a bit over the top/references to his own 'humanity' is self-indulgent/comments about wisdom seem out of place as if feelings are a conscious decision. Of course candidates may find Pliny totally convincing though he even says himself that he has gone a bit far. Letter stops being a coverage of the rights of slaves + ends by being about grieving for friends + Pliny has not gone so far as to suggest slaves are that. 2 points + evidence. [4]
- 2 (a) **Three** of: met a boy/coming to pay his respects to him/about to go to school in Milan/Pliny asked 'why Milan?'/boy's father explained there were no teachers in Comum. [3]
- (b) His home town/he was born there (*allow brought up there*). [1]
- (c) A third of whatever the parents raise. [1]
- (d) Pleasant place/educated under the eyes of their parents/less cost/don't have to travel/they will learn to love their home town. [1]
- (e) **Two** of: he will not give them a job/but will ask the parents to judge/+ if they are confident enough they will get a job/Pliny will supervise the process. [2]
- (f) Sees himself as generous/bit of an expert on schools etc./believes in the need for education to be valued/parents should take responsibility/good teachers should be valued + paid well/seems devoted to his home (patriotic?). 2 points + evidence. [4]
- 3 (a) i. Emperor. [1]
ii. Governor/in charge of province *not 'shake out accounts'*. [1]
- (b) Carriage + boat. [2]
- (c) **Two** of: troubled by heat/then a fever/winds in the wrong direction/when trying to go round the coast. *Not storms, not seasick.* [2]
- (d) Trajan's Birthday. [1]
- (e) Love/good feeling for him. [1]
- (f) Reward for either opinion. Yes, Trajan seems caring/concerned for health/he does say my 'dearest Pliny'/obviously thinks that Pliny is a capable man with a good brain (I have chosen you/all you have to do...). No, Trajan very firm about what he wants done though/Pliny is not getting a free hand. 2 points + evidence. [4]

Section 2

- 1 Candidates may revisit material that has already been mentioned but they must extend discussion of it with relevance to the title.
Candidates may wish to discuss the reasons why the letters were published in the first place. Candidates may refer to Pliny's uncle + 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 + gratitude for bringing up his wife.
The father of Hispulla + grandfather of Calpurnia, Fabatus, though letters show respect there is/has been some friction.
Comum can be referred to with respect to teachers + legacies. Numerous possibilities for candidates to set about Pliny on himself, his attitudes + habits; slaves etc. Reward all valid references. Candidates may revisit the letters about slaves + Comum as evidence that Pliny is more interested in himself overall.
Candidates may base part of their answer on Pliny's role in Bithynia/his competence + the way his correspondence to Trajan angles on his own abilities as opposed to the actual problems.
Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Calpurnia in Campania recovering from illness Pliny busy at work as lawyer in Rome/afraid of what may happen to her/temptations of Campania/worried + wants news (loves her so much). Like a child who is away from her parents perhaps.
Her devotion to him: had all his books/had learnt them by heart/listened behind curtain when Pliny read books to friends/lapped up applause when they clapped/had set some of poems to music/lyre accompaniment.
Not in love with body/but with what he stands for/reputation.
Discussion of whether these qualities represent a marriage or childlike service to Pliny's ego/rarely recognises her worth or role as a wife in the home with traditional virtues/expresses burning passion, but perhaps this is cliché/wants to talk, i.e. companionship, rather than anything more passionate.
Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 20: Tacitus *Empire and Emperors*

Section 1

- 1 (a) **One** of: defeated Republican armies [1] defeated Pompey's son in Sicily [1] got rid of Antony [1] gave up title of triumvir [1] called himself consul [1] no rivals for supreme position [1] tribunician power [1]. [1]
- (b) i. Money. [1]
 ii. Cheap food. [1]
 iii. Peace. [1]
- (c) i. Soldier who helped Augustus win battles. [1]
 ii. **One** of: married his daughter to him [1] gave him consulships [1]. [1]
- (d) i. Gaius/Lucius/Marcellus/Drusus (allow Germanicus). [1]
 ii. Died (if Germanicus is used, they will need to say that Tiberius was still alive/in the way. [1]
- (e) No-one has any gumption (everyone waited on the emperor's command)/even those who thought about change are ineffective (a few men talked uselessly)/others are said to be gossiping rather than contemplating future government/there are snipes at Livia (some suspicion that she was responsible)/Tiberius seems weak (Tiberius was summoned by his mother). 2 points + evidence. [4]
- 2 (a) **One** of: he was emperor [1] the others were only young men [1] he was the only one with enough power [1]. [1]
- (b) **One** of: they wanted the money Augustus had bequeathed to them [1] they supported Germanicus as emperor rather than Tiberius [1]. [1]
- (c) **One** of: spoke to them praising Tiberius' successes when he had been in charge of them [1] tried to shame them saying they weren't being soldierly [1] pretended to intend suicide because of the dishonour [1] made up a letter from Tiberius [1] promising full discharge to men who had served 20 years [1] men with 16 years service would be excused duties except beating off enemy attacks [1] legacies would be paid [1] double the amount of the promised legacies would be paid [1]. [1]
- (d) i. Because it had become too dangerous. [1]
 ii. Because she was grand-daughter of Augustus (so was made of sterner stuff). [1]
- (e) **Two** of: commander told Germanicus would execute everyone unless ringleaders were punished before he got there [1] so he + some of the loyal officers (standard bearers) on the signal burst into the ringleaders' tents [1] + butchered all of them [1]. [2]
- (f) To give them something constructive to do/to boost morale by giving them a victory. [1]
- (g) Wise (not pressured by popular reaction)/sensible (weighs up different implications of the different courses of action)/understands wider canvas (army in Germany stronger while Pannonia was nearer)/crafty (knows how to avoid a confrontation – pretends he is going to go + then uses delaying tactics). 2 points + evidence. [4]

- 3 (a) i. A poem about the death of Drusus. [1]
 ii. Drusus wasn't dead yet. [1]
- (b) i. The informer got part of the convicted man's property. [1]
 ii. That was an incentive to lie etc. + lay false accusations. [1]
- (c) Confiscate his property [1] banish him [1]. [2]
- (d) He was executed. [1]
- (e) **Either** he was pleased that they had enthusiastically avenged the crime against him/ he thought it was too much for a minor crime [1] **or** he was annoyed that they had acted so fast/that they had punished him for mere words [1]. [1]
- (d) Yes: the direct speech is more gripping than the general run of narrative for a start/the language of his speech is nicely dramatic (using emotive words to engage the audience – scandalous/outraged)/it's interesting to see Lepidus cleverly agreeing with the opposition first (suggesting a selection of awful penalties (strangling/tortures)/all this talk of penalties is gripping in itself?/he lets us enjoy the clever rhetoric (the balance of 'Stupidity is not a crime, words are different from deeds') etc. 2 points + evidence. [4]

Section 2

- 1 *Discussion of the kind of emperor Tiberius seems to be initially* (reluctant at the beginning/but no fool (managing the mutiny situation tolerably well)/shows some jealousies (not too happy about Germanicus' successes)/suspicion that he had a hand in poisoning Germanicus (Agrippina convinced he had put Piso up to it). *Consideration of Sejanus' skills/good qualities* – had got friendly with Gaius from an early stage/+ gained Tiberius' friendship too/clever to use the back door this way/his manoeuvring to get all 9 Praetorian cohorts centralised (full of very reasonable arguments why it should be done)/had qualities that the Romans admired (courage, physical endurance)/had an easy way of shifting blame onto others/knew how to butter people up to get what he wanted (troops got a nice new barracks/arranged provincial commands on those who helped him)/knew how to get people on his side (spent time with the troops/knew all their names)/Terentius' testimony that Sejanus hadn't seemed so bad before the later years. *Sejanus' villainies*: was prepared to seduce Drusus' wife/+ get her to poison her husband/his further plans to get rid of the heirs in the way (attacks on Agrippina etc.) *How far was Tiberius weak/duped*: easily believed Sejanus (persuaded to move out of Rome, so he knew even less of what was going on)/fooled by the rockfall at Spelunca [may use modern name of Spelunca] (that was lucky for Sejanus). *How did he deal with Sejanus when he found out* - excessive perhaps, especially with the children. Was he any good at all during the Sejanus years? AD24 has him doing a decent job (showing personal concern in the law courts etc.)/refusing to call himself divine (response to the Spanish delegation). Some conclusions should be drawn about how far Sejanus was a corrupting influence + how far Tacitus may be skewing the facts at times. [16]
 Any reasonable argument with evidence. Award marks according to the assessment grid.
- 2 Discussion will revolve around the nature of history writing for Romans, by comparison with us, + how far Tacitus maintains any impartiality (despite his moans about Tiberius, he gives compliments at times, + he implies good work at others (details of how he manages the disaster at Fidenae + the fire at Rome)/how far his language is leading even when he is apparently merely telling the facts (deaths of Augustus + Tiberius are full of innuendo)/the times when it seems more storytelling (the use of direct speech that cannot be verbatim)/how valid that method is for delivering motivations etc. [16]
 Any reasonable argument with evidence. Award marks according to the assessment grid.

Mark Scheme 1940/21/22
June 2006

General Instructions

The general principle for 4 mark 'explain' questions for all topics is that the explanation should relate to the overall statement at the top of the specification – underlying understanding of ancient context (in relation to modern society if appropriate).

Topic 1: Greek Religion

Section 1

1. (a) Demeter (Ceres) + Persephone (Proserpina) allow Kore. [2]
- (b) All (1) Greek speaking people (1) including slaves and women. Anyone not contaminated by blood-guilt. Full marks for the idea that there were no exclusions in the Greek sense. [2]
- (c) Sacred utensils brought to Athens/announcement of mysteries by hierophant/purification in the sea/with sacrificial pigs/procession/singing of ritual/chants on route. [3]
- (d) Sacred objects/mysteries. [1]
- (e) Inclusion of worshippers/from different classes – state religion formal/practised by an elite few. Life after death – No such reward in state religion/all off to Hades. Exclusivity/special relationship with goddesses – state religion performed on the basis of fear. Reward any further valid points as long as there is comparison. [4]
2. (a) Altar/Temple [1]
- (b) Willingness of the animal reflected the success of the ceremony or similar/status of religion in society/pomp of ceremony. Any reasonable opinion. [2]
- (c) (i) Cleansing of priest/sprinkling of water/silence/prayer/sprinkling of barley/hair cut and burned on altar/decorations etc. on animal. [3]
- (ii) Any two points related to: purity of those conducting the ceremony and of the victim/noise might pollute ceremony/need to get attention of the god/present 'contract' as to why the sacrifice was being made/make the animal sacred ready for being a divine gift/symbolic forerunner of the main sacrifice. [2]
- (d) Chance for humans to influence actions of the gods/means to test the will of the gods/status of priests – formal display of power of priesthoods/chance for meat after the sacrifice at state expense. Any **two** expanded in line with Greek life. Other valid points possible. [4]
3. (a) Sprint (stadion)/longer running races (middle and long distance). [Running on its own is enough at this level]. [1]
- (b) Helmet/armed/shield etc. [1]
- (c) Poetry + Music (possibly chariots). [2]
- (d) Peplos (gown) decorated with mythological scenes (victory over giants)/sail/gold and blue/woven by priestesses. Details of procession Chariots/horsemen/priests/sacrificial animals/gifts from allies/ship-cart/sacrifices. [4]
- (e) Leisure/relaxation/unifying of people of Athens/communal worship/competitions for honour/distribution of meat/impress allies. Any **two** expanded and explained. [4]

Section 2

- 1 Candidates are free to indulge in a wide range of topics. They may revisit sacrifice and offerings, the different areas of responsibilities of divinities, festivals, family worship, but discussion must focus on whether the candidate could be happy with the freedoms and restrictions imposed by such a polytheistic society.
See assessment grid for mark allocations. [16]
- 2 Responses may vary according to the type of consultation, i.e. state or personal. Candidates should include explanation of importance: no venture undertaken without divine advice/authorisation was believed to be infallible because it came from knowledge of divine plans/questions include range of personal issues, e.g. whether one will be victorious/whether to: marry/sail/farm/go abroad/also religious issues, e.g. use of religious land/treatment of murderers and others polluted/political- inter-state issues/meanings often obscure and so required interpretation/oracles seen as a means of communication between mortals and immortals e.g. oracles, omens/dreams, specific religious occasions (family, state or pan-Hellenic), 'cures' at Asklepia, sacrifices (with comment on exclusion/inclusion). Acceptable explanation and comments. Candidates should refer to other religious practices as a means of keeping in touch with the gods as opposed to oracles. Reward any valid discussion.
See assessment grid for mark allocations. [16]

Topic 2: Home and Family in Athens

Section 1

1. (a) Music/literacy/calculation [2]
 - (b) Physical fitness/recitation [1]
 - (c) Paidagogus (1) escorted to school (1) sat in lessons (1) punished the boy himself (1) reported to father (1) teachers strict (1). Any three or 2 + 'mother at home'. [3]
 - (d) Possibly a room in a house/hired or belonging to teacher/probably no desks/only stools or benches/include details of the gymnasium. Two details. [2]
 - (e) Finances had to be managed/specialist teachers taught public speaking/for role in government/athletics used for skills or fitness in war/literature helped with ability to look at precedent when making decisions/craftsmen taught sons their trade. Any two explained. [4]
2. (a) i. Mud brick [1]
ii. Beaten earth/stone slabs. [1]
 - (b) Men out most of the time on business/concentrated on public buildings/feel of equality – houses were not the way to show off/practicality needed to be self-sufficient/earthquakes. [2]
 - (c) Inward facing/designed around a courtyard/well or pool in centre/altar/rooms off usually in areas/*andron* nearest the door/few windows/high up. Reward all valid details which help to give a fairly clear view of the basic design. [4]
 - (d) *Andron*- laid out as luxury room/dining/dominance of men/first to greet visitors. Women's quarters- loom room/self-sufficiency/nearer to slave quarters shows responsibility/have to pass men's area. Slaves quarters – number reflects need for domestic tasks to be done leaving family members freer. Kitchen area- size suggests need for cooking for more than just family. Reward any reasonable suggestions [4]
3. (a) (i) and (ii) Bringing wine (1) to the family – social nature of Athenian life or similar. Water (1) from the well -often houses had no other supply. Oil – light/cooking/even trade. Reward sensible opinions. [1+1]
 - (b) Move furniture/supervise other slaves/work on estates/serve at dinner (*symposium*)/shopping. Reward any reasonable suggestions of jobs which could be done by strong male slave. [2]
 - (c) Particularly skilled/education jobs that not anyone could do/proven record of loyalty. Reward specific examples. [2]
 - (d) Sold/captured/debt/born as slave. [2]
 - (e) Any reasonable discussion based around the respective roles of the man or woman of the household i.e. *Kyria*- Responsibility for maintaining domestic aspect of home – blankets and clothes/food/cleanliness/sometimes further duties when husband away so need for educated slaves as well as basic labourers/responsibilities to children. Husband: finance/purchase of slaves/raise status of family/political alliances (role of *symposia*)/educational matters for son/find husband for daughter. Most likely that conclusions will err on the side of the woman's need being greater. Any two opinions properly illustrated/explained. [4]

Section 2

- 1 Candidates are free to discuss all areas of the symposium, from its organisation/preparation of food/invitations/preparation of *Andron*/slave reception/foot washing/drinking/games entertainers/prostitutes etc. but for a full picture they should consider its other role in society as a serious opportunity for educated/philosophical discussion/opportunity to foster new or profitable relationships/image.
See assessment grid for allocation of marks. [16]
- 2 Comments probably based on rights of each and inferior status of Athenian women generally.
Candidates may include discussion of education or lack of it: domestic tasks/spinning-weaving/cooking. Main function in the family: bear children/clothes/supervise slaves/see to store room/goods brought to house. Owned by husband/not allowed other male companions/was married with a dowry/ownership of property rights/allowed out only when supervised etc./divorce difficult. **But**, could act as *Kyria* when husband was away. Reward sensible/properly justified opinions in this part. Candidates may overlap to some degree with information given in some parts of Section One but this must be expanded and explained in light of the discussion required.
See assessment grid for allocation of marks. [16]

Topic 3: Greek Athletic and Theatrical Festivals

Section 1

1. (a) Wrestling/*Pankration*. [1]
- (b) i. Referee/judge/*Hellanodikai* /trainer. [1]
- ii. Organise festival/check fitness/oaths of competitors/controlled expenses/provided the prizes/made sure there was no cheating. [2]
- (c) Trained for ten months/swore a sacred oath/supervised training for one month/pure bred Greek/must be male. [2]
- (d) Visitors under protection of Zeus (1) sacred truce demanded. Religious element needed for both marks. [2]
- (e) Candidates may refer to religious buildings, particularly the temple of Zeus/the Altis treasuries/the stadia themselves/the mound of Pelops. Reward any sensible opinion based on accurate knowledge of the site. [4]
2. (a) i. Great Dionysia/City Dionysia. [1]
- ii. Spring (or equivalent month – Elaphebolion/March) [1]
- (b) **A** is Dionysos (1) accompanied by Satyrs (**B**)(1) paraded through Athens (1) on a ship cart (**C**)(1) as he is taken to the theatre (1) [4]
- (c) Fertility rites of Dionysus reflected in celebration of Drama. Actors became another person and wore masks as in Bacchic revels. [2]
- (d) Raised the significance of Drama/act of worship communal/a chance to gain some entertainment or: took away pleasure/plots designed around honouring rather than performance/made plays too moral (candidates may refer to visitors as well as Athenians). [4]
3. (a) **A** = Stage scenery/actors getting changed/raised platform. **B** = Main acting. **C** = Performance of the Chorus. If candidate correctly names/identifies, but without uses = 1 mark in total. [3]
- (b) Altar. [1]
- (c) Reasonable opinions based around agility/stage presence/voice/speed of changing with some explanation based around comic or tragic plot. [4]
- (d) Reasonable opinions based around tiered seating/height of theatre/open air/special effects/comfort + advantages or disadvantages. [4]

Section 2

- 1 Candidates may refer to a broad range of issues here. They may revisit information already given as long as it is expanded with explanation. Candidates may refer to the unification of Greeks as opposed to barbarians/celebration of individual states besides Athens/drama as a vehicle for religion, particularly as part of a festival/for political comment/to reinforce Greek values via moral content/pure entertainment in a world where there was very little. Look for a variety of points discussed in context of Greek society as a whole.
See assessment grid for mark allocation. [16]
- 2 Candidates are free to explore a variety of issues revolving around ethos/organisation/the global nature of the games/the individual events/prizes/status/audience/religious element. Look for focussed discussion as well as a variety of areas discussed. They may revisit information already given as long as it is expanded with explanation.
See assessment grid for mark allocation. [16]

Topic 4: Greek Art and Architecture

Section 1

1. (a) i. Herakles. [1]
 ii. **Two** of club\lion skin\bow. [2]
- (b) i. Amazons. [1]
 ii. They are *women warriors/white*. [1]
- (c) **One** of the *pairs*: the scene is typically mainstream - Herakles is a standard myth/very common with the Attic painters) [2] focus on delicacy of painting on the individual figures – the face of the fallen Amazon and the appeal implied by her hand [2] loves the detail of the textures - skin of lion/mane/material of tunic/delicacy of Amazon's ringlets [2] combining of two figures in one contour - striding Amazons pressing forward as one [2] elegant detail of the peripheral areas on the pot - bordering on the neck and band below the picture [2]. [2]
- (d) [It's a] wine [jug]. [1]
- (e) The whole extent of the band is occupied with interesting activity (6 figures in various moments of battle)/there is symmetry (in the two opposing sides striding forward)/and these are effectively connected also (through the fallen Amazon's position along the base)/Herakles is depicted as the dominant figure as befits the great hero (he has his arm raised in the traditional moment of victory position)/two peripheral figures enclose the central scene (not important to the story but artistically satisfying)/the intricacy of the detail (on clothing etc.) engages the viewer's attention and interest. 2 points + evidence (Any points – doesn't have to cover composition and pot shape as two separate elements. [4]
2. (a) i. Herakles. [1]
 ii. Herakles has very tidy neat hair expressing civilisation [1] Antaios has rough edges to his hair/his hair is painted to look coarse that expresses the barbaric/uncivilised/brutish/monstrous element [1]. [2]
- (b) i. Hermes. [1]
 ii. **One** of the *pairs*: he has his travelling hat\he protects travellers [2] he has winged boots\he is the messenger of the gods [1] he carries the caduceus\his staff of office [2] he has come to escort the soul of Sarpedon now that he is dead\because he is the god who takes the dead to the Styx for their journey across to the underworld [2]. [2]
- (c) Sleep [1] Death [1]. [2]
- (d) Pic A – symmetry of the two figures leaning in to the centre/wrestling movement is engagingly intense/but also impossible for the body angles/extraneous persons waving arms symmetrically on the edges/maybe they add atmosphere (and maybe they don't...).
- Pic. B – again the symmetry (warrior/sleep/Hermes/death/warrior)/with more variety (more figures, of different types)/balance of the mirrored two winged figures/closure of the picture through the flanking two standing warriors/focus in centre (Hermes)/whole of this part of the design balanced by Sarpedon (stretching the length across the bottom)/cutting effectively across the three central horizontals/interesting collection of feet and hands across the very bottom/the pathos in the beauty of Sarpedon's face (eye-lashes/delicately drawn hair etc.). 2 points + evidence. [4]

3. (a) **One** of the *pairs*: he has deliberately moved away from symmetry which all the others were perfecting e.g. Zeus (Poseidon) etc. by having totally different lines on each side (curve on right, zig-zag on left – Woodford’s diagram) [2]/he has chosen to show an arrested motion – others were mostly still (like the Riace warriors) [2] he has bent the figure over *and* twisted the torso *and* extended a limb outwards (the closest to this change of straight upright was the striding Zeus) [2]. [2]
- (b) i. Marble [1] bronze [1]. [2]
 ii. **Two** of the *pairs*: could experiment easily/because you made the model in clay first which was endlessly re-do-able [2] the finished product was stronger/bronze has a greater tensile strength [2] you could make figures extend into wider space/the greater strength meant that limbs could extend out from the body without the need for extra support/the colour was good for the tanned look of the athlete/marble was pale and they used to use paint for the details etc. [2]/hair texture could be more shallowly carved for more natural look/because the sun would give good definition to the ridges, more than in marble which tended to need deeper and more cumbersome ridges [2]. [4]
- (c) *It is impressive*: he has made a very unusual design (other sculptors were making standing figures)/the asymmetry (with the curve on the right and the zig-zag on the left as in Woodford’s diagram) makes it more interesting than the straight up and down of the others/he has created interest in the different angles and unexpected lines (twist of the torso, deeply bent knees)/he has created a sense of imminent action (arm at furthest extent and left foot resting lightly for balance)/has captured the instant of stillness in the midst of action making it gripping by showing it at the moment as it pauses after its surge upwards and rests momentarily before it bursts into action downwards again (arm at furthest extent/body at deepest twist)/has included details to enhance the athlete’s effort (the teeth are gritted, the toes on the right foot are clenched)/he has encapsulated the tension of the moment (in the taut muscles across the whole body) etc.
It is not so impressive: the expression on the face doesn’t match the intensity of the moment (rather dreamy and wistful)/it is great to look at from this angle but offers a very different experience from the side view (Woodford calls it ‘unintelligible’)/hair is rather archaic in a way – a cap of carved ringlets. Answers do not need to be one view or the other, nor must they have one point from each view. 2 points + evidence [4]

Section 2

- 1 Accurate knowledge revealed through description of the scenes on the pots will form the basis of the FC mark. Evaluation will arise from the analysis of what constitutes Exekias' particular skills: effective use of the black figure technique – striking effect of the incised white of the eye in the silhouette feel of the black figure (e.g. Achilles' eye on Penthesileia/Ajax' and Achilles' concentration on the game)/the use of the body of the pot for the single simple scene (suicide of Ajax particularly)/interest generated by the intricate patterning (clothing of Ajax and Achilles) and the texture of the hair (same pot)/capacity to tell more of the story through the single shot (e.g. the love of Achilles for Penthesileia conceived at the moment of her death at his hands/the quiet ordinariness of the two heroes playing draughts contrasting with the reminder to us of the dreadful war that is all around them by painting their spears at the ready, Achilles' helmet on, the shields behind etc.)/the way the story and the design can enhance the pot for its function (Dionysos on the boat: the way the dolphins seem to be swimming all around, as you drained the kylix the picture would emerge through the wine-dark sea)/his clever use of space (striding Achilles dominating Penthesileia/rounded backs of Ajax and Achilles and symmetrical arms/spears focus on the central point of the picture and reinforce the feeling of enormous concentration/the shape of the tondo is effectively managed with the arrangement of the detail: the vines use the 'dead' space across the top with interesting detail/the elegance of the ship centres the swirling activity of the dolphins etc.)/the god Dionysos fills the boat). Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Polykleitos was hot on theory/wrote the Kanon/applied this to his statues/importance of proportions of the human body/doryphoros exemplifies the principles: loose leg trails more than Early Classical males, foot turns, barely rests on ground, straight but limp arm on the side of the straight but taut leg, clear implication of movement forward though the figure is in balance, broad figure (more than Pheidias' statues)/diadoumenos has similar features but possibly even more keenly observed, particularly in the detail of the hair/Amazon: we don't know which might be which, credit remarks that link features of one of them to Polykleitos' style. Boardman suggests the Westmacott Athlete may be a copy of Polykleitos' Kyniskos, so credit them if they talk about that. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 5: Sparta and the Spartan System

Section 1

- 1 (a) i. Exercising outside or similar. [1]
 ii. Training/specific examples e.g. wrestling/javelin. [1]
- (b) Athenian women made to stay at home/duties/supervised by men (slaves). Reward any answer which acknowledges the basic different in lifestyle. [2]
- (c) i. Promiscuous/good nurses/beautiful/powerful.
 ii. Revealed much of body/slept with other men. Made children tougher-allowing them to cry etc./no make up but desirable. Controlled home as men were away. [2+2]
- (d) Replaced men when there was war/sometimes shared in war effort/trained children to be independent/sacrificed loyalty to husband to produce children/maintained ethos when sons were older (come back on shield story). Any explained. [4]
- 2 (a) Advanced in formation/spears used as stabbing weapons/or thrown/then close combat/shields protecting each soldier on left /sharp stabbing swords used in final combat. Look for overall picture. [3]
- (b) King. [1]
- (c) Helmet/hair/red cloak/symbol on shield or equivalent. [2]
- (d) Thermopylae/held up Persians/despite inferiority of numbers or similar explanation/died there/marched out only with bodyguard. [2]
- (e) Any valid discussion, likely to be based on: celebration of battle/commitment to Sparta/unity of tactics/intensive training from childhood/support of Helots etc. [4]
- 3 (a) i. Two.
 ii. No risk of leadership crisis if one was killed/died/because there were 2 royal families. [1]
 [1]
- (b) Could punish kings/decided on matters of war/allocation of troops/education of Spartan youth/controlled other magistrates/finances/foreign ambassadors. [2]
- (c) i. Gerousia. [1]
 ii. Over sixty. [1]
 iii. Applied/left the room/names called/members in nearby rooms/listened to applause. [2]
- (d) Two kings/hereditary families/acted as judges or priests in city but main duties as commanders in war/could be friction/only one risked in battle.
 Gerousia - council of elders + proposals before Apella/acted as court/jury.
 Ephors - 5 - administrative duties (or specific examples).
 Apella - assembly - peace and war decisions/foreign policy (little real 'clout')
 Reasonable opinions based on the inter-relationship of the areas referred to. Possible repetition of information already given should only be rewarded if explanation shows the necessary understanding in the interests of Sparta. [4]

Section 2

- 1 Candidates 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/living in communal barracks/supervision of younger boys/300 chosen ones etc.
Then look at how these developed certain priorities: Physical prowess/working as a team/importance of state.
Candidates should look at whether individuality was destroyed (of course it was) but reward any valid discussion.
See assessment grid for allocation of marks. [16]
- 2 Discussion should revolve around the following:
The Equals - (homoioi) Spartan soldiers everything for Sparta + comrades. Son of Spartan mother and father/brought up with discipline/member of dining or mess club (syssition).
The Perioikoi - 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/stories told/harshly and humiliatingly treated/deliberately made to get drunk and look foolish.
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. Regarded as enemies of the State/far out-numbered Spartans/allowed to live on their own/owned by State as a whole not individuals/duties as farmers, military batman or servant. Essential to provide everyday necessities to the Equals/Spartan way of life impossible without them yet treated with contempt.
Reasonable explanations of the above.
See assessment grid for allocation of marks. [16]

Topic 6: Roman Religion

Section 1

- 1 (a) i. *Popa*/Stunner. [1]
 ii. Strike the animal or similar. [1]
- (b) i. (Chief) priest. [1]
 ii. Head covered. [1]
 iii. Making an offering. [1]
- (c) Animal's entrails removed/examined/to see if healthy/organs burnt on altar/feast where meat was eaten. [3]
- (d) Nature of satisfying gods/chance to ask for favour/establish will of the gods/unifying the state/maintained political control. Any two points explained. [4]
- 2 (a) Reference to letters e.g. 'code' (1) containing the first words of the lord's prayer (1). [2]
 (b) Chi Rho/cross /fish/accept catacombs. [2]
 (c) Any two of the following: expanded and explained: belief in one god to the exclusion of others/nature of prayer/loving god/equality of all men/sacrifice. [4]
 (d) 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 etc. Opinions based on such misunderstandings. [4]
- 3 (a) Imposing columns/steps at front give exclusivity/raised on platform. Any two reasonable observations. [2]
 (b) Cult statue. [1]
 (c) Priests. [1]
 (d) Not a place to worship but home of a god or similar. [1]
 (e) i. Sacrifice. [1]
 ii. Not to pollute house of god/for public consumption/allow unimpeded passage of smoke from sacrifices.. [1]
 (f) Vesta. [1]
 (g) Flame meant security of Rome having come from the ashes of Troy/family religion/links to fertility of crops. Following points in context of reference to Vestal Virgins - production of 'mola salsa' - integral part of sacrifice/examples of Roman virtue/protectors of state documents + explanations. [4]

Section 2

- 1 Candidates may refer to the *Manes* which signified the friendly ancestral ghosts of a Roman household. To them, under the name of Lares, it was the solemn preoccupation of male descendants to offer food and sacrifice and to keep alight the hearth fire which cooked the offerings. Small waxen images of the Manes called Lares, clothed in dog skin, and on feast days crowned with garlands, stood round the family hearth of which they were the unseen guardians. To lack such care and attention was along with want of regular burial the most dreadful fate that could overtake an ancient Roman.

Festivals such as the *Parentalia* and the *Lemuria* may be referred to with details of the ritual. Building of tombs where the spirits could be fed red wine to satisfy their lust for blood. Also the making of busts or masks of ancestors to be worn at funerals and processed through the street. Candidates may include details of the burials themselves. Award marks for rounded discussion which picks out the superstitious nature of the honouring of ancestors.

See assessment grid for mark allocation.

[16]

- 2 Main differences will involve:
Life after death/communion with deity/code of life/open to any class of citizen/exclusivity/exciting rituals/involvement of worshipper.
Candidates need not be restricted to discussing one mystery religion. But the points that they make about mystery cults must be illustrated by factual material and contrasted with how the polytheistic nature of Roman state religion, the nature of the relationship with Roman gods and the means of worship of Roman gods could not fulfil individual Romans in the same way as mystery cults.

See assessment grid for mark allocation.

[16]

Topic 7: Roman Home Life

Section 1

- 1 (a) Likely to be one room or sectioned by curtain/sparse furniture/accessed by stairs/a few windows/no sanitation or water/cooking area. [3]
- (b) Individual homes/inward facing/rooms off central hall/atrium/let in light and air. Family rooms: bedrooms/*Tablinum* -/summer/winter dining rooms/garden/*peristyle*/slaves' quarters/details of decorations. [3]
- (c) Large numbers of poor/not enough space/influx of foreigners into Rome/money from rent/cheap to build so owners could make a profit/without pricing poor out of the market. [2]
- (d) Candidates might consider: cramped conditions- illness/poor sanitation/overcrowded/dangers of collapse/proximity if fire broke out. Any **two** expanded and explained. [4]
- 2 (a) Joining of hands/position of bride's attendant/veil over bride's head. [2]
- (b) Bride's house. [1]
- (c) Influential family/good education/political career or any sensible suggestion in keeping with Roman society. [2]
- (d) Allow some flexibility here. Main details likely to be included are: Toys dedicated to household gods/ancestors busts. Officials: Flamen Dialis/ Pontifex Maximus. Auspices/*confarreatio* (asses for Lares in a *Coemptio* marriage.) Juno presides/prayers on joining hands/dress and veil/takes wife to new home. Bawdy songs throwing of nuts/sacrifice to Jupiter. Superstitions: adorning of doorposts/lifting over threshold. Reward other valid details. Sensible observations on the preoccupation with divine goodwill/good luck. [3]
- (e) Did not choose husband/was his property/could not consort with whom she chose/was answerable to husband for behaviour and morals/age difference may be discussed/no access to finances/but she gained respectability/some authority in her new home (slaves for example). Man got status and credibility/dowry/chance of heirs/power of life + death/dowry/divorce. Likely that some will recognise it was not all bad. Reward valid opinion either way if proven by relevant fact. [4]
- 3 (a) Tablet was covered with wax (1). Sharp end of *stili* inscribed in it (1). Flat end smoothed wax again. [3]
- (b) Wood. [1]
- (c) Basic letters/numbers/calculations. [2]
- (d) 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. [2]
- (e) Candidates may refer to what and how boys learned under a rhetor: Art of speaking/debate/forming arguments BY: looking at texts/question + answer debates/comparison of characters/events from history/*suasoria*/*controversia*/ monologues in character. And then refer to possible careers in later life which involved these skills i.e. Law courts/senatorial duties, debates/passing legislation/politics/military etc. [4]

Section 2

- 1** Discussion will obviously revolve around the duties of slaves: duties might depend upon education.
Educated: tutor/book keeping/family finance/accountant/secretary.
Uneducated: manual labour/cleaning/cooking/attend master or mistress/serving at banquets/supervise children.
Candidates may refer to treatment of slaves and how people became slaves. Reward sensible discussion which relates lifestyles in ancient Rome to dependence on slaves. Discussion may be fairly wide and deal with the roles of wife and husband.
See assessment grid for allocation of marks. [16]
- 2** Candidates may refer to:
Looking after family religion/sacrifices at home/Supervision of family members (husband-finding)/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.
See assessment grid for allocation of marks. [16]

Topic 8: Roman Sport and Leisure

Section 1

- 1 (a) Spear. [1]
 (b) i. Boar. [1]
 ii. Danger/food/amount in the area. [1]
 (c) Used to round up/flush out/bait animals hunted or similar. [1]
 (d) (i) and (ii) Weapons included; slings/javelins/knives/particularly hunting spears (venabula) for face to face combat/nets; wide and thin meshed/horses and slave followers to drive animals into the open. [2+2]
 Animals were tracked down and then driven into the open/in the desired direction for the benefit of the 'hunter'/feathers used to drive innocuous animals towards hunters.]
 (e) Originally for food/social aspect and personal challenge also trapping of animals or reference to venationes for shows acceptable. Any two expanded and explained. [4]
- 2 (a) **A** = Old man/father. **B** = Young son. **C** = Slave. [3]
 (b) Slave: protecting young master from angry father/trying to get girl/for master so tricking father. Or similar. [3]
 (c) City not Rome/street scene/three doorways/possibly one a temple or an altar present. [2]
 (d) Reward no particular opinion but candidates might consider. Role reversal in society/making fun of figures in authority/exaggeration of stereotypes/basic slapstick/sexual humour. Candidates are at liberty to refer to modern comic shows. [4]
- 3 (a) i. Retiarius. [1]
 ii. Wounded/lost trident and/or net/been defeated. [2]
 (b) Agility against brute force/the thinking man's fight/no head protection for **A** so expressions and pain were visible. Contrast in armour and weaponry 'interesting'. [2]
 (c) *Murmillo*/fish man. Allow *secutor*. [1]
 (d) Raising finger (1) to symbolise his surrender/appeal for mercy. [2]
 (e) Roman patriotism/in control of so many areas of the world. Emperor gains loyalty from the people/replaces 'the vote' so personal prestige/accessibility etc. Reasonable explanations. [4]

Section 2

- 1 Candidates may refer to any of the following purposes of the baths in Roman times: Socialising/relaxation/cleanliness/fitness/health/business. These must be explained in respect of the habits/lifestyle of the Romans as compared to lifestyle today: offices exist/other recreational pursuits less demanding/morality of today's society. Candidates may illustrate their opinions by reference to the simple facts of Roman bathing habits, namely, stages of bathing: Apodyterium/tepidarium/caldarium/frigidarium. Oiling/strigiling/towelling/exercise and games. Also facilities: bars/food/libraries/brothels. See assessment grid for mark allocation. [16]
- 2 Candidates may include elements of the following: Popularity with women/favourites because of danger/excitement/heroic/risked lives/people won money/supported teams/inside lane + graze *meta* with wheel going around curve at end of *spina*. Most dangerous/crashes often occurred so impresses spectators. Charioteers wore colours as part of their team + people supported/bet on colours/or idolised particular charioteers. Details of the Circus may be relevant: Tiered seating/ oval/200m by 600m/sand track/spina/carceres/gates/overall atmosphere etc. These facts should be incorporated into discussion of sport today. See assessment grid for mark allocation. [16]

Topic 9: Pompeii

Section 1

- 1 (a) (i) Lava rock or equivalent. [1]
 (ii) Grain poured in top (1) top stone rotates on one below (1) wooden poles turned by slaves/donkeys (1) grain ground between stones (1) collected in trays around bottom (1). [3]
- (b) Probably unhygienic because of animals/little facility for slaves to wash/people doing different jobs/debris on floor etc. [2]
- (c) Excessive amount in terms of population/producing more bread than Pompeians could reasonably consume or similar. [2]
- (d) Built on high ridge – defensible during times of hostility. Access to Sarno – navigable. Fertility of soil – numerous crops vineyards/olive groves. Access to the sea – trade. On main route between North and South – main trade route. Any two explained. [4]
- 2 (a) Main temple to Jupiter, King of gods. [1]
 (b) Protection (1)/ building of Lares ('Worship Lares and house statues of the imperial family' (Nappo))/after earthquake of 62AD (1). [2]
 (c) Basilica. Centre of law and order/trials were held there/also like a stock exchange. [2]
 (d) Traders' stalls/public speakers/election posters or advertisements/statues of leading citizens/general socialising/colonnade. [3]
- (e) Candidates will most likely refer to the following:
 Commercial buildings; Macellum, Eumachia, Weights and Measures, Granaries.
 Political Buildings; Offices, Aediles/Duovirs/Comitium.
 Religious buildings; Temples of Apollo/Emperor (Lares).
 Candidates should include some of the activities that went on in the buildings and explain the significance to the town as a whole. 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. [4]
- 3 (a) Vettii. [1]
 (b) 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 + black or bright yellow rooms. Characters depicted include: Hercules/Priapus/Ariadne/Theseus/Jupiter/Leda/Silenus/Medusa/Dirce/Pentheus/Ixion/Daedalus/Pasiphae/Augeus/Achilles/ Odysseus. Allow the formal garden arrangement and herms/fountains etc. Cupid frieze showing them harvesting grapes/racing chariots/throwing stones/making perfume/ bronze working/making jewellery/baking/goldsmiths. [3]
 (c) No *Tablinum* (1) double Atrium design (1) women's quarters (1) Stables (1) rooms off the garden (1) irregular shape (1). Including detail of what was normal. [4]
 (d) 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. 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. [4]

Section 2

- 1** Candidates are free to show their own specialisation here. Fiorelli will most likely be discussed for his innovations: regions/numbering insulae/doorways/artefacts in Naples museum/replicas in place/finds recorded/nothing removed for personal collections/less destruction due to new techniques.
Candidates may include details of Fontana's discovery of first inscription.
Basic treasure hunting in the 18th century (Alcubierre and Weber) caused problems and early excavations simply moved earth around the site causing damage and doubling work load.
Gioacchino discovers inscription confirming Pompeii as a settlement/more organised excavations of Championnet and Murat during Napoleonic age.
Then Fiorelli and in the 20th century Amedeo Maiuri opened up more of Pompeii clearing the Via D'Abbondanza.
Reward details of specific finds to some extent. Scope for discussion is wide so look for varied areas discussed.
See assessment grid for mark allocations. [16]
- 2** Candidates may refer to the process in their discussion as long as it is used to provide some relevant argument on the importance of the industry.
Fulling: cleaning, dyeing cloth. Children employed/young/no machinery.
Treading/bleaching in fullers earth/removes grease/examined/fluff/removed/stiffened in urine/cleaned in fuller's earth/stretched and beaten/washed again/combing/brushed and clipped/bleached on cages using sulphur and brimstone/pressed.
Climate-need for clean woollens/trade-import, export + domestic selling/also political significance of guild/contributions to the city/hygiene reasons.
See assessment grid for mark allocations. [16]

Topic 10: Roman Britain

Section 1

- 1 (a) i. Fort. [1]
 ii. Main base for soldiers/storage of main supplies/monitoring of main gates/monitoring of key population areas/strategic positioning for offensive. [3]
- (b) i. Headquarters building/commanders base/*Principia*. [1]
 ii. Decision-making/payroll/standards kept there/included Basilica/addressing officers from tribunal. [1]
- (c) (i) and (ii) 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/look out posts. [1+1]
- (d) Candidates may refer to any of the following:
 Divide Empire from barbarians/Rome restricted in distance of conquest/little benefit in advancing further North/Hadrian's desire for permanent frontiers/long history of uprisings/tribal nature of Britain - by containing them there was a better chance of ruling them. No natural demarcation (e.g. river)/allowed better supervision of frontiers- preventing large-scale movement or attack from North.
 There is also a school of thought which suggests that the Romans wanted a secure base from which to advance Northwards [2]
- 2 (a) Carried the standards (1) these were symbols of the legion (1) rallying points in battle (1) prosperity of the legion linked to their protection or similar. [3]
- (b) Legionaries/auxiliaries. [1]
- (c) Officers: Centurion commanded a century of the army. Optio was his second in command/Legatus - Senior officer of legion. Tesserarius – Watchword/small detachments. Praefectus -auxiliaries
 Divisions: Centuries/Cohorts/Legions/Auxiliaries- any details. [4]
- (d) Answers based around: Fighting skills/communication systems/weaponry/integration with community/use of auxiliaries/enemy poorly organized. A variety of opinions possible. Any two expanded and explained. [4]
- 3 (a) **A** = Chedworth. **B** = Lullingstone. In view of wording of specification: correctly identifying one villa gains 2 marks, but must be in relation to right identification letter or picture. [1]
- (b) **A** – Gloucestershire/Cotswolds. **B** – Kent/Dartford. [2]
- (c) South/South-East + First area of invasion/more secure/better climate/main trade sources. [2]
- (d) Candidates will have studied at least one of these and 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.) 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. [3]
- (e) Candidates will have studied at least one of these and should go into great detail. Many villas brought the luxury of the towns to the country. 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. Thus trade and employment were key elements. [4]

Section 2**1 Evaluation**

Discussion of benefits may include details of types of town and how they were administered. Candidates may refer to the following:

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.

Governors representing emperor/commanding army/security of province military recruitment/diplomatic relations/oversee government of individual cities/dealing with town magistrates/acting as ultimate judicial authority/legal cases involving Roman citizens/travelled province hearing cases in person. Aided by clients, friends and staff.

Procurator controlled finances: collection of revenue and dues/taxes/expenditure/army salaries/supervised mines/acted as bailiffs.

Role of the Baths/shows etc.

Factual Content

This topic is wide ranging. Candidates may differentiate between the different types of town:

Coloniae - autonomy of citizens/constitution of Republic/Roman citizens' various rights before the law.

Municipia - free town/annual magistrates/given citizenship.

Other towns: at first military control/then elected councils/annual magistrates for justice and taxes.

See assessment grid for mark allocations.

[16]

2 Answers may vary considerably. Candidates may refer to the following:

Personal abuse of family/Roman abuse of land ownership/lack of action by military to check abuses/subjugation of client kingdoms.

Some military success i.e. capture of Colchester/ambush of Cerialis/capture of London + St Albans etc. Also; highlighted Roman abuses.

Major battle/defeated by Suetonius, but new governor sent from Rome and grievances dealt with (tax reforms/new buildings). But no real set-back for Roman occupation.

See assessment grid for mark allocations.

[16]

Mark Scheme 1940/23/24
June 2006

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

Section 1

1. (a) Xenia (laws of hospitality) [1] required the exchange of gifts [1]. [2]
- (b) He'll eat him last. [1]
- (c) Nectar + ambrosia were the food of the gods [1] **plus one** of: high quality/unusual quality [1] strong (Maron would water it down with 20 parts) [1] [2]
- (d) **Three** of: when the Cyclops is blinded [1] the other cyclopes arrive to help [1] Polyphemus cries out that Nobody is hurting him [1] so the others are fooled into thinking that all is well/think P. is mad/sick [1] so O. + his men only have to face P. not the rest too/gives them a chance to escape [1]. *Not cursing*. [3]
- (e) Reveals him as a man with a carefully calculating manner (tops up his drink a lot before saying anything to him)/boastful, gives us an insight into his thinking (calls the cyclops a fool)/shows us his ability to handle a sticky situation (knows how to lull the cyclops into a false sense of security – uses *soothing* words)/shows him as a deviser of cunning plans (Nobody etc.). *2 different types of 'cunning', not leadership, not greedy, not gift giving*. 2 points + evidence. [4]
2. (a) Only Odysseus could string it (or any of specific details about Iphitus etc., on p.277-8). [1]
- (b) Because he was the most important/ringleader/worst of the suitors [1] he has been the most arrogant [1] he has urged the others on [1] he instigated the plot to murder Telemachus (mentioned by Eurymachus) [1]. A. tried to stop O. getting the bow [1] [2]
- (c) i. They run around in a panic/shock/look for weapons/threaten him with death. [1]
ii. They think it was an accident. [1]
- (d) i. Any precise detail of how he helps O. against the suitors/kills Euryades, Amphimedon, Leocritus + disloyal swineherds/stabs 1 in the back/detail of how he knows when to go + get additional weapons/only gets a graze from fighting. [1]
ii. **One** of the following: *he* decides to cut off Melanthius' nose, hands, feet, genitals, extremities [1] not just despatch him as O. would have done [1]. He won't give a decent death to the unfaithful maids [1] but strings them up [1]. [2]
- (e) He establishes a contrast between the carefree Antinous taking a drink + O.'s sudden blow/he gives it a dramatic pause through the use of the rhetorical question/sense of foreboding (black doom)/he gives a moment by moment description of the death/he enjoys the gruesome details of the blood down the nostrils/he uses graphic vocabulary (blood in a turbid jet)/some might discuss the detail of the beaker which serves to conjure up the full scene before our eyes like a cinematic shot picking out the details with a zoom lens or using slow motion. 2 points + evidence. [4]
3. (a) His nanny/nurse [1] she recognised the scar [1]. [1]+[1]
- (b) **Two** of: it is impious to exult over the slain [1] the men fell victims to the will of the gods [1] their wicked deeds have brought them to this just end [1]. *Not people outside would hear*. [2]
- (c) Which ones were disloyal to him. [1]
- (d) **One** of: wash the tables + chairs [1] got rid of the scrapings from the floor [1] remove the dead bodies [1] cleanse the hall [1] wash away the gore [1] [1]
- (e) They will purify the room (with fire) (explanation of the need for purifying – i.e. there are dead bodies everywhere) [1] remove the smell (sulphur) [1]. [2]

- (f) Gruesome detail of O. spattered with blood + gore/simile of the lion (explained to show points of comparison – O. like a lion in command of all etc., the dripping jaws reflecting the lion's power likened to the blood spattered on O.)/the very human reaction of Eurycleia to be thrilled at the suitors' end/ the surprising reluctance in O. to do the same (especially after the simile?)/bustling tone of Eurycleia/direct speech makes you feel you are there/suspense 'my father has something to say'.

[4]

Section 2

- 1 Homer has a range of interest – three stories, two short ones + an extended one/they have different qualities: character based with the men + the bag of winds; dramatic with the cannibalistic Laestrygonians; sustained tale of the magical Circe/draws the emotional value out of the bag of winds story (nearly there, the strength of our pity for Odysseus' plight etc.)/draws out the drama (the unexpected behaviour of Antiphates after the meeting with his daughter)/exploits our sense of horror (the cannibalism of the Laestrygonians)/changes the pace (with the arrival on Circe's island)/makes good use of this contrast between the stories to highlight a sense of foreboding (after the horrors of the Laestrygonians/might mention the Cicones from Bk. 9)/tension of the apparent calm + domestication of Circe (weaving, singing, comfortable fire-smoke drifting up) with the sinister anticipation in the wild animals fawning/elevates the story with divine intervention (appearance of Hermes)/throws in another moment of drama (with Eurylochus' angry challenging outburst)/after a spell of happy indulgence with Circe he changes the pace again to conclude on a note of foreboding (when he must face the challenge of travelling to the Underworld).

Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

- 2 Arguments should revolve around her solid qualities as a wife both in terms of Homeric women + in relation to her position as wife of wily Odysseus + wife of a man who has been lost at sea for 10 years. Good wife: her constancy is everywhere (nightly tapestry/refusal to take another husband etc.)/the moments of her more powerful stature (when she issues the challenge/when she faces the suitors over the beggar stringing the bow)/her genuine misery at his absence as revealed when she weeps over the bow. As mother to O.'s son + heir: her mothering of the young Telemachus contrasted with the moment when he asserts himself + she withdraws. Her good sense + intelligent wit, appropriate to a woman married to such a hero: her determination not to be drawn too quickly into believing that O. is who he says he is/her cunning with the weaving + unweaving delaying tactics/her ingenuity with setting him the challenge of the bed. Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

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

Section 1

1. (a) **One** of: in the face of the Greek onslaught [1] for fear of Achilles [1]. [1]
- (b) He's killed loads of his sons. [1]
- (c) (Sons killed) [1] (women) into slavery [1]. [2]
- (d) **One** of these points: bares her breast to remind him of how she has always soothed his troubles [2] says she won't be able to bury him - appealing to his love for his mother [2] says his wife won't be able to bury him - reminding of his family etc. [2] points out that dogs will feed on his body - appealing to the hero's desire for a proper burial [2]. [2]
- (e) **One** of these points: ignore Polydamas' advice + would be criticised [2] if he goes in he would be ashamed/fear of what citizens would think of him + some will blame him for not getting the Trojans back in an orderly fashion as soon as Achilles appeared [2]. He should face Achilles + either die gloriously or win gloriously + because the Trojans think Hektor's pride has destroyed them [2]. [2]
- (f) He emphasises his sadness (in the repetition of 'groaned aloud' 'with a great groan'). Brings out a sense of foreboding hanging (in the mention of Dogstar as a 'sign of evil' etc.). Brings out Priam's love for his son (as he calls him 'dear child')/his choice of adverb 'pitiably' makes it pretty clear how we are to feel. Anything reasonable. 2 points + evidence. [4]
2. (a) i. Hekabe/Hektor's mother. [1]
ii. Die/kill herself. [1]
- (b) Pride [1] made him keen to fight ahead [1]. [2]
- (c) The answer needs to identify that the Achaians all bunched around/gloated about how easy to handle he was now/stabbed him (for 1 mark). Amazement at his size [1] + comment [1]. Make some reasonable evaluation of approval/disapproval for the other mark. [2]
- (d) **Two** of: he's only a baby [1] orphans are always friendless [1] he'll be forever crying [1] they'll bully him [1] no benefit from father's upbringing [1] p.293-4 (363). [2]
- (e) Pathos that she doesn't know he is dead/also that she doesn't even know that he is outside the city/she's getting his bath ready/contrast of the homely image of her weaving with the tragic news to come/he evokes our pity through stressing her innocence in 'poor child'/he draws a powerful representation of her dreadful fear in the very physical reactions (heart in mouth, legs freezing). 2 points + evidence. [4]
3. (a) He wants to ransom/get back Hektor (for burial) [1] whom Achilles is dragging round behind his chariot intermittently [1]. [2]
- (b) He's been told to do it [1] by Iris (messenger goddess)/by Zeus [1] Hermes will go with him [1]. [2]
- (c) Eagle flying (on the right) [1] good omen (means he will have a safe journey) [1]. [2]
- (d) He knows that a hero would require serious recompense (heroic code) [1] so he has to take with him some suitably expensive items (example of an item would do) [1]. [2]
- (e) Starts with rhetorical questions/reflecting Hekabe's horror at Priam's plan/the way he shows this position then shows her turning to an appeal to his fatherly duty to mourn Hektor properly (or is it a withdrawal on her part)/then changes again to her hatred of Achilles + what he's done (savage beast)/gruesome image of sinking her teeth into Achilles' liver. 2 points + evidence. [4]

Section 2

- 1 Any reasonable argument with evidence.
Sets the theme clearly (anger of Achilles)/establishes characters of Agamemnon (haughty/arrogant) + Achilles (petulant/indignant/righteous anger/but youthfully arrogant in his own way)/focuses the scope of the whole-mortal tragedy + suffering as the inevitable outcomes of war + conflict/establishes a strong emotional tone through Thetis-she is the link between mortals + gods. She is drawn into human's suffering through her son rather than the son being protected from suffering (like the gods), very poignant. Establishes inevitability of Zeus' will-pervades everything-epitomised in his threats to Hera at end. Award marks according to the assessment grid. [16]
- 2 *Odysseus* – typical of him – speaks first seizing the chance despite Phoinix being scheduled first (Aias nods to Phoinix). Appeals to Achilles' vanity (all is desperate, only you can save us), sees human nature (you'll be sorry if you don't + you can't sort it out later), uses Achilles' feelings for his father (reminds him of Peleus' advice to him). Culminates effectively – after the list of all Agamemnon's offerings (he concludes that he may not give up anger against Agamemnon but other considerations might be more powerful), understands the nature of Achilles as a hero (uses things he knows would appeal to this: (i) pity for other Greeks, (ii) their gratitude will be like knowing a god, (iii) Hektor could be yours – he's overreaching himself in his pride so he would face you + you would kill him).
Phoinix- typical old man/long rambling tale/father figure, Achilles is obviously very fond of him so he uses this (lots of nostalgic moments).
Aias, bluff soldier – to the point/aggressive (speaks to Odysseus to say 'lets go back, this is pointless' before actually addressing Achilles at all). He acts as a good foil to the others.
Ultimately ineffectual though because Achilles is peevish/not interested, he is kindly to Phoenix but at the end is only harsh + merciless (summed up in the words of Diomedes at the end 'you shouldn't have bothered offering him gifts...he was always proud + now he is prouder still').
Discussion of how effectively the different approaches made a convincing argument + how their lack of success hinged on the excessive nature of Achilles' resentment for score on evaluation ladder.
Any reasonable argument with evidence. Award marks according to assessment grid. [16]

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

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

1. (a) The plague *not pollution/curse/corruption*. [1]
 - (b) i. Delphi/the oracle/to consult Apollo. [1]
ii. Apollo foretold the future/gave explanations about things/A. god of healing. [1]
 - (c) i. Drive out/get rid of the corruption/pollution. [1]
ii. Laius' (previous king's) murderers [1] should be punished/driven out [1]. [2]
 - (d) Tiresias is a prophet (of Apollo) [1] so he should be able to amplify the god's words/give some explanation of what Apollo has said [1] *not has helped city before*. [2]
 - (e) He reveals *Creon* as cagey (vagueness of his first words)/clearly thinks talking about the news privately would be a better way of going about dealing with this ('or we might go inside'). He contrasts this with *Oedipus* who is all for open government (speak out, speak to us all)/hints at his impatience at Creon's words (of course, but what were the god's words)/suggests his flamboyant nature in the rather melodramatic (I grieve for...my people far more than I fear for my own life). 2 points + evidence. [4]
2. (a) Because they think he is Polybus' son/heir to the throne/he is P.'s adopted son. [1]
 - (b) Oedipus had had an oracle [1] saying he would kill his father [1] but now the father is dead by natural means [1]. [3]
 - (c) i. The other part of the oracle said [1] that he will marry his mother [1]. [2]
ii. That he was only adopted. [1]
iii. Oedipus' ankles. [1]
 - (d) Yes – the messenger starts with great excitement (wonderful news)/but then makes her wait (I'll give you the message in a moment)/he wants to milk the moment (enjoys the double edge – you'll be glad, but a little sad too)/likes the anticipation from his audience (doesn't tell the news exactly but obliquely with the inheritance to the throne bit first)/honest good news + bad/Jocasta's excitement at the end, vindicating her views (you prophecies...where are you now)/too easily convinced/impiety.
No – credit this view if argued convincingly with evidence. 2 points + evidence. Max 3 for only 1 character. [4]
3. (a) **Two** of: killing father [1] marrying mother [1] having children with his mother [1] leaving his children orphaned (through self-imposed exile/Jocasta's suicide enough on own). [2]
 - (b) i. Eteocles + Polynices (the two rightful heirs) are both dead/no other male relatives *not Oedipus*. [1]
ii. Perhaps because she wants to stress how alienated she feels from this family member/perhaps it is to indicate that Thebes is under martial law still after the war/perhaps it is a way of stressing at the outset the very different approaches of the two characters – she for family, he for the State. Contemptuous not using his name. [1]
 - (c) i. As defender of the city [1] he gets full military/proper burial [1]. [2]
ii. As traitor to the city [1] he must be left (disgracefully) unburied [1]. [2]
 - (d) Dramatic start (the first line with its stress on the flesh + blood would be powerful to anyone who knows the importance of this in Oedipus' family)/also dramatic in that it begins with an exclamation (how many griefs...) + then the question follows straight on/we are aware of this as a moment in the middle of ongoing events/Antigone's emotional state is clear from the allusion to the events + the frequent questions/sense of foreboding suitable to a tragedy in Ismene's last words etc. *nothing to do with burying brother*. 2 points + evidence. [4]

Section 2

- 1** Analysis of the success of the plays – the nature of Sophocles' characterisation (perhaps particularly in the rounded nature of the minor characters)/how he presents characters that are not black + white (you sympathise with Oedipus despite his arrogance etc./you love to hate Antigone's martyr complex while engaging with her principles etc.)/how dramatically the staging would have dealt with the blinded Oedipus (consideration of whether it is more effective not seeing the deed)/how gripping the messenger speeches are (how modern audiences do or don't manage internal picture building of this type)/the enjoyment of the themes making you think – anything sensible that reflects a good knowledge of the details of the plays, an awareness of what 5th Century playwrights were trying to achieve with their plays + a feel for how they are transposable into more modern circumstances. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2** Analysis of the similarities + differences in the nature of the two figures to draw out the different nature of the tragic theme. Similarities will revolve around their views of kingship, the importance of keeping the state safe, their certainty of self etc. Differences will involve some discussion of how one can sympathise with Creon's views after the chaos that has been the Oedipus-and-sons years while with Oedipus the sympathy is in the efforts he has made to avoid his terrible deeds etc. The plays operate differently in that Creon has hang-ups about being undermined (by women, by subordinates, by his son) while Oedipus is too single-minded to notice clues (he fixes on conspiracy theories, misses Jocasta's details of the ankles) etc. In Antigone, the theme of the gods' law versus man's law takes the focus more away from Creon, while in Oedipus the focus remains on him + his discoveries. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 14: Euripides *Hippolytus* and *Alcestis*

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

1. (a) He was certainly very pious to Artemis [1] but refused to worship Aphrodite at all [1]. [2]
 - (b) i. Because he believed he had had an affair with his wife/Phaedra's letter had accused him of violating her. [1]
 - ii. **Two** of: Poseidon (his father) had offered him three curses [1] there was a huge rumbling [1] huge wave [1] turned into a bull [1] horses panicked [1] bull kept heading the horses off [1] eventually crashed on the rocks [1] Hippolytus was dragged along tangled in the reins [1]. [2]
 - (c) Exact vengeance on Aphrodite by killing Adonis (Aphrodite's beloved mortal/favourite). [1]
 - (d) **One** of the following: it leaves you with a bad feeling because the goddesses are worse than mortals + in the way Aphrodite has to get her own way + Artemis promises to get her own back [2]/it is good because father + son are reconciled + when Theseus is made to see the truth [2]/it's unconvincing that Hippolytus would be so forgiving + after what he has just suffered [2]/it's not satisfying to have gods come in + sort everything when the rest of the play hinges so effectively on the believable characterisation [2]. Anything appropriate. *Not death of Hippolytus as such.* [2]
 - (e) Wants us to pity his pain (desperate to find release from the pain)/he focuses on Hippolytus' sense of the unfairness (no guilt is mine)/he shows his emotional state effectively through the anguished exclamations + the rhetorical questions/though he maintains his earlier characteristics - still pompous + self righteous (surpassed all others in not yielding to passion) so does this detract from it? 2 points + evidence. [4]
2. (a) i. It was a reward [1] for hospitable treatment (of Apollo)/placing Apollo in Admetus' household + treating him well [1]. [2]
 - ii. **Two** of: I brought you up + looked after you, there is no more debt here [1] there is no tradition that fathers should die for sons [1] I settled lands on you [1] I like life [1] so do you or you wouldn't have taken up Apollo's offer etc. [2]
 - (b) i. All are in mourning/Alcestis is dead/he wants no-one in the house [1] but it would be against the laws of hospitality to send a visitor away so he feels he must say yes [1]. [2]
 - ii. Heracles fights Death [1] + restores Alcestis to him [1] *not go to underworld.* [2]
 - (c) He shows *Alcestis* in a good light (contrasting with Admetus) – her words reveal that she is concerned for Admetus' sadness (time will soften the blow for you)/also a little impatient with him (she says it's enough that I am dying for you, when he wants to go with her)/the nicely balanced alternating lines nicely focus on the contrast between the two of them – e.g. she admonishes him when he tells her not to abandon the children (it is not by my wish assuredly)/whereas *Admetus* is only concerned for himself (what shall I do without you)/full of self-pity (my life is finished if you mean to leave me/misery! I am ruined)/shows him to be manipulating in trying to make her feel guilty when she is being so selfless for him (he says: do not abandon the children/are you deserting us). 2 points + evidence; max 3 for only 1 character. [4]

3. (a) **Two** of: he has to capture/fight for [1] the man-eating horses [1] of Diomedes/Thrace [1] he's been sent by Eurystheus [1]. [2]
- (b) **Two** of: nobody let him know who it was who had died [1] he is under the misapprehension that it was some stranger/another woman [1] Admetus deliberately made his words ambiguous [1] *not hospitality argument*. [2]
- (c) To ambush Death + force him to give her up by squeezing him [1] to go down into the underworld + ask Persephone for/get Alcestis back [1]. [2]
- (d) Since he is the son of Zeus/demi god [1] he can attempt things that ordinary mortals cannot achieve [1] (they might mention his journey down to get Cerberus). [2]
- (e) He presents him as rather full of himself (he smugly tells the servant to 'learn from me')/he reveals the nature of the drunken man (if you think I'm talking sense; I think I am)/+ again, drunkenly, is rather rude (all you sour-faced enemies of pleasure/but he also makes him the down to earth type (simple philosophy of life –be happy, drink)/picks up on the common depiction of Heracles as something of a glutton + a buffoon. 2 points + evidence. [4]

Section 2

- 1 The best answers need to be balanced offerings:
To some extent yes: they are unsympathetically portrayed – Phaedra is thoroughly villainous when she falsely accuses Hippolytus/she gives in too readily when she tells the nurse about her desire/she should have been more loyal to Theseus/the nurse is foolish to tell Hippolytus/the goddesses are intractable + have no concern for the collateral damage they inflict in dealing with the mortal offenders. Hippolytus' speech on buying children, doing without women.
But also no: Alcestis is very noble to offer herself for her husband/the picture of her on her death bed evokes considerable pity as she attempts to ensure that her children have good lives/when we first see Phaedra she is doing her utmost to avoid giving in to her passion/this moves us to pity + admire her?/moreover the only serious discussion of the moral issues takes place in the debate between women (Phaedra + the nurse). Any reasonable argument with evidence. Award marks according to assessment grid. [16]
- 2 *The first servant* in *Alcestis* lacks much depth/she is rather like the messenger in a play/ but she does evoke a pitiful picture of Alcestis' last hours. *The servant who deals with Heracles* is more of a rounded character/he engages our sympathy for Admetus cruelly served by this guest/he grumbles about how badly Heracles behaves/he is loyal to Admetus (keeps his tears away because Admetus bade him to)/we feel sorry for him because he doesn't get a chance to say his goodbyes to Alcestis' body/he expresses his devotion to Alcestis (she was a mother to the servants)/gives us an insight into the household life (she calmed Admetus down when he was raging at the servants)/finally can't help himself but must let Heracles know how badly he is behaving/ultimately helps him to know how to get to the burial. First servant in *Hippolytus* is concerned for Hippolytus over the issue of Aphrodite/he tries to manoeuvre Hippolytus over this/tries to sort it all through his own prayer/utters some home-spun truths (nothing to excess)/ *the nurse* = very well rounded/her own motivations of love for Phaedra/desperate to do the best for her/very motherly/doesn't think things through well enough/makes matters worse etc. *Apollo + Death* – Apollo is stropky about Death's grumbling/threatens him/indicates that he's not going to get his way anyway/Death is in principle a frightening figure/but in reality rather grumpy (complains that Apollo has cheated him etc.)/+ ineffectual (Apollo's warnings). Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 15: Aristophanes *Acharnians* and *Lysistrata*

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

- 1 (a) i. Ostensibly to foster connections/gather support in the war/obtain money (gold) to help pay for the war. [1]
- ii. They have been gone for some years [1] they have been using up the money used to send them [1] for all that they have obtained nothing [1]. [2]
- (b) Sounds Persian/combo of well known Persian name (e.g. Artabanus) [1] with Pseudo meaning false, because the Great Eye is a fraud [1]. [2]
- (c) Has a single eye in his mask [1] which makes him look like a rowlock on a trireme [1]. [2]
- (d) Fetch him a personal/private peace. [1]
- (e) Sexual jokes ('how many you bugger and how many you suck'/'lay or get laid by')/lavatorial humour ('shitting on the golden hills/Brown Hills)/joke about the type of oven the Persians used (oven baked oxen)/play on words with hoodwin and hoodwink/bezzle and embezzle. 2 points + evidence. [4]
- 2 (a) i. Upstairs/attic/writing at table/reclining on a couch (downstairs). [1]
- ii. He would appear on the roof [1] of the skene [1] (upstairs in (i))/or the ekkyklema [1] would wheel him out [1] (downstairs in (i)). [2]
- (b) **Two** of: he was going to have to give a speech to the Assembly/to save his life/angry chorus [1] + needed to get all the sympathy he could get [1] this (dressing to look poor + helpless) was a standard line in court to gain the jury's sympathy vote [1] Euripides has such rags because his character Telephus had appeared in rags on stage [1] so Dikaiopolis thinks that this is the way to get sympathy in his difficulties [1] to be disguised [1] *N.B. explain*. [2]
- (c) In that play Telephus threatens to kill Agamemnon's son + if he is not given a hearing [2] (OR in the play Telephus threatens to kill Agamemnon's son + Dikaiopolis is going to threaten to kill the coal in the same way [2]) butcher's block + Telephus' threat (footnote) [2]. [2]
- (d) He has got himself a personal/private peace. [1]
- (e) They would find the overly-poetic style of Euripides amusing (any quote from his words)/they would appreciate the characterisation in the way he wants to help because Dikaiopolis has 'subtle schemes' + 'intricate courses of...mind' (very like Euripides' characters/plays/style)/the dressing up in rags + adding the bits to it bit by bit/maybe a slapstick element in throwing the props down from above/the hints of political criticism in how he needs to be a 'glutinous and limpet-like wheedler'/Dikaiopolis strutting about when he is doing his 'Shakespearean' lines (old edition) would be amusing/they would remember the lines from Telephus + take up the extra meaning deriving from those - Telephus disguising himself as the enemy (new edition). 2 points + evidence. [4]

- 3 (a) **Two** of: to force the men to make peace [1] so that the men couldn't get hold of the money to fight the war (because the treasury is on the Acropolis). [2]
- (b) The women refused them sex. [1]
- (c) **Two** of: since she is naked + beautiful [1] they are totally distracted [1] ready to agree to almost anything [1]. [2]
- (d) Pylos was a useful base [1] for stirring up Helot uprisings/guerrilla operations into Spartan territory [1]. [2]
- (e) There's a big party/they all dance + sing. [1]
- (f) The way the two men talk about Reconciliation's body as if it were territories (Echinian Trianle/Malian Gulf)/the sexual innuendo in the terms they use (I'm ready to go back to my husbandry now)/their slips of the tongue (stimulate...revolt, I mean)/the visual humour (they will have made use of the phalloi) with 'Look at the state we're in'. Accents. 2 points + evidence. [4]

Section 2

- 1 Review of the ground to cover Dikaiopolis' explanation of the theft of the prostitutes/ how far that is a clever reduction of the real causes of the war/whether his view of the ambassadors' behaviour is convincing/+ his criticisms of the working of the Assembly likewise/the effectiveness of the parody of the archetypal general/the selfishness of his personal peace/Lysistrata's womanly guile/how convincing her explanation of women's skills transferring to the state (carding wool etc.)/the caricature of the sex-starved men/ + of the women come to that/how genuine they think the desire of Lysistrata to be the sensible one in the business of war. Ultimately some gathering of the evidence to decide on the relative merits of the two.
Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 A resume of what might be considered good fun. I anticipate a range of stuff on humour, of course, but that must count for only a part of the marks. Answers will need to look at other ways of being entertained – how much each (either) play makes you consider issues/how good the characterisation is in each (either)/what variety there is in the presentation both in the nature of Greek comedy itself (especially with the odd notion of the pause for the parabasis outside the dramatic continuum) and as compared to each other/how the director might use his stage etc. to create effects. If they choose to answer in terms of modern audiences that will also be fine, provided that the responses are geared to understanding the nature of the theatrical experience arising from the classical text. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

Topic 16: Herodotus *The Persian War*

Section 1

- 1 (a) i. The Athenian line was much thinner than the Persian at this point/there (in the centre). [1]
 ii. He says the Athenians '*let the Persians run*'. [1]
- (b) **Two** of: slavery awaits them if they don't fight [1] Hippias (the tyrant) will return to power if Athens surrenders [1] if Athens wins, we will be the leading city of Greece [1] *not lose Athens*. [2]
- (c) **Two** of: the Polemarch was the elected commander in chief (overall authority) [1] he didn't vote with others but had casting vote [1] on this occasion the votes were tied [1]. [2]
- (d) **One pair** of: Persians were moving the fleet off + they were off to Athens [2] most of the cavalry were embarking + this afforded a good moment for the Greeks to see a more even field [2] they would want to be able to go to Athens themselves + so they needed to be free from defending this spot [1]. [2]
- (e) He gives bare facts/in very concise narrative – no unnecessary detail/this pruned prose enhances impressiveness of the Athenian trick which falls on the Persians as speedily as the information falls on the audience's ears/he encourages a heroic feel through details of the individuals at the end/he enlivens it with the dramatic cutting off of the hand which is nicely gruesome/he effectively gives the stark numbers at the end which, by their lack of ornament, serve to startle us all the more/he makes no comment on the huge difference in the dead, leaving it to hang impressively in the reader's mind. 2 points + evidence. [4]
- 2 (a) i. **Two** of: Epialtes [1] Greek traitor [1] wanting (large) reward/money [1] told Xerxes of a track leading over the mountain [1]. [2]
 ii. **Two** of: at the moment the Persians couldn't use their numbers effectively because the pass was too narrow [1] so this track would allow him to get his men behind the Greeks [1] + thus surround them/defeat them [1]. [2]
- (b) i. **One** of: had stripped off [1] were exercising [1] were combing their hair. [1]
 ii. He laughed at them. [1]
- (c) **One** of following (might look at the initial reasoning or consider why he sends the other Greeks away): Thermopylae was the only spot where they could hold the Persians back because of the narrow pass which evened out the odds [2]/Leonidas knew that the other Greeks might be wavering + thought that his renowned Spartans would encourage them to stand firm [2]/in light of certain death (when about to be surrounded) sends off wavering allies to make their own position stronger [2]/he sends off the other Greeks because wants all the glory himself [2]/he + his Spartans can't leave because retreat was dishonourable [2]. [2]
- (d) He establishes bravery of the Greeks (going out in the face of certain death)/contrasts this with Persians' reluctance (being driven on with whips)/reveals the passion of the Greeks (suicidal fury)/enhancing this by pointing out the increasing difficulties (spears broken, close combat with swords now)/adds heroic tones after loss of Leonidas (in the mention of the fight for the body)/again enhances the Greeks' capacity for battle (they continue to have great strength in that they fight *fiercely* over his body). 2 points + evidence. Max 3 only 1 side. [4]

- 3 (a) i. Form an alliance with Persia. [1]
 ii. **One pair** of: the Athenians had a strong fleet + with Athens the Persians would have total command at sea [2] since Athens was the dominant force + he had to have them to ensure victory in Greece [2]. [2]
- (b) **Two** of: *they* stirred up the war which no-one else wanted [1] all Greece is now at risk even though at first it was only Athens [1] it's intolerable that those who gave freedom to so many should be responsible for enslaving Greece [1]. [2]
- (c) Sister was married to a Persian ('related to a Persian' will do) [1] he had diplomatic ties with Athens/had rendered good services to Athens in the past [1]. [2]
- (d) **One** of: Xerxes said he forgave the Athenians [1] he would return their land [1] give them more land [1] rebuild the temples for them [1] the Athenians couldn't keep up a war indefinitely [1] Xerxes' resources were endless [1] he was superhuman [1] once they missed this chance it would be gone for ever [1] Athens would be the battleground + they would lose everything [1]. [1]
- (e) Use of the dramatic direct speech/makes it vivid/he likes to put differing sentiments into the mouths of individuals/it's a better way of making the arguments convincing/it's part of the way that he sees history (as something that is shaped by individuals rather than as a sequence of factual information)/the high moralising of the Athenian speech is characteristic of his general line of approval for democracy etc. 2 points + evidence. [4]

Section 2

- 1 Focus on the individuals (Themistocles particularly)/divine intervention in the oracle's famous words/build up through the description of the fall of Athens/engagement of our sympathy for the Athenians now dispossessed/Themistocles' cunning plan/the political manoeuvring with Eurybiades + Adimantus + Themistocles/the switching of the focus from the Greek camp to the Persian + then back again/the dramatic arrival of Aristides in the nick of time/in the battle itself the individual moments like that of Artemisia/the supernatural appearance of the ghostly woman/the different parts of the battle drawn in nice detail + giving collectively a clever picture of whole thing etc. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2
- How far Herodotus has given us what we might regard in modern terms as a decent history – the details of the different participants/the times when he gives differing accounts of the same events that he has heard/his attempts to put the events into a geographical context/discussion of the political decision making.
 - Some consideration of the nature of the bias that his sources have given him (he will have had much from the aristocratic families/he will have got information on the oracles etc. from the priests with their own biases/he was hampered by not having Egyptian or Persian language so relied on interpreters.
 - Consideration of what constitutes fine storytelling – the focus on individual figures in the heroic vein (like epic)/the digressions focusing on individual moments (Artemisia etc.)/the slightly moralistic tone overall (he would have recited much of this, so he fits the poet as teacher category?).
- 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) They came from Tyre [1] to retain their heritage/named after homeland [1] [They may mention that Dido was forced to flee/because her brother killed her husband]. [1]+[1]
- (b) i. Because he hasn't managed it/to get to his destined place yet, let alone start building. [1]
- ii. One of: he is destined to build a new home/kingdom/city for the Trojans [1] it's a long journey of wandering away [1] it's in Westland/Italy/Latium [1] river Tiber is there [1] new bride [1] *not empire*. [1]
- (c) i. Venus (his mother). [1]
- ii. **One** of the **pairs**: the mist clearing means he suddenly appears in the middle of the gathering/this creates a startling moment [2]. The mist is a narrative device suggesting that he has crept in discreetly (suggested by 'they *kept out* of sight') while all Tyrian attention is on the other Trojans' arrival/making Aeneas the clever mover in creating the greater impact by suddenly making himself known [2]. He can see the other Trojans that he thought were lost/so he knows that all is well there + can be fully absorbed with her when the mist clears [2]. He hears/sees her say that she will be kind to the new arrivals/so he can carefully play on this when the mist clears [2]. [2]
- (d) **One** of: gives a speech of welcome [1] takes Aeneas to the palace [1] gives thanksgiving to the gods [1] sends loads of animals + wine to the shore for his men [1] orders a feast for Aeneas [1] *not invites men*. [1]
- (e) Details of the work the Tyrians are doing creates an effective picture/detail of their constitutional work as well as their physical labour makes us see them as doing more than putting bricks + mortar to make dwellings – they are creating a whole new society/this resonates with our knowledge of what Aeneas is destined to achieve/the simile of the bees enhances the picture of the Tyrians' complete absorption in what they are working at/Aeneas' excitement about what they are achieving moves us (?)/the first vision of Dido establishes effectively her strengths – beauty (beyond comparison) + leadership (troop of young warriors round her). 2 points + evidence *N.B. vivid in question*. [4]
- 2 (a) Trojan war [1] told her (at the feast) [1] mention of Teucer etc. [1]. [1]+[1]
- (b) Hector/Priam/Anchises (might mention Cassandra). Others unlikely to be *famous* perhaps. [1]
- (c) Venus is his mother. [1]
- (d) **One pair** of: she had rejected Iarbas (local ruler, powerful) [1] + explanation: when he hears about her 'marriage' to Aeneas he prays to Jupiter + that's what sets Aeneas off again [1] she is stuck when Aeneas leaves because she can't go running back + ask him to marry her after all the rejections [1]. [2]
- (e) **Two** of: he would be a solid extra bit of manpower with his men/defend city against enemies [1] she could do with his manly help in running the city [1] they would make a formidable alliance as a pair [1]. [2]
- (f) He describes her love very physically (*open wound* of love/his looks *pierced* her heart)/the noun *anguish* enhances this with the effects of the wound etc./he uses the metaphor of the fire consuming her/in her speech he shows her to be very excitable (all the exclamations)/absorbed with the very powerful attractions (his good looks, his dashing derring-do...)/he offers a tidy bit of psychology in the way that the very fact that she needs to make the point about marriage tends to suggest she's already wavering. 2 points + evidence. [4]

- 3 (a) Kill herself. [1]
- (b) **One** of the **pairs**: the sword he left/his sword – because he left it hanging in the bedroom/to use it to kill herself/represents his treachery [2] the bed – marriage, the cause of her downfall [2] clothes – exorcises his presence *N.B. no mark for sword, clothes or bed, not effigy.* [2]
- (c) **Two** of: she lies awake in the night [1] agonising over what she should do [1] she contemplates going to her previous suitors + begging them to marry her [1] she contemplates going with the Trojans [1]. [2]
- (d) **One mark** for detail of the curse – they should never stop hating Trojan descendants/there should be no treaties between them/let there be a champion to avenge her. **One mark** for the connection of the Punic Wars/Hannibal. [1]+[1]
- (e) Mercury tells him (in a dream) to go (they may be specific about the danger from the details from his speech p.77-8). [1]
- (f) Sets the scene effectively (pyre in the heart of the palace away from interference to suggest the nature of what she is to do)/details of the pyre (pine wood, logs of oak) give us a good visual image/various mysterious/mystical images with sinister connotations (effigy of Aeneas/the manic sorceress)/choice of the deities for the prayer reinforce the sense of horror (gods of the underworld/Hecate with her connections to witchcraft + terror)/he gives us a good sense of imminent dire deeds in the precise details of Dido's preparations (one foot bare/belt undone/offering of salt etc.) 2 points + evidence. [4]

Section 2

- 1 Outline of how far there is decent characterisation will form FC ladder, while the evaluation should arise from a discussion of how far these facts accord with what one expects the divine to be like + how far they make interesting additional characters in the plotline. FC from:
Juno shown as very resentful right from the start/we're given details of why she hates the Trojans + how she has been hounding Aeneas across the seas/she is grumpy + bitter in her 'soliloquy'/she is crafty – bribes Aeolus with irresistible offer of a fabulous Nymph bride/then again, he points out that she has been good to him in the past too (you allow me to join the gods at their feasts etc. p.12)/Neptune talks about her 'spiteful tricks'/in Bk 4 she works on the deal with Venus/deceitful in this/carefully says Jupiter is fine about it when he isn't/but is sorry for Dido at the end + sends Iris to cut off the lock of hair. **Venus** shown as a tearful mother in Bk 1/concerned that Jupiter is allowing her son to be tossed about by Juno's anger/engages directly with Aeneas (in disguise) to give him useful information about Dido/encourages him by pointing out good omens (birds) etc./in Bk 4 she's plotting with Juno/canny enough to see through her scheming/prepared to go along with it. **Jupiter** in Bk 1 with Venus is fatherly/calm (with an expression that calms the stormiest sky)/as the organiser of fate (tells her the details of Aeneas' destiny)/sends Mercury to ensure that Dido welcomes him/in Bk 4 he responds quickly to Iarbas' (his son) prayer/reiterates the issue of destiny. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

- 2 They will need to discuss what elements constitute the making of a decent yarn, which will entail a consideration of what constitutes an adventure story (action/excitement/cliff-hanging/some dramatic irony?) with good use of evidence from the different parts of the fall of Troy to illustrate the points – this will presumably cover: intrigue of Sinon + the horse/drama of Laocoon's demise/thrill of Hector in the dream/rush of fighting the Greeks/drama of getting the family out etc. The balance will then be in the consideration of what other aspects there are, which make the whole experience deeper, much of which lies in the nature of Aeneas' character (more the new hero, less the old Homeric) + the heavy nature of his duty/fate: strong sense of foreboding as he begins (he talks of pitiful Troy, struggling with tears, death-throes of city etc.)/strong emotional pull of Aeneas' reaction to seeing Hector filthy + bloody/Aeneas' agonised uncertainties/the sadness of the loss of Creusa etc. Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

Topic 18: Ovid *Metamorphoses*

Please note that the differing translations will have different phrasing and sometimes different emphases – make sure that you reward decent points appropriately.

Section 1

- 1 (a) He wanted help against Minos (attacking army) [1] Aegina + Athens were bound by treaties [1]. [2]
- (b) The animals died. [1]
- (c) Doctors passed it on [1] sick people threw themselves into wells [1]. [2]
- (d) **One** of the pairs: they tried to sacrifice/but the animals died before the knives cut their throats (so not any use as a sacrifice) [2] they tried to examine entrails to see what to do/but the organs were all diseased so revealed nothing [2] they tried bringing incense + other offerings to the temples/but they fell dead at the altar even while praying [2]. [2]
- (e) He was his father. [1]
- (f) He starts straight into the dramatic information of the way the men are nothing but bones + ashes now/he uses loaded vocabulary (describing Juno as *cruel*, talks of the *balear* origins) to charge the account with/he highlights the way the situation was so absolutely hopeless (science is *defeated* + *collapsed*)/he creates an oppressive + ominous atmosphere (dark + heavy skies, pressing down)/he adds evocative detail of the sultry heat sapping energy/he uses an effectively horrid image of the thousands of snakes/+ highlights the way they crawl + pollute with poisons (creeping is always so insidious). 2 points + evidence. [4]
- 2 (a) He is fighting against Minos [1] but she loves Minos [1]. She loves Minos, her father's enemy [2]. [2]
- (b) Her father has this purple strand in his hair [1] if it is cut off the city falls [1]. [2]
- (c) He is horrified (outraged/furious etc.) *not reject, cruel*. [1]
- (d) She turns into a Shearer/her father turns into a sea eagle/they both turn into birds. [1]
- (e) Yes: he regularly adds little notes of approval + e.g. he imposed conditions which were eminently just [2] he calls Scylla's act that of a monster + and in contrast his polite requests to Cephalus [2] etc. No: he feeds Athenian youths to the Minotaur + which is a terrible way to exact the tribute for his son's murder etc. [2]
- (f) He shows her to be very determined (she has no doubts here about what she is doing)/he reveals her callous side (would I were rid of my father)/he gets her to argue a case that is full of self-justification (anyone else would have destroyed what stood in the way)/he shows her deceiving herself to think her act is brave (why should I be less brave)/he reinforces the selfishness that is at the heart of her actions (the lock will make me happy). 2 points + evidence. [4]

- 3 (a) Jupiter + Mercury. [2]
- (b) i. The whole valley to be flooded. [1]
 ii. The gods expected proper xenia as they travelled through the country (strangers to be welcomed + looked after) [1] but they were turned away at all the houses [1] *Not that they were testing them + they failed.* [2]
- (c) i. To die at the same instant/together [1]. [1]
 ii. They turned them both into trees [1] PLUS some remark about the appropriateness of this – e.g. they didn't actually die at all but lived side by side as trees [1] they could stay forever beside the temple that they had served so lovingly [1] people could come + remember the tale of their devotion when they saw the trees [1] etc. [2]
- (d) He paints an amiable picture/they are gently cautious (timidly stretch out their hands)/ he pokes gentle fun at them as they try to kill the goose (they bumble about + it slips out of their hands)/he reinforces the picture of a typical old couple with the details of their difficulties (*leaning* on their sticks, *struggling* up the slope, it's a *long* slope for them). *Not piety*. 2 points + evidence. [4]

Section 2

- 1 (a) The development of the characterisation is good:- at the beginning Medea is depicted as an innocent young thing/we might sympathise/she is typically overwhelmed by this love for Jason/it's described very physically/very believable/she agonises over the choice/there is a universality about the conflict of duty to family/state + the draw of love/in Thessaly she uses her magic for better ends initially (Aeson) but then she becomes different/she uses the magic in a less clear cut cause – ostensibly Pelias' just deserts but it's still murder/+ anyway it is very cruelly done (tricking the daughters)/then there is her attempt to destroy Theseus/for which Ovid gives no motivation, so it colours her more as a villain.
- (b) The storyline is variously delivered:- he dwells on the early part, exploring her dilemma/this has lots of Medea's own thoughts to enhance our feelings of empathy/sympathy/then the tale of her help for Jason/exciting tale of his success/then the story of Aeson's rejuvenation is told with some dwelling on the mysterious + magical (incantations in full moon, bubbling cauldrons, sinister ingredients)/then the callousness of the account of the deceit of the daughters of Pelias + his murder/the most dramatic (+ famous) part of the story is delivered very swiftly, with no preamble + minimal information/in fact the murder of her children is only obliquely referred to in the line about her guilty sword dripping with the blood of her sons/+ finally the tale of her apparently motiveless attempt to get Aegeus to kill Theseus. And in the middle is the digression on Cygnus.

Any reasonable argument with evidence. The best answers will explore the nature of Ovid's skill in effecting a variety of approaches within the lengthy storyline + maintaining interest through the artistry of vivid descriptions blended with interesting characterisation, varied motivations, colourful imagery etc. Award marks according to the assessment grid. [16]

- 2 Consideration of the extent to which one engages with the characters:
- (a) Meleager: Ovid presents some details of him very early on – he wants to win fame + glory, he falls in love with Atalanta instantly, he's too modest to declare his love/ but in the initial efforts against the boar Ovid doesn't mention him/eventually when Atalanta draws first blood, Meleager is thrilled/though Ovid remarks that the rest are ashamed it was a woman, (which impacts on our view of M)/the final glory goes to Meleager + Ovid encourages us to be impressed with his success (he spends time on the detail of the kill, describes how Meleager's friends admire him, they wonder at the size of the boar – emphasising the size of Meleager's achievement)/then there is the contrast of the way his uncles treat him – take the prize away, call Meleager love-sick, take away his right to present the spoils to her (emphasising his youth)/his reaction is fierce + extreme reflecting the passion of a young man (runs them through)/obviously over the top because Plexippus was completely unsuspecting/the pathos in the description of his death (in agony, not understanding why or how it was happening, inglorious, calling on his father etc. - perhaps his mother too...).
- (b) Althaea: Ovid gives a lot of space to her dilemma/he shows her trying but failing initially (4 times)/he describes her physical symptoms of the emotions to enhance them (pale with the horror of killing her son, eyes mad with anger, tears welling up)/he makes us feel her agony in the arguments she presents as she nearly throws the log on the fire + then draws back/he presents her words in emotive language (rhetorical questions, exclamations, exhortations to the gods)/in her words he shows how dreadful she feels/but is this entirely convincing given that in the end she kills him?/do we feel differently from an ancient audience?

Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

Topic 19: Pliny Letters

Section 1

- 1 (a) **Two** of: allows them to make a will/treats it as binding/always ready to set them free. [2]
- (b) **Two** of: some do not see slaves as people/merely investments/pieces of property. 1 for money, 1 for property or equivalent. [2]
- (c) Treated them cruelly. [1]
- (d) **Three** of: slaves ran away/most were captured/punished/some were still being hunted when Makedo died. [3]
- (e) 'Weakened + shattered' seems a bit over the top/references to his own 'humanity' is self-indulgent/comments about wisdom seem out of place as if feelings are a conscious decision. Answers may find Pliny totally convincing though he even says himself that he has gone a bit far. Letter stops being a coverage of the rights of slaves + ends by being about grieving for friends + Pliny has not gone so far as to suggest slaves are that. 2 points + evidence. [4]
- 2 (a) (Cornelius) Tacitus. [1]
- (b) i. Send him some/one of his student(s). [1]
ii. **One** of: he is a historian/academic who attracts the attention of educated people/would appreciate Pliny's purpose or similar. [1]
- (c) i. Was told by the father of a boy who was on his way to a school in Milan. [1]
ii. His home town. [1]
- (d) A third of whatever the parents raise. [1]
- (e) **Two** of: pleasant place/educated under the eyes of their parents/less cost/they will learn to love their home town/not travel or pay for lodging. [2]
- (f) Believes in the need for education to be valued/parents should take responsibility/good teachers should be valued + paid well. Any two expanded, explained + illustrated from the passage. 2 points + evidence. [4]
- 3 (a) Trajan sent him because he was worried about private citizens spending public money + law + order. To be governor = 1. *Not 'shake out accounts'*. [2]
- (b) **Three** of: troubled by heat/then a fever/winds in the wrong direction/when trying to go round the coast. [3]
- (c) The people feel the same love/good feeling for him. [1]
- (d) **Two** of: money being given to contractors should be less but surveys not honest [2]/ people hanging on to money + not paying enough taxes [2]. Wrong payments by city [1]. [2]
- (e) Trajan seems caring/concerned for health or was he just being polite after Pliny moaned? He does say my 'dearest Pliny'. Trajan very firm about what he wants done/ Pliny is not getting a free hand/obviously thinks that Pliny is a capable man with a good brain. 2 points + evidence. [4]

Section 2

- 1 Candidates may revisit material that has already been mentioned but they must extend discussion of it with relevance to the title.
Candidates may wish to discuss the reasons why the letters were published in the first place. Candidates may refer to Pliny's uncle + 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 + gratitude for bringing up his wife.
The father of Hispulla + grandfather of Calpurnia, Fabatus, though letters show respect there is/has been some friction.
Comum can be referred to with respect to teachers + legacies. Numerous possibilities to set about Pliny on himself, his attitudes + habits; slaves etc. Reward all valid references. Candidates may revisit the letters about slaves + Comum as evidence that Pliny is more interested in himself overall.
Candidates may base part of their answer on Pliny's role in Bithynia/his competence + the way his correspondence to Trajan angles on his own abilities as opposed to the actual problems. Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

- 2 Calpurnia in Campania recovering from illness Pliny busy at work as lawyer in Rome/afraid of what may happen to her/temptations of Campania/worried + wants news (loves her so much). Like a child who is away from her parents perhaps.
Her devotion to him: had all his books/had learnt them by heart/listened behind curtain when Pliny read books to friends/lapped up applause when they clapped/had set some of poems to music/lyre accompaniment.
Not in love with body/but with what he stands for/reputation.
Discussion of whether these qualities represent a marriage or childlike service to Pliny's ego/rarely recognises her worth or role as a wife in the home with traditional virtues/expresses burning passion, but perhaps this is cliché/wants to talk, i.e. companionship, rather than anything more passionate. Any reasonable argument with evidence. Award marks according to the assessment grid.

[16]

Topic 20: Tacitus *Empire and Emperors*

Section 1

- 1 (a) **Two** of: defeated Republican armies [1] defeated Pompey's son in Sicily [1] got rid of Antony [1] gave up title of triumvir [1] called himself consul [1] bribed the army + the people (money/food)/no rivals for supreme position [1] tribunician power [1]. [2]
- (b) **Two** of: promoted Marcellus (nephew) to priesthood [1] Livia's children were given title general [1] Tiberius given share of military + civil authority/adopted Tiberius [1] step-nephew Germanicus given command of the legions [1]. [2]
- (c) **One** mark for saying that it depended on him ensuring an heir to be emperor [1] second mark for one of: adopted grandsons Gaius + Lucius [1] forced stepson Tiberius to adopt nephew Germanicus [1] gave military + civil authority to Tiberius/adopted Tiberius (this point not to be rewarded if given credit in b) [1]. [1]+[1]
- (d) **One** of the pairs: he had control of huge forces/so he could easily stage a coup [2]/the people loved him/they would readily support him rather than Tiberius, whom nobody much liked [2]. [2]
- (e) Rather slanted to his own view (good old days are gone for ever)/openly critical (a few men talked uselessly of the benefits of liberty)/critical innuendo (some suspicion that Livia was responsible)/no evidence presented for any of these criticisms/similarly assumptions about Livia's manipulation at the end (as soon as the necessary precautions had been taken)/minimal detail (succession of bald statements + Augustus is dead + all done + dusted). 2 points + evidence. [4]
- 2 (a) **One** of the pairs: troops would have backed down/faced with the emperor himself [2]/ he was in the prime of life/shouldn't be spending time quibbling over speeches in the senate [2]/Augustus went to the front line/even when he was old [2]/the citizens were slaves already/he should go force the army into line too [2]. [2]
- (b) Germanicus started to send her home with her baby son [1] the men were mortified/begged Germanicus to let her stay/dragged the ringleaders to him [1]. [2]
- (c) i. Build bridge over the Rhine/invaded Germany. [1]
ii. Because their morale was improved by victory. [1]
- (d) **One** of: Germanicus promised money + early discharge to the soldiers/which seemed like a reward for their mutiny [2] Germanicus held a triumph/Tiberius was jealous [2]. [2]
- (e) Wise (not to be pressured by the popular reaction)/sensible (weighs up the different implications of the different courses of action)/understands the wider canvas (army in Germany stronger while Pannonia was nearer)/the use of questions is an effective (dramatic) way of showing how he is deliberating carefully/Tacitus shows how good he is at managing the situation through his feint of leaving but not actually doing so (i.e. Tiberius' understanding of people's psychology). 2 points + evidence. [4]

- 3 (a) Individuals who had information [1] would bring it to the senate or the emperor [1]. [2]
- (b) The informers got a quarter of the defendant's property [1] so there was an incentive to make up the information [1] (also the emperor might be keen to support it because the remaining property went to the treasury). [2]
- (c) Writing a lament for the death of Drusus (Tiberius' son) before he was actually dead [1] (boasting about how he'd get a good reward [1]). [1]
- (d) i. Banish him (+ confiscate his property). [1]
 ii. They put him to death straight away (Tiberius thought this was too harsh) [1] + so the procedure changed that any decision in court couldn't become law for 9 days [1]. [2]
- (e) The direct speech is more gripping than the general run of narrative for a start/the language of his speech is nicely dramatic (using emotive words to engage the audience – scandalous/outraged)/shows Lepidus cleverly agreeing with the opposition first (suggesting a selection of awful penalties (strangling/tortures)/he lets us enjoy the clever rhetoric (the balance of Stupidity is not a crime, words are different from deeds) etc. 2 points + evidence. [4]

Section 2

- 1 *Discussion of the kind of emperor Tiberius seems to be initially* (reluctant at the beginning/but no fool (managing the mutiny situation tolerably well))/shows some jealousies (not too happy about Germanicus' successes)/suspicion that he had a hand in poisoning Germanicus (Agrippina convinced he had put Piso up to it). *Consideration of Sejanus' skills/good qualities* – had got friendly with Gaius from an early stage/+ gained Tiberius' friendship too/clever to use the back door this way/his manoeuvring to get all 9 Praetorian cohorts centralised (full of very reasonable arguments why it should be done)/had qualities that the Romans admired (courage, physical endurance)/had an easy way of shifting blame onto others/knew how to butter people up to get what he wanted (troops got a nice new barracks/arranged provincial commands on those who helped him)/knew how to get people on his side (spent time with the troops/knew all their names)/Terentius' testimony that Sejanus hadn't seemed so bad before the later years. *Sejanus' villainies*: was prepared to seduce Drusus' wife/+ get her to poison her husband/his further plans to get rid of the heirs in the way (attacks on Agrippina etc.) *How far was Tiberius weak/duped*: easily believed Sejanus (persuaded to move out of Rome, so he knew even less of what was going on)/fooled by the rockfall at Spelunca (may call it by modern name Sperlonga) (that was lucky for Sejanus). *How did he deal with Sejanus when he found out*: excessive perhaps, especially with the children. Was he any good at all during the Sejanus years? AD24 has him doing a decent job (showing personal concern in the law courts etc.)/refusing to call himself divine (response to the Spanish delegation). Some conclusions should be drawn about how far Sejanus was a corrupting influence + how far Tacitus may be skewing the facts at times. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]
- 2 Discussion will revolve around the nature of history writing for Romans, by comparison with us, + how far Tacitus maintains any impartiality (despite his moans about Tiberius, he gives compliments at times, + he implies good work at others (details of how he manages the disaster at Fidenae + the fire at Rome etc.)/how far his language is leading even when he is apparently merely telling the facts (deaths of Augustus + Tiberius are full of innuendo)/the times when it seems more storytelling (the use of direct speech that cannot be verbatim)/how valid that method is for delivering motivations etc. Any reasonable argument with evidence. Award marks according to the assessment grid. [16]

**General Certificate of Secondary Education Classical Civilisation (1940)
June 2006 Assessment Series**

Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G
Paper 11	80			45	37	30	23	16
Paper 12	120			67	56	45	34	23
Paper 13	80			36	29	22	16	10
Paper 14	120			54	44	34	24	14
Paper 21	80	55	48	41	33			
Paper 22	120	82	71	61	49			
Paper 23	80	52	42	33	22			
Paper 24	120	78	63	49	33			
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				98	81	64	47	30
Percentage in Grade					42.9	23.8	9.5	11.9	4.8
Cumulative Percentage in Grade					42.9	66.7	76.2	88.1	92.9

The total entry for the examination was 43.

Option FB

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200				103	85	67	50	33
Percentage in Grade					30.2	14.8	21.3	15.4	11.2
Cumulative Percentage in Grade					30.2	45.0	66.3	81.7	92.9

The total entry for the examination was 174.

Option FC

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200				103	85	67	49	31
Percentage in Grade					35.3	19.4	15.7	14.9	8.8
Cumulative Percentage in Grade					35.3	54.6	70.3	85.2	93.9

The total entry for the examination was 380.

Higher Tier

Option HA

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	154	133	111	90	66	54		
Percentage in Grade		13.7	25.2	30.3	22.4	7.0	1.4		
Cumulative Percentage in Grade		13.7	38.9	69.2	91.6	98.6	100.0		

The total entry for the examination was 357.

Option HB

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	154	134	114	94	71	59		
Percentage in Grade		19.2	26.7	23.5	16.8	11.0	1.8		
Cumulative Percentage in Grade		19.2	46.0	69.5	86.3	97.3	99.1		

The total entry for the examination was 1064.

Option HC

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	200	156	136	116	97	73	61		
Percentage in Grade		16.0	27.4	28.7	17.1	8.4	1.0		
Cumulative Percentage in Grade		16.0	43.4	72.1	89.3	97.7	98.7		

The total entry for the examination was 1772.

Overall

	A*	A	B	C	D	E	F	G
Percentage in Grade	14.2	22.8	22.9	20.2	10.6	3.7	2.3	1.4
Cumulative Percentage in Grade	14.2	36.9	59.9	80.1	90.7	94.4	96.7	98.1

The total entry for the examination was 3790.

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